

# TRADITION TRANSFORMED

## CARMICHAEL CANADIAN LANDSCAPE EXHIBITION

This year marks the 14th anniversary of the *Carmichael Canadian Landscape Exhibition* at the Orillia Museum of Art and History. This exhibition was named in honour of Group of Seven member and Canadian landscape painter Franklin Carmichael, who was born in Orillia in 1890.

The subtitle, *Tradition Transformed*, was added to show that the exhibition welcomes all art media and interpretations of landscape. It also indicates Carmichael's own progressive visions and views on art. His initially stylized art was transformed to best portray and re-create Canada's rugged wilderness — at the time a very new world. The Group of Seven interpreted landscape as they saw it.

This exhibition will showcase representations of landscape while selected artwork will examine and re-work images of it. Each piece brings a story, a question, a comment or critique. The wide variety of media — video, charcoal, graphic arts, photography and mixed-media to name a few (as selected by the jurors) — transform the notion of traditional landscape to an entity that

can be re-imagined through the eyes of Canada's changing and varied society. Canadian landscape not only becomes a place of national character and pride for Canadians of different and unique backgrounds, but a mirror that reflects change, settlement and environmental deterioration. *Tradition Transformed* marks the ever-changing landscape of the artist's mind, fulfilling the Group of Seven's aim to create a uniquely Canadian identity.

On behalf of the Orillia Museum of Art & History, we hope you enjoy the 2015 *Carmichael Canadian Landscape Exhibition: Tradition Transformed*, featuring a range of professional and emerging artists, collaborations and views on contemporary and traditional Canadian landscapes.

Texts and photo of jurors by Audrey Willsey

E-catalogue designed by Philip Jackman

Thank you to our jurors, Tanya Cunnington and Bewabon Shilling

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*Earth Scars #5: Diavik Diamond Mine*  
Mixed media on canvas (16 inches by 12)



*On the Road to Lavender*  
Mixed media on canvas (60 inches by 30)

## PETER ADAMS

Much of my work explores the ever-changing human relationship with landscape. This is a painting of the Diavik mine near Yellowknife – an open-pit diamond mine where there was once just water. The Earth Scar series has focused on landscapes transformed by humans in some of the most remote parts of the world. I see the paintings in this series as reflecting pools for a discourse on our relationship with landscape and our changing attitudes toward resources. I am interested in the duality between revealing something that is potentially horrific but also something that's remarkable ... perhaps even beautiful.

There is a shallow valley down the road from my home that I have painted many times. There is a unique beauty in the winding ridge of glacial sediment at the bottom – something that geologists call an esker. While I am traditionally an oil painter, my recent work has allowed me to explore the landscape that surrounds me while experimenting with the expressive possibilities of mixed media. I am interested in faithfully depicting the landscape before me, but I'm increasingly focused on energy and movement at the same time. This particular piece features conte, acrylic washes, paint markers and oil paint.

[www.peteradamsart.com](http://www.peteradamsart.com)



*Sun Rising, Tide Out* Oil on board, 2015 (32 inches by 24)

## JUDY ARCHER

Judy Archer works in installation, mixed media, sculpture with found objects, and oil painting. She studied art at Georgian College from 1994 to 1997 and showed her work until 2004. In the nine intervening years, Judy worked in healing and as a trainer. In 2013, she reactivated her art practice. Judy holds a MASC in Human Relations from the University of Waterloo.

Within her current body of work, Judy is creating from an inner tension and necessity that resides in all of us. The paradox of the human condition is that what exists in the unconscious and conscious can be at odds with each other. Judy is interested in excavating these obscure, conflicting regions of body and mind, the sentient and the insentient where memory, experience and the archetypal unconscious reside and collide allowing a transformation and answering the question of self, "Where is home?"

[www.judy-archer.com](http://www.judy-archer.com)



*Wave Action* Video (sound) 2015

## JANE AUSTIN

My videos capture the transient nature of experience and the meditative quality of certain rhythms. I mimic the experience of viewing a painting by using a stationary camera. Unlike a painting, my work has actual movement and sound. The results are “sound paintings.”

The footage of *Wave Action* was recorded on a small lake. The colour was edited to rotate through the spectrum. A sound artist, Johnny Kember, composed the sound track based on sine waves. Therefore, multiple aspects of waves occur in this piece. The result is a video Op Art piece reminiscent of the paintings of Brigitte Riley.

[www.janeaustinartist.ca](http://www.janeaustinartist.ca)

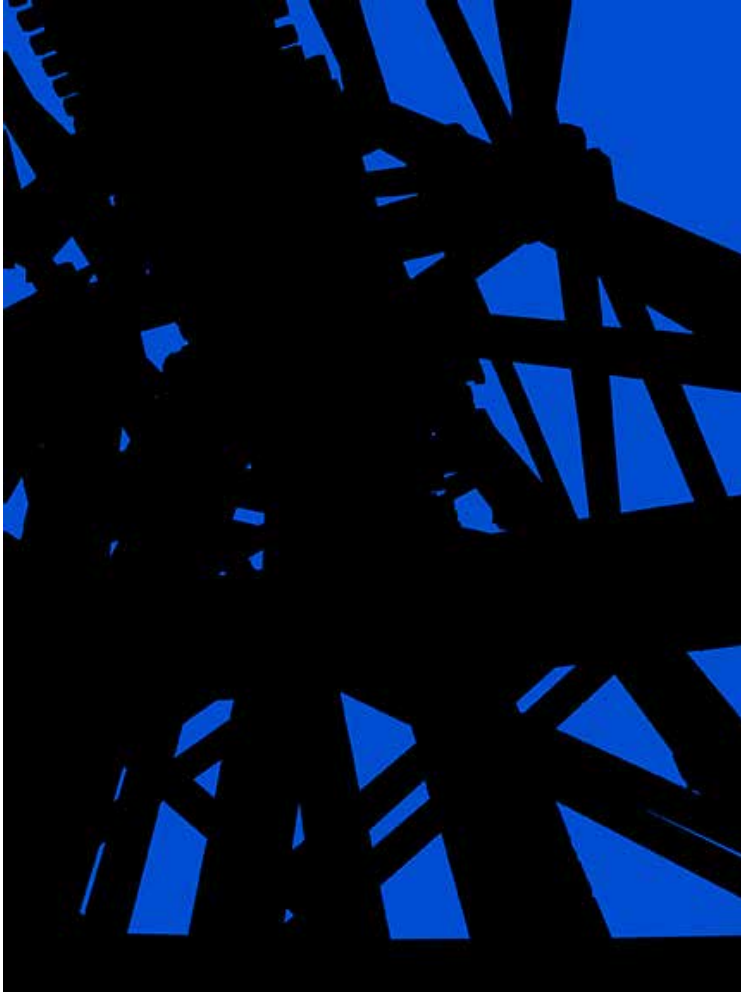


*Great North American Landscapes Vol. 2 #2 (Pender Island, BC)*  
Acrylic on digital photograph

## CAROLYN DOUCETTE

Great North American Landscapes Vol. 2 #2 (Pender Island, BC), is part of a larger series in which I have used acrylic paint on Canadian landscape photographs I have taken in order to explore the theme of landscape in visual art by questioning classical, romantic “sublime” depictions of nature and traditional nature/culture dualistic Western belief paradigms. The coloured interventions on the landscape represent the hand of man. Of particular concern in these works is what ecological implications these views have had on the Earth and what alternative ways of perception we might devise in order to better understand our relationship with nature.

<http://doucette.allyou.net/2799865>



*Trestle No. 11* Photo-based digital painting/dye sublimation print on aluminum, 2014 (30 inches by 40)

## LARRY GLAZER

Glazer's images explore the deeper significance of contextual reference within the framework of abstracting composition and form. While Glazer objectively records moments in time, his creative explorations provide viewers with opportunities for subjective reflection on their own world. Recorded moments are transformed to challenge experiences and provoke viewer sensibilities. It is this dichotomy that provides the richness and cinematic quality to Glazer's work.

[glazerphotography.ca](http://glazerphotography.ca)



*Seen a Moose?* Photo-based digital painting/dye sublimation print on aluminum, 2014 (108 inches by 36) In collaboration with Charles Pachter

*Queen Anne's Lace*  
Oil on panel, 2014  
(9 inches by 12)



*Landscape with Dandelions*  
Acrylic on canvas, 2015  
(20 inches by 20)



## ANITA GRANGER

I am a painter and sculptor currently based in the London, Ont., area. I hold an honours bachelor of fine art degree from York University.

I have a fundamental interest in the philosophical relationship of humans to nature and to the uniqueness of our responses to it as individuals. My inherent belief in preserving our environment is what compels me to paint it.

Painting alla prima allows me to translate the truth as I see it most expediently. My primary focus in a landscape is on colour, light and scale and how they arrive to engage the viewer and provoke further thought.

In *Queen Anne's Lace*, painting *en plein air* in a field, I was captivated by the patterns that the delicate Queen Anne's Lace formed against the mighty grasses. In *Landscape with Dandelions* I was drawn to the yellow glow of this typically unremarkable field as it was transformed by the masses of dandelions suddenly coming into bloom.

<http://anitagranger.ca/>



*Altered Landscape* Digital Photograph laminated on laser-cut Plexiglas, 2015 (24 inches by 17)

## JIM HAKE

The image of the Canadian landscape is at the core of the sentiment of national identity. Postcards perpetuate this idyllic representation by picturing reality through stereotypes of beauty. The vintage postcard adds a further level of nostalgia as it recalls a time when technology, communication and lifestyle were in many ways very different from today. Yet the images continue to resonate with tropes of Canadianness that are still very popular. At the same time, from the tar sands to James Bay, the Canadian landscape continues to be transformed. Once altered, this landscape, like the crumpled postcard, becomes a vestige of its ideal.

<http://skulchaboy.wix.com/jimhake>





*Stream by Cedar Woods* Oil on panel, 2015 (34 inches by 26)

## GITA KARKLINS

The little stream bordering the marsh behind my property and my neighbour's cedar woods has to be crossed by my border collie and myself to get to our regular walks in the fields beyond. Frozen in winter, in full flood in early spring, the little stream is depicted here in early summer when it is easily crossable.

The almost infinite variations of tonal values and of colours in a landscape make it, for me, the most challenging of all subjects for painting.

[www.gitakarklins.com](http://www.gitakarklins.com)



*Être ma proper cause* Paper cutout, 2014

## MARIA FLAWIA LITWIN

Maria Flawia Litwin is interested in image-making as a surrogate for answers about the world around her. She views art making as a journey of voluntary displacement and the artist a willing foreigner. Art provides a vantage point to pose questions about the passing ideological landscape and the existential concerns brought up in the exploration. Litwin spent her formative years in Poland and Australia, and as a young adult she travelled extensively before settling in Canada.

Her serial immigrant status fuels her need to analyze the shifting nature of institutional structures and their impact on the individual. Unable to trust any of her three languages as an adequate means of inquiry, Litwin turned to making art. Her practice encompasses sculpture, video, performance, installation, acting, fiction writing and data collecting. The resulting work exists at the playful intersection of inquisitiveness, humour, craft and philosophy.

[www.mariaflawialitwin.com](http://www.mariaflawialitwin.com)



*A Day with Sir Donald, Roger's Glacier National Park*  
Photo, digital drawing on paper, 2013 (20 inches by 16)

## NICOLA MCGARRY

Nature and our relationship to it is the source from which my artwork begins. My art practice is an investigation into the issues surrounding the natural environment and our cultural impact. I attempt to trigger memory of our connection to the land and its indelible value in our lives by presenting the landscape in unusual and unexpected ways. I use photography as a starting point of an experience with nature and experiment with where that takes me. Working in this way I feel I am implicated in the stories surrounding our natural world and my impulse to contribute to this conversation.



*Tar Sands Horizon* Oil on canvas, 2015 (84 inches by 48)

## WILL MCGARVEY

The painting *Tar Sands Horizon* is a comment on the potential environmental impact of antiquated industrial processes. While I reference the tar sands, this is only one of many global concerns that impact the carbon level of our planet. The impact of a warming climate is not always immediately apparent; events like melting ice caps and changing weather patterns occur slowly and many try to silence the scientists. This painting speaks to those thoughts. The garden in the foreground is wild but not foreboding while the horizon has a more ominous feel.

Up close we don't always see clearly and it can be difficult to predict the future.

From another perspective, this work is simply about the paint, the colour and my current interpretation of landscape.

<http://willmcgarveyart.blogspot.ca/>



September 7th 1940 Video/photo montage, 2015

## MEGAN MOORE

Through video and photography focusing on rural landscape and domestic interiors, my work prompts a reflection on notions of home and personal history. While photography is used from the outset for each of my projects, digital manipulation and dissemination is how I re-examine the past. My work visualizes places of the past through the modification of imagery from the present, utilizing digital photography, video manipulation and projection. September 7th 1940 reinterprets my grandmother's childhood of World War II as a child evacuee. Each segment combines the landscape of Quebec and Great Britain. I recite my grandmother's journal as the Quebec landscape moves around still but incongruously placed buildings and scenery from the various places my grandmother was sent to live throughout the war.

[meganmoore.ca](http://meganmoore.ca)



*Untitled 2013* Oil on Mylar, 2013 (14 inches by 11)

## MELISSA NEIL

My work contemplates the interpretation of natural phenomena. My process begins with my own photographic documentation of a diverse cross section of the Canadian landscape. I work with both analog and digital processes to layer and shift the source material to create new, more ambiguous visions.

This series of paintings attempts to acknowledge a tradition of 20th century landscape painting including the work of my influences, which include Peter Doig, Wanda Koop, Agnes Martin, Georgia O'Keefe and Tom Thomson. While these paintings hold on to their representational sources, they are striving for simplicity of form leading towards abstraction.

[melissaneil.tumblr.com/](http://melissaneil.tumblr.com/)



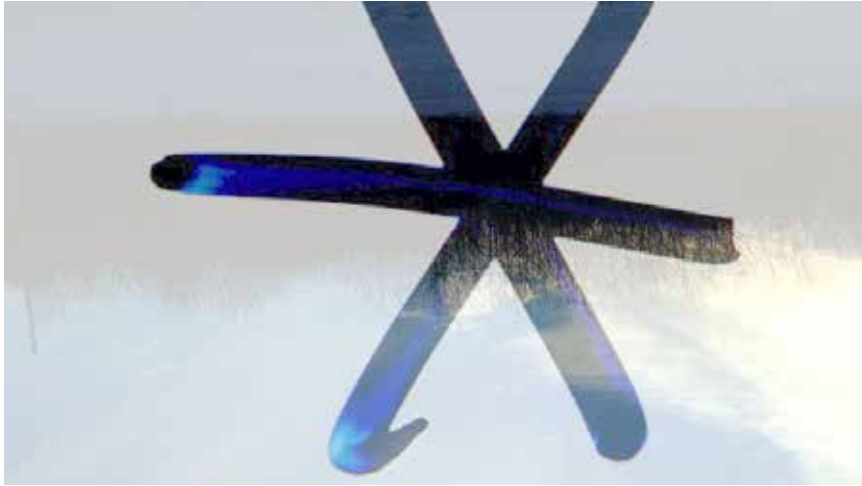
*Siwash* Acrylic on wood panel, 2015 (120 centimetres by 90)

## DAN NUTTALL

I was born in North Vancouver, British Columbia, and spent many years working in and living near Stanley Park. On rainy days, which were many in my youth, Siwash Rock was my lone companion as I made my way around the park. Unique in its geology, this stack of basalt exists due to its resilience relative to surrounding materials. In my fifties my brother and I undertook genetic testing and discovered that we are one-quarter Okanagan Indian.

Our identities, like rock, continue to emerge as things around us weather away. As a gay man of Irish immigrant and now native descent I often joke about feeling like a “Group of One.” I now live in Ontario and inhabit the water and rocks of the Canadian Shield landscape. I feel at peace with and a part of the Canadian landscape. This painting honours these feelings.

[www.dandoesdesign.com](http://www.dandoesdesign.com)



*Prairie Rhythms* Video (no sound), 2014

## REKHA RAMACHANDRAN

*Prairie Rhythms* focuses on the Manitoban prairie, where Ramachandran grew up, in an exploration of the artist's mixed-race identity. As audio from a Tamil film plays over flickering views of the snow-covered prairies, the landscape of *Prairie Rhythms* reveals multiple, overlapping connections to differing cultures, places and notions of home. Through this work, Ramachandran contemplates the relationship between landscape and identity, and also considers the loss and impermanence that are experienced by both land and bodies.

[rekhalr.com](http://rekhalr.com)





*Fire at Prisque Bay* Mixed media, 2014 (40 inches by 36)

## MELISSA ROBERTSON

As a student in 1999, I went to see an exhibition titled Big North by Canadian landscape painter John Hartman. Since then, I have engaged with Hartman's work via many different occasions/capacities. Most recently, I participated in The Hartman Project (17 artists responding to a pre-selected Hartman image). Imagine my delight to find that the chosen image was *Fire at Prisque Bay* — a piece I vividly recall from the Big North series. Hartman's thick, expressive application of paint makes a wonderful contrast for my finicky and detailed ink and collage work. Colour and texture were the primary considerations when re-imagining this piece.



*Pine Deconstruction* Acrylic and oil on wood, 2013  
(48 inches by 24)

## LIZ SCHAMEHORN

The pine tree in Canadian painting is an accepted symbol of beauty. Many versions have been painted in elaborate frames for general consumption. In this painting, the tradition of realism is acknowledged in the pine-tree shapes, which are the grid on which colour, positive and negative space, flat pattern and 3-D illusion are arranged. Pine-tree outlines are teamed with deliberate abstract forms and spontaneous splashes of paint, continuing over the frame to claim it as a part of the image inside. This is not a pine forest. This is a framed painting based on a pine forest.

[www.lizschamehorn.blogspot.ca](http://www.lizschamehorn.blogspot.ca)



*Deluge Front* Ink, charcoal, graphite and acrylic on paper, 2014  
(44 inches by 30)

## RICHARD SMOLINSKI

Even before the Alberta flood of 2013, I had begun to draw images of weather instability and environmental devastation. Watching that incident unfold via news broadcasts and streaming video while travelling overseas, however, was very disorienting and influenced the direction of the landscape imagery I was developing. As I felt very disconnected from the flood, I began to explore scenes whose exaggerated distance and vast scale seemed to diminish and obscure the nature of what was occurring. *Deluge Front* presents an imminent disaster but withholds detailed information about the ecological and human toll in the offing.



*Stutfield NE2, Alberta* Charcoal, 2015 (14 inches by 11)

## JESSE STRONG

I am a realist artist whose subject matters have included landscapes, architecture, vehicles and portraiture. My mediums of choice similarly vary, and I choose them based on the demands of the project and/or the unique character they bring to a subject, though pencil and charcoal are favourites. Those traits can be seen in my piece *Stutfield NE2, Alberta*, which is based on a photo I took in the Canadian Rockies of a mountain peak just north of the Athabasca Glacier. I chose to draw this scene for its dramatic subject and for its contrast, which lent itself well to charcoal.



*Nachvak Fjord, Torngat Mountains National Park, Labrador*  
Tissue paper and acrylics on canvas, 2015 (20 inches by 16)

## CARL VICKERS

As an artist, I was drawn to this landscape because of the contrasts in terrain and dimensions. The warmth present on the mountain's surface in divergence with the fjord waters, as well as the mountain's strong three-dimensional solidity compared to the undulating two-dimensional ocean, inspired these ideas. This also sparked my interest in physics and general relativity and the mapping of one topology onto another.

## A NOTE FROM THE JURORS

To us, the notion of *Tradition Transformed* opened up the idea of what one thinks of when one hears the word “landscape.” We chose pieces that pushed the boundaries in some way, whether they were of a more traditional approach or contemporary.

In our own practices we believe that a landscape does not have to be a perfectly painted representation of what the eye sees. Carmichael, too, had a very stylized and personally expressive way of painting.

We thoroughly enjoyed being the jury for the *Carmichael Canadian Landscape Exhibition: Tradition Transformed*. We loved seeing the work of the applicants and the wealth of talent that was represented.

— Bewabon Shilling and Tanya Cunnington



BEWABON SHILLING AND TANYA CUNNINGTON

# ABOUT THE JURORS

## BEWABON SHILLING

Born in 1977, Bewabon Shilling is the elder son of the late Ojibway artist Arthur Shilling. Bewabon enrolled in a one-year graphic-design program before attending the Ontario College of Art and Design in the field of drawing and painting. He graduated from OCAD in 2001. Since then, Shilling has exhibited both in and around Orillia, at Roberts Gallery in Toronto, and throughout North America and Europe, including Santa Fe and London.

In 2011, Shilling was chosen to exhibit a painting through the Art Dealers Association of Canada at the Armory Show in New York. Shilling is also represented by the Collectors Gallery in Calgary and the Darrell Bell Gallery in Saskatoon.

Shilling's latest series consists of non-representational paintings based on the Black River that runs near his property in Rama, Ontario, and oil sketches of Lake Couchiching.

<http://www.robertsgallery.net>

## TANYA CUNNINGTON

Born in Kirkland Lake, Ontario, Tanya Cunnington now lives in Orillia. In 2001, Cunnington received her associate's degree from the Ontario College of Art and Design, with a major in drawing and painting, and was the recipient of the Eric Freifeld Award for Excellence in Figurative Art.

Cunnington's work is often inspired by personal nostalgia, acting as a visual diary for significant events in her life. When she is not working on solo projects, Cunnington is one half of the collaboration she created with her partner, Bewabon Shilling, entitled the Birdbath Collaboration. She is also a co-curator of The Still Parade, an annual exhibition held at the Arthur Shilling Gallery in Rama, Ontario.

Cunnington's work has been included in the Magenta Foundation's publication *Carte Blanche Volume II — Painting*, and reviewed in *Canadian Art Magazine*. Her latest exhibition, entitled *Calendar* was her fifth with Loop Gallery in Toronto.

<http://www.tanyacunnington.com/>

# FRANKLIN CARMICHAEL'S ORILLIA

Born in Orillia on May, 1890, Franklin Carmichael was the youngest member of the original Canadian group of landscape painters known as the Group of Seven. Carmichael was primarily a watercolourist as well as a dedicated designer at institutions such as the advertising and design firm Grip Ltd. under renowned head designer J.E.H. MacDonald, and the graphic-design company Sampson-Matthews.

Carmichael spent his childhood in Orillia, canoeing and fishing on Lake Couchiching. In his teenage years, Carmichael worked as a carriage stripper at his father's carriage factory, Orillia Wagon and Sleigh Works, operated by D.G. Carmichael, which was once located at the corner of Mississauga and Front streets. Carmichael received a grounding in design and achieved a high level of technical skill by painting details and lettering on carriages at his father's factory.

The Carmichaels were members of the St. James Anglican Church. Carmichael's mother Susannah was a member of the choir, while Ada Went, a congregation member and Sunday-school teacher, would later become Carmichael's wife. Orillia and its surrounding areas were key points of interest for Carmichael, who spent



FRANKLIN CARMICHAEL

holidays here camping and sketching with his wife and daughter. His daughter Mary fondly remembers some of the local subjects her father sketched on visits, such as Inch's Hill, Severn Bridge, St. James' interior, as well as a farmhouse and wagon at Uthoff.

From their first exhibition in May of 1920 in Toronto, the original artists of the Group of Seven were devoted to exhibiting the Canadian wilderness in their art through representation and interpretation to create a distinctly Canadian artistic style.



# THE ORILLIA MUSEUM OF ART & HISTORY

The Orillia Museum of Art & History is the gateway to creative expression and the celebration of local history. It takes pride in preserving and showcasing art and history by offering a range of unique programs, exhibits and events that cater to a variety of audiences.

Incorporated by the Orillia Art Gallery Foundation in 1994, what is known as OMAH today was once the Sir Sam Steele Art Gallery, providing arts and culture in Orillia's core. In 1999, the Orillia Historical Society and Sir Sam Steele Art Gallery Foundation joined in creating the Orillia Museum of Art & History. OMAH has undergone a series of renovations throughout its lifetime, and its role as Orillia's cultural hub continues to be an important asset to the Peter Street Arts District in downtown Orillia.

As a destination, OMAH is now an event space, a community forum space, an open studio, and a place for families and youth to gather to share, explore, learn and create, as well as to provide excitement and wonderment about art and history for our cultural communities.



# PRICE LIST

Peter Adams, *Earth Scars #5: Diavik Diamond Mine*, \$650

Peter Adams, *On the Road to Lavender*, \$1,800

Judy Archer, *Sun Rising, Tide Out*, \$1,500

Jane Austin, *Wave Action*, \$800

Carolyn Doucette, *Great North American Landscapes vol. 2 #2 (Pender Island, BC)*, \$1,500

Larry Glazer in collaboration with Charles Pachter, *Seen a Moose?*, \$9,600

Larry Glazer, *Trestle No. 11*, \$3,200

Anita Granger, *Landscape with Dandelions*, \$650

Anita Granger, *Queen Anne's Lace*, \$450

Jim Hake, *Altered Landscape*, \$350

Gita Karklins, *Stream by Cedar Woods*, \$600

Maria Flawia Litwin, *Être ma propre cause*, not for sale

Nicola McGarry, *A Day with Sir Donald, Roger's Glacier National Park*, \$325

Will McGarvey, *Tar Sands Horizon*, \$6,000

Megan Moore, *September 7th 1940*, not for sale

Melissa Neil, *Untitled 2013*, \$500

Dan Nuttall, *Siwash*, \$2,000

Rekha Ramachandran, *Prairie Rhythms*, not for sale

Melissa Robertson, *Fire at Prisque Bay*, not for sale

Liz Schamehorn, *Pine Deconstruction*, \$900

Richard Smolinski, *Deluge Front*, \$1,500

Jesse Strong, *Stutfield NE2, Alberta*, \$750

Carl Vickers, *Nachvak Fjord, Torngat Mountains National Park, Labrador*, \$1,500