

...no end to our looking

But in a still life, there is no end to our looking, which has become allied with the gaze of the painter; we look in and in to the world of things...in and in, as long as we can stand to look, as long as we take pleasure in looking.

Mark Doty, American Poet

In the annals of art history the importance of artistic subjects vis á vis art institutions, art historians, artists and the art viewing public ebb and flow. A genre of artistic expression may be favored in one era and then totally disdained in the next, only to re-emerge in importance decades or even centuries later. One theme of artistic expression where this fluctuation is clearly evidenced is in the still life.

Still life describes works of art that show inanimate objects that are natural or man-made such as fruit, flowers, dead animals and/or vessels like baskets or bowls. Still-life paintings had their origins in ancient times. They can be found adorning the interiors of Egyptian tombs, on ancient Greek vases and on the surviving walls of Roman homes and shops. After the fall of the Western Roman Empire the still life virtually disappeared from European artistic practice only to re-emerge, due to social and political changes, as a viable subject in art in the sixteenth century. Though the importance and artistic intents behind its treatment as a subject have changed over the centuries since, the still life has remained a consistent subject of artistic exploration.

The Alberta Foundation for the Arts Travelling Exhibition *...no end to our looking*, featuring works from the collection of the Alberta Foundation for the Arts, explores the enduring legacy of the still-life as this subject has been expressed by artists in Alberta over the past forty years. Presenting an eclectic mix of styles and media, the works in this exhibition not only invite reflection concerning the objects represented but also ask viewers to look long and hard at the objects actually around them: to truly experience the shapes, textures, colours and meanings of the material articles which surround them and help define their lives.

The exhibition *...no end to our looking* was curated by Shane Golby and organized by the Art Gallery of Alberta for the Alberta Foundation for the Arts Travelling Exhibition Program. The AFA TREX program is financially supported by the Alberta Foundation for the Arts.

Front Cover Image:

Mark Arneson
Toy Pig, 1987
Ektacolour on paper
Collection of the Alberta Foundation
for the Arts



The Alberta Foundation for the Arts Travelling Exhibition Program

The Art Gallery of Alberta is pleased to present this travelling exhibition to venues throughout Alberta. Currently the Art Gallery of Alberta serves over 60 venues in approximately 35 communities. Exhibitions on tour from the Art Gallery of Alberta easily adapt to space requirements of smaller venues: schools, libraries, museums, health care centres and other community facilities. The exhibitions are organized in such a manner as to make unpacking, packing, hanging and shipping as easy as possible. Along with the exhibition, each venue receives an Educational Interpretive Guide. These materials enable teachers to use the exhibition within the school curriculum.

The Alberta Foundation for the Arts Collection is the primary source of works featured in the travelling exhibitions. Other sources for exhibitions may include community partners, archives, private collections and loans from artists. Each year we welcome new venues to enrich their community art through the Alberta Foundation for the Arts Travelling Exhibition Program.

Our Thanks

The artists

The Alberta Foundation for the Arts

and to the many individuals, organizations and communities who contribute to the success of the Alberta Foundation for the Arts Travelling Exhibition Program each year.

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The Alberta Foundation for the Arts Travelling Exhibition Program

...no end to our looking

Alberta





John Hall
Dishes, 1998
Acrylic on canvas
Collection of the Alberta
Foundation for the Arts

John Hall

John Hall is one of Canada's most established contemporary painters with a virtuoso reputation in hyperrealism and a contemporary approach to still life in particular. His practice also involves photography to aid in the realization of his compositions. Hall has been compared to an urban archaeologist whose radiant and dramatic acrylics comment on contemporary life and the material stuff of consumerism. His subject matter for still life is broad in scope. It includes images of friends' personal possessions to create a novel idea of portraiture and the more mundane matters of existence. This latter subject was summed up in a large 2002-2008 series, (2015).

The artist graduated from the Alberta College of Art (now Alberta College of Art + Design, Calgary, AB) in 1965, followed by post-graduate study in 1966 at the Instituto Allende (San Miguel de Allende, Mexico). He cites the mentorship of Calgary artists, Ron Spickett and Marion Nicoll, as well as the Pop Art of the 1960s, as having a particular influence on his work. From 1971 to 1998, Hall taught painting and drawing at University of Calgary; having a major impact on the development of contemporary realism in the province. Widely reviewed and acclaimed, John Hall has been featured in several exhibitions including a one-person show at the National Gallery of Canada (Ottawa, ON, 1979), a travelling exhibition arranged by the Museo de Arte Moderno (Mexico City, 1992-94), and a 45-year survey organized by the Kelowna Art Gallery, BC.



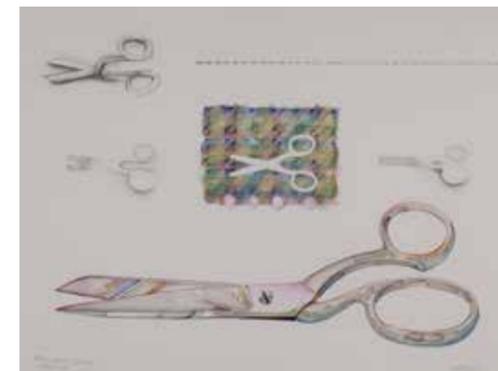
John Snow
Bowl of Orange Flowers, 1979
Lithograph on paper
Collection of the Alberta
Foundation for the Arts

John Snow

John Harold Thomas Snow was raised between Vancouver, BC, England, UK, Olds, AB, and Innisfail, AB. At age 15, he told his father he wanted either to be a banker or a painter, and had successful careers as both. In 1928, he joined the Royal Bank of Canada, first in Bowden, AB, then in Calgary, from which he retired after 43 years at age 60. His time with RBC was interrupted only once, with his enlistment and overseas tour during World War II from 1940-1945.

Once back in Calgary, Snow began studying life drawing under Maxwell Bates and experimenting with woodblock printing techniques. In 1953, Snow and Bates rescued two decommissioned lithography printing presses and several old limestone blocks from the Western Printing and Lithography Company, and Snow quickly established himself both as a master lithographer and an instrumental mentor to colleagues and new artists. He exhibited nationally and internationally during his lifetime in print and graphics biennials, as well as in solo and group gallery shows. His landscapes, still lifes, florals, and portraits in lithography, watercolour, oil, mixed media, concrete sculpture, textiles, and intaglio relief helped usher Alberta into the modernist period.

Snow worked diligently and prolifically until 1992 and died peacefully in 2004. The awards bestowed upon him are numerous; notable among them are the Salon des Beaux Arts, Paris (1965), an honorary Doctorate from the University of Calgary (1984), the Alberta Achievement Award (1984), and the Alberta Order of Excellence (1996). His work is held in the collections of the Medicine Hat Museum and Art Gallery, the Glenbow Museum, the Art Gallery of Alberta, the Alberta Foundation for the Arts, Alberta Government House Foundation, and the National Gallery of Canada.



Ted Godwin
Rocks, Flowers, Scissors, Growing, n.d.
Watercolour on paper
Collection of the Alberta
Foundation for the Arts

Ted Godwin

Ted Godwin was a flamboyant abstract impressionist best known for his Tartan series. He was the youngest member of the "Regina Five," a group of avant garde prairie artists who reinvented themselves in the early 1960s to become leaders of contemporary western Canadian abstraction. In later years, Godwin returned to representational work.

At age 14, Godwin enrolled at the Southern Alberta Institute of Technology and Art (now Alberta College of Art + Design). After graduating in 1955, he worked as an advertising artist at a television station in Lethbridge, AB before moving to Regina, SK to design neon signs. Between 1959 and 1965, he attended numerous Emma Lake Artists' Workshops. His collaboration in a satirical show at MacKenzie Gallery (Regina, SK) in 1960 brought him public attention. In 1961, his work and that of his four colleagues, Kenneth Lochhead, Arthur McKay, Douglas Morton and Ronald Bloore, were presented in a National Gallery of Canada circulating exhibition, Five Painters from Regina, which travelled across Canada. The bold, original paintings in this exhibition represented a new direction in abstract painting in Canada and reflected aesthetic developments comparable to contemporary New York art. Dubbed 'The Regina Five,' they became a small but active artistic community in Regina (SK) throughout the sixties.

Godwin taught at University of Regina (SK) from 1964 until 1985. He had numerous solo exhibitions across Canada including the travelling show, Ted Godwin: The Regina Five Years, 1957 – 1967 (2008), originating from the Nickle Arts Museum, Calgary, AB, and Ted Godwin Remembered, Wallace Galleries, Calgary, AB (2014). Godwin was a nominated member of the Royal Canadian Academy of Arts, a Member of the Order of Canada, and a recipient of both the Queen's Silver and Diamond Jubilee medals.