

401 West! Portrait of the Region



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(See *Catalogue of Works in the Exhibition*, Nos. 49 & 14)

Executive Director's Foreword



Installation view of *401 West! Portrait of the Region* at the AGW
May 31 – September 29, 2019

This e-publication featuring the AGW Collection from the exhibition *401 West! Portrait of the Region* supports the AGW's ongoing effort to interpret and promote the Gallery's permanent collection held in trust for the people of Windsor-Essex and visitors to the region. Both the exhibition and publication evolved as a result of the AGW's 75th anniversary: founded on October 1st, 1943 and incorporated on June 8th, 1944, these dates benchmarked the 75th anniversary year in 2018 and 2019. This exhibition coincided with the second of these anniversaries and came about to offer a lens on the region's visual art history along Highway 401 from London to Windsor. We embraced the idea of "west" to encourage westbound travel to explore these areas of artistic activity more deeply.

This was a large exhibition commitment including the work of twenty artists who have made contributions to their communities from the 1940s to the present day. To experience this exhibition was to explore landscapes, the built environment, the people who have made their cities what they are, youth culture, the body seen in traditional and surprising new ways, cultural diversity, abstract form and design, artists concerned with the future, and artists remembering the past. Their objects were created in a variety of media that continues to expand visual art as a language of expression. The concept of 'region' was inclusive to recognize artists who have committed life-long to their communities, those who have passed through, and those with shorter-term biographical roots to specific cities but who may have moved to other places.

Many exciting directions in collections growth have taken place since 2013. These include a strengthened commitment to female artists, artists working in collaboration, artworks reflecting on the unique Pelee Island archipelago, historical photography and art practice in Windsor today. Through these strategies the collection is shown to be an evolving entity, and the idea of a chronology is revealed as an imperfect whole but nonetheless insightful marker of significant creative moments.

In this publication, readers will enjoy the extended exhibition texts about the artists and the artworks. These are the combined work of AGW

curators past and present through the acquisitions and exhibitions creation process. These included Chris Finn, Jaclyn Meloche, Srimoyee Mitra, James Patten, Bob McKaskell, Helga Pakasaar, Cassandra Getty, Grant Arnold, Vincent Varga, Edward Fraser, and myself. Because of the diversity of writing styles among us, an effort was made to excerpt from and shorten those writings to create a more uniform voice for consistency of visitor experience. The e-publication also includes visual documentation of the exhibition and the artworks shown and a list of works exhibited.

401 West! Portrait of the Region is the work of many people. I thank the artists for their commitment to visual art, Curator of Education Chris Finn for taking the lead on the exhibition, and the entire AGW team which has played a role in the design and production of this publication, the exhibition, and its marketing and communications. Many donors enabled the AGW collection to grow and these include individual philanthropists, artists, granting agencies and corporations. They are each recognized in the exhibition listing below. Thank you to Michael McNamara for the use of the documentary: *John Scott : Art & Justice*. Readers and the public are thanked for belief in the value of a public art collection as an educational and cultural entity.

We are indebted to ongoing support from the Ontario Arts Council and the Canada Council for the Arts for their multi-year grants supporting the presentation of living Ontario-based and Canadian artists. Their commitment to nurturing art practice regionally, provincially and nationally means a great deal to the AGW with its Canadian-focused mandate. The City of Windsor's 49-year *gratis* lease agreement wherein this exhibition was presented enables the Gallery's continuing exhibition program.

May this project enable readers to encounter Highway 401 differently. I call upon you to reflect on how a highway may inform patterns of communication and link communities together while drawing attention to those places we may sometimes pass by too quickly. The artistic contributions of London, Chatham and Windsor are shown to be dynamic, diverse and ongoing.

Catharine Mastin, PhD



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I am an inquisitive and chaotic traveler. I like discovering places haphazardly, through whatever images they might have to offer: landscapes and buildings, postcards and monuments, museums and galleries that house the iconographic memory of a place.

Alberto Manguel

The 'iconographic memory of a place' is formed over extended periods of time through individual and collective experiences. Impactful visual interpretations of these experiences have the capacity to enlighten and shape the culture of a community or a region through the communication of stories, remembrances and sharing opinions.

401 West! Portrait of the Region offers a selected 'iconography' collectively spanning several decades of art drawn from the AGW collection. Works by twenty artists - either residents or who have worked in London, Chatham, Windsor and Detroit - represent a range of media to communicate their stories of 'place'.

From paintings and drawings to photography and neon, the show offers historical and social documentation of the region, interpretive impressions of the industrial presence as well as reflections on some of the transformative shifts in the urban experience, the impact on the community and surrounding area which occurred over time.

Workers in Windsor's automotive industry are the featured subjects in the series of photographic portraits by Yousuf Karsh commissioned by the Ford Motor Company in 1951. London-based artist, Ron Benner's large-scale six panel photo-based work memorializes the tragic outcome of 1970s train derailment at Lake Simcoe. Brenda Francis Pelkey's works challenge the documentary role of photography by deploying the medium for its rich social and psychological impact through her photographs of landscapes, urban sites.

The urban focus of projects by Stan Douglas, Christine Burchnall, Lisa Steele and Kim Tomczak reflect on aspects of municipal challenges brought about by economic change.

Expressions of activism, cultural commentary and the presentation of visual metaphors which reveal the influences of human activity on the natural environment are found in the works of John Scott, Kara Springer, Jamelie Hassan, Tom Benner, Zeke Moores, Rod Strickland, Craig Wells and Mary Celestino.

Artists Ron Martin and Hortense Gordon have engaged in a visual dialogue utilizing abstraction as a meaningful visual expression. Gordon's work extends beyond the confines of representational local imagery to explore spatial relationships of line, shapes and colours on the painted surface. Martin's work interacts with the viewer by challenging perceived ideas of colour placement in a grid. All forms of artistic production reveal the artist's search for an individual means for communicating their ideas which are also influenced by their experiences of 'place'.

Yousuf Karsh: The Ford Motor Company of Canada Gift to the AGW



Installation view of *401 West! Portrait of the Region* at the AGW
May 31 – September 29, 2019
featuring works from *Yousuf Karsh: The Ford Motor Company of Canada
Gift to the AGW*

Susan Sontag has argued that the process of looking at photographs requires an “ethics of seeing,” that is an awareness of the camera’s role in appropriating subjects, interpretation, and representing identity as memento mori.

What are the ethics of seeing that the artist and his patron stood for? What do we identify to be the observed subject in these photographs? How is the photographer seeing the subject?

While Karsh’s visible subject was male, his invisible subject was women and their absence from his repertoire in this 1951 project was no accident. It was in response to the commissioner’s invitation that Karsh would write, “I am more than happy to be commissioned to make a photographic study of the men who make Ford cars.” (3 February 1951) The historic context for why Karsh would be asked to photograph men at work in a major corporate factory had deep roots in the social history of postwar Canada and the 1951 commission correspondingly offers considerable insight on the gendered landscape of industrial waged work.

Historian Jennifer Stephen explains of this junction between wartime and postwar that Canada’s welfare state had staged a massive mobilization and demobilization of women into and out of the waged work force.

Karsh was hardly in a position to contest the scripts of his patron given the conditions of the 1951 commission. His images played an important part in the postwar effort to demobilize women from waged labour and reinstall breadwinner-homemaker ideology wherein gendered social roles were divided between public and private life. In his role as “subject seeing,” Karsh shows “the observed subject” to be the male factory worker. But, to accept what is visible in his work — the male worker — at face value is to sidestep an important statement about the shifting gender territories of waged labour in postwar Canada.

Karsh’s skill in realizing aesthetically subtle and pleasing tonalities through his black and white works further supported the idealization of the male worker in the images. However, the beauty of this technology and its deployment to depict the “worker as hero,” is a reminder to return to the question of the “ethics of seeing” offered by this collection. Indeed, these works ask us to see how gender played out in the workforce in postwar Windsor.



Yousuf Karsh, *Gow Crapper Putting trim cord on rear window, Trim Line No. 1, Plant No. 4*, 1951
gelatin silver print
Gift of the Ford Motor Company of Canada, Limited, 2013



Yousuf Karsh, *Reese Davis and William Hendra, Plant No.2, Pattern Makers*, 1951
gelatin silver print
Gift of the Ford Motor Company of Canada, Limited, 2013

Brenda Francis Pelkey: Recent Acquisitions



Installation view of *401 West! Portrait of the Region* at the AGW
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featuring works from *Brenda Francis Pelkey: Recent Acquisitions*

These works offer a cross-section of the artistic practice of Brenda Francis Pelkey in the photographic medium over four decades. “Very generally”, she explained in 2001, “my photographic practice has centred on subjective experience and the problematics of meaning and place”, in contrast to the documentary role of photography. The works are informed by experiences living in many places across Canada and by the idea of particular geographies as social and psychological experiences. From the particularized suburban yards adorned with elements of personal memory and identity, to eerie dark roads at night, expansive coastal ocean panoramas, courtrooms and pool scenes, Pelkey exposes the still-gendered and changing contours of contemporary life. Narrative tension and uncertainty are at the centre of her work and are explored through themes of feminism, memory, and place.

Francis Pelkey is conscious of the time of day in which she is working. *Front Garden Kim Kimberly* (1989), *Power Pole* (1993) and *Ocean* (2001) were created in partial or full darkness—sundown, dusk, night and/or sunrise. By manipulating the range of light and dark with the artificial augmentation of intense movie lights and/or long exposures, these images bring subjects on the edge of visibility into the visible. Works photographed during

daytime in full light such as *Superior Court I, Windsor* (2005) and *Pool with Stanchions* (2013) ask the viewer to pause over the detail. Tissue boxes placed at the witness stand anticipate traumatic courtroom testimonies and stanchions warn of closed off access points and unsafe passageways. Equally, the artist is aware of her role as female artist and how many of these spaces have historically been troublesome for the female subject’s social standing and safety—to be alone in the dark, be on the witness stand, or enter a gendered workplace, for example. These are spaces in which access remains conditional. Yet she has negotiated access to them and she invites the viewer in.

These first works by Francis Pelkey to enter the AGW collection contribute to contemporary photography, feminism, and art practice in this region. Thanks are extended to the Canada Council for the Arts Acquisitions Assistance Program, the artist, and Canadian Heritage, Canadian Cultural Property Export Review Board. At this important juncture of her retirement from teaching, the AGW congratulates Francis Pelkey on her seventeen years of service to the University of Windsor, School of Creative Arts, where she has served as Director (2003-2012) and as Professor. More information on the artist and her work is available in the recent publication *Brenda Francis Pelkey: Territories* available at Visitor Services in both English and French languages.

Ron Benner



Ron Benner

As dark as the grave wherein my friend is laid, 1995
photographic murals with tar, 6 panels

Foreground: Zeke Moores

Moving Blanket, 2013
cast aluminum, etched and waxed

Born in 1949 in London, Ontario, Ron Benner studied in Guelph at the University. Upon his return to London in 1970, Benner established his art practice.

The photograph used in this work was taken by Sam McLeod for the London Free Press to report a train derailment at Simcoe, Ontario. Two of Benner's friends and co-workers, Edward Wadley, the engineer, and Ray Merritt, the head-end brakeman, died in the 'accident.' At the time, Benner was working as a spare board brakeman for the company and could have been on the train if either one of the brakemen or conductor had been unable to make the trip. In 1996 he wrote: *Some of my ancestors have worked on the railroad since the late 1800s. My grandfather was an operator and dispatcher for the CNI/ WABASH. My father was a fireman and engineer for the CNR. I worked for the Norfolk & Western Railroad (Wabash) out of St. Thomas, Ontario from 1970 (age 21) to 1980 as a brakeman and conductor. It has been said that 'railroad gets in your blood.' This is partly true but I have no regrets at having quit the railroad. I miss the camaraderie; the amazing landscapes both at night and day; the smells; the sounds. However, I realize the railroads have a tainted, unsympathetic*

history vis-à-vis First Nations, the land, working conditions, etc. I also know that the railroad 'life' contributed to my becoming a full-blown alcoholic by the time I was 40. That said, I am both attracted and repulsed by 'the train.' My equivocation is based upon an intimate knowledge of the subject and the object. The object(s) -- in other words, a corpse"

Tar is added to reproduction of the original image, which is then re-photographed and more tar is added. In the sixth panel in the series, virtually the entire image is blackened.

Matthew Teitelbaum in a curatorial statement, wrote: "*[The work]... is both a testimony to the men who died tragically, and an interrogation of the newspaper photograph which had made a spectacle out of grief.*"

Tom Benner



Left to right:
Tom Benner, *Homage to the White Pine*, 1984
cold rolled metal with nails

Mary Celestino,
Henry's Marsh, Pelee Island, Ont., 1995
acrylic on canvas

Tom Benner, *White Pine*, 1989
colour linocut on paper, artist's proof

The Group of Seven achieved a ubiquitous Canadian presence by introducing a visual iconography with their particular depictions of nature. This form of pictorial symbolism contributed to building a collective memory and an affirmed sense of place while at the same time disseminating certain cultural and environmental values. Based in London, Ontario Tom Benner, working in the latter part of the twentieth century, has introduced his own visual interpretations of Canadian icons such as the white pine.

In his 1926 poem *The Lonely Land*, Arthur J.M. Smith provided a poetic manifestation of the Canadian landscape. Inspired by the visual

re-imaginings of the 'land' as represented by the Group of Seven, Smith conjured an experience of Canada as represented by 'cedar and jagged fir' revealing 'a beauty...of dissonance, ...this resonance... of stony strand.' Metaphorical expressions as well as visual representations of environments are constructed forms of communication that originate in perceptions derived from lived cultural experience. In his work *Homage to the White Pine*, Tom Benner has rendered his version of the 'jagged' white pine inspired by nature but constructed from cold-rolled metal and nails. By visually representing aspects of the natural world altered through the use of manufactured materials, the artist has imparted his observation about the impact of consumer/material culture while providing a wry commentary on the evolving human relationship to nature.

Christine Burchnall



Christine Burchnall, *Terminal (Windsor)*, 1997
laminated inkjet prints, wood (2 parts)

Christine Burchnall is an artist and for more than twenty years was Director of Windsor's artist-run centre Artcite Inc. Having expanded its role from its local and regional beginnings, her contributions include featuring exhibitions of works by contemporary artists from across the country in addition to showcasing international works which also reflected contemporary areas of cultural concern.

In discussing the origins and development of her work *Terminal (Windsor)*, Christine Burchnall states: *Our contemporary tendency to take from the past only that which serves the present has led to a mythification of the historical process itself, where history is viewed as a perpetual, linear process of improvement and progress. Our present disregard for the realities of the past implies a fatal break with the future. Perhaps nowhere are the forgotten lessons of progress (and the failure of the "future", for many) better laid bare than in the ravaged post-industrial landscape... In familiar scenes of abandoned machinery, factories and institutions, we recognize a very different*

view of the present (and future) from the utopia envisioned only a few decades ago. Here is a landscape where the old industrial story has lost its credibility...

In my work, the human presence is most conspicuous in its absence. Nevertheless the landscape depicted remains based in its humanity, imbued virtually by definition with human decisions and signs of power and powerlessness, history and amnesia.

In re-presenting familiar images of technology-in-decline, I wish to effect not only a new meaning in the viewer, but a re-ordering, or re-seeing, of a shared cultural experience. In their heightened context and form, the industrial images can be read as iconic representations of a cultural state of mind"

Mary Celestino



Mary Celestino, Henry's Marsh, Pelee Island, Ont.
(aka lost garden, an Eden just after the Fall, Brown's Points, 1995), 1995
acrylic on canvas

There have been many discussions pertaining to the meaning and representation of landscape in painting, in prose and poetry or as a focus for other cultural expressions. Mary Celestino's passion for interpreting the landscape of Pelee Island arose from her first direct experience on the island where she "witnessed...a wild and fascinating state of nature."

Following the artist's move to the island with her husband in 1990, she had the opportunity to observe nature's interactions with the land on an ongoing basis, particularly with respect to alterations of the shoreline which would first disappear than evolve into another re-shaped stretch of land through the water's actions. In her writing, Celestino asserted that:

"Nature always gave back something in exchange for what was taken away – renewed life. Man, unlike nature, has the ability to annihilate an entire ecology in one single season. Where nature renews life, man destroys. We do it through the pollution of our lakes and rivers".

Mary Celestino was an artist, educator, and environmental advocate who received her BFA from the University of Windsor in 1972. In 1975, she received an M.A. and in 1977 an M.F.A from Wayne State University in Detroit. Following these academic achievements, she taught as an Art Instructor and Lecturer at both these universities.

Stan Douglas



Stan Douglas, *Michigan Theatre*,
(from the series *Le Détroit*), 1998
chromogenic print



Stan Douglas, *Office Building on Eight Mile Road*,
(from the series *Le Détroit*), 1998
chromogenic print



Stan Douglas, *Row Houses at Herman Gardens*,
(from the series *Le Détroit*), 1998
chromogenic print

Two decades ago, Stan Douglas produced a captivating series of photographs over a period of wide ranging research in Detroit. The artist's cycle of photographs captured the conditions of urban decline in a large modern city. His work reveals the aftermath of socio-economic shifts which transformed urban areas from vital communities to uninhabited neighbourhoods and business districts.

Douglas' photographs include abandoned and damaged office buildings and the remnants of a theatre (symbolizing the loss of a vibrant cultural presence) reconfigured into a makeshift car park.

One photograph depicts a run down housing development in Detroit called Herman Gardens, in the 1950s a thriving community but now deserted and neglected due to population shifts from the area.

Born in Vancouver in 1960, Stan Douglas graduated from Emily Carr College of Art + Design in 1982. His work has been included in many important international exhibitions, and Douglas' art has been the subject of many publications.

Hortense Crompton Mattice Gordon



Hortense Crompton Mattice Gordon
Derelict # 1, 1955
oil on canvas



Hortense Crompton Mattice Gordon
Cottages, Cape Cod, c. 1950s
oil on canvas

Hortense Gordon was the younger of two daughters born to James Harvey Mattice and Sarah Louise Crompton. She won scholarships to attend the Hamilton Art School at a very young age. Following her move to Chatham, Ontario, Mattice was appointed to the staff of Chatham's Central School where she taught china painting, drawing and painting in addition to continuing her own private classes for students. Her experience as an art educator quickly led to another appointment in 1918 at the Hamilton Technical School. In 1934, Hortense Mattice Gordon was appointed to the lead of the Art Department and she remained at Hamilton Technical School for more than 30 years.

Gordon's *Cottages, Cape Cod* was developed from the subject of a populated coastal region located along the eastern American seaboard

in Provincetown, Massachusetts. In the summer of 1945 Hortense Gordon embarked on studies at the German-American Abstract Expressionist Hans Hofmann's School of Fine Art. Hofmann is known for exploring the push-pull tensions between forms, colours and shapes. He encouraged his students' explorations in abstraction to begin with the natural world as a point of departure and the results were reductions and simplifications of form developed in response to a given subject.

Gordon embraced this strategy in *Cottages, Cape Cod* and the second of her works in the AGW collection, *Derelict # 1*. Gordon's move to abstraction positioned her among a modest group of women of her generation in Anglophone Canada to develop an interest in the male-dominated idiom of abstract art. By 1957 she found her work in the company of the Toronto-based abstract artists known as Painters Eleven with whom she exhibited in 1957 and, alongside Alexandra Luke, was one of two female artists of its eleven exhibitors.

Jamelie Hassan



Jamelie Hassan, *Slippers of Disobedience*, 1996
colour photograph on masonite, neon, ceramic slippers, wooden bookstands

London, Ontario based Jamelie Hassan's varied life experiences inform her art and her activist focus. She studied at the Academy of Fine Arts in Rome, the Ecole des Beaux-Arts, Beirut, Lebanon, the University of Windsor and the University of Mustansvria, Baghdad. Her art practice became full-time in 1972.

Hassan incorporates "photography, text and existing cultural artifacts to make cross-cultural references." Her investigations, which draw on her cultural heritage, have led to the development of works which combine selected Arabic manuscripts and the "uses of language, narrative and translation".

Slippers of Disobedience (1996), combines photographic images of manuscript pages, neon and book holders with ceramic elements. *Slippers of Disobedience* is representative of her long-standing use of ceramics, text and photographs. In this work, her concern with transcription and language is strongly expressed in the dominant presence of neon script which is significantly,

written in English. Here she has successfully extended her visual vocabulary through juxtapositions of scale and material – found objects combined with industrial materials like neon.

In *Parachute* magazine, Mireya Folch-Serra wrote: "*Hassan's deconstructive space and the possibility of learning disobedience, a theme the inspiration of which began with the act of her own child's disobedience...The mother and child's disembodied presence are suggested ...by two sets of slippers (one small, the other larger) and two bookstands. The neon represents the flame of the candle held by the reader while trying to decipher, in dim light, the contents of the text, leaving the mark of smoke on the pages of the manuscript*".

This work was originally shown in an exhibition titled *Aldin's Gift*, which was a collaborative project between the Art Gallery of Windsor and the Art Gallery of York University.

Nicholas Hornyansky



Nicholas Hornyansky
Detroit from the River, not dated
colour aquatint on paper, 22/150

Born in Budapest, Hungary, in 1896, Nicholas Hornyansky studied at the Academy of Fine Arts in Budapest as well as Vienna, Munich, Antwerp and Paris. The artist and his family moved to Canada in 1929. Having established his reputation as a painter, Hornyansky also maintained an extensive involvement with printmaking for which he received critical acclaim in Canada as well as recognition in the United States. Hornyansky taught printmaking at the Ontario College of Art and Design (now OCADU) in Toronto.

As early as the 1940s, Hornyansky formed an association with the Windsor area through the Windsor Art Association. The artist established his reputation as a printmaker through his use of aquatint an intaglio printmaking process which relies on: ... *tonal gradations to make an image rather than lines*. In this technique, which creates a flat

tone, texture or water wash, the artist covers a metal plate (typically copper but sometimes zinc) with fine resin dust particles, leaving some of the metal exposed. The plate is then placed in an acid bath, and the acid bites the plate, etching the areas in between the particles and creating a tone when printed.

Hornyansky's colour prints were produced using a: ... *single pull, multicolour aquatint etching process, a difficult one-plate process of printing all the colours at one 'pull' which he developed in Paris and brought to Canada. Using this technique, one plate could make as many as 1000 prints.*

The artist is known for his landscape images which feature sites in Ontario, Quebec and the Maritimes.

Wyndham Lewis



Wyndham Lewis
Portrait of the Artist's Wife, 1944
coloured pencil and chalks on paper



Wyndham Lewis
Landscape (Creation Myth), 1944
coloured chalks over graphite on paper

On September 2, 1939, the eve of the Second World War, British artist Wyndham Lewis and his wife Anne sailed for Canada where they would spend the next six years. Their “self-condemned” exile in Canada, as Lewis named it, was the result of Lewis’s fear of the rise of the Hitler regime after having been among its advocates during the early 1930s. Canada provided safe haven for his political reversal.

Most of Lewis’ career was spent in London, England, where he had established himself as a prominent figure in the Vorticist group of artists and writers. During their years in Canada, Wyndham and Anne Lewis spent time in Toronto and Windsor. The sojourn to Windsor came about as a result of invitations from Father Stanley Murphy of Assumption College to lecture in the Christian Culture Series.

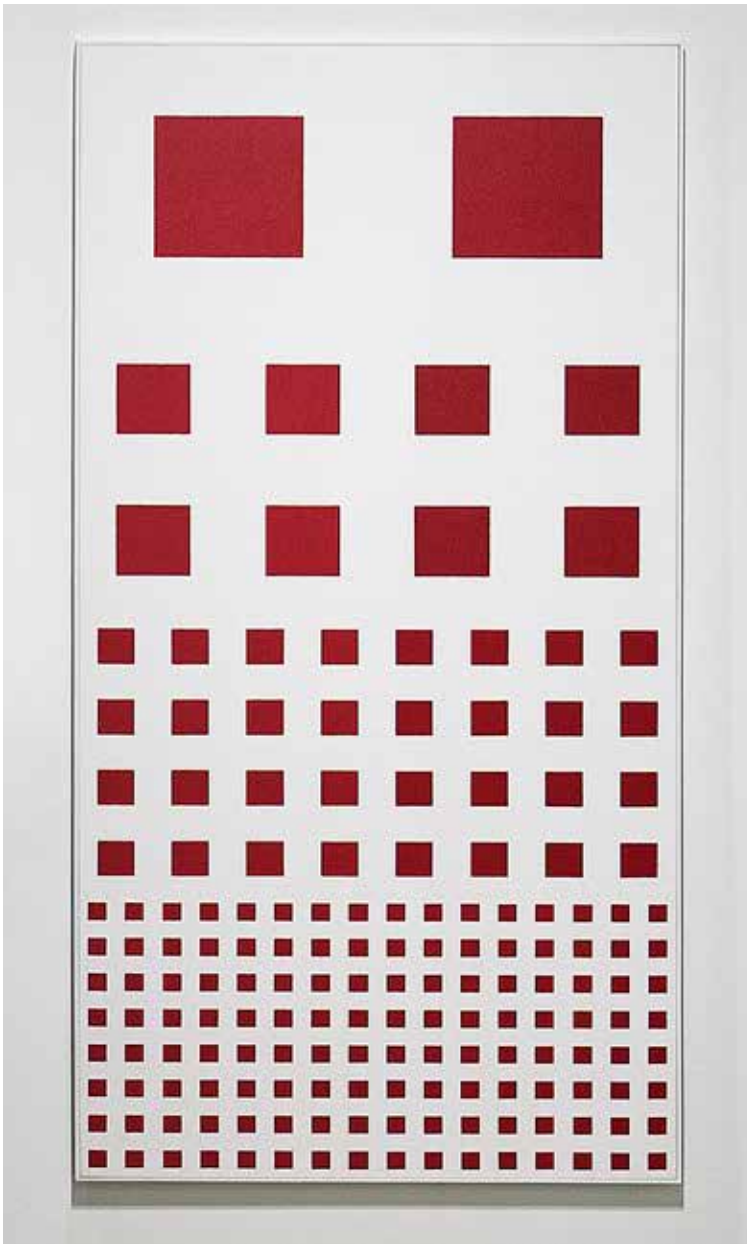
When Lewis was in Windsor, he was invited to undertake several portrait commissions, including those of the Fathers of Assumption College, but drawing most compelled his imagination. In 1991, the AGW repatriated *Portrait of the Artist's Wife*, 1944 and *Landscape, Creation Myth* 1944. In these Lewis continued to explore themes of the intimate portrait study, the still life and the domestic interior.

In *Portrait of the Artist's Wife*, Anne Lewis, with head in hand, looks both pensive and forlorn over the day's news. In these wartime years, the papers regularly reported on overseas wartime tragedy.

The second work, *Landscape (Creation Myth)*, was part of a sequence the artist had begun in 1912. In these cosmic landscapes, figures and forms soar and float through space. Themes of reproduction and regeneration course their way through this series. *Landscape (Creation Myth)* includes voluptuous female forms in the nest-like structure to the lower right. Above left, a towering and striding figure heads towards a tree and low-brush vegetation and amoebic cloud-forms float in the sky above.

Wyndham and Anne Lewis remained in Windsor through mid-May 1945 and on the first week of August sailed back to London, where they spent the balance of their lives. The time in Windsor left an important legacy of itinerant artists in the region at a time when the AGW was at its very beginnings. The AGW came back to this topic in 1992-93 when it produced the national touring exhibition and book, “‘The Talented Intruder’: Wyndham Lewis in Canada, 1939-1945,”. Both projects remain the definitive volume on this important artist's life and legacy in and beyond Canada.

Ron Martin



Ron Martin
Five Trick Reds
1985
acrylic on canvas

In his large series of *Geometric Paintings* made between 1981 and 1985, Martin explores optical illusions of squares set within a rectangular format. Squares are clustered in groups of 2, 8, 32 and 128 in descending order from top to bottom in a rectangular field. Resisting the viewers' desire for a single meaning, Martin's titles encourage study of the optical illusions that are formed when viewing coloured squares on a white field—visual tricks, opposites, focal points, matter, illusion, surface and image.

Martin made this comment on his geometric paintings when they were first exhibited at Carman Lamanna Gallery in 1986: *Normally when you look at a small square you would assume that it is darker. I show that it is not necessarily true. What does this suggest*

about perception? That is a series of biases and prejudices. Everyone wants to think that the concepts are fixed, dead, but in fact the total possibility of our physical reality exists within any location. I'm looking at the mystery of sight in a very specific way, consciously, and trying to make people aware of the myth of matter. (Martin in Interview, 1986)

Ron Martin's education in the visual arts was received through study at H.B. Beal Secondary High School between 1960 and 1964 in London. Martin taught for a brief time at the University of Windsor in the late 1970s when the City's University curriculum stressed the importance of abstract painting in contemporary art. Martin was the recipient of the Governor General's Award in Visual and Media Arts in 2012.

Zeke Moores



Zeke Moores
Moving Blanket, 2013
cast aluminum, etched and waxed

Zeke Moores challenges continuing traditions of naturalism and illusion. Curator Bruce Johnson has observed that: *"Moores plays with the slippery relationships among our conceptions of utility, disposability and value, and toys with consumerism and the fleeting engagement we can simultaneously bring to a discarded cardboard box and a gallery-approved piece of contemporary art."*

The artist has explained that while installing an exhibition of his cast cardboard boxes which were wrapped for transit in commercial moving blankets, he responded to the shapes and folds of the blanket lying on the floor. The resultant artwork is a heavy, cast aluminum sculpture.

In minetic contrast to its original form, *Moving Blanket* defies visual logic. The work comments on consumerism, the transient and the ephemeral in contemporary life while pushing the roles of materiality and craftsmanship within histories of illusionism.

The artist spent his youth and early adult life in Newfoundland and Nova Scotia and moved to Windsor in 2003. He is a BFA graduate of the Nova Scotia College of Art and Design and received his MFA from the University of Windsor. From 2006 to 2015 he worked as a sessional instructor at the University of Windsor in metal fabrication. Also educated as a blacksmith, he also brings this metallurgical experience to his osculpture. In 2011 Moores was short-listed for the prestigious Sobey Art Award, recognizing Canadian artists under age 40, and was long-listed in 2015. He currently lives and works in Windsor, and is represented by Art Mûr in Montreal QC.

John Scott



John Scott
Most Evil Vehicle, 1979
oil, pastel, and graphite on paper



John Scott
Untitled (Stealth 3000 mph), 1997/2000
mixed media and collaged elements on paper

Born in Windsor, John Scott now lives and works in Toronto. The artist's local upbringing influenced his grasp of industrial technologies and their impact on the workers' lives and informs his activist focus.

The cover image, *Avatar (the deathless boy)* produced by Scott in 1996 is a 'motorcycle' sculpture fabricated from scrap computer and engine parts. The windscreen contains a holographic reproduction of a long-haired, bearded man. The physical resemblance of the portrait to a Christ-like figure has been interpreted to suggest that though spiritual thought may be used to guide, inspire and enlighten, and weaponry may be used to secure and protect, history has repeatedly demonstrated that religious doctrine and military technologies are more often used to control or destroy.

Scott also dwells within the shadow of nuclear doom, as all of us have since the bombings of Hiroshima and Nagasaki in 1945. These significant factors have shaped and defined his lifelong interest in industrialism and his acute desire to come to terms with the often

destructive relationships between mass-mechanization, militarism and human behaviour.

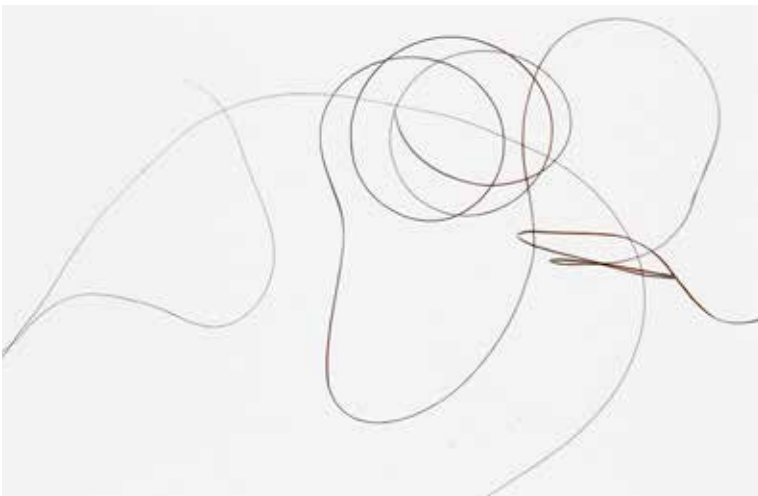
As human inventions, all technologies and machines are a part of us. Today we enter a fascinating yet unfamiliar digital age. We rely heavily upon technology even as we are fully aware of its destructive potential. Ours is an age of anxiety and John Scott seeks to expose the machinery of its workings, the forces visible and unseen that threaten to destroy us. Ultimately his art is a positive act of expression and hope that aspires to liberate us, perhaps against all odds, from the cycles of our abject behaviours and a seemingly inevitable armageddon.

Scott has received a Toronto Arts Award as well as winning the first Governor-General's Award for Visual Arts in Canada.

Kara Springer



Kara Springer
Ana & André, Untitled I & II, (left panel), 2014
archival pigment prints, 2/4



Kara Springer
Ana & André, Untitled I & II, (right panel), 2014
archival pigment prints, 2/4

Born in Barbados and raised in Windsor, Springer graduated with an MFA from Philadelphia's Tyler School of Art at Temple University. Springer's practice incorporates performance, text and photography. She is predominantly occupied with political dialogues and the institutionalization of racial violence in contemporary society.

One curatorial interpretation provided for the acquisition of Kara Springer's large-scale diptych titled *Ana & André, Untitled I & II*, positions it as a critique of Western art's omission of the black figure. Through aesthetics, concept, name, and title Springer's work spotlights ways in which the visual and the political intersect to provoke narratives of the body in contemporary art.

Springer has photographed her fallen strands of hair on a stark white background, creating an austere portrait. The title of the work references feminist artist Ana Mendieta and minimalist sculptor Carl

André. The two were married in 1985, until Mendieta's mysterious death.

This work is open to multiple interpretations; Springer uses her body and photography in a way that is ambivalent and open to consideration by the viewer. This diptych is possibly a gesture responding to the absence of both female and black artists in the art historical canon, a lament for Mendieta, or perhaps an exploration of the role hair plays in black female identity.

Rod Strickland



Rod Strickland
Work, 1990
steel, electrical components, plexiglass, water

Rod Strickland is an artist and educator. The sculpture *Work* is grounded in the modernist tradition of sculpture that makes reference to the forms and materials in urban environments. This aesthetic is informed by a strong respect for the vernacular evident in motifs derived from his immediate surroundings of the Great Lakes region. He also refers to the economic history of this region as well as its present circumstances – a body of water within a ring of steel. He exploits the material qualities of steel, that both emits and absorbs energy and whose surface has a rich patina.

This object suggests a millstone or grinding wheel, or a Ferris wheel. As the wheel rotates, it vibrates, wobbles, grinds, and thuds, contradicting notions of industrial precision and mechanical

perfection normally associated with such large industrial forms. By comparison, humble in scale and function, a red tool box (with cable running to the wheel) emits the sound of mechanical gears. As the wheel revolves, its hub illuminates, revealing an axle of water enclosed in a plexiglass tube. The tube sits at eye-level and is half-full of unsettled fluid, creating increasingly stormy wave forms.

Peering through this aperture, one is struck with how this view is similar to that seen from a waterline portal on a ship.

Frederick B. Taylor



Frederick B. Taylor
Downtown Detroit, Michigan
from Riverview Park, Windsor, 1953
sketch, oil on panel,



Frederick B. Taylor
Looking South Over Windsor, Ontario, 1952
sketch, oil on canvas board

Frederick Taylor was born in Ottawa, Ontario. In 1930 he graduated from McGill University with a Bachelor of Architecture degree. He also studied visual arts in London, England at the University of London, the London Central School of Arts and Crafts and the Byam Shaw School of Drawing, Painting and Design. Taylor's work was extensively exhibited in solo exhibitions in Montreal, Toronto and Ottawa between 1932 and 1963.

A commission by the Seagram company was offered to Taylor to do a painting of Windsor, Ontario for an exhibition and a book titled *Cities of Canada*. By the early 1950s, the Canadian census indicated that the greatest percentage of the population lived in urban areas. It was Seagram's owner, Samuel Bronfman who wished to promote recognition of Canada's status with respect to its urban development.

Artists participating in the project produced more than one sketch for consideration for a final work. *Looking South Over Windsor, Ontario* was a sketch for a canvas for the Seagram collection.

The composition of *Looking South over Windsor, Ontario* is nearly identical to that of the final canvas *Windsor, automobile centre of Canada*. Because the former is a sketch, and the latter a "finished" painting, the colouring and brushwork differ in each. The sketch possesses a spontaneity and quickness of execution not found in the final work. This sketch was created in December 1952.

The work *Downtown Detroit, Michigan from Riverview Park, Windsor* was produced on New Years Day, 1953.

Lisa Steele + Kim Tomczak



Lisa Steele + Kim Tomczak
...bump in the night (Windsor/Detroit), 2016
15 prints in archival inks, image
on Epson Hot Press Bright, acid free
100% cotton fibre archival paper



Lisa Steele + Kim Tomczak
...bump in the night (Windsor/Detroit), 2016
15 prints in archival inks, image
on Epson Hot Press Bright, acid free
100% cotton fibre archival paper

Lisa Steele + Kim Tomczak's *...bump in the night (Windsor/Detroit)* is a continuation of a series of photo/text works started in 2001 that has included participants in Toronto, Caen (France), Stuttgart (Germany), Barrie, Vancouver and Halifax. For this project, Steele + Tomczak worked with groups of young people who were at a time of transition in their lives. They recorded short interviews with the youth as well as photographing them, and produced overlays of the transcribed text on the photographs. The resulting works become anonymous "unportraits" in that they are less about the individuals and more about the sentiments of a group of young people who are in one place at one time.

In Windsor, Steele + Tomczak worked with the Windsor Youth Centre (WYC), a drop-in centre offering support to homeless or under-housed youth. In Detroit, they worked with the Detroit Hispanic Development Corporation (DHDC), a non-profit organization committed to creating life changing opportunities for youth and their families.

In both Windsor and Detroit, the artists asked the youth a series of questions, such as "what is your favourite colour?", "Relate something funny that happened last week", "Relate a recent dream", or "What are you afraid of?"

Lisa Steele + Kim Tomczak have worked exclusively in collaboration since 1983, producing videotapes, performances and photo/text works. In 2009, they were awarded an Honourary Doctorate by the University of British Columbia (Okanagan); in 2005, a Governor General's Award for Lifetime Achievement in Visual & Media Arts; in 1994 they received both a Toronto Arts Award and the Bell Canada prize for excellence in Video Art. Steele and Tomczak are co-founders of Vtape, an award-winning media arts centre established in 1983 in Toronto. Currently Steele is Artistic Director and Tomczak is Restoration and Collections Management Director. Both teach at the University of Toronto in The John H. Daniels Faculty of Architecture, Landscape, and Design.

C. Wells



C. Wells
Pelee, 2006
line marker on canvas

C. Wells
41°53'N12°30'E/ 41°58'N82°31'W, 2006
video, 8 minutes

C. Wells
Fellini, 2006
line marker on canvas

This hard-edge abstract and conceptual art tripartite project is comprised of two paintings and a video documenting a performance. The work links the shared latitude of Point Pelee, a Canadian national park and historic site known for its unique ecology, with the City of Rome, Italy, conceptually connecting the local and the distant.

The industrial line-marking paint used as a medium for this project is different in hue and texture for the two sites although the chemistry remains the same.

The video, appropriating scenes from Fellini's *Roma*, 1972 (Italian/French) edited with POV shots from a car, documents him repainting roads in Rome and at Point Pelee. Formally, the video

juxtaposes performative vs. documentary vs. recontextualized cinematic narrative.

The project addresses the local with the transnational, situating a Canadian site by reconsidering its geographical relationships. These combined canvasses also signify declarative symbols - painted lines used to control traffic - and provide a new way of thinking about topography.

This work was previously shown at the Art Gallery of Windsor in the 2010 exhibition *Here in My Car*.

Catalogue of Works in the Exhibition

1.

Ron Benner (1949 –)

As dark as the grave wherein my friend is laid, 1975-76
photographic murals with tar, 6 panels
213 x 213 cm each
Purchased with funds from the Walter and Duncan Gordon Foundation and the Art Gallery of Windsor Foundation, 1989
1989.008 A-F

2.

Tom Benner (1950 –)

Homage to the White Pine, 1984
cold rolled metal with nails
312 cm in height
Gift of James B. MacNeill, 1996
1996.010

3.

Tom Benner (1950 –)

White Pine, 1989
colour linocut on paper, artist's proof
143 x 71 cm
Gift of James B. MacNeill, 1996
1996.011

4.

Christine Burchnall (1960 –)

Terminal (Windsor), 1997
laminated inkjet prints, wood (2 parts)
91 x 304 cm
Purchased with financial support from the Canada Council for the Arts, Acquisitions Assistance program, and with funds from the Garnet W. and Eva Dora Humphrey Bequest, 1998
1998.006

5.

Mary Celestino (1935 – 2014)

Henry's Marsh, Pelee Island, Ont. (aka lost garden, an Eden just after the Fall, Brown's Points, 1995), 1995
acrylic on canvas
118 x 279 cm
Gift of the Celestino family, 2018
2018.018

6.

Stan Douglas (1960 –)

Office Building on Eight Mile Road
(from the series *Le Détroit*), 1998
chromogenic print
51 x 61 cm
Gift of the artist, 1999
1999.003

7.

Stan Douglas (1960 –)

Michigan Theatre (from the series *Le Détroit*), 1998
chromogenic print
51 x 61 cm
Gift of the artist, 1999
1999.004

8.

Stan Douglas (1960 –)

Row Houses at Herman Gardens
(from the series *Le Détroit*), 1998
chromogenic print
51 x 61 cm
Gift of the artist, 1999
1999.005

9.

Hortense Crompton Mattice Gordon (1886 – 1961)

Derelict #1, 1955
oil on canvas
64 x 76 cm
Gift of the heirs of the Hortense M. and John S. Gordon Estate, 1963
1963.014

10.

Hortense Crompton Mattice Gordon (1886 – 1961)

Cottages, Cape Cod, not dated
oil on canvas
76 x 56 cm
Gift of the heirs of the Hortense M. and John S. Gordon Estate, 1963
1963.015

11.

Jamelie Hassan (1948 –)

Slippers of Disobedience, 1996
colour photograph on masonite, neon, ceramic slippers, wooden bookstands
122 x 180 cm
Purchased with financial support from the Canada Council for the Arts, Acquisitions Assistance program, and with funds from the Garnet W. and Eva Dora Humphrey Bequest, 1998
1998.003

12.

Nicholas Hornyansky (1896 – 1965)

Detroit from the River, not dated
colour aquatint on paper, 22/150
43 x 32 cm
Gift of Miss Ada M.C. Wrong, 1963
1963.018

13.
Yousuf Karsh (1908 – 2002)
Reese Davis and William Hendra, Plant No.2, Pattern Makers, 1951
silver halide emulsion on fibre-based paper
75 x 101 cm
Gift of the Ford Motor Company of Canada, Limited, 2013
2013.001
14.
Yousuf Karsh (1908 – 2002)
Benoit Dupuis, Wheel Rim Welding, Plant No. 2, 1951
silver halide emulsion on fibre-based paper
86 x 61 cm
Gift of the Ford Motor Company of Canada, Limited, 2013
2013.002
15.
Yousuf Karsh (1908 – 2002)
Edward Lyons, Third Year Student at Gigbora Machine, Trade School, 1951
silver halide emulsion on fibre-based paper
101 x 75 cm
Gift of the Ford Motor Company of Canada, Limited, 2013
2013.003
16.
Yousuf Karsh (1908 – 2002)
Robert Trinder Photographed with Comparator (Training Program), 1951
silver halide emulsion on fibre-based paper
101 x 75 cm
Gift of the Ford Motor Company of Canada, Limited, 2013
2013.004
17.
Yousuf Karsh (1908 – 2002)
Terry Trush, Maurice Lehoux, Ed Thurman, Mr. Lajeunesse, Final Assembly, Painting Booth, Plant No. 4, 1951
75 x 101 cm
silver halide emulsion on fibre-based paper
Gift of the Ford Motor Company of Canada, Limited, 2013
2013.005
18.
Yousuf Karsh (1908 – 2002)
Orel Meunier Plant No. 2, Crankshaft Department, 1951
silver halide emulsion on fibre-based paper
75 x 101 cm
Gift of the Ford Motor Company of Canada, Limited, 2013
2013.006
19.
Yousuf Karsh (1908 – 2002)
Emric (Jimmy) Saska, Set-Up Man, Plant No. 2, Valve Det. 39, 1951
silver halide emulsion on fibre-based paper
101 x 75 cm
Gift of the Ford Motor Company of Canada, Limited, 2013
2013.007
20.
Yousuf Karsh (1908 – 2002)
Ed Pfeiffer, Plant No. 2 Cylinder Block Dept. 20, 1951
silver halide emulsion on fibre-based paper
75 x 101 cm
Gift of the Ford Motor Company of Canada, Limited, 2013
2013.008
21.
Yousuf Karsh (1908 – 2002)
Ralph Mather, Final Motor Assembly, Plant No. 4, 1951
silver halide emulsion on fibre-based paper
75 x 101 cm
Gift of the Ford Motor Company of Canada, Limited, 2013
2013.009
22.
Yousuf Karsh (1908 – 2002)
Yousuf Karsh, not dated
silver halide emulsion on fibre-based paper
101 x 75 cm
Gift of the Ford Motor Company of Canada, Limited, 2013
2013.010
23.
Yousuf Karsh (1908 – 2002)
The Trade School (Discussion Period, with Head of School Mr. Moncrieff), 1951
silver halide emulsion on fibre-based paper
101 x 75 cm
Gift of the Ford Motor Company of Canada, Limited, 2013
2013.011
24.
Yousuf Karsh (1908 – 2002)
Reese Davis and William Hendra, Plant No.2, Pattern Makers, 1951
gelatin silver print
40 x 51 cm
Gift of The Ford Motor Company of Canada, Limited, 2013
2013.012
25.
Yousuf Karsh (1908 – 2002)
Benoit Dupuis, Wheel Rim Welding, Plant No. 2, 1951
gelatin silver print
51 x 40 cm
Gift of The Ford Motor Company of Canada, Limited, 2013
2013.013
26.
Yousuf Karsh (1908 – 2002)
Edward Lyons, Third Year Student at Gigbora Machine, Trade School, 1951
gelatin silver print
51 x 40 cm
Gift of the Ford Motor Company of Canada, Limited, 2013
2013.017

27.

Yousuf Karsh (1908 – 2002)

Robert Trinder, Photographed with Comparator (Training Program), 1951

gelatin silver print

51 x 40 cm

Gift of the Ford Motor Company of Canada, Limited, 2013
2013.018

28.

Yousuf Karsh (1908 – 2002)

Terry Trush, Maurice Lehoux, Ed Thurman, Mr. Lajeunesse, Final Assembly, Painting Booth, Plant No. 4, 1951

gelatin silver print

40 x 51 cm

Gift of the Ford Motor Company of Canada, Limited, 2013
2013.021

29.

Yousuf Karsh (1908 – 2002)

Orel Meunier Plant No. 2, Crankshaft Department, 1951

gelatin silver print

51 x 40 cm

Gift of the Ford Motor Company of Canada, Limited, 2013
2013.022

30.

Yousuf Karsh (1908 – 2002)

Roland Legendre With Pyrometer, Works in Foundry pouring from ladle into sand castings, 1951

gelatin silver print

51 x 40 cm

Gift of the Ford
Motor Company of Canada, Limited, 2013
2013.023

31.

Yousuf Karsh (1908 – 2002)

Emric (Jimmy) Saska, Set-Up Man, Plant No. 2, Valve Det. 39, 1951

gelatin silver print

51 x 40 cm

Gift of the Ford Motor Company of Canada, Limited, 2013
2013.024

32.

Yousuf Karsh (1908 – 2002)

Theophile St. Pierre, Acetylene Cutting Torch Welder Burning Tractor Axles, Foundry, 1951

gelatin silver print

25 x 21 cm

Gift of the Ford Motor Company of Canada, Limited, 2013
2013.028

33.

Yousuf Karsh (1908 – 2002)

Robert Trinder, Photographed with Comparator (Training Program), 1951

gelatin silver print

25 x 21 cm

Gift of the Ford Motor Company of Canada, Limited, 2013
2013.030

34.

Yousuf Karsh (1908 – 2002)

Roland Legendre With Pyrometer, Works in Foundry pouring from ladle into sand castings, 1951

gelatin silver print

25 x 21 cm

Gift of the Ford Motor Company of Canada, Limited, 2013
2013.031

35.

Yousuf Karsh (1908 – 2002)

Gow Crapper Putting trim cord on rear window, Trim Line No. 1, Plant No. 4, 1951

gelatin silver print

21 x 25 cm

Gift of the Ford Motor Company of Canada, Limited, 2013
2013.034

36.

Yousuf Karsh (1908 – 2002)

William N. Hagen, Plant No. 2 Camshaft, Dept. 17, 1951

gelatin silver print

25 x 21 cm

Gift of the Ford Motor Company of Canada, Limited, 2013
2013.035

37.

Wyndham Lewis (1882 – 1957)

Landscape (Creation Myth), 1944

coloured chalks over graphite on paper

30 x 38 cm

Purchased with funds from the Bobs Cogill and Peter Haworth Estate, and with the assistance of the Government of Canada through the Cultural Property Export and Import Act, 1991
1991.037

38.

Wyndham Lewis (1882 – 1957)

Portrait of the Artist's Wife, 1944

coloured pencil and chalks on paper

30 x 38 cm

Purchased with funds from the Bobs Cogill and Peter Haworth Estate, and with the assistance of the Government of Canada through the Cultural Property Export and Import Act, 1991
1991.038

39.
Wyndham Lewis (1882 – 1957)
Artist's Palette, not dated
oil on wood
40 x 50 cm
Gift of The Estate of Marshall and Corinne McLuhan, 2014
2014.007
40.
Ron Martin (1943 –)
Five Trick Reds, 1985
acrylic on canvas
245 x 123 cm
Gift of Carmen and Claire Colangelo, 2000
2000.020
41.
Zeke Moores (1977 –)
Moving Blanket, 2013
cast aluminum, etched and waxed
15 x 81 x 213 cm
Purchased with the support of the Canada Council for the Arts Acquisition Grants program/Oeuvre achetée avec l'aide du programme de Subventions d'acquisition du Conseil des arts du Canada and with funds from the AGW Estate of Bobs Cogill and Peter Haworth, 2014
2014.001
42.
Brenda Francis Pelkey (1950 –)
Front Garden, Kim Kimberly, 1989
Cibachrome photograph on paper
51 x 190 cm
Collection of the Art Gallery of Windsor, purchased with the Contemporary Art Fund and the support of the Canada Council for the Arts Acquisitions Grants program/ Oeuvre achetée avec l'aide du programme de Subventions d'acquisition du Conseil des arts du Canada, 2016
2016.005
43.
Brenda Francis Pelkey (1950 –)
Power Pole, ca. 1993
Cibachrome colour photographs and text on acrylic, 1/1
102 x 174 cm
Gift of the Artist, 2016
2016.021 A-D
44.
Brenda Francis Pelkey (1950 –)
Ocean, 2001
Ilfochrome (aka Cibachrome) mounted on aluminum, with audio
72 x 610 cm; six panels 72 x 101 each
Purchased with the Contemporary Art Fund and the support of the Canada Council for the Arts Acquisitions Grants Program/ Oeuvre achetée avec l'aide du programme de Subventions d'acquisition du Conseil des arts du Canada, 2016
2016.004 A-G
45.
Brenda Francis Pelkey (1950 –)
Superior Court of Justice - Windsor, 2005, 2016
Inkjet on bonded aluminum, 1/3
101 x 134
Gift of the Artist, 2016
2016.022
46.
Brenda Francis Pelkey (1950 –)
Pool with Stanchions, 2013
76 x 110 cm
Gift of the Artist, 2016
2016.023
47.
Yousuf Karsh (1908 – 2002)
Pool with Stanchions, 2013
Gift of the Artist, 2016
2016.023
48.
John Scott (1950 –)
Most Evil Vehicle, 1979
oil, pastel, and graphite on paper
67 x 78 cm
Gift of Carmen and Claire Colangelo, 2002
2002.102
49.
John Scott (1950 –)
The Avatar (the deathless boy), 1996
altered motorcycle, with found objects
152 x 85 x 264 cm
Gift of Chris Poulson, 2001
2001.096
50.
John Scott (1950 –)
Untitled (Stealth 3000 mph), 1997/2000
mixed media and collaged elements on paper
46 x 061 cm
Gift of Chris Poulson, 2001
2001.110
51.
Kara Springer
Ana & André, Untitled I & II, 2014
archival pigment prints, 2/4
two panels 93 x 140 cm each
Purchased with funds from the Lois K. Smedick Contemporary Art Fund, 2018
2018.022 A, B

52.

Rod Strickland (1957 –)

Work, 1990

steel, electrical components, plexiglass, water

76 x 120 x 270 cm

Purchased with financial support from the Canada Council for the Arts, Acquisitions Assistance Program, and with funds from the Walter and Duncan Gordon Foundation and the AGW

Volunteer Committee, 2000

2000.004

53.

Frederick B. Taylor (1906 – 1987)

Downtown Detroit, Michigan from Riverview Park, Windsor, 1953

sketch, oil on panel

23 x 30 cm

Purchased with funds donated by Miss Garnette Magee, 1997

1997.009

54.

Frederick B. Taylor (1906 – 1987)

Looking South Over Windsor, Ontario, 1952

sketch, oil on canvas board

46 x 61 cm

Purchased with funds donated by Miss Garnette Magee, 1997

1997.009

55.

Lisa Steele + Kim Tomczak (1947 – , 1952 –)

...bump in the night (Windsor/Detroit), 2016

15 prints in archival inks on Epson Hot Press Bright, acid free, 100% cotton fibre paper, 1/ 5

47 x 38 cm each

Gifts of Lisa Steele and Kim Tomczak, 2017

2017.003

56.

C. Wells (1963 –)

Pelee, 2006

line marker on canvas

178 x 122 cm

Gift of the Artist, 2015

2015.015

57.

C. Wells (1963 –)

Fellini, 2006

line marker on canvas

178 x 122 cm

Gift of the Artist, 2015

2015.016

58.

C. Wells (1963 –)

41°53'N12°30'E/ 41°58'N82°31'W, 2006

video, 8 minutes

Gift of the Artist, 2015

2015.017

Related Programming and Events

Fridays Live!

Opening Reception for Spring | Summer Exhibitions
May 31

Curator-led Tour of *401 West! Portrait of the Region*

with Chris Finn
May 31

Panel Discussion:

Photography and Place

Curator Cassandra Getty and artists Brenda Francis Pelkey
and Ron Benner, moderated by Catharine Mastin
June 1

First Thursdays! Curator-led Tour of 401 West! Portrait of the Region

with Chris Finn
June 6

Art Talk

Windsor conservator Spencer Montcalm presented an in-depth look at recent
conservation projects at the AGW
July 4

Summer Camps at the AGW

July 8-12, 15-19 and 22-26

Artist Talk

Windsor artist Zeke Moores presented an overview of his artistic production
from his earlier works created at the University of Windsor to his current work.
August 1

First Thursdays! Tour of 401 West! Portrait of the Region

August 1

First Thursdays! Tour of 401 West! Portrait of the Region

September 5

Artist Talk & Hands-on Studio Activity:

Arts in Industry with Chelsea Greenwell
September 5

Family Fun Sundays in the Studio 17 sessions

Weekend Guided Tours: 34

Booked tours: 7

School tours: 7

***Remembering Through Art for Persons with Dementia
& Their Care Partners:*** 4 sessions

Documentary Film

John Scott: Art & Justice, 1998

Director: Michael McNamara

Running Time: 20 minutes, screened throughout exhibition

401 West!

Portrait of the Region

May 31 – September 29, 2019

Curated by Chris Finn

Installation photo credits: Frank Picollo



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