



Hind vs. Hind

Curated by Simon Frank
February 17 - May 27, 2018

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Cover Image: Installation view (from left to right).

William G. R Hind: *Portrait of the Artist with Fur Hat* from *The Pictou Sketchbook*, 1876

Dave Hind: *Self-Portrait*, 2018

Photo by Frank Piccolo

(See Catalogue of Works in the Exhibition, Nos. 1 & 53)

Director's Foreword

Catharine Mastin, PhD

It has been a pleasure to see the exhibition and this accompanying e-publication *Hind vs. Hind* realized by the AGW's Curator of Contemporary Art, Dr. Jaclyn Meloche with guest curator, Simon Frank and featuring the work of Hamilton artist, Dave Hind. The project developed in response to the paintings of the artist's family relative, third-generation uncle and 19th century artist-explorer, William G. R. Hind (1833-1889), whose works from *The Pictou Sketchbook* (1876) are held in the Art Gallery of Windsor's collection. This exhibition continues the AGW's ongoing work to mine its collections with artists, an initiative through which we have developed a number of projects in recent years including Allyson Mitchell and Deirdre Logue's *The Feminist Art Gallery*, for example. The perspectives offered by artists contribute new meanings to the artworks and new ways of understanding the AGW collection and Dave Hind continues that work.

The Art Gallery of Windsor's William G.R. Hind collection is well known in Canada and has been an important foundation for the development of two AGW national touring exhibitions, *William G.R. Hind: Confederation Painter in Canada* (1967) and *William G.R. Hind: The Pictou Sketchbook* (1990). The first of these projects offered a historical context for William Hind's larger art production which included works made from coast to coast of the territories comprising Canada after Confederation in 1867. The second of these projects was a more focussed look at Hind's experience in Pictou, Nova Scotia, an exhibition that sharpened an appreciation of the artist's travels through the province. Of their time, both projects contributed to the building of a Canadian art history detailing settler-artist experience, and in which monographic and time-based projects would chapter together primary research to form a larger art history.

The very collecting of *The Pictou Sketchbook* in 1967, the centennial year of Canada's Confederation, was hailed then as a national milestone and that same year, led to the AGW's above noted exhibition *Confederation Painter in Canada*. To revisit this material in the 21st century—nearly a century and half after its original production, and in response to evolving post-colonial curatorial and artist practices—calls for new and innovative methods and questions to be posed. Among them is the challenging of William Hind's vision—his crafting of a utopian and progress-based future of unimpeded colonization and industrialization. Inheriting this history as an artist four generations apart, Dave Hind reminds viewers to see the results of such built and polluted spaces, spaces compromised of the greenery once serving as the dominant impression of William G. R. Hind's topographical and survey-driven travels. Behind the detailed and meticulous craftsmanship of working with industrial materials Dave Hind calls for reflection on society's current trajectory. In doing so, Dave Hind also calls attention to rethinking what it is to be born into an artist-family and what is it to self-identify in that context. While clearly inheriting his relative's care for craftsmanship and self-reflection, the artist and curator consciously point to the idea of difference.

Simon Frank's essay details the artist's journey through thematic discussion and the key works in the exhibition, and I thank him for his contributions. To have encouraged the artist to revisit one's family history through a collections-based project adds an engaging biographical layer to seeing this collection differently. The project has been evolving for a number of years now and, additional to the contributions of Dr. Meloche and the entire AGW staff team, I would be remiss not to recognize that its conceptual beginnings were with former AGW Curator of Contemporary Art, Srimoyee Mitra.

We are indebted to the ongoing support from both 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 support assisted in bringing this project to fruition. The City of Windsor's 49-year *gratis* lease agreement wherein this exhibition was presented enables the Gallery's continuing exhibition program. Support from these organizations has ensured that we deliver a strong program of collections-based art exhibitions in the Cohen Gallery and corresponding publications for audiences to enjoy. Thanks are extended to the all Gallery staff members including key ones on this project—Martin Stevens, Nicole McCabe and Stephen Nilsson—who have each made contributions to the realization and presentation of the exhibition and this publication. Finally, I would like to recognize the artist for his mesmerizingly detailed attention to his craft. Dave Hind reminds viewers of the importance of recycling and the hand-made while using industrial tools, and at a time when mechanized processes and mass-produced objects too-often gloss over these acts of humanity.



Installation view (from left to right).

William G. R Hind: *The Pictou Sketchbook*, 1876; **Dave Hind:** *Under Construction #1 / Crossing the St. Lawrence*, 2018

Dave Hind (with the Aluminum Quilting Society): *Made in Voyage*, 2011

Photo by Frank Piccolo

(See Catalogue of Works in the Exhibition, Nos. 2-51, 54 & 55)

Hind vs. Hind

Simon Frank



No. 52 **W. G. R. Hind**, *Forest Interior with Wood Stump*, ca. 1880's

The historical landscapes of William Hind and the contemporary landscapes of his great, great, great nephew Dave Hind are separated by over one hundred years and span a number of generations as well as an extensive period of time in Canadian art history. The exhibition *Hind vs. Hind* juxtaposes the works of these distant relatives - setting William Hind's *Pictou Sketchbook* against Dave Hind's "aluminum paintings"; contemporary landscapes created by cutting, grinding, and riveting colourful scraps of reclaimed aluminum. The new works that Dave produced for the exhibition are his response to his late relative's works, many of which he had only previously encountered as small reproductions in exhibition catalogues. Thus, this exhibition reflects upon the increasing influence that William Hind's paintings have had on Dave Hind's recent work, as well as the interesting and unexpected connections between the approaches and techniques that both artists employ in their work. From a historical perspective, *Hind vs. Hind* also utilizes this unique relationship between familial artists, to present viewers with an intriguing representation of the development and evolution of the landscape tradition in Canada, while offering a unique perspective on the history of the country itself.

Two Self-Portraits

When one originally opened *The Pictou Sketchbook*, before it was disassembled and the individual pages were framed for exhibition, one would have first discovered William Hind's *Self-Portrait with Fur Hat*, for it was pasted inside the front cover of the book. It is quite distinct from the other works inside, in that it is the only one in the sketchbook that turns Hind's artistic attention back upon himself. It is not surprising however, that William Hind had painted a self-portrait, for *Self-Portrait with Fur Hat* is one of nine unique portraits that he is known to have produced. Although what is curious about this particular work is that it was painted at a time when it was thought that William had all but ended his professional career as an artist. Tucked into an impromptu sketchbook, it acts as the powerful frontispiece to the collection of preliminary works and drawings organized inside - works that were most likely not intended to ever be seen by others. Perhaps painting himself again at this stage of his life represented the way in which William continued to mark and record the passing of years and his changing appearance. In the least, many of his self-portraits provided him with the opportunity to display his collection of favourite hats, like the one he dons in this painting.

Dave Hind has lived his whole life with William Hind's *Forest Interior with Wood Stump*. For as long as he can remember it was one of three works by William that hung in his parents' bedroom. Though Dave recalls that he would sometimes look closely at the small watercolour, it was not until years later that the paintings in his childhood home began to take on more meaning. In University, when he was surprised to find that one of William Hind's self-portraits was on the cover of a Canadian art history textbook being used in class, Dave returned for another look at *Forest Interior with Wood Stump* - to reconsider William's techniques and effect that the painting had on him. Over the past decade, recognition of this unique familial relationship has become a deeply important influence and reference point for Dave's contemporary landscapes. This is especially the case with *House of Gods*, his most recent aluminum painting.



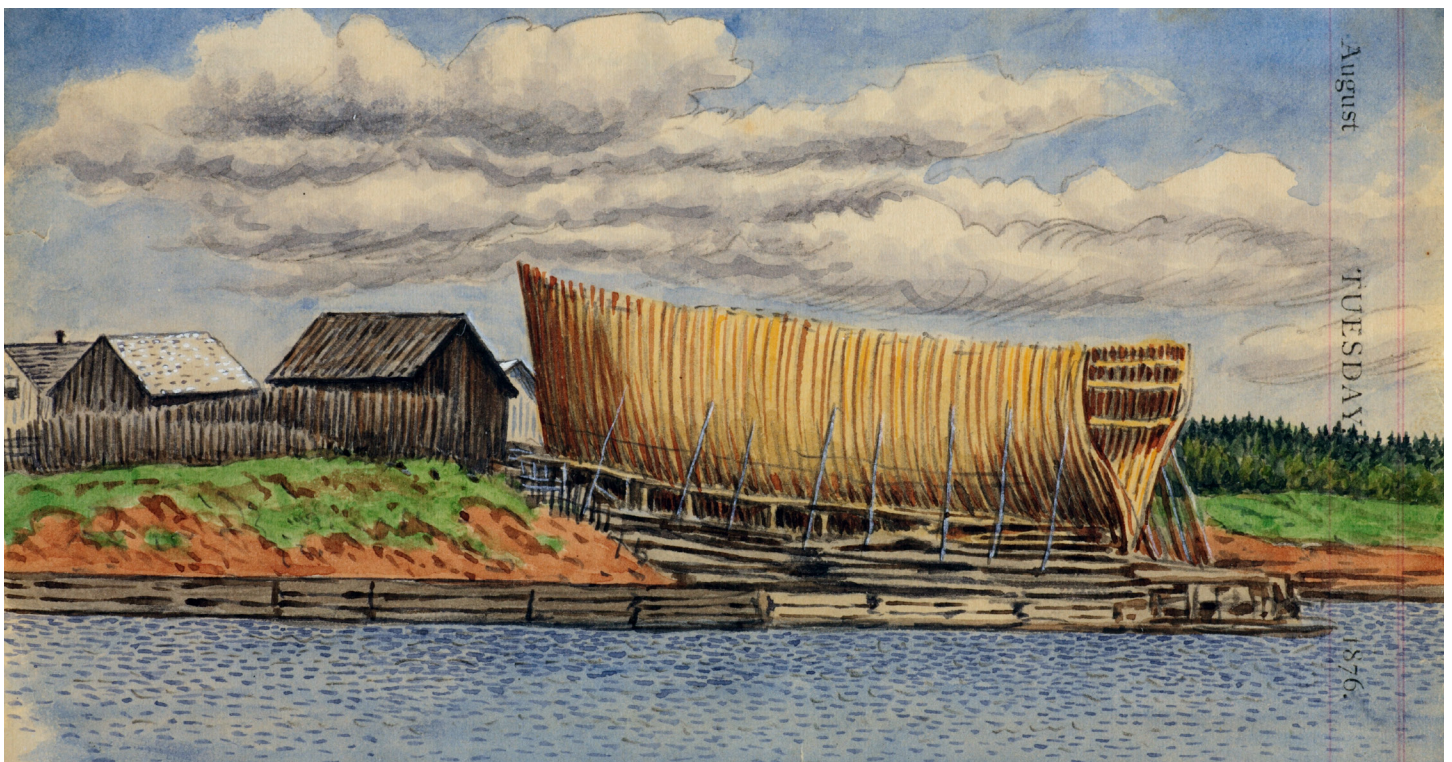
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House of Gods

The ideas for *House of Gods* have also been with Dave for many years. He has always been fascinated with the built world, but his interest in the sacred architectural forms that dominates this work developed during his travels throughout Japan and South East Asia. Like William's stump, which becomes a fecund home for moss, lichen, fungi, and tree seedlings, the stump in Dave's painting abounds with a colourful bricolage of Kami shrines, Cambodian spirit houses, an Islamic minaret, Eastern Orthodox onion domes, a seated Buddha, Kanata Longhouse, mosques, and the church where Dave's great-grandfather, Rev. Duncan Hind, was Rector - St. John's Anglican Cathedral. With *House of Gods*, Dave invokes both his own family tree and the fertile stump in William's work, creating his own contemporary version of the painting he knows so well. He presents it to the viewer as a kind of axis mundi - one that includes the culturally diverse sacred traditions from around the world, all set against the backdrop of the natural world that continues to sustain us.

The Pictou Sketchbook

After a number of years living in Victoria, where he had remained after his journey with the 'Overlanders' of 1862, William Hind joined his older brother Henry on the East Coast in Nova Scotia. Six years later he began working in the sketchbook, which contains more than one hundred small works – works which are noticeably different from the illustrations and sketchbooks that documented his earlier experiences and adventures in Quebec, Labrador, and the Western Continent. Whereas William's sketches and paintings from the Moisie River, Rupert's Land and the interior of B.C. capture the intensity of exploring places that few, if any European settlers had ever visited, *The Pictou Sketchbook* is filled with distinctly milder images. They are of more bucolic and pastoral scenes – that of waterside villages, sailing skiffs and waves upon the water, farmer's fields, wooden fence lines, and the thick growth of spruce saplings along dirt pathways - evidence of a century of forestry that already occurred in the province. Yet it is not simply just the change in scenery that defined Pictou works, for William documented the quiet countryside in a manner that is as equally calm as the scenes he encountered. He devotes as much attention to detail as with any of his previous sketches, yet there are hints in this this body of work that he is observing and documenting the people and places from a removed position, one that is much more objective in nature. Dave Hind's *Under Construction #1 Quebec* also resonates with a similar quality of detachment.



Nos. 2-51 **W.G.R. Hind**, *Ribs of Ship and Grey Buildings* from *The Pictou Sketchbook*, 1876 1967.010.035.A



No. 55 **Dave Hind**, *Under Construction #1 / Crossing the St. Lawrence*, 2018

Under Construction

From his depictions of rural roads disappearing over the horizon, and wooden-hulled merchant ships preparing to set sail for distant places, one might begin to think that William may still have yearned for the excitement of his earlier exploits, but from the tranquil quality of all of the Pictou sketches, one can also sense that Hind had already accepted that his epic adventure was all but over.

The Ambassador Bridge looms large in Dave Hind's *Under Construction #2 Ambassador*, much as it does in the landscape of Windsor's west end. When Dave would visit his family relatives in the city's Sandwich neighbourhood, he remembered how the bridge was ever present – stretched out across the base of the sky above his grandparent's back yard. It is a powerful image and a strong memory - one that he still carries, much like a diary record from his childhood. In the same way that William sketched the world he saw around him in Pictou County in the 1876 diary he used as his sketchbook, Dave's paintings transform the waste aluminum he reclaims from Scrap yards into landscapes that document the array of urban and rural infrastructure - what Dave calls the 'zones of neglect'. Just as we see the lines and dates on each page of William's sketchbook, Dave's method of assembly is never hidden in his work, nor is the past usage of the material, for each piece of metal retains some aspect or nuance of the source materials and their original intention, imbuing the artworks with multiple layers of history and meaning. William's meticulous watercolour and gouache Pictou sketches carefully document the earliest beginnings of infrastructure in nineteenth century Canada. They depict the development of railway and ship building enterprises, and even work on an underwater telegraph cable, what would have been a major advance at the time. The wooden docks, shipyards, and dirt roads in William's small, colourful works, have become the towering bridge in *Under Construction #2 Ambassador* - Dave's depiction of a landscape transformed in ways that his great-great-great uncle could never have envisioned.

In what many consider to be the most superlative, if not least-known work of the great American comic artist Robert Crumb - his "*Short History of America*," there are twelve panels illustrating the exact same place on the land over a long period of time. From the first image of thick forests and lush meadows, to the last bleak, urban cityscape - with roads as far as the eye can see, filled with cars, spewing thick, cross-hatched air pollution, Crumb gives us his own candid history of the North American landscape. Set in contrast against William's Pictou sketches, *Under Construction #2 Ambassador* enacts a similar picture of Canadian history.

Under Construction #1 Quebec is the younger Hind's panoramic vista of the Quebec Bridge, seen at an oblique perspective from under the other bridge that crosses the St. Lawrence at Quebec City. Below both bridges run four lanes of highway, and the layered aluminum waves on the river, riveted hills on the banks, and small section of visible sky above the bridges complete the picture. The Quebec Bridge is regarded as an engineering marvel of its time. It is still the world's longest cantilevered truss road bridge, but it is also noteworthy for a few other reasons. When it was completed in 1919, it was the third attempt to span the river, following two previous failures, one of which is still considered the world's worst bridge building disaster. On top of its construction costs, 89 people died during the bridge's completion. Recently the Quebec Bridge was also included in a list of the top ten most endangered historic sites in Canada, primarily due to corrosive rust and lack of repair. When William Hind returned to Canada in 1861, after a brief homecoming in England, he disembarked in Quebec City and set off to travel with his brother Henry up the Moisie River, acting as the 'expedition artist'.

When Dave himself passed Quebec City while driving back from a public art project a few years ago, he encountered the vista that we see in the painting. Perhaps not surprisingly, Dave's public art project was in New Brunswick, at a site not far from Sussex, where William lived the last few years of his life until his death in 1889. Like William before him, Dave has travelled the breadth of the country, and like his great-great-great uncle, he set out to record the landscape in his paintings, and to describe the tension and collision he observes between the urban and natural worlds. He is drawn to the Quebec Bridge for many reasons. It is the first bridge, he notes, to cross the wide expanse of the St. Lawrence as one travels up the seaway, en route from the Atlantic to the Great Lakes – the vast estuary and watershed that connects the places where these two artists lived and worked. In otherwords, it is a bridge that transverses both space and time.

Made in Voyage

Made in Voyage represents the first time Dave Hind directly referenced his connection to William Hind in one of his paintings. For it is William with his hands on the oars, rowing the proverbial boat over the murky, polluted waters of Lake Ontario, past an easily recognizable Toronto on the horizon. The small boat is filled with many people, for along with William there is an idiosyncratic crew on board - a strange cast of characters that includes among others, Sasquatch, a member of Devo, and the ancient Egyptian God Anubis. Also along for the journey are members of Dave's own family. Dave created *Made in Voyage* with the Aluminum Quilting Society (AQS), an open-membered collective of artists, friends and collaborators that he has mobilized for various projects over the past few years. He founded the AQS, not because the aluminum paintings are so labour intensive (which they are), but because, like the William in his painting, he is not interested in working alone when he can turn the making of work into a shared communal experience. It is also important to note that the painting was created during the Occupy Movement in 2011. The sky in the work, which appears as if it will soon be forced out of the frame by the encroaching skyscrapers of the cityscape, is comprised entirely of horizontal bands of engraved stock exchange ticker tapes.

As a boy, travelling out west with his family, Dave discovered a bronze plaque with his great-great-great uncle's name on it, affixed to the ground to commemorate William as the first European to journey to that spot. Similarly, Dave sets his ancestor into a familiar landscape, for William Hind lived and worked in Toronto during the 1850s.



No. 54 Dave Hind with The Aluminum Quilting Society, *Made in Voyage*, 2011

However, if William were to travel past Toronto today, the place would be all but unrecognizable to him. The boat in *Made in Voyage* is at a confluence of waters – a place where past, present and future meet. It represents another kind of expedition for Dave. A journey where he is coming to terms with the people in his boat - his family who went before and those who will come after him. And like the reclaimed materials themselves, the painting binds Dave's personal history together with the contemporary ecological, social, and political issues that concern him, for according to Dave, whether we are family or not, we are all in the same boat.



Nos. 2-51 **W.G.R. Hind**, *Bloomer (Scraping Barnacles)* from *The Pictou Sketchbook*, 1876 1967.010.007.A



Nos. 2-51 **W.G.R. Hind**, *Pictou Harbour, Pictou Landing* from *The Pictou Sketchbook*, 1876 1967.010.005.B



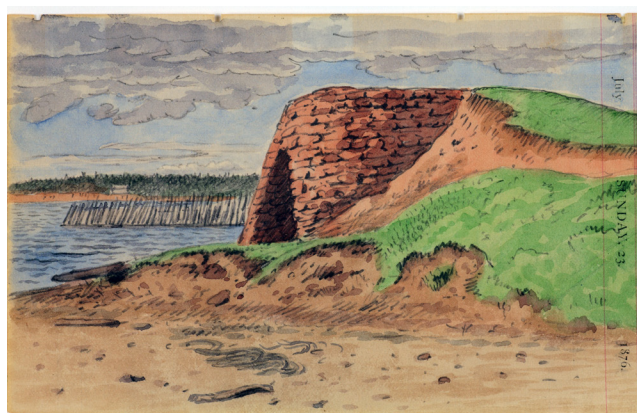
Nos. 2-51 **W.G.R. Hind**, *Diver from Scow at Pictou Slip* from *The Pictou Sketchbook*, 1876 1967.010.019.B



Nos. 2-51 **W.G.R. Hind**, *Three Men with Derbies in Small Boat and Rough Sea* from *The Pictou Sketchbook*, 1876 1967.010.022.B



Nos. 2-51 **W.G.R. Hind**, *Road Leading to Harbour* from *The Pictou Sketchbook*, 1876 1967.010.027.B



Nos. 2-51 **W.G.R. Hind**, *Brick Kiln* from *The Pictou Sketchbook*, 1876 1967.010.033.B

Biographies

William G.R.Hind was born in Nottingham, England in 1833. After completing his training at a school run by the English government, he immigrated to Canada in 1851. Hind settled in Toronto, joining his older brother, Henry Youle Hind, who had already established himself as a teacher and geologist. Young William became an art instructor for the Normal and Model Schools of Upper Canada. Outside his work responsibilities he made paintings that were exhibited at provincial exhibitions alongside artworks by Paul Kane, George Reid, William Armstrong, Robert Whale, and Sandford Fleming.

In 1857, Hind left teaching to collaborate with his brother Henry, making sketches based on geological or explorative expeditions of the Red River Settlement in Manitoba and the Moisie River region of Labrador. In 1862, he travelled to British Columbia as part of the Redgrave Overlander Party, a group of prospective gold miners. Until his return to central Canada in 1871, he journeyed across the prairies, visiting Winnipeg, the Rockies, Vancouver and Victoria. Hind was not interested in finding gold, but rather he sketched and painted the landscape and ways of life he encountered en route. These images were most likely intended for publication in a book survey of western Canada, although this ambition was never realized. Upon his return, Hind again joined his brother, this time on Canada's east coast. They traveled throughout Nova Scotia and New Brunswick, and Hind filled sketchbook pages with drawings and watercolour paintings capturing Pictou County in northeastern Nova Scotia, where he lived until his death in 1889.

Dave Hind, self-identifies as a “Thingmaker,” which he claims is an unencumbered open-ended designation. This allows Hind to move freely between creating functional objects, sculptures, two dimensional works and musical instruments. The artist finds his inspiration within the debris of reclaimed waste metals and the discarded bio-products of industry, making beauty from abandoned and defective products. His series of aluminum painting makes use of reclaimed metal siding which is cut, carved and layered into a mosaic of texture and colour. *The Sacred Arboreal Portrait Project (SAPP)* is an ongoing body of work which aims at historically documenting specific trees who share their space with the manufactured landscape/cityscape. It is that which happens at the meeting of the natural and the constructed that Hind examines.

Simon Frank is a visual artist and independent curator who lives and works in Hamilton, ON. He was born in 1968 in Glasgow, Scotland, but grew up in Canada. Since completing a degree in English in 1991, Frank has created a diverse range of contemporary artworks and installations that utilize the natural environment as the source of both raw materials and inspiration for his continually evolving landscape-based art practice and his ongoing investigation of the complex relationship between nature and culture. He has participated in exhibitions both nationally and internationally, and has received numerous grants from the Canada Council for the Arts and the Ontario Arts Council.

Frank has been involved in curating and organizing of a number of off-site artist projects and exhibitions, including: *The Release*, at the Royal Botanical Gardens (2002); *In the Shadows*, a Hamilton-Windsor artist exchange (2005); and all three TH&B group exhibitions at the Cotton Factory (2005-2012). *Hind vs Hind* is the first exhibition that Frank has curated at a public art gallery. A second manifestation of *Hind vs Hind* will be at The Art Gallery of Hamilton in April 2019.

Simon Frank would like to thank Marnie Fleming, Tobi Bruce, Nicole McCabe, Srimoyee Mitra, Jaclyn Meloche, Catharine Mastin, Jessica Smith, and Dave Hind for their support and guidance on this project.

Catalogue of Works in the Exhibition

William G.R. Hind

No. 1

Portrait of the Artist with Fur Hat

(from *The Pictou Sketchbook*), 1876

watercolour on paper

15 x 9 cm

Gift of Mr. and Mrs. Kenneth D. Heath, 1967

Accession 1967.010

No. 2-51

The Pictou Sketchbook comprises 54 works on paper, and all date from 1876. The vertical format images measure 15 x 9.2 cm and the horizontal format works measure 15 x 9.2 cm. In the exhibition *Hind vs. Hind*, 51 works from *The Pictou Sketchbook* were presented. Exhibited separately was *Portrait of the Artist with Fur Hat*, watercolour on paper, 15 x 9 cm. Gift of Mr. and Mrs. Kenneth D. Heath, 1967. Accession 1967.010. Not included in the exhibition were: A: *Girl with sunflower hat from Punch*; B: *Girl with sunflower hat from Punch, and two horses*, graphite on paper. Gift of Mr. and Mrs. Kenneth D. Heath, 1967. Accession 1967.010.048; A: *Caricatures from Punch* B: *Three caricatures from Punch*, graphite on paper. Gift of Mr. and Mrs. Kenneth D. Heath, 1967. Accession 1967.010.047.

No. 52

Wood Interior with Tree Stump

ca. 1880s

watercolour on paper

17.7 x 22.2 cm

Private Collection

Dave Hind

No. 53

Self-Portrait, 2018

reclaimed aluminum rivets, Tremclad

Dimensions not available

Collection of the Artist

No. 54

The Aluminum Quilting Society

(Dave Hind, Good Pullar, Roan Bateman, Judy Burgess, Sarah Copoc, Daniel Hill, Emily Hochheimer, and others)

Made in Voyage

2011

reclaimed aluminum siding, aluminum rivets

213.3 x 274.3 cm

Collection of the Toronto Christian Resource Centre

No. 55

Under Construction #1 / Crossing the St. Lawrence, 2018

reclaimed aluminum, rivets

182.8 x 137.1 cm

Collection of the Artist

No. 56

Under construction #2 / Ambassador, 2018

reclaimed aluminum, rivets

182.8 x 137.1 cm

Collection of the Artist

No. 57

Dave Hind and Andrea Flockhart, Steph Jacobs, and Avery Tanner

House of Gods

2018

reclaimed aluminum, rivets, Tremclad

182.8 x 181.6 cm

Collection of the Artist

Hind Vs. Hind

October 21, 2017–January 28, 2018

Curated by Simon Frank

AGW **Art Gallery of Windsor**

Art Gallery of Windsor

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