

Convergence/Divergence Landscape and Identity on the West Coast

August 17 to October 1, 2011, at the **LEGACY ART GALLERY**

WELCOME to *Convergence/Divergence: Landscape and Identity on the West Coast*. It is our hope that artists' perspectives on this wonderful part of the world resonate with—and influence—the ways in which you experience special places in British Columbia.

Our capacity to curate an exhibition of such evocative work is directly linked to the generosity of many discerning donors who have given remarkable artworks to the University of Victoria Art Collections over the years. Whether we are exploring our holdings to illuminate the themes of landscape and identity or planning upcoming exhibitions that focus on widely differing concepts, we are constantly reminded that the origins of our collections and exhibitions rest with individuals who drew pleasure and inspiration from these works, who acquired them for diverse, complex and highly personal reasons and who entrusted them to us as a means of sharing them with students, scholars and communities.

The foundation of our collections and our museum activities was gathered together by Katharine and John Maltwood. Katharine Maltwood's passion for both fine and decorative arts and her own sculpture, watercolours and drawings come together in a bequest that has inspired numerous exhibitions and scholarly projects—and we are delighted that her gift of *Windswept Trees* by Emily Carr offers such a meaningful perspective on artists' integral relationships with the West Coast landscape. Her own *Treetop* sketches—done in and around Victoria—reflect her spiritual interest and ability to connect her own interest in theosophy with the local landscape; her sculpture *Head of Canada* references her interest in the Pre-Raphaelite aesthetic.

Critically acclaimed artworks assembled by Michael C. Williams further enrich the depth and quality of our collections, just as his generous legacy of heritage buildings and funding enable us to welcome you to the newly expanded Legacy Art Gallery. Williams's appreciation of the work of the most significant established and emergent artists in the Pacific Northwest created a collection that strengthens our capacity for teaching

and research associated with contemporary West Coast art. Clearly Williams valued the West Coast landscape, as reflected in powerful works from his collection: *Spirit Lake* by Toni Onley, *Upper Thetis* by Glenn Howarth, *View from King George Terrace* by Max Maynard and *Smugglers Cove* by Jack Wise.

Many other pieces in this exhibition reflect donors' and artists' interest in the meaning of place. Ron MacIsaac's donation of Arthur Lismer's *Faces* showcases rock forms on the west coast of Vancouver Island, while Vincent Rickard's collection includes remarkable work by Floyd Joseph and Charles Elliott. Prints by Rande Cook, Qwul'thikum (Dylan Thomas) and Richard Hunt have been generously contributed to our collection by Christiane and George Smyth.

In a number of cases, artists themselves have made important contributions to our collections and to this exhibition. Notable examples include paintings, drawings and the personal archives of Avis Rasmussen; *Metaphysic 6* by Rick Rivet; and wonderful portraits and landscapes by Myfanwy Pavelic.

A university art collection is very much a community initiative made possible by the common commitment of scholars, curators, donors, artists and the many publics who recognize the capacity of art to stimulate critical insights and enrich our lives. The opening of *Convergence/Divergence: Landscape and Identity on the West Coast* provides a fitting opportunity to express our continuing appreciation to the many people who support the University of Victoria Art Collections and who challenge us to discern the meanings inherent in artworks.

Joy Davis

Interim Director, University of Victoria Art Collections

Curatorial Statement

We wish to acknowledge with respect the history, customs and culture of the Coast Salish and Straits Salish peoples on whose traditional territory we live.

This exhibition explores how West Coast artists, both settler and First Nations, respond to the local landscape as a means of expressing identity, while also suggesting ways in which an artist's identity provides a lens for interpreting landscape. The title refers at once to commonalities in how people relate to, identify with, inhabit or "resonate" with a particular place (convergence) and the differing ways artists see, experience, connect with, interpret and represent that place (divergence).

This exhibition was developed by a team of curatorial interns under the supervision of the University of Victoria Art Collections staff. Under each thematic heading the team asked questions of a selection of participating artists and gathered a wide-ranging spectrum of interpretations and ideas on identity and place.

Methodology

Our curatorial team's intended approach was one of discussion and dialogue. We asked a selection of participating artists a series of questions to begin the dialogue about this topic and present the artist's words with their artwork. Some artists were also invited to do a filmed recording for a short video. Extracts from the artist's responses played an interpretive role in the exhibition. Artists who are deceased are represented by quotations taken from publications. By extension we pose these questions to the viewer. Maps on loan from the Department of Geography are included in the exhibition as a way to illustrate the locations that selected artists draw inspiration from as well as to give viewers the opportunity to map some of their treasured local places.

Background—Landscape Depiction and "Sense of Place"

- What does "landscape" refer to in the visual arts and in other disciplines?
- How does the European tradition of landscape painting influence how works about place by non-Europeans are viewed and understood?
- What does "sense of place" refer to and how do the selected artists convey this notion?

Curator and author Ian Thom writes about contemporary representations of landscape and sense of place in his book *Art BC: Masterworks from British Columbia* (2000), which presents some of the best-known modern and contemporary West Coast artists:

"...There is ongoing deep regard for the landscape as a subject [among British Columbian artists], and increasingly the landscape is politicized rather than simply portrayed. The emergence of a strong First Nations presence separate from the tourist art of the past and engaged in contemporary art issues makes the work of these artists amongst the most exciting being produced in the region today... The overwhelming influence of British cultural ideals that shaped the art of the region for the first half of the 20th century has entirely disappeared. A new sense of place and openness to the world is clearly displayed in the art being produced today..."¹

The European landscape tradition has played a central role in the way that Canadian artists have portrayed the landscape and in doing so, played a role in the formation of national and regional identities and a Canadian "art history." Many of the works included in this exhibition draw on that tradition: topographical watercolours by European explorers or military artists, images of majestic

mountain ranges, idyllic rural scenes, and the expressive and visceral paintings of the Group of Seven and Emily Carr. At the same time, we, as curators, have provided some unexpected examples of works that show how landscape or references to place inspires artistic responses, such as through functional pieces like a Nuu-chah-nulth woven eel grass and bear grass hat.

This exhibition begins with an assumption of people's innate ability and desire to experience and to value a sense of connectedness to place. The notion of a "sense of place," that is, an individual's or group's connection to a particular location, is one that is discussed by scholars in many fields including geography, ecology, literature, education, anthropology and art history. This exhibition's primary aim is to present some of the ways that artists as members of communities or as individuals encounter places, perceive them and invest them with significance. Edward S. Casey writes in his article "Getting Back into Place" that to be in place is to "know and to become aware of one's very consciousness and sensuous presence in the world."² He contends that the term "place" represents "a powerful fusion of self, space, and time."³

While an artist's expression of a sense of connection to place may not initially seem a particularly controversial subject to some, (in terms of appreciating the aesthetic qualities of an individual's interpretation), associations of a place with traditional territory, ownership and power in First Nations and other minority cultures can make the landscape genre politically charged. A particular place or landscape can represent sites of power struggles, displacement, absorption and resistance. As curators of this exhibition, our team strived to be aware of multiple perspectives and experiences.

Cultural Landscapes

From anthropological and geographical perspectives, landscape is often discussed as a cultural construct or tangible product. The term "cultural landscape" describes the physical result of human actions and interactions with

the natural landscape over time. While this exhibition was initially conceived as a means to show a selection of West Coast artists' responses to some of the most striking natural features of our landscape, it became clear that it was not just the physical topography that artists were focusing on in representing a particular sense of place and their place therein. A person's identity can be derived from a complex mix of shared cultural, ethnic and social background, and/or an attachment to a physical place, be it urban, rural or uninhabited.

This exhibition presents a range of these complex perceptions and viewpoints. In doing so, it is our intent to challenge the viewer to reflect on his or her own awareness place and identity in this environment.

Caroline Riedel
Curator

1. Ian Thom, *Art BC: Masterworks from British Columbia*. (Vancouver: Douglas and McIntyre, 2000).

2. Edward S. Casey, "How to Get from Space to Place in a Fairly Short Stretch of Time: Phenomenological Prolegomena." in Stephen Feld and Keith H. Basso. *Senses of Place*. Santa Fe, (School of American Research, 1996), 14.

3. Ibid.



Response to the Exhibition

We invited Ken Josephson, head of UVic's Community Mapping Initiative in the Department of Geography, to lend his perspective to the exhibition and to write a response to our theme. Ken was a cartographer with the Canadian Hydrographic Service for eight years before joining the university in 1980. Community mapping and engagement has been his passion for the past decade. His interest in graphics and using participatory community art as communication and engagement tools also led to opportunities to work with fair-trade craft cooperatives in Sri Lanka and Bangladesh in job creation programs and product development. He recently co-led a course with Dr. Brenda Beckwith called the Art of Place: The Role of Community-based Art in Academia, and is often called upon to guest lecture on community mapping and cartographic integrity.

The Artist, Mapper and Geographer in All of Us

As a cartographer, scribing charts of the western Arctic and southern BC in the 1970s based on Canadian Hydrographic and old British Admiralty surveys was fascinating, but ultimately left me wanting. I had never visited or experienced most of those "geographies." The physical "facts" within those charts did not reflect the smells and sights, the sounds and colours, the spirit and space of their respective places... all things I wanted to know about and to record. Some of the old British Admiralty surveys contained small vignettes or sketches of elevations, but they had no place in our modern charts.

This "wanting" led me to community mapping, which attempts to document a collective "sense of place," mapping what we value, what we cherish and our visions for the future. The communities define themselves in many ways by neighbourhood, region, culture, geography. The process of "mapping" recognizes and celebrates alternative ways of knowing and being, empowering and giving voice

to those who are often unheard. It is the artists, poets and storytellers among us (and within us) of all ages who go beyond the physical "facts," visualizing how we connect with, love and respond to our geographies. A number of printed maps have been published, as well as ongoing participatory interactive online maps. They incorporate stories, artwork and colloquial and First Nations place names. Information about various projects can be found at mapping.uvic.ca.

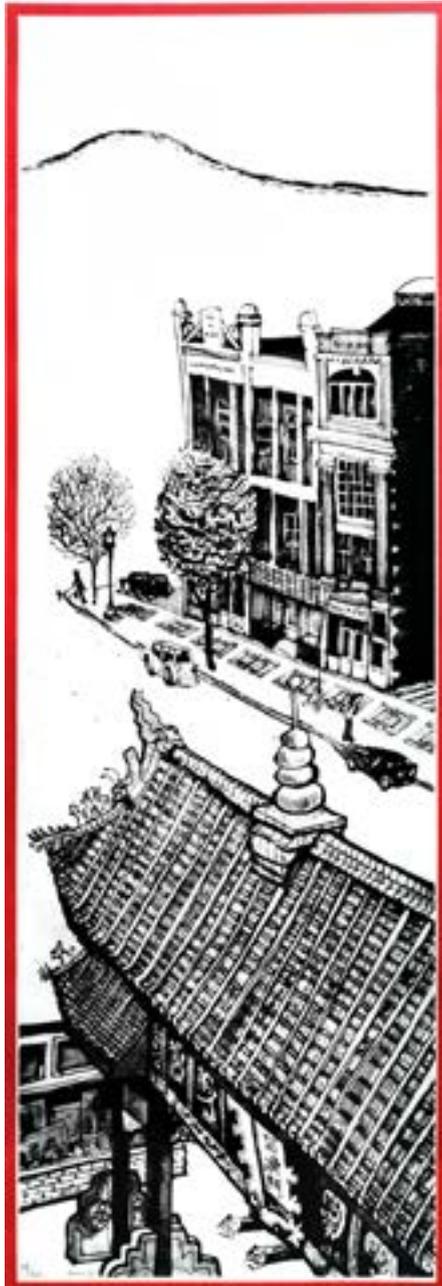
We are all mapmakers, with stories rooted and grounded in the lands we call home. Read as maps, the objects in this exhibition re-present a place-based dialogue the artists have with various landscapes. They are sensory and emotion-rich, conveying far more than superficial observation. C. J. Collings not only illustrates a watershed with river, snowmelt and glaciers; one can almost feel the damp, cold air and vastness of space held within those mountains. Katharine Maltwood shows the geology, architecture, mass and weight of mountains towering above the tree line, something one cannot glean from just contours on a map. Other pieces in the exhibition present traditional indigenous food systems and sacred, mystical, spiritual places in both wild and manufactured landscapes, reflecting their colours, light, textures, rhythms, sounds and smells.

Seeing these geographies through the artists' eyes deepens our appreciation for the sacredness of this land and our sense of stewardship toward it, hopefully persuading us to move forward with greater care, thoughtfulness and compassion.

Ken Josephson

*Cartographer, Geography, University of Victoria
Community Mapping Initiative, mapping.uvic.ca*

Selected Works



Robert Amos, *Untitled; Victoria's Chinatown*

Robert Amos

*"The human need to identify with a place is being undermined through our media-saturated global village. I notice people respond very positively to the utterly specific and local nature of my artwork. I believe I am creating a document which will be a unique record for the future. Already much of what I have painted has disappeared."*¹

Born in Belleville, Ontario, in 1950, Robert Amos has devoted himself to painting Victoria and the surrounding areas since 1975. He has worked as a professional artist since 1980, recording the landscape and city of Victoria. In 1986, Amos began writing a column on the arts for the *Times Colonist* that has been ongoing ever since. Amos is an important figure in the Victoria arts scene, connected to many other artists. He has published five books of his artworks, including *Victoria Sketchbook* and *Artists in their Studios*. His work has been exhibited across Canada and around the world.

Emily Carr

*"It is wonderful to feel the grandness of Canada in the raw, not because she is Canada but because she's something sublime that you were born into, some great rugged power that you are a part of"*²

Born in 1871 as British Columbia became a province of Canada, Emily Carr truly represents the development of a West Coast identity. Her early years were spent in Victoria, where she became enraptured with the forests and beaches outside of her father's orderly English garden. Carr went on to study art in San Francisco and England, where she found the most pleasure in painting outdoors. After teaching art and travelling around the West Coast, gaining a passion for depicting First Nations villages and art, Carr travelled to France and gained a fresh perspective on art with an introduction to the free expressionist styles gaining popularity in Europe at that time. Upon her return to BC, she set out to continue her documentation of the First Nations people of the West Coast with her modernist style.

Unfortunately, in the following years, the state of the economy forced her to drastically reduce her time spent on art as she worked hard as a landlady and dog breeder. Eventually, these hard times became the inspiration for the many stories

she wrote and published in her later years. In 1927, Carr was invited to participate in an exhibition at the National Gallery of Canada called *Canadian West Coast Art, Native and Modern*. This trip to Ontario led her to Lawren Harris and other members of the Group of Seven. The group's ideas of spirituality in the Canadian landscape served as inspiration for Carr; she expanded her style to create the iconic, powerful paintings for which she is most well-known today. She continued to travel as much as possible to the First Nations villages and forests and shared them with the world through her art.

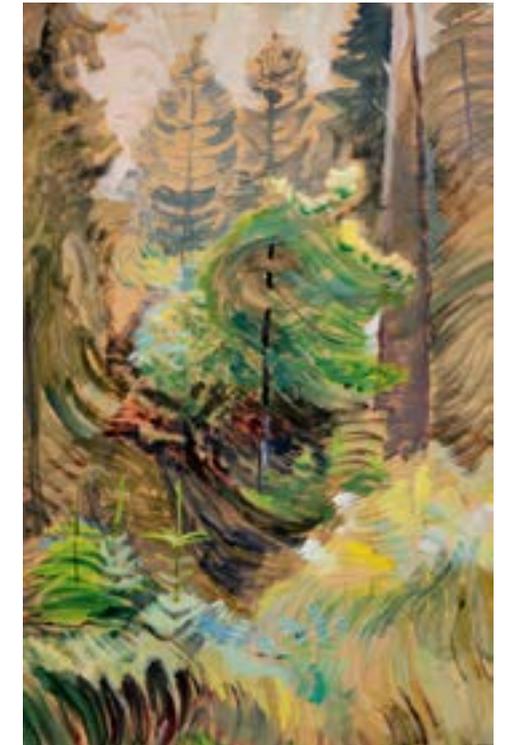
In her later years, declining health kept Carr close to her home in Victoria, exploring the landscapes of Mount Douglas, Beacon Hill Park and Goldstream. She kept writing and created joyous works with oil on paper of the skies and trees that represented to her the pinnacle of spirituality until she died in 1945. Her vision of the West Coast landscape remains both influential and beloved.

Charles J. Collings

Charles John Collings was born in Devonshire, England, in 1848. He worked in a solicitor's office for 20 years before turning to art professionally. Collings's decision to make art his emphasis occurred largely as a result of the influence of his friend, the artist Sir Frank Branwyn. Collings studied painting with M. J. Baird in London but was mainly self-taught. He exhibited at the Royal Academy in London from 1893–1895 and at the International Society of Sculptors, Painters and Engravers in 1898.

Collings's works were well-received by critics and were compared to those of the eminent William Turner. Strangely disappointed by this appraisal, Collings retreated from the art societies and city life in general. He eventually emigrated to Canada in 1910. He travelled to Niagara, Nipigon, Whitehorse and throughout British Columbia, finally settling in Seymour Arm, Shuswap Lake. It was then that he shifted his artistic focus to the natural Canadian landscape, drawing inspiration from his travels, especially through the Rocky Mountains, and from the region he called home.

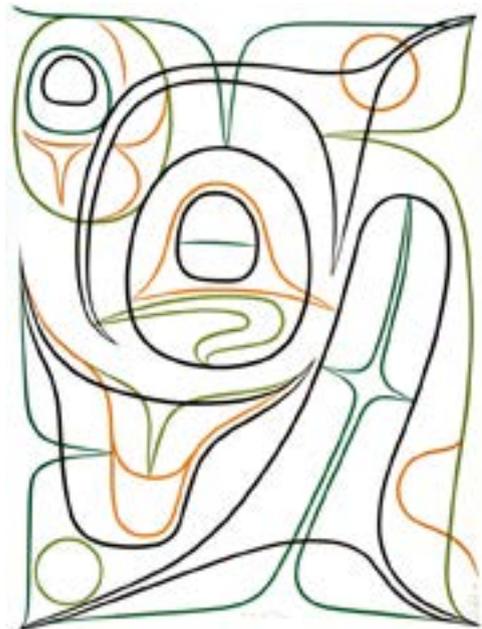
Even after settling in British Columbia, Collings continued to show and sell his work in England, eschewing the art communities on the West Coast almost entirely. In England his



Emily Carr, *Windswept Trees*



C. J. Collings, *A Mountain Stream in Winter*



Rande Cook, *Lines of Time*

work continued to be celebrated as exceptional and his technique as remarkable. He is now considered to be one of the finest watercolourists of the province.

Rande Cook

As the youngest hereditary chief in the Kwakwaka'wakw First Nation, Rande Cook was born and raised in Alert Bay, an area of northern Vancouver Island of great natural beauty and strong cultural heritage. From an early age, Cook was interested in creating art and was instructed by mentors, including his grandfather Gus Matipli, about elements of Kwakwaka'wakw design and the importance of art in preserving his culture. Rande Cook now lives in Victoria. He has studied wood carving under John Livingston, metalwork with Robert Davidson and the creation of traditional bentwood boxes under Bruce Alfred. He continues to expand his style by studying repoussé and chasing in New York and Italy with Valentin Yotkov. These great mentors have contributed to his growth as an artist, although he expresses a very personal vision in his work. Rande Cook's work incorporates traditional forms, but it also moves beyond them to a contemporary, individual style of expression.

Cook's print *Lines of Time* expresses a "flow of energy that connects to all life. As First Nations we believe that we are connected to all life forms: rivers, trees, air, earth, water, animals, insect; and that there is a string of energy connecting us at all levels."³

Temoseng (Charles Elliott)

"Do your own art form. If it's Salish, do Salish. Find out what it's about, do what you know out of respect for other Nations. If you don't know it, find out. Don't reproduce what you don't know. Doing your own art helps to rebuild the Nation."⁴

Charles Elliott has always lived in WSANEC (Saanich) on southern Vancouver Island. He was inspired by his father, mother and other family members to become an artist. Saanich is a territory surrounded by industrialization and urbanization, where Coast Salish language, culture and arts have been overshadowed for generations. Elliott has expressed an unwavering commitment to the designs and visual language of his own people through his outstanding two-dimensional and sculptural works. At the beginning of his practice, he was required to conduct extensive personal research in order to locate images and information that he could bring back to life through his work. He has worked to



Temoseng (Charles Elliott), *C'ELA'NEN*

reawaken Coast Salish visual arts and to share that cultural gift with his community, other artists and the general population for almost three decades. He has done this in a way that is quiet and remains close to home, where he has history, family and connections to a cultural community. During this time he has produced an enormous volume of work, while at the same time acting as a mentor to countless young and emerging artists.

Elliott's expression of Coast Salish identity has been motivated by a sense of responsibility to his ancestors and community rather than a desire for personal gain. As a volunteer on the Parent Advisory Committee of the LAU,WELEW Tribal School and as one of the primary organizers and curators of the annual Coast Salish art exhibition in Saanich, Charles is a leader in his community. This sense of leadership is also expressed through his contribution to international ambassadorial works, such as the *Queen's Baton* for the 15th Commonwealth Games in 1994, and the creation of a *Talking Stick* for Nelson Mandela.

Charles Elliot has been a teacher and mentor to countless young artists. He was awarded the Order of BC in 2005.

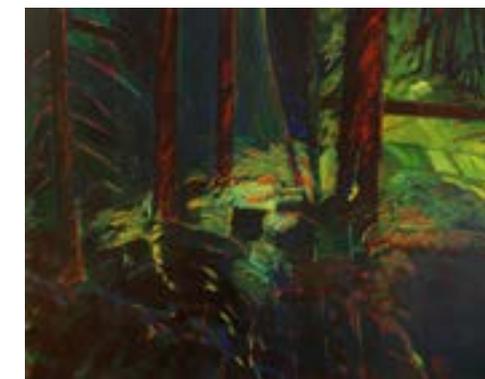
Donald Harvey

Donald Harvey was born in England in 1930. He first studied commercial arts and later painting and design at the West Sussex College of Art. After graduation, Harvey attended teachers college the Brighton College of Art. He began his extensive teaching career in Wales. He taught there at an art college for four years. He then spent a year travelling in Sicily and Spain, drawing inspiration from the places. It was after this year away that he decided to focus on developing his career as an artist.

Harvey immigrated to Canada in 1958. He lived on the prairies for three years before settling permanently in Victoria in 1961. It was then that he began his instrumental position at the University of Victoria's Department of Visual Arts. He taught at UVic until 1992, serving as department chair twice in his career. During this time, Harvey continued to paint and in the 1970s travelled to France to do so. There he reframed his ideas about the representation of landscape and created a series of diamond-shaped abstracted works, some of which are now part of the university's collection.



Temoseng (Charles Elliott), *The Incarnation*



Donald Harvey, *The Carmanah Valley Experience*



"Tyee" Floyd Joseph, *Power Coast Salish*



"Tyee" Floyd Joseph, *Man Made Forest*

Don Harvey's body of work consists largely of landscape scenes reminiscent of the English modernist landscape tradition as well as non-representational images. His images communicate ideas about the relationship between the natural and built environments.

In his monumental mural, *The Carmanah Valley Experience*, Harvey illustrates both the integrity and vulnerability of one of BC's old growth forests. He describes the work, "The idea (was) of course that you were almost about to walk into the forest, so the forest became a unit in which you were a participant. And as you walked around it . . . it changed . . . So your physical experience is not in a normal perceptual cocoon. [The installation] is very much trying to put you in the physical negotiable space of the forest itself and its dangers."⁵

"Tyee" Floyd Joseph

"The creator has given us many good things: the universe, the sky, the mountains, the valleys, rivers, inlets and oceans. These are the origins of our totems. For as long as I can remember the elders would take me aside and speak to me of my people and where we come from. In my work I attempt to illustrate a visual understanding of these stories and to interpret our peoples' legends in my own style.

"My work incorporates the four kingdoms: animal, spiritual, water and sky. Work in these areas gives me a greater respect and understanding of the wealth that is all around us.

"The Great Spirit bestowed upon Kalana, the first man, three things a man cannot do without: a wife, a chisel and a salmon trap."⁶

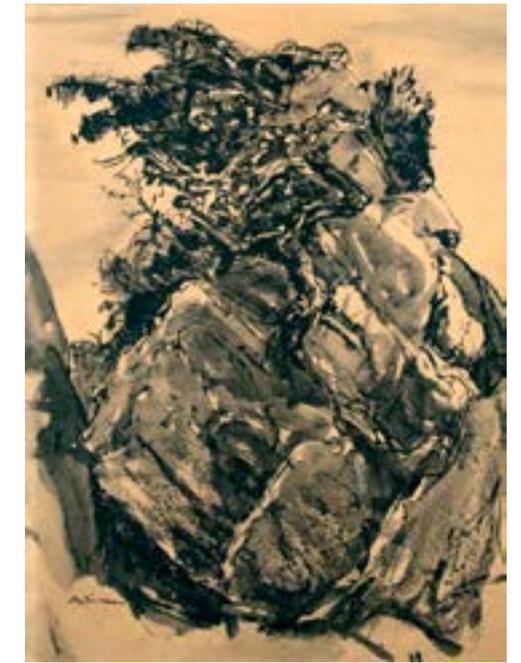
Floyd Joseph is a young elder and Hereditary Chief who goes by the name "Tyee," an ancestral name carried down through his family for generations that was given to him at a Potlatch in 1975. His ancestral Chieftainship name Skwatatxuumkin Si'yam means "He who stands on top of the Mountain and for as far as you can see are the people he takes care of." He was born in 1953 at Homulticison (Capilano), BC, on the North Shore of the Burrard Inlet. He is a Coast Salish artist, member of the Squamish Band on the West Coast of British Columbia. His father, Larry Joseph, was a carver, and Floyd was immersed in Salish art from a very early age. His mother, Marjorie Rose Thom, was originally from the Nanaimo Band. After graduating in art from Carson Graham High School in

North Vancouver, Joseph attended Capilano College, majoring in art, sculpture, pottery, drawing and design. During this period he also visited Paris, Amsterdam and London to explore museums, the art and the peoples. Since then, Joseph has gained international recognition. In 1990 he was awarded a Canada Council Grant in Fine Arts and went on to produce a major exhibition at the Marion Scott Gallery of Vancouver. Traditional full-scale house posts, poles, welcoming figures, carved and painted bowls, masks and sculptures reflect his heritage and knowledge of who he is and where he comes from. Welcoming figures like the one on UVic's campus, when raised in front of one's dwelling, served to protect the land and the inhabitants, welcome those who came to visit and honour one's spiritual beliefs and achievements.

Arthur Lismer

"It is the emotional ally of intelligence and desire to mould, to illustrate, and to make personal contributions to the age-long yearnings for humanity to enliven and decorate the fringe of laborious life with a border of beauty."⁷

Born in 1885 in Sheffield, England, Arthur Lismer pursued the arts from a young age. At 13, he was apprenticed as a photo engraver, and won a scholarship to study art at the Sheffield School of art, where he studied from 1898 to 1905. In 1905, Lismer moved to Antwerp, Belgium and continued to expand his artistic skill at the Académie Royale, and became acquainted with the modern art movements changing the face of European art at the time. He immigrated to Canada in 1911 and settled in Toronto, working at Grip Ltd alongside J. E. H. MacDonald, Franklin Carmicheal, Frederick Varley, Frank Johnston and Tom Thomson, forming the friendships and artistic collaboration that would become the Group of Seven. Lismer's style became increasingly expressionist as he worked alongside with other members of the Group of Seven to create a Canadian style of landscape painting, distinct from his European training. Lismer was renowned as an art educator, creating children's art programs in Toronto and Montreal, and travelling around the world to spread his ideas. His painting and work in education took him across Canada, from working as a war artist in Halifax to spending the summers from 1951 to 1968 at Long Beach on the West Coast. Lismer explored the rich undergrowth and expansive seashore of the West Coast until his death in 1969. His drawing, *Faces*, captures the



Arthur Lismer, *Faces*



Katharine Maltwood, *Easter Lilies*



Katharine Maltwood
Head of Canada

rugged rock and tree formations found along the west coast of Vancouver Island.

Katharine Maltwood

*"A beautiful form is better than a beautiful face, beautiful behaviour than a beautiful form, for the last is the assurance of God within. If fate so orders that not only our lives, but our souls shall blend in absolute Harmony, we must never flag in our pursuit of Beauty absolute."*⁸

Katharine Emma Sapsworth was born in 1878 in London, England. In the 1890s, she was trained in sculpture—first in London and then in Italy and Paris. In 1901, she married John Maltwood, whose considerable fortune enabled her to devote her life to travel, collecting, sculpture and writing.

The Maltwoods decided to settle in Victoria, BC, in 1938. They purchased a house in Royal Oak, named it "The Thatch" and transformed it into a combination studio and country home. Here the couple arranged their sizable collection, including Katharine's own sculpture and many items associated with her antiquarian interests. The Maltwoods collected local artists such as Emily Carr, W. P. Weston, and C. J. Collings.

During her years in Victoria, Maltwood turned increasingly to landscape sketching, captivated by the views across the Strait of Georgia to the Coast Mountains of British Columbia, to the San Juan Islands with Mount Baker beyond, or south to the Olympic Mountains of Washington. Her pencil crayon sketch series, **Treetops**, is filled with snow-capped peaks, standing silent and stark, beyond calm coastal waters. She sought to capture the dramatic atmospheric effects, the opaque reflections and the ever-changing light, often giving a mystical, otherworldly impression and reflecting spiritual interests. She died in 1961, bequeathing "The Thatch," her collection and an endowment to the University of Victoria.

Max Maynard

*"This is where my paintings belong. BC has always been deep in my consciousness."*⁹

Max Maynard was born in Solapuram, India, in 1903. He and his family (his parents and seven brothers and sisters) moved to England for a short time before settling in Victoria in 1912. Maynard's intellectual and artistic impetus occurred while

attending Victoria High School with other young talents such as Jack Shadbolt, Roy Daniells, Fred Brand and Ira Dilworth. This group called themselves "The Fossils" and met regularly to discuss contemporary issues on literature, music and art. Upon graduation from Victoria High, Maynard attended teachers college. He later taught, intermittently while pursuing studies at Victoria College, at Lampson Street Elementary until 1938. He gained a reputation as an inspiring and avant-garde teacher as he encouraged his students to think in new and creative ways.

Maynard's career flourished further after he completed a BA at the University of British Columbia. He was appointed to the Vancouver Art Gallery's buying committee and later served as the secretary-manager. He taught English first at the University of Southern California and then at the University of New Hampshire until 1973. Upon his retirement from teaching, he began to focus on painting. He travelled to England, Mexico and Alaska, and produced series of landscape paintings depicting his reconnaissance of those places. In 1978, he returned permanently to Victoria.

Maynard drew artistic inspiration from his contemporaries Emily Carr and the Group of Seven in the way they interpreted and depicted landscape with a personalized perspective.⁸

Marianne Nicolson

*"While I consider that the material component of Northwest Coast cultural production is well represented in museums and commercial galleries, I fear that the conceptual foundations of this work are endangered owing to radical acculturation and language loss."*¹⁰

Comox-born Marianne Nicholson is a member of the Dzawada'enuxw Tribe of the Kwakwaka'wakw First Nations. Raised in Vancouver, she was not exposed to her Kwakwaka'wakw heritage until age 10; however, it was this connection with the language, customs, and rituals of her culture that propelled her art. In the early 1990s, while completing a Bachelor of Fine Arts at the Emily Carr Institute of Art and Design, she apprenticed under master carver Wayne Alfred, focusing on traditional Kwakwaka'wakw design. She then went on to obtain a Master of Fine Arts at the University of Victoria, and is currently completing an Interdisciplinary PhD in Linguistics and Anthropology. Her art and studies



Max Maynard,
View from King George Terrace



Marianne Nicolson, *Untitled*



Toni Onley, *Spirit Lake*

work together in an attempt to preserve the “conceptual foundations” of traditional Northwest Coast culture in a way that is also accessible in a wider, contemporary society. Her art has been shown both nationally and internationally, including at the National Indian Art Centre, the Taipei Fine Arts Museum, the Jordan National Gallery, the Vancouver Art Gallery, and the Art Gallery of Greater Victoria.

Toni Onley

“I drop in from the sky disturbing the silence only momentarily, then leaving the ancient land once more to converse with the sky. It’s my home and all I need.”¹¹

Toni Onley was born on the Isle of Man in England. After emigrating to Canada in 1948, he continued his studies in Ontario and in Mexico to study mural painting in the 1950s.

Onley gradually acquired celebrity status as a landscape painter for the recognizable local places he painted in an impressionist style with varying degrees of abstraction. His love of flying gave his works a unique perspective of a landscape from above, and won him the nickname of Canada’s “Flying Artist.” Tragically, it was also flying which took his life in 2004 when he crashed his plane into the Fraser River.

He represented Canada in the Paris Biennial, and in 1999 was named to the Order of Canada. His works have been exhibited at the Tate Gallery and the Victoria and Albert Museums in London, at the National Gallery of Canada, and the Library of Congress in Washington, DC, among others.

A year before his death Onley wrote, *“Alongside of my abstract work in collage, I continue to paint watercolors out of doors and oil landscapes in my studio. I have always painted landscapes and always will. All my ideas come from landscape.”¹²*

Myfanwy Pavelic

“People and things have edges, but where does a landscape stop?”¹³

Myfanwy Spencer was born in Victoria in 1916. From a young age, she showed talent and a passion for the arts and dreamed of one day becoming a concert pianist, as music was her first artistic love. Unfortunately she was forced to stop playing at age 17 because she suffered a congenital disease that left her with injured wrists. It was then that she turned her

focus to painting and drawing, although had already shown recognizable talent in these disciplines for some time. At age 15 her mentor, the celebrated Victoria painter Emily Carr, arranged an exhibition of a collection of Pavelic’s works.

She travelled extensively throughout her life. She visited France and Italy and lived in England for a time. As a teenager she even attended “Presentation at Court” as a debutante at Buckingham Palace. From 1943 to 1949 she spent most of the year in New York, and summers in Victoria. In 1944 she moved into the famous Algonquin Hotel, where she met her husband of nearly 50 years, Nikolai Pavelic, son of the former Prime Minister of Yugoslavia. But like many of the worldly Limner artists, she eventually chose to make Victoria her permanent home.

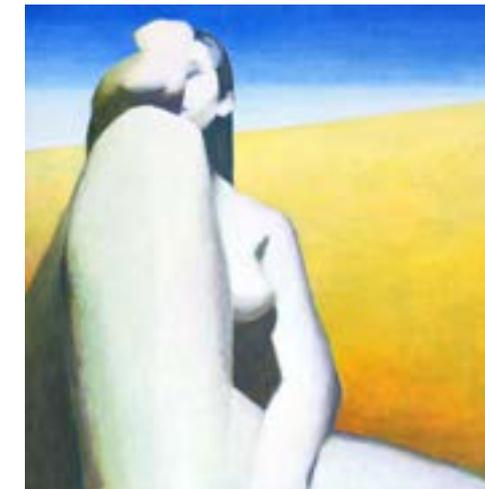
She said about her home in Saanich, *“the atmosphere that Spencerwood had for me... It influenced me because of what I felt in being here. I felt more whole here than I think I did anywhere else in the world.”¹⁴*

Pavelic had many well-known personalities sit for her including Pierre Elliott Trudeau, and her close friends, conductor Yehudi Menuhin, and actress Katherine Hepburn. She was a long-standing member of Victoria’s Limners artist group, considered one of the driving forces in the formation of a modern art scene in Victoria. Pavelic also painted many of the local places around her Saanich home, but it is her portraiture for which she is best known. The work in this exhibition, ***Silent and Far Away***, combines body and landscape, her two main painting interests, in a single image.

Qwul’thilum (Dylan Thomas)

“In the past Horizons have sometimes been viewed as where the heavens meet the earth, giving them the illusion of separation. But I think it is important to remember that spirituality and the manifest world are forever connected and one.”¹⁵

Coast Salish artist from the Lyackson First Nation, Qwul’thilum was born in Victoria in 1986. His family’s strong commitment to participating in their culture gave him access to traditional arts from a young age. He has worked in a variety of media, from training with Seletze (Delmar Johnnie) in jewellery making to carving and printmaking with his mentor Rande Cook. In 2007, Qwul’thilum received an Aboriginal Arts Development Award to carve a panel under the guidance of



Myfanwy Pavelic, *Silent and Far Away*



Qwul'thilum (Dylan Thomas), *Salmon Spirits*



Avis Rasmussen,
Mill Bay/Pink Boat (Looking toward Mt. Tuam)

Rande Cook. His other artistic influences include the late Art Thompson, Susan Point and Robert Davidson.

*"Salmon Spirits represents the overpopulation of salmon in the spirit world. Due to climate change and other environmental factors, the number of salmon has depleted in the past year. This print is to draw attention to this problem and hopefully inspire people to make changes that will help bring the salmon back to healthy numbers."*¹⁶

Avis Rasmussen

*"I studied Art Education with Professor Wilfrid Johns and I painted from an early age in the two acre garden of my family home in Sidney. This is the kind of landscape painting I have always painted. In the work selected I am painting from my point of view a motif and feeling I want to remember—that means something to me. I have lived all my life near water, so the boat shape is part of my subliminal psyche."*¹⁷

Born in Sidney, BC, Avis Rasmussen's "plein air" paintings reflect her love of the natural and cultural landscapes, shapes and colours abroad and in her home of Victoria, BC. She completed her BFA with distinction in painting and her MEd in Counselling and Art (Curriculum) from the University of Victoria. Her travels, exhibitions and studies under individual instructors have taken her work beyond British Columbia to the rest of Canada, the US, Italy, the UK and New Zealand. Her works are featured in public and private collections worldwide, but she remains a strong presence in Victoria's arts community as a painter, poet and mentor to young artists.

Richard James Rivet

*"The landscape genre is employed in my art as a metaphoric stage to encompass the human cosmic journey into the conscious/unconscious mind."*¹⁸

Métis artist Richard James Rivet was born in 1949 in Aklavik, Northwest Territories, well above the Arctic Circle in the Beaufort Sea area. He spent much of his childhood living on the land with his family, hunting, trapping and fishing when not in school. In 1969, Rivet journeyed south to attend university, eventually earning four post-secondary degrees from three universities in studies in fine arts, history and the humanities over the next two decades. Since 1989, he has

worked full time with his art.

The influences on his unique painting and drawing style are varied, with Shamanistic imagery from around the world and Western and Contemporary influences, including Abstract Expressionism and Primitive Art. Rivet's work explores spirituality and visual expression from the context of his identity as a First Nations and the universal journey of the human spirit.

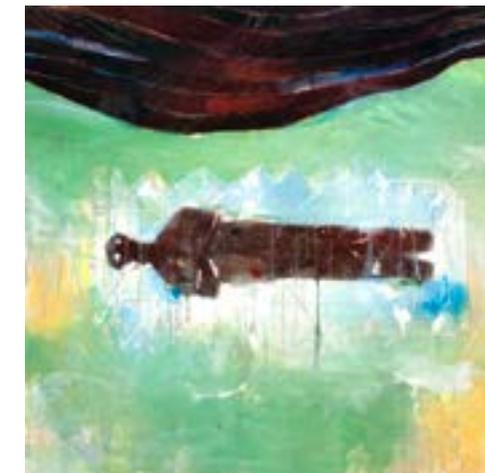
His paintings and drawings can be found in major museum collections across Canada and in private collections around the world. Rickard James Rivet currently lives and creates in Terrace, BC.

Rivet describes *Metaphysic 6* as referencing a visionary idea of landscape encompassing a concept of the "spiritual" and "physical" worlds united: *"I think that central to the notion is the shamanistic and Jungian idea of the journey into the conscious/unconscious mind and the return of an individual with a universal human understanding. The painting refers to the shamanistic division of the cosmos into earthworld/skyworld/underworld. The metaphysical journey undertaken by the shaman symbolizes the human life voyage through the conscious/unconscious and return with sacred knowledge—a transformative process of a psychic/physical nature."*¹⁹

Takao Tanabe

Takao Tanabe was born in 1926 in Seal Cove, British Columbia, a small village about five kilometers northeast of Prince Rupert. He was the fourth of six children born to Japanese-Canadian parents. His father was a commercial fisherman and the family lived at Seal Cove in the winters, and commercial fishing camps along the Skeena River in the summertime. At age 11, he and his family moved to Vancouver, but in 1941, after the Japanese attacks on Pearl Harbour, all Canadians of Japanese descent were sent to internment camps. Tanabe's family spent two years in the camp at Lemon Creek, in the Slocan Valley of BC.

Upon his release he moved to Winnipeg where his career in art began. Tanabe attended the Winnipeg School of Art and in the 1950s went on to study in New York, under the German-born abstract expressionist painter Hans Hoffman. He later returned to Vancouver and received an Emily Carr foundation scholarship, which afforded him two years of study at the



Rick Rivet, *Metaphysic 6*



W. P. Weston, *Arbutus Shedding Bark*



Norman Yates, *Landscape #235*

Central School of Arts and Crafts in London, England. Tanabe has also studied took at the Tokyo University of Fine Arts and under the Japanese calligrapher Yanagida Taiun. He taught at the Vancouver School of Art and also served as the head of the Art department at the Banff Centre for the Arts. Takao Tanabe is the recipient of several honorary doctorates, a member of the orders of Canada, BC and the Royal Canadian Academy. He now resides in Parksville, BC.

There is no doubt that travels across Canada influenced his work: *“The West Coast has its bright, clear days where all is revealed, but the views I favour are the grey mists. . . . The typical weather of the coast is like that, just enough detail revealed to make it interesting but not as clear as to be banal or overwhelming. It can be a metaphor for life.”*²⁰

W. P. Weston

*“I like the trees that have had a struggle, and that’s why I like to paint the trees along the seashore and up on the mountains. They’re like people who have had to fight to live; they’ve developed character.”*²¹

William Percival Weston was born in 1879 in London, England, where he was taught to paint traditional academic romantic landscapes at the Putney School of Art. In 1909, he immigrated to Vancouver, BC, where he taught at the Vancouver Normal School. He also became involved in the local art scene by joining the newly formed BC Society of Fine Arts. This society continued to serve as his primary exhibiting venue throughout his lifetime. In the 1930s, Weston became known for his landscapes, which broke from his traditional schooling and expressed the power of the British Columbian environment. After 1930 his work was regularly exhibited alongside other important artists like former members of the Group of Seven. In 1933, Weston helped found the Canadian Group of Painters. He was the first artist from BC to be elected as an Associate of the Royal Canadian Academy. By the 1940s, Weston had gained international recognition.

In 1946 he retired as Art Master for the Normal School and the Vancouver Art Gallery honoured him with a major retrospective exhibition. He was able to paint full-time for the first time in his life and the following year painted ***Arbutus Shedding Bark***—an excellent example of how Weston’s paintings seem to illustrate the tree’s anatomy; his twisting

trunks represent the physical struggle of surviving on a coastal cliff.

Norman Yates

*“Western history and western landscape are bound inexplicably. The land is part and parcel of our history and our history has to do absolutely with the land. For me the land is our basic metaphor.”*²²

The free space of Canada’s prairies is a prominent influence on the life and work of Norman Yates. Born in Calgary, Alberta, and raised in Regina, Saskatchewan, he served in the Royal Canadian Air Force before completing studies at the Ontario College of Art in 1950. An educator as well as an artist, he taught art at the University of Alberta for 35 years.

During his career, he has been recognized for his skills as an educator, as well as for his involvement in local fine arts communities, receiving a number of awards for visual arts, service and teaching. Despite now living on the sometimes-claustrophobic West Coast of British Columbia, his time immersed in the vast space of the prairies inspires his current works, which focus on the space that flows between the surfaces of a landscape.

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1. Robert Amos, personal interview, 2011.
 2. Emily Carr. *Hundreds and Thousands: The Journals of Emily Carr*. (Vancouver: Douglas & McIntyre, 2006).
 3. Rande Cook, personal interview, 2011.
 4. First Peoples’ Language Map of British Columbia. “Charles Elliott.” <http://maps.fphlcc.ca/node/18>.
 5. Art Gallery of Greater Victoria, *Donald Harvey: The Carmanah Valley Experience*. (Victoria: Art Gallery of Greater Victoria, 1992), n.p.
 6. Spirit Wrestler Gallery. “Tyee’ Floyd Joseph: Coast Salish artist.”
 7. Marjorie Lismar Bridges. *A Border of Beauty: Arthur Lismar’s Pen and Pencil*. (Toronto: Red Rock, 1977).
 8. Rosemary Alicia Brown, *Katharine Emma Maltwood, Artist, 1878–1961*. (Victoria: Sono Nis Press, 1981).
 9. Nicholas Tuele, *Max Maynard: Landscape as Metaphor*. (Victoria: Art Gallery of Greater Victoria, 1983), n.p.
 10. Dana Claxton, *The Medicine Project*, Vancouver, grunt gallery, 2005. <http://www.themedicineproject.com/marianne-nicolson.html>.
 11. Roger H. Boulet, *Toni Onley: A Silent Thunder*. (Scarborough, ON: Prentice-Hall Canada, 1981), ii.

12. Ibid.
13. Robert Genn, http://quote.robertgenn.com/auth_search.php?authid=126.
14. Ibid.
15. Dylan Thomas, n.d. <http://www.alcheringa-gallery.com/artists.html>.
16. Dylan Thomas, personal interview, 2011.
17. Avis Rasmussen, personal interview, 2011.
18. Rick Rivet, personal interview, 2011.
19. Ibid.
20. Ian Thom, *Takao Tanabe*. (Vancouver: Douglas and McIntyre, 2005).
21. Robert Genn, “W. P. Weston,” http://quote.robertgenn.com/auth_search.php?authid=1358.
22. Norman Yates, *Norman Yates Retrospace: Selections for a Retrospective*. (Victoria: Fran Willis Gallery, 2004), 10.

Curatorial Themes and Research Questions

This exhibition draws on the university's permanent collection of over 27,000 objects. The collection has major holdings in contemporary First Nations serigraphs and modern and contemporary paintings, drawings and prints by First Nations and non-native artists of the Pacific Northwest.

1. Landscape as "Scene":

Emily Carr, C. J. Collings, Donald Harvey, Katharine Maltwood, Toni Onley, W. P. Weston, Jack Wise

- *Is a landscape a scene that we observe from a distance or is it something we inhabit?*
- *How do the artists in this section suggest that their subject matter is something they experience not only as observers but also on a deeper level?*

This section illustrates a range of interpretations of the western tradition of landscape depiction. It can be argued that this notion sets the painter, and in turn the viewer, at a distance: the artist interprets the scene from a detached, elevated vantage point and confines it to the frame of a canvas. The viewer experiences another level of detachment looking at the artist's interpretation.

While the selected works reference traditional European landscape painting in either composition or stylistic elements, they also show the unique ways in which the artists express emotional responses to some of the intangible aspects of a particular place or subject in the landscape.

2. Cultural Landscapes:

Floyd Joseph, John Webber, Max Maynard, E. J. Hughes,

Robert Amos, Avis Rasmussen

- *How are elements of human presence and interaction with the landscape represented?*
- *What elements did artists select and why?*

This section looks at how people interact with and shape the landscape via roads, habitation, industry and other built environments and what elements artists selected to express a sense of place.

3. Landscape and the Body/The Body as Landscape:

Glenn Howarth, Myfanwy Pavelic, Katharine Maltwood, Arthur Lismer, unknown female weaver (Nuu-chah-nulth woven hat), Richard Hunt, Rande Cook

- *How do artists suggest a connection between the physical body and the landscape?*
- *How do connections to land, nature and cultural values and practices cross over from two to three dimensional expression?*
- *How do designs on clothing become animated and part of a person's identity and experience in a place when worn on the body (whaler's hat)?*
- *Does a particular person represent a particular place?*
- *How is clothing and its design influenced by the West Coast environment?*

This section shows a variety of ways in which artists reference the human body and geographical places, suggesting ways in which representations of people interact with or are otherwise used to represent a place.

4. Beyond the Physical—Spiritual Landscapes and Place:

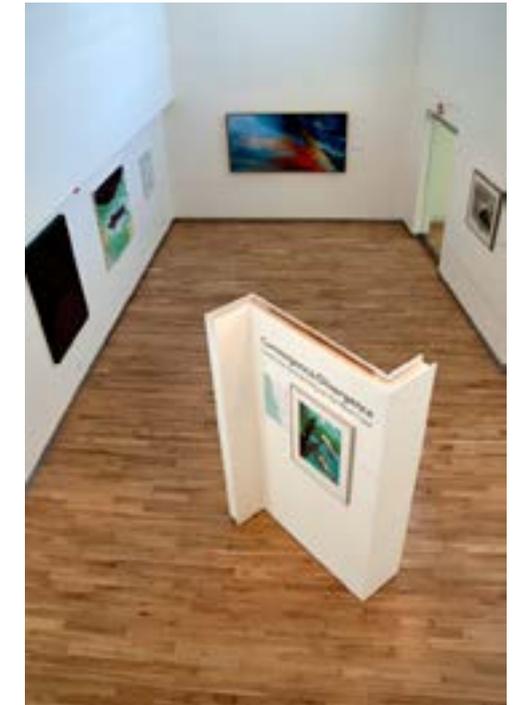
Emily Carr, Rick Rivet, Norman Yates, Marianne Nicolson

- *How do the selected works represent an artist's identity or connection to a place?*
- *How are metaphysical and physical references to landscape or place represented?*

Sharon Udell, curator of the 2000 exhibit *Carr, O'Keeffe, Kahlo*, suggests that the depiction of nature in general provides artists opportunities to represent a kind of "geography of the unconscious." Emily Carr for example referenced specific places in her work, but also sought to express a spiritual connection between herself and an ideal, a "felt nature" of a tree—its essence, distinguishing core or dynamic energy.¹

This section presents a number of ways artists respond on a spiritual or metaphysical level to the local landscape.

1. Udell, 148.



Exhibition List

Untitled; Victoria's Chinatown

Robert Amos

Lithograph

n.d.

U001.31.1

Gift of Carl and Barbara Little

Windswept Trees

Emily Carr

Oil and gasoline on paper

ca. 1930s

M964.1.110

Gift of the Estate of John and Katharine Maltwood

A Mountain Stream in Winter

Charles J. Collings

Watercolour on paper

ca. 1914

M964.1.114

Gift of the Estate of John and Katharine Maltwood

Lines of Time

Rande Cook (Kwakwaka'wakw)

Serigraph

2007

L010.3.110

Gift of George and Christiane Smyth

Whaler's Dream

Joe David (Nuu-chah-nulth)

Serigraph

1980

U990.14.490

Gift of Vincent Rickard

C'ELA'NEN

Charles Elliott (Temoseng-Thut), (Coast Salish)

Serigraph

2010

L010.3.176

Gift of George and Christiane Smyth

The Incarnation

Charles Elliott

Serigraph

n.d.

U990.14.761

Gift of Vincent Rickard

Lost in the Fraser

Stan Greene (Coast Salish)

Serigraph

1980

U990.14.686

Gift of Vincent Rickard

The Carmanah Valley Experience

Donald Harvey

Acrylic on canvas

1992

U993.29.1-11

Portrait of Emily Carr as a Ninstints Totem Pole

Glenn E. Howarth

Oil on canvas

1974

U001.11.710

Gift of the Estate of Dr. Michael Collard Williams

Upper Thetis

Glenn E. Howarth

Oil on canvas

1986

U001.11.77

Gift of the Estate of Dr. Michael Collard Williams

View from the Old Coal Dump, Ladysmith

E. J. Hughes

Oil on canvas

1970

U978.3.1

Malahat & the Cowichan Valley

Richard Hunt (Kwakwaka'wakw)

Serigraph

1993

L010.3.330

Gift of George and Christiane Smyth

O Canada

Richard Hunt

Serigraph

1993

L010.3.331

Gift of George and Christiane Smyth

Man Made Forest

Floyd Joseph (Tyee), (Coast Salish)

Serigraph

n.d.

U990.14.709

Gift of Vincent Rickard

Power Coast Salish

Floyd Joseph (Tyee)

Serigraph

n.d.

U990.14.702

Gift of Vincent Rickard

Faces

Arthur Lismer

Ink on paper

1964

U000.20.1

Gift of Ron MacIsaac

Easter Lilies (Treetop Sketch series)

Katharine Maltwood

Coloured pencil on paper

ca. 1939

M999.1.1

Gift of the Estate of John and Katharine Maltwood

Head of Canada

Katharine Maltwood

Sandstone

1912

M964.1.362

Gift of the Estate of John and Katharine Maltwood

Untitled

Katharine Maltwood

Coloured pencil on paper

ca. 1939

M964.1.450-13

Gift of the Estate of John and Katharine Maltwood

Untitled; Rural Road, Cowichan

Max Maynard

Oil on canvas

1935

U001.11.466

Gift of the Estate of Dr. Michael Collard Williams

Untitled; View from King George Terrace

Max Maynard

Watercolour on paper

n.d.

U001.11.658

Gift of the Estate of Dr. Michael Collard Williams

Untitled

Marianne Nicolson (Kwakwaka'wakw)

Mixed media

2008

U008.30.4

Gift of Marianne Nicolson for First People's House, Legacy

Grad Project

Spirit Lake

Toni Onley

Oil on canvas

1984

U001.11.12

Gift of the Estate of Dr. Michael Collard Williams

Gray Whale and Nootka Whalers

Tim Paul (Nuu-chah-nulth)

Serigraph

n.d.

U990.14.587

Gift of Vincent Rickard

Silent and Far Away

Myfanwy Pavelic
Acrylic on canvas
1977
U993.7.94
Gift of Myfanwy Spencer Pavelic

Salmon Spirits

Qwul'thilum (Dylan Thomas), (Coast Salish)
Serigraph
2009
L010.3.588
Gift of George and Christiane Smyth

Mill Bay/Pink Boat (Looking toward Mt. Tuam)

Avis Rasmussen
Watercolour on paper
1997
U008.28.25
Gift of Avis Rasmussen

Metaphysic 6

Richard James Rivet (Métis)
Acrylic on canvas
2006
U008.26.1

Nude Landscape

Takao Tanabe
Oil on canvas
1960
U960.1.3

A View of Habitations in Nootka Sound

John Webber
Copper plate engraving
1784
U004.15.2
Gift of A. Cowie

Arbutus Shedding Bark

W. P. Weston
Oil on canvas
1947
M964.1.100
Gift of the Estate of John and Katharine Maltwood

Smugglers Cove Channel #4

Jack Wise
Oil on canvas
1981
U001.11.730
Gift of the Estate of Dr. Michael Collard Williams

Landscape #235

Norman Yates
Acrylic on canvas
2011
Private collection

Nuu-chah-nulth Hat

Artist unknown
Cedar bark, fibre, bear grass
Early 20th century
U981.15.1
Gift of Commander and Mrs. A. J. Tullis



Artist unknown, Nuu-chah-nulth Hat

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