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THE WILLIAMS LEGACY

CONTEMPORARY ART OF THE PACIFIC NORTHWEST

THE EXHIBITION introduced in this catalogue provides a fascinating first glimpse of the extensive art collection bequeathed to the University of Victoria by the late Michael Collard Williams, and gives us an insight into the tastes and interests of that discerning collector.

It is of special significance that this exhibition should form a major part of UVic's 2003 Celebrations. This year marks 100 years of higher education in Victoria—since the founding of our predecessor institution Victoria College—as well as the fortieth anniversary of the establishment of UVic in 1963.

Throughout our University's history, community support has been ongoing and crucial. The establishment of our Gordon Head campus was greatly assisted by a bequest of cash and commercial properties from local businessman, Thomas Shanks McPherson. Subsequently, Katharine and John Maltwood founded our Maltwood Art Museum and Gallery with a gift of property, an endowment and an extensive art collection.

The generous legacy of Dr. Michael Williams—an extraordinary gift that included commercial properties, business interests and this major modern art collection—continues this tradition. In his last will and testament Michael indicated that his collection should provide for study and enjoyment by faculty and students and also by the general public. We intend to honour that wish and build on it. This exhibition is a first step in honouring Michael's tremendous legacy to the University of Victoria and the broader community. I am delighted we have been able to bring it to downtown Victoria, an area which constituted another major passion in Michael's life.



David H. Turpin, PhD, FRSC
PRESIDENT AND VICE-CHANCELLOR
UNIVERSITY OF VICTORIA
SEPTEMBER 2003



Robert Davidson, Shark, 1996

CITATION *read on the occasion of the granting of the degree of Honorary Doctor of Laws to Michael Collard Williams by the Senate of the University of Victoria November 24, 1990.*

I have the honour to present Michael Collard Williams, an outstanding Victorian businessman and heritage developer.



Michael Collard Williams is a man of many talents. He is at once a businessman, a developer and a heritage conservationist. He is both a publican and a public man; a visionary and a Victorian. Although Mr. Williams was born in the County of Shropshire, England, his roots are deep in our city, in our province and in our country. He immigrated first to the sheep ranches of the Okanagan in 1950 and then to Victoria eight years later, at which time his concern for animals and for animal welfare lead him to establish boarding kennels in Langford and Central Saanich.

Since 1977, a striking redirection of career has involved him in the preservation and the improvement of Victoria's downtown business and residential environment. Maynard Court in the 700 block of Johnson Street was Mr. Williams' first initiative in urban renewal. In that instance, and in subsequent instances he has set out not only to preserve and to protect significant historical structures, but also to enhance them with taste, to imbue them with colour, and above all to revitalize them.

After that early success, Michael Williams has focused his attention on old town Victoria, lower Johnson Street, the Victoria Box and Paper Building and the surrounds. Through a combination of creative financing, negotiated cooperation from all levels of government and sensitive

public and private input, Mr. Williams' fondest visions were realized. This once dilapidated and ravaged old town locale is now again alive with flowers, people and colour. From a practical viewpoint, too, it is a business success. The upscale 1890s Grand Central Hotel and Victoria Box and Paper Complex in 1988 earned Mr. Williams a prestigious award from the New York-based downtown Research and Development Center in a North American competition.

Of late, Michael Williams can be seen in the guise of the publican and owner of Swans Hotel at Pandora and Store Streets in Victoria. But the comfort of the popular and tasteful interior surroundings are a far cry from the dust of grain storage, the odour of fertilizer and the rumble of box cars that existed there only a short while ago. The new Buckerfield Building is a classic monument to the consummate creativity and entrepreneurial skills of Mr. Williams and, as with all of his projects, will afford Victorians, British Columbians and Canadians a tangible legacy for the future, built on the solid foundation of the past.

Mr. Chancellor, I now ask, on behalf of the Senate of the University that you confer upon Michael Collard Williams, the Title and Degree of Honorary Doctor of Laws.

**Citation written and delivered by
Dr. Samuel E. Scully,**

VICE-PRESIDENT ACADEMIC AND PROVOST

Dr. Michael Williams died on November 9, 2000, and in his will left his downtown property holdings, house and art collections to the University of Victoria.

intrigues her most is the spindle whorl, a wooden disk, elaborately carved, which was used historically in the spinning of wool. In "Salmon" the spindle whorl is brilliantly conceived and executed in a variety of media at a breathtaking size and scale.

Another of the most critically acclaimed and internationally famous First Nations artists of the day found in the Williams collection is Robert Davidson. Davidson is a descendant of Charles Edenshaw, one of the greatest Haida artists, and he apprenticed with Bill Reid, arguably the most important Haida artist of the 20th century. Davidson is noted for his carving, jewellery design, serigraphy, and argillite and metal sculpture. "Shark" demonstrates Davidson's outstanding abilities as a master carver.

Analysis of the Williams collection reveals that there are a few artists whose works he collected in some depth. A number of these are important artists in Victoria such as Glenn Howarth, James Lindsay and Brad Pasutti. Each of these artists is represented numerous times, and we know that Williams both enjoyed the work of these individuals and was also committed to supporting them through purchases.

The works of Charles Malinsky and Stephanie Frostad are also seen in depth in this collection, and they stand out because both artists are from outside BC. Malinsky is from Calgary, and Frostad is from Seattle. With regard to the former, Williams was quick on the local scene to see the potential of the large, psychologically compelling works after discussions with the owner of the noted Fran Willis Gallery. Williams was known to "preview" the installations at Willis' gallery prior to the opening night sale. On occasion, he even had one of his employees hold first spot in the lineup. This gave him a few steps on the other patrons in buying those paintings he had previously earmarked as the best. Williams noted with satisfaction that the market value of Malinsky paintings continued to appreciate as the years went by. He also

derived satisfaction if patrons of Swans Pub, where many of the works were hung, complained about the disturbing art.

More than a million dollars worth of the collection was officially designated as a national cultural property through the University's application to the Canadian Cultural Property Export Review Board. In the application, arguments are made as to the outstanding significance and national importance of the works themselves and the added consequence they gain in the context of the University's existing collections. This had long been an intention of Williams, as mentioned, and he fully understood the appropriateness of this endeavour.

Since its inception in 1953, under the tenure of Dr. W.H. Hickman, Principal of Victoria College (1953 – 1963), the University of Victoria's art collection has grown to over 15,000 items representing the work of contemporary Western Canadian artists, particularly those of British Columbia. The University also owns a collection of fine, decorative and applied arts through the bequest of English sculptor and antiquarian, Katharine Emma Maltwood, F.R.S.A. (1878 – 1961).

All of the University collections boast a number of focal points. These include Western Canadian contemporary fine arts including works by Emily Carr, Pat Martin Bates, Myfanwy Pavelic, Herbert Siebner, Elza Mayhew, Katharine Maltwood, Bob de-Castro, and other major artists from this region and beyond. A second major focus is Northwest Coast First Nations art, both historical and contemporary with artists such as Art Thompson, Mungo Martin, Roy Henry Vickers, and the Hunt family represented. As well, the University owns the Rickard Collection, which is one of the largest public collections of Northwest Coast prints. The Michael Collard Williams contemporary art collection now enhances the depth and strength of the University collections that reflect the significance of the past and present visual arts activity in the Pacific Northwest.

SELECTED WORKS

ROBERT DAVIDSON is the most highly acclaimed and internationally renowned Haida artist and carver. The great-grandson of illustrious carver Charles Edenshaw, Robert Davidson demonstrated talent from an early age. He was carving and designing while still a child on Haida Gwaii (Queen Charlotte Islands). His first teachers were his father, Claude Davidson and grandfather, Robert Davidson, Sr., both accomplished carvers. Early training for Robert also included an apprenticeship with Bill Reid in Vancouver in 1966. Davidson has taken a prominent role in the revitalization of Haida culture.

This monumental cedar carving **Shark**, is a traditional Haida Shark or Dogfish mask design to which Davidson has given heroic proportions. From this original carving he created a limited edition series of bronzes.

The Haida Shark or Dogfish is a prominent Haida totem and a secondary Haida crest, which Davidson designs and incorporates in highly original and innovative ways in totem poles, serigraphs, jewellery and masks.

"Northwest Coast art is very disciplined and very precise, very stylized, but it also has a lot of room for innovation and creativity."

— Robert Davidson



Noah Becker, Tchaikovsky, 1990

NOAH BECKER produces haunting portraits and figure-filled canvases that are highly distinctive. His pictures deploy clashing colours and vigorous brush strokes to produce taut, psychologically charged images. Becker observed, "you have to crawl inside... by that I mean you have to understand the subject, empathize... then breathe life... into the canvas."

In **Tchaikovsky**, the artist has produced a fine insight into the complexities of one of the world's great composers. It is reported that Tchaikovsky's life was "a curious mixture of success and failures, the failures mostly due to his morbid subjection to moods and his tendency to leap before he looked, the successes due to his sincerity, intelligence, modesty, and candour. It is a fashion nowadays to paint his faults almost more than life-size."

MAX BATES was distinguished for his insightful paintings of people. He commented that, "unique, expressive statements interest me more than descriptive statements. Design and colour are the techniques by which meaningful transpositions are made. Good painting must offer something meaningful to the spectator, but it may be enigmatic."

In **Workmen**, we see Bates at his best. The three rugged workmen face the viewer with unflinching gaze. Noticeable immediately are the large, powerful hands of the men. There is no editorializing in Bates work. He simply communicates a bedrock of taciturn reality about the men who earn their living by their hands. But there is mystery as well, for we have no information about the fourth individual with his back to us.



Max Bates, Workmen, 1957



Richard Ciccimarra, *Figure with Newspaper*, 1968.

RICHARD CICCIMARRA was a sophisticated individual with a penchant for melancholy and pessimism that is seen in his art. He is regarded as one of the most original and important artists of his time in western Canada. Ciccimarra's work is characterized by an identifiable human shape that was often derived from his own distinctive silhouette.

In *Figure with Newspaper* we see a "classic" work by the artist in which the abstracted figure and the crumpled newspaper combine in a singular intensity. Ciccimarra provides us with insight into the existential nature of our lives with a disarming simplicity. The barren "landscape" with its acid green background is a somber setting for the paper and figure, and we may easily infer the artist's sense of suffering.



Stephanie Frostad, *June Cycle 2*, 1991.

STEPHANIE FROSTAD enjoys wide recognition and critical acclaim for her paintings. She recently stated, "I am intent on creating images that are both personally compelling and socially relevant. I hope these paintings provide the substance and retain the openings that allow viewers to fashion their own stories—about time, about place and all that appears in them."

In *June Cycle 2* we have a fine example of both Frostad's painting and narrative ability. Along with its companion piece, *June Cycle 1*, the artist paints traditionally with traditional subjects but there is something much more at work. Frostad creates a space for dialogue in which we may exercise our ability and willingness to discern meaning and metaphor.

FLEMMING JORGENSEN has been a significant artist in British Columbia for more than 40 years. He observes that his art "is concerned with order, and this order is achieved through simplicity. It is important to see... that this is an art of simplicity achieved through an intense thought process ultimately executed through a Spartan control of colour and composition."

In *View from 10 Mile Point* we see the artist at the height of his powers as a painter. His succinct observation of the seascape from the home of Michael Williams is portrayed in a small but compelling range of colour. Telling also is the pared down composition that is rewarding on both first view and on subsequent viewings.



Flemming Jorgensen, *View from 10 Mile Point*, 1982.



Atilla Richard Lukacs, *Yellow*, 1994

ATILLA RICHARD LUKACS is a fiery mid-career Canadian artist who was first known for his large, homo-erotic, and skinhead canvases. He has since gone on to produce a body of work that has received critical acclaim in the international arena.

In *Yellow* we have an example of Lukacs' considerable abilities as a painter and observer of human nature. The blank, unflinching stare from the sitter is unsettling as it replaces the notion of the viewer viewing the "subject." As well, there is a charged eroticism in the young man's open legged pose. Finally, the whole painting is psychologically disturbing through the deployment of the unusual colours of the artist's palette.

CHIN-SHEK LAM was an extraordinary Chinese artist who immigrated to Canada in 1970. He had a profound influence on all those who knew him and his work is seen as a unique blending of both Eastern styles and Western elements of writing and painting.

In *#74-68* the master treats the viewer to a classic work. Herein is a personal and powerful insight into the balance, energy and interconnectedness of nature at the most profound level of existence. The language of the artist's brush is important in this kind of art. Note, for example, the dynamism of the varying brushstrokes as they dance across the surface. Quiet, sustained meditation on Lam's painting reveals the artist's intention to provide a moment between moments.



Chin-Shek Lam, *#74-68*, 1974



Max Maynard, *Rural Road, Cowichan*, 1915

MAX MAYNARD was an important young artist who, along with Jack Shadbolt, had an opportunity to learn from Emily Carr. Indeed, the two exhibited their paintings with Carr and others in what was known as "The Modern Room" in Victoria in 1932. This was seen as a major breakthrough for the modernists of the day.

In "*Rural Road, Cowichan*" we have one of Maynard's best works of the 1930s. We can see the trademarks of his painting that was much influenced by the work of Carr. Maynard conveys a sound grasp of composition with a pleasing meander of the road. As well, his use of colour is highly evocative of the changing mood of the weather. Note the treatment of the trees that is strongly reminiscent of Carr's depictions.

MICHAEL MORRIS enjoyed a meteoric rise to importance as a Canadian artist during the heydays of the 1960s. He was instrumental in founding the Western Front Society, a centre of the avant-garde in Vancouver. His distinguished record is recognized internationally, and he is established as one of the most significant visual artists of his time. Morris' early work was described as "a riddle wrapped in an enigma, yet it exposes with surprising clarity a distinct underlying philosophy."

In *TV Screen* we have a classic work by Morris from 1967. It speaks of the artist's interest in, and concern, with the effects of mass media and communication theory. Here we see his distinctive idiom incorporating strong colours and rhythmic patterns as he produces an iconic image referencing the television set.



Michael Morris, *TV Screen*, 1967



Brad Pasutti, *Tiempo Perdido*, 1999



Toni Onley, *Polar #15*, 1962

BRAD PASUTTI is a modern master in the use of pastels. The challenges of this difficult medium are enormous but he uses them to great effect with seeming ease. Pasutti has been on the local scene for more than 20 years and collectors eagerly seek his works.

In ***Tiempo Perdido*** we have one of his finest pictures. Pasutti fractures the picture plane in a dizzying yet highly resolved way. The viewer's eye constantly jumps from sector to sector in an effort to comprehend the majesty and scale of the cathedral's interior. The artist also insills a profound meditation on the ultimate meaning of things and his title, which means "lost time" in Spanish, offers a clue to the picture's metaphorical implications.

TONI ONLEY arrived in BC in 1960 and soon established himself as a significant artist through his abstractions and spare renderings of the West Coast. By the 1970s he was flying himself into remote areas in search of grit for his artistic mill. Onley has had his work reproduced in a number of books. The *Life of Man*, where he was born and raised, published one of his paintings as a stamp.

In ***Polar #15*** we have a superb example of Onley's powerful, abstract collages of 1962. This work is one of a series of canvas-on-canvas collages in which he investigated the antithesis of the "all over" abstract expressionist paintings that were the vogue in New York. Onley's *Polar* series won wide critical acclaim at the time.



Jack Shadbolt, *Hockey Owl*, 1984

JACK SHADBOLT was critically admired during his lifetime and his reputation as a major Canadian artist of the 20th century has continued to grow since his death in 1998. The artist was one of the early champions of the modernist cause in BC, and he had an opportunity, when he was a young man, to learn from Emily Carr.

In **Hockey Owl**, we have one of Shadbolt's quintessential works that reveals his considerable power to evoke aspects of the natural world in a manner that amazes and entertains us. An artist competent in many media, here he uses acrylic on paper to great effect as the kaleidoscope of oddly coloured shapes and numbers integrate to produce a most compelling owl staring back at the viewer.

MYFANWY PAVELIC is regarded by many as Canada's most significant portrait artist of the past 40 years. Indeed, she is the only artist from our nation whose work hangs in the National Portrait Gallery of England. Pavelic is distinguished for a large body of work that has evolved over her long career. Her primary interest has been the portrayal of people.

In **Blue Sky** we are treated to one of her finest portraits of one of Canada's most important individuals. Pavelic was selected to paint the official portrait of Pierre Trudeau, and she made a number of them for the selection committee to consider. We know that this particular one was Trudeau's favourite. The artist has captured the many facets of the famous politician from serious, self-confident leader to the devil-may-care imp.



Myfanwy Pavelic, *Blue Sky*, 1991

NORVAL MORRISSEAU is renowned for his paintings and serigraphs centering on legends and mythological beings of his Cjibwa/ Woodlands heritage. Morriseau's Cjibwe name translates to Copper Thunderbird. He is credited with the revitalization of the Anishnabe iconography. Although self-taught, Morriseau quickly developed his characteristic, innovative vocabulary.



Norval Morriseau, Two Heads with Bird, 1957

Two Heads with Bird is an acrylic on canvas typical of Morriseau's distinctive style and technique, often referred to as Legend or Medicine painting. The subject of Two Heads with Bird is one of transformation and communication. The transferring of a message takes place between the two humans while the appearance of the bird reminds us of the involvement of the spirit world in this event. Morriseau's use of bright blocks of colour is one of the hallmarks of his style with which he founded the Woodlands School of Art on Manitowlin Island, Ontario. Many talented young artists have benefitted from Morriseau's vision, interpretation and dedication to expressing his Indigenous culture.

TONY HUNT, born in Alert Bay, BC, is a Kwakwaka'wakw hereditary Chief. At an early age, Hunt learned to carve with his grandfather, Mungo Martin, and his father, Henry Hunt, both internationally renowned carvers. Tony Hunt is one of the major carvers and leaders in the 20th century renaissance of Northwest Coast art which began to flourish in the 1960s and continues today.

Hunt's totem poles, masks, graphic work and jewellery are found in numerous public and private collections in North America, Europe and Japan. Most recently, Hunt has completed three large scale totem poles for the German government and the principality of Lichtenstein.



Tony Hunt, Killer Whale, Undated

JOHN LIVINGSTON has been affiliated with the Hunt family and a member of the Kwakwaka'wakw culture since 1970 when he was taught to carve by renowned carvers Henry Hunt and Tony Hunt. Since that time, in addition to a wealth of private commissions, Livingston has worked in partnership with most of the leading Northwest Coast artists including Susan Point, Art Thompson, Robert Davidson, Tim Paul and Tom Hunt among many others. Livingston is highly regarded for his expertise and talent as a carver of great knowledge and versatility. His masks, bentwood boxes, totem poles, paddles and panels are found in numerous important public and private collections worldwide.

The **Hok-Hok** is one of the Cannibal Birds central to the winter ceremonies of the Kwakwaka'wakw culture. It is identified by an extremely long, articulated beak (needed for cracking skulls). The skulls prominent on the cedar bark are testament to the Hok-Hok's prowess. This particular Hok-Hok is in the Mungo Martin and Hunt family tradition. The formline, colours and composition all have strong links with nineteenth century carving traditions of the Fort Rupert/Alert Bay area of the Coast.

SUSAN POINT is a member of the Musqueam band of the Coast Salish cultural group. She is recognized internationally as the leading contemporary Coast Salish artist as well as the leading contemporary female Northwest Coast carver and prismaker. Point has been working in a wide range of media for more than 25 years and is especially acclaimed for her carvings, glass works and serigraphs. Through her art, Point is committed to educating and increasing awareness and appreciation of Coast Salish art and culture. Her work is in major collections in over 40 countries.

Salmon is a monumental scale double-sided spindle whorl which is two carved and painted red cedar panels mounted back to back on a rotating steel armature which also forms the base of the work. As with all of Point's work, this sculpture is rooted in her Coast Salish culture. Traditionally it was the 4"-6" diameter spindle whorl, used as a type of fly wheel in spinning wool, that brilliant and inventive carving was most readily found. The formline, or design elements, of this Salmon sculpture are in keeping with traditional Coast Salish style, however, Point has created a contemporary interpretation in terms of scale, colour and emphasis. The attention to negative as well as positive space and refined balance of form are hallmarks of Point's art.



John Livingston, Hok-Hok, 1996



Susan Point, Double Salmon Spindle Whorl, 1988

"I love to create new and contemporary imagery in my interpretation of Coast Salish style, but every so often I need to pay tribute to classical design—to grab onto the roots of my beginnings."

— Susan Point

EXHIBITION LIST FOR THE FRAN WILLIS GALLERY

- Bates, Maxwell **Workmen (Lunch Hour)** (1917)
oil on canvas, 75 x 95cm
- Bates, Pat Martin **Arctic Night for a Moon Catcher** (undated)
mixed media, 29.5 x 93cm
- Becker, Naah **Tchaikovsky** (1990)
oil on canvas, 100 x 143cm
- Bender, James **Taku Box of Daylight** (1985)
mixed media, 26 x 15cm
- Ciccianna, Richard **Figure with Newspaper** (1968)
mixed media, 56 x 76cm
- Davidson, Robert **Shark** (1996)
red cedar, paint, 127 x 118cm
- Davis, Marlene **Sanctuary** (1993)
oil on canvas, 124 x 165cm
- Flett, Ken **Fog of Miscalculation** (1993)
mixed media on canvas, 361.5 x 189cm
- Forrest, Nita **White Paints** (undated)
oil on canvas, 83 x 53cm
- Gordaneer, James **Children on Horse Buggy** (1953)
oil on easel, 67.5 x 50.5cm
- Grossman, Angela **Five Figures** (undated)
oil on board, 122 x 305cm
- Harvey, Donald **Window Diamond** (1980)
oil on canvas, 116 x 116cm
- Hopper, Robin **Ceramic Plate** (undated)
33.8 x 46cm
- Howarth, Glenn **Pub Scene** (1975)
oil on canvas, 121 x 121cm
- Jorgensen, Flemming **View from 10 Mile Point** (1982)
oil on canvas, 45 x 55.8cm
- Kidder, Jack **Fembroke Street** (1901)
coloured graphite, 41 x 53cm
- Lam, Chin-Shek **#74-68** (1974)
gouache on paper, 47 x 47cm
- Lindsay, James **Tunnel of Love** (undated)
mixed media on canvas, 129.5 x 209cm
- Lukacs, Attila Richard **Yellow** (1994)
oil on canvas, 254 x 108cm
- Malinsky, Charles **Fury, Heavenly Fury** (1993)
oil on canvas, 153 x 102cm
- Maynard, Max **Rural Road, Cowichan** (1935)
oil on board, 71 x 91cm
- Morris, Michael **TV Screen** (1967)
ink on acetate, 91 x 66cm
- Pasutti, Brad **Tiempo Perdido** (1991)
pastel on paper, 129 x 103cm
- Pavelic, Myfanwy **Blue Sky** (1991)
acrylic on canvas, 121.5 x 91.5cm
- Point, Susan **Double Salmon Spindle Wheel** (1980)
mixed media, 205 x 205cm
- Sawchuk, George **Northward Bound** (undated)
mixed media, 79 x 90cm
- Serota, Phyllis **Painters Day** (1981)
oil on board, 65 x 97.5cm
- Shadbolt, Jack **Hockey Owl** (1984)
acrylic on canvas, 151.5 x 100cm
- Trzost, Vincent **Montana** (1983)
oil on canvas, 194 x 141cm

EXHIBITION LIST FOR THE MALTWOOD GALLERY

- Bender, James **Serving Dish** (undated)
alder and sassafras wood, 18 x 13cm
- Bates, Pat Martin **Untitled** (undated)
mixed media on paper, 101 x 82cm

Bates, Maxwell

- Ciccianna, Richard **Untitled** (undated)
watercolor, graphite, and charcoal on paper, 19 x 24cm
- Ciccianna, Richard **Untitled** (undated)
graphite on paper, 19.5 x 24.5cm
- David, Joseph **A Hole in the House (drum)** (1995)
acrylic on denim, drum, 35.2 x 35.2 cm
- Davidson, Robert **The Rappy Blowhole** (1992)
cast bronze, 17.7 x 36.2cm
- Davis, Marlene **South America** (1988)
acrylic, oil, paper, and fabric on canvas, 101 x 169cm
- Dexter, Walter **Vase** (undated)
Raku, 32 x 25cm
- Flett, Ken **Alister Starbuck and His Book of Revelations** (1995)
mixed media on canvas, 164 x 253cm
- Frostad, Stephanie **Untitled** (undated)
oil on canvas, 179.5 x 179cm
- Graham, Colin D. **Blue Hill** (undated)
oil on canvas, 44.5 x 59.8cm
- Howarth, Glenn **Ranff School Artist's Colony (Ranff Repeater Station)** (1993)
oil on board, 59.9 x 59.9cm
- Jorgensen, Flemming **Limners** (1970)
print, 56 x 71cm
- Livingston, John **Paddle** (undated)
yellow cedar, paint, 18 x 164cm
- Malinsky, Charles **Bride of the Captured Earth** (1993)
oil on canvas, 363 x 242.5cm
- Merino, Luis **Frida** (1990-91)
oil on canvas, 121 x 93cm
- Morrisseau, Norval **Spirit Figures** (1979)
acrylic on canvas, 96.2 x 29.6cm
- Natras, Sean **Unctuous #2, soothing, smooth, and oily; suave, plastic, as clay** (1995)
mixed media on canvas, 172.5 x 94.6cm
- Pasco, Duane **Ghost Rattle** (undated)
cast bronze, hemlock, 29 x 15cm
- Pasutti, Brad **Red** (1999)
pastel on paper, 73 x 104cm
- Pavelic, Myfanwy **Max Bates (Profile)** (1993)
mixed media on paper, 32.5 x 57.5cm
- Rammell, George **Pyroth** (1977-1984) (photograph of)
mixed media, 202 x 134cm
- Siebner, Herbert **Endless Summer (Dedicated to the Limners)** (1979)
oil on canvas, 110 x 186cm
- Stephens, Godfrey **Michael** (2000)
mixed media on paper, 45.5 x 80.4cm
- Thompson, Art **Paddle; Thunderbird and Human** (1995)
paint on yellow cedar, 17 x 180.8cm
- Unknown **Chilkat Bent Box** (c. 1840)
wood, opaculans, pigment, 51.5 x 57.5cm
- Coast Salish Horn Rattle (Shamewski)** (4) (c. 1900)
wood, bone, hair and wool, 17 x 13cm
- Crew Dolls (R)** (c. 1980-1990)
mixed media, 51.25 x 24.5cm
- Tsimshian Bent Box** (c. 1840)
unknown wood, pigment, 53.5 x 42cm
- Northwest Coast Plain Horn Spoon** (undated)
mountain sheep horn, 11 x 25.2cm

EXHIBITION LIST FOR SWANS PUB

- Frostad, Stephanie **June Cycle 1 & 2** (1990)
oil on canvas, 110 x 130
- Kelly, Kerry Joe **Stained Glass** (undated)
360 x 180cm
- Livingston, John **Hok-Hok** (1996)
mixed media, 210 x 90cm
- Merino, Luis **Bar Maids III** (1990)
oil on canvas, 175 x 58.5cm
- Morrisseau, Norval **Two Heads with Bird** (undated)
acrylic on canvas, 27 x 23.5cm
- Siebner, Herbert **Frieze of Life** (1959)
mixed media, 98.5 x 323.5cm
- Stephens, Godfrey **Kluk Chiuht (pole)** (undated)
red cedar, copper, metal, oil, 342.5 x 95cm
- Thompson, Art **Didiabt Legend of Swans and Wolves** (undated)
red cedar, copper, alabaster, opaculans, cedar bark, paint, 160 x 230cm
- Urwin, Jay **Icarus** (1989)
lead, fiberglass, 111.7 x 105cm
- Wright, Jimmy **Buffalo** (1993)
acrylic on canvas, 109 x 107cm
- Yeomans, Don **Untitled; Yellow Cedar Circular Panel** (1988)
yellow cedar, 75 x 75cm

Exhibition List for Swans Penthouse

- Hiscock, Keith **Inland Chora** (undated)
acrylic on board, 76 x 152cm
- Marshall, Vicky **Retired** (undated)
oil on canvas, 146 x 176cm
- Onley, Toni **Polar #15** (1962)
oil on canvas, 126 x 129.2cm
- Vickers, Roy Henry **Tsimshian Halibut and Octopus House Pole** (1962)
red cedar, oil, wax, 307.5 x 82.5cm
- Wise, Jack **Smugglers Cove Channel #4** (1981)
oil on canvas, 48.5 x 60cm



UNIVERSITY OF VICTORIA CEREMONIAL FURNITURE

Commissioned by Michael C. Williams, 1993.

Hunt, Richard	Chief Speaker's Staff (1993) cedar, paint
Hunt, Tom	"Kneeling Figure" Mace Stand (1993) cedar, paint
Livingston, John	Lectern Sculpture and Chairfront (1993) cedar, paint

CHAIR

Hunt, Calvin	Armrests (1993) wood, cedar, paint
Samuel, Cheryl	Backrest (1993) fibre, wood, dye
Smith, Ann	Cushion (1993) fibre, wood, dye
Tait, Norman	Backrest Sculpture (1993) cedar
Thompson, Art	"Legend of the Crawling Wolves" Chair Back (1993) cedar, paint
Yeomans, Don	Chair Sides (1993) wood, cedar, paint

KNEELING STOOL

Lois, Roberta	Salish Woven Cushion (1993) fibre, wood, dye
Point, Susan	Kneeling Stool (1993) wood, cedar, paint
Tallo, Glen	Handrails (1993) wood, cedar, paint

ACKNOWLEDGEMENTS:

Essay written by Nicholas Tuele

Exhibit co-curators: Nicholas Tuele and Caroline Riedel

Director, Maltwood Art Museum and Gallery: Martin Segger

Curatorial Assistants: Jim Galvan, Nev Gibson, Robbyn Gordon, Catlin Lewis, Ross Macaulay, Miguel MacDonald, Grace Ostan, Cathleen Thom, Jeff Werner

Website design: Jeff Werner

Content author and consultant, First Nations artists: Kerry Mason

Design: Malahat Group International

Photography: Bob Matheson

Exhibit and events: Fran Willis and staff at the Fran Willis Gallery; Janina Ceglaz, Michelle Stratford, and staff at Swans Hotel and Brew Pub.

We would also like to recognize the Canadian Artists Representation Copyright Collective and thank those artists who waived or donated their exhibit fees to the University of Victoria for this exhibit.

Virtual exhibit sites: www.maltwood.uvic.ca/mcw/ and www.maltwood.uvic.ca/ceremonialfurniture/