

The University Collection

Opening Exhibition: March 11 - April 15, 1978



ACKNOWLEDGEMENTS :

Dr. H. Hickman
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Media-Technical Services
University Art Committee
Jubilee Celebrations Committee

COVER :

u 952.1.2
The Red House by Jack Shadbolt (b. 1909)
76 cm x 96.5 cm
watercolour

University of Victoria
Maltwood Art Museum and Gallery
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INTRODUCTION

Twenty-five years after the purchase of an oil painting by the Vancouver artist Gordon Smith (*Markers, Spanish Banks*) the University of Victoria owns a collection of original works in various media whose value is rapidly increasing. Although for various practical reasons the main emphasis has been placed on contemporary artists working in British Columbia, the University has been fortunate enough to acquire over the years examples of early work by prominent Canadian painters such as F. C. Varley, Lawren Harris and Emily Carr. There is an extensive graphics section. Sculpture acquisitions have, of necessity, been minimal, but include work by the internationally known Victoria artist, Elza Mayhew.

The beginnings of the collection were modest. On the initiative of Dr. W. H. Hickman, Principal of Victoria College, who made the first purchase in 1952, funds were set aside from the federal government per capita grant to post-secondary institutions, and a committee established to determine purchasing and exhibition policies. The fundamental aim of the committee was to enable students at Victoria College to be in constant visual contact with works of art as part of a continuing, though indirect, educational process. At the time, the early art works in the College consisted of a few small reproductions of Impressionist paintings and others owned by the French Department and the Library, along with miscellaneous material provided by Faculty members who were personally concerned with enriching the background of all students by deepening their appreciation of the importance of the arts in man's development.

With this aim in mind, the committee immediately took advantage of the technological advances in colour-

printing which put a wide range of facsimile reproductions and artbooks on the market during the 1950's. Besides the yearly purchases of two or three original paintings, there was for some time a policy of acquiring large reproductions representing various periods in the development of world art. These formed eventually the



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Markers, Spanish Banks by Gordon Smith

79 cm x 89 cm

oil

The first painting acquired by the Fine Arts Committee for Victoria College, 1953

Relief Panels by George Norris

East and West façades of the McPherson Library.
Cast concrete.



basis of a revolving "Picture of the Week" display in the Ewing Building library which was organized for some years by Mr. Wilfred Johns of the Faculty of Education.

The absorption by Victoria College of the Victoria Normal School in 1956, the evolution of this expanded institution into the University of Victoria in 1964, the development of various art courses in the Arts and Science curriculum and the eventual establishment of the Faculty of Fine Arts, all brought about a rapid expansion of the collection. Not only were there more Faculty members to share the ever-increasing work involved in the purchase, exhibition, and maintenance of the collection, there was more money available. Federal grants, which had been withdrawn by the Pearson government, had been replaced by monies allocated to the committee by the Victoria College Council and the Board of Governors of the University. The former body, at Dr. Hickman's urging, also instituted a policy of setting aside for art purchases one per cent of the total budget in new buildings.

After 1964, a period which coincided with an expansion of interest in print-making, both nationally and internationally, the foundations were laid for the extensive collection of modern prints which now form a unique part of the University's holdings. At this time, the committee came under the administration of the Joint Faculties; it later reverted (1973) to its original status as advisory to the President, and has now, with the appointment of a professional curator, been absorbed into the joint University of Victoria Maltwood Art Museum and Gallery board of the combined institutions.

¹ The exhibition of the Victoria College Collection at the Art Gallery of Greater Victoria (May 29 - June 17, 1962) contained the following works:

Paintings: Fred Amess, *Sand Dunes*; Fred Amess, *Yale Church*; B. C. Binning, *Classic Seascape*; Bruno Bobak, *Interior Landscape*; Molly Bobak, *Blue Hydrangeas*; Emily Carr, *Forest Scene*; Richard Ciccimarra, *The Beggar*; Richard Ciccimarra, *Camas*; Lawren Harris, *Algoma*; Donald Jarvis, *Beach Forms*; Flemming Jorgensen, *On The Coast*; John Korner, *Coast Glitter*; J. A. S. MacDonald, *Figures Hurrying*; Myfanwy Pavelic, *Portrait: Dr. J. M. Ewing*; Myfanwy Pavelic, *Portrait: Mr. J. A. Cunningham*; J. F. Plaskett, *Seated Fencer*; Emily Sartain, *Flower Study*; Charles Scott, *Snow on the Flats*; Jack Shadbolt, *The Red House*; Jack Shadbolt, *Wading Birds and Orange Rocks*; Jack Shadbolt, *Under Mt. Canigou*; Herbert Siebner, *Founders of the Castle*; Gordon Smith, *Markers, Spanish Banks*; Gordon Smith, *Woods in Winter*; Gordon Smith, *Nocturne*; Takao Tanabe, *Nude Landscape*; Ina D. D. Uthoff, *Suburbia*; Ina D. D. Uthoff, *Still Life*; W. P. Weston, *Battle Scarred*.

Chalk drawings and graphics: Alister Bell, *Indian Totem* (etching); Andre Bieler, *Return of the Prodigal* (wood block); Judith Morgan, *Winter in Kitwanga* (chalk); J. F. Plaskett, *Church at Duncan* (chalk); Sekino, *Pond at Night* (Japanese wood block); Yoshida, *Stone Lantern* (Japanese wood block); H. W. Wickenden, *Saskatchewan Power* (silkscreen); Eskimo Print, *Man carried to the Moon* (stone block); John Snow, *Bowl of Flowers* (silkscreen); Maxwell Bates, *Three Vases* (silkscreen).

Other works: Cliff Robinson, *The Insect* (batik); Elza Mayhew, *Aeolus I* (bronze sculpture); Haida Carving, *Totem* (argelite); Eskimo Sculpture, *Walrus*; Eskimo Sculpture, *Hunter*; Herbert Siebner, *Cement Planter* (sgraffito and mosaic design).

The rapid growth of the collection, with only modest yearly grants to sustain it, is illustrated by the complete catalogue published in May 1962 to accompany an exhibition of selected works held at the Art Gallery of Greater Victoria.¹ Thirty-five artists are represented, including native Indians and Eskimos, and the media are

u 977.12.1

Two Totem Poles, Tsimshian by Henry Hunt
and Tony Hunt

Replicas of poles from Kitwancool and Gitlakdamiks
red cedar



varied: oils, watercolours, chalk drawings, wood blocks, silkscreen prints, bronze and stone. A similar, more limited exhibition had been held several years previously in the Library of the Ewing Building on the Lansdowne campus, but the exhibition at the Gallery in 1962 was the first public demonstration of the efforts made by the College over ten years to enrich the visual experience of the students by the purchase of art works.

In this, it had already been aided by donors. It is interesting to note that *Algoma*, by Lawren Harris, was presented by the University Women's Club of Victoria; that two pictures by Ina Uthoff were the gift of the Greater Victoria Teachers' Association; that the artist W. P. Weston gave one of his own oils in memory of Dr. J. N. Ewing; that Major Cuthbert Holmes helped in the acquisition of Emily Carr's *Forest Scene*.

Other well known artists in the catalogue are B. C. Binning, Bruno Bobak, Molly Bobak, Richard Ciccimarra, Donald Jarvis, Flemming Jorgensen, Elza Mayhew, J. F. Plaskett, Jack Shadbolt, Herbert Siebner, Gordon Smith, Takao Tanabe, Alistair Bell, Maxwell Bates. Myfanwy Pavelic's portraits of Dr. J. N. Ewing and Mr. J. A. Cunningham, in completely different styles, form striking additions to the growing collection. Elza Mayhew's bronze mask, *Aeolus I*, was to be supplemented later, through the generosity of Mr. Walter Koerner, by the acquisition of a large columnar sculpture now standing in front of the McPherson Library, and by further purchases from the artist.

In the case of some artists, such as Jack Shadbolt, it has been possible to obtain various examples of their work as it evolved through the years. But the collection, while extensive, contains many gaps. Not everyone's talent fulfils its promise, paintings have naturally increased in cost, and acquisition policies not only change, but must remain flexible enough to accommodate fresh talent and experiments such as the recent growth of print-making by native Indians. *The Red House*, a watercolour of an old Victoria house whose sombre tones are perhaps an unconscious prophecy of its ultimate disappearance, was the first committee purchase after *Markers, Spanish Banks* by Dr. Hickman. Like the Bruno Bobak *Interior Landscape* and the J. F. Plaskett *Seated Fencer* it remains powerfully evocative of its subject, a strong beginning to the collection of B.C. art which the University of Victoria now owns.

G. V. DOWNES

The works of art in this exhibition have been selected to indicate the range of the University's collection across media, periods, themes, artists and also within the oeuvre of particular artists. The first three digits of the accession numbers usually indicate the year of acquisition.

u 952.1.2

The Red House
by Jack Shadbolt (b. 1909)
76 cm x 96.5 cm
watercolour



u 952.1.3

Battle Scarred by W. P. Weston (1879-1967)
107 cm x 122 cm
oil



u 954.1.1

Dr. J. A. Cunningham by Myfanwy Pavelić (b. 1916)
71 cm x 81 cm
oil



u 958.1.4

Seated Fencer by Joseph Plaskett (b. 1918)
59.7 cm x 72.4 cm
acrylic



u 957.1.2

Three Vases by Maxwell Bates (b. 1906)
35.5 cm x 37.5 cm
silkscreen



u 958.1.3

Algoma by Lawren Harris (1885-1970)
32.7 cm x 27 cm
oil



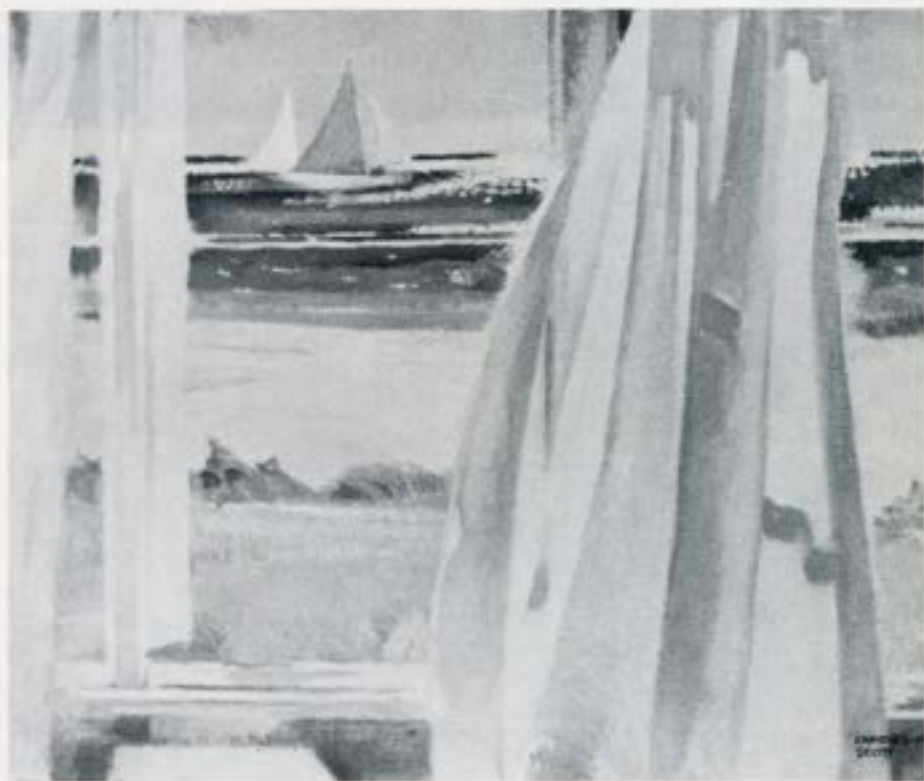
u 960.1.3

Nude Landscape by Takao Tanabe (b. 1926)
133.5 cm x 44.5 cm
oil



u 961.1.3

Chinatown: Nanaimo
by Janet Middleton (b. 1922)
102 cm x 82.7 cm
watercolour



u 961.1.4

The Red Sail by Charles H. Scott (1886-1964)
79.2 cm x 69.5 cm
oil



u 962.1.4

Polar no. 35 by Toni Onley (b. 1928)
106.8 cm x 86.3 cm
collage



u 962.1.6

Chinese Impressions by Lionel Thomas (b. 1915)
73 cm x 97.5 cm
oil



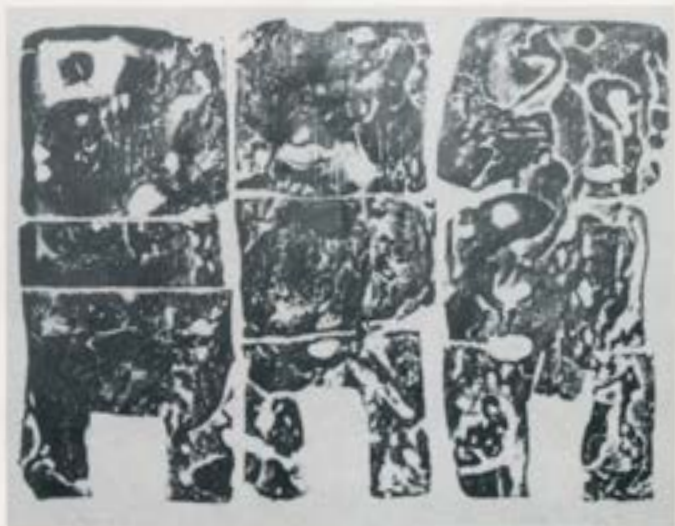
u 965.1.4

Parade in the Graveyard 1965 by Maxwell Bates (b. 1906)
152.5 cm x 122.3 cm
oil



u 964.1.2

Still Life with Orange by Ian Baxter (b. 1936)
42.4 cm x 48 cm
watercolour



u 965.1.9

The Adversaries 1965 by John Esler (b. 1933)
67.3 cm x 59 cm
woodcut



u 965.1.12

Changing Fields by Flemming Jorgensen (b. 1934)
90 cm x 64.5 cm
linocut



u 966.1.10

The Sphinx 1966 by Larry Foden (b. 1942)
52 cm x 35.8 cm
mixed media

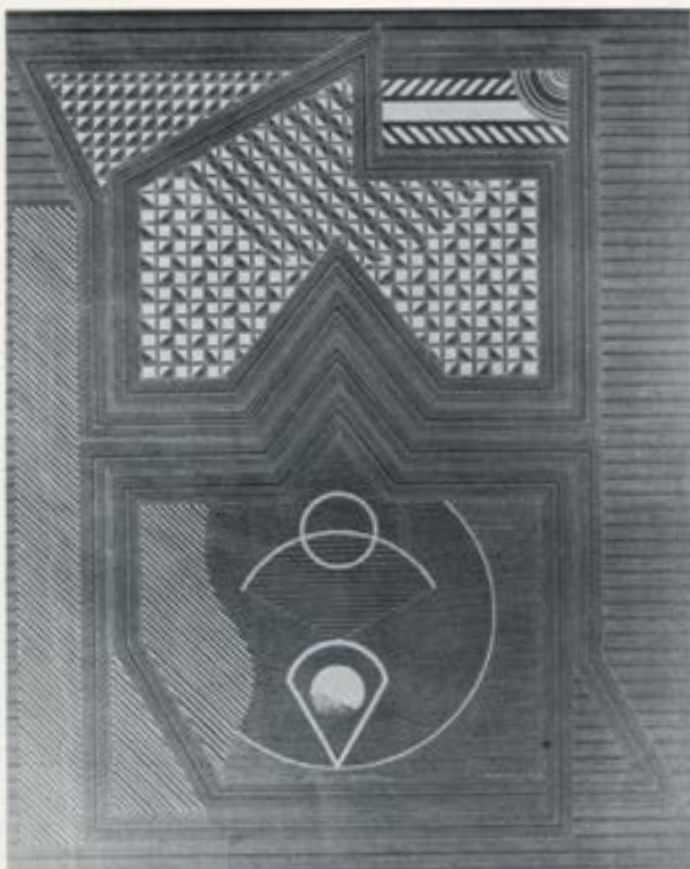
u 966.1.15

Still Life Watercolour no. 1
1966 by Ian Wallace
20.2 cm x 28 cm
watercolour



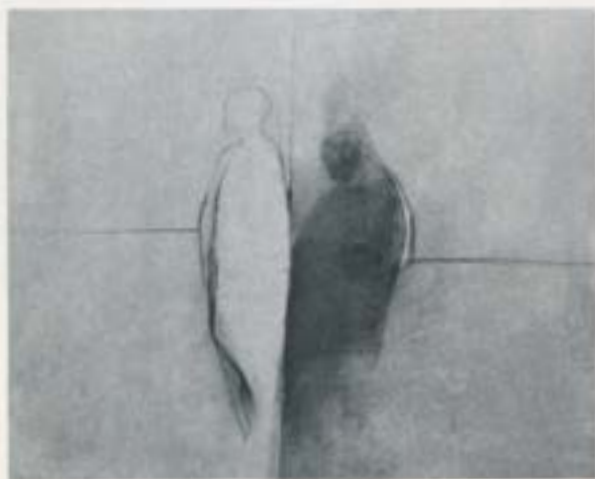
u 967.1.17

Head 1967 by Ann Kipling (b. 1934)
39 cm x 56 cm
etching



u 967.1.19

The Problems of Nothing by Michael Morris (b. 1942)
57 cm x 73.5 cm
silkscreen



u 970.1.3

Drawing no. 2 1968 by Richard Ciccimarra (1924-1973)
51 cm x 56 cm
mixed media



u 970.1.8

Drawing no. 25 by Richard Ciccimarra (1924-1973)
38.7 cm x 35 cm
ink and wash



u 971.1.1

Dandelion Dream by Gwen Curry
70.7 cm x 102 cm
collage



u 972.3.1

Six Owls 1971 by Jack Shadbolt (b. 1909)
133.5 cm x 101 cm
watercolour



u 975.1.1

Homage by Wendy Dobereiner (b. 1950)
62.5 cm x 88 cm
mixed media



u 976.1.1

Mountaineers at Rest
by F. H. Varley (1891-1969)
36.2 cm x 26 cm
ink sketch



u 976.2.1

June Song by Grace Melvin (b. 1927)
87.3 cm x 76.7 cm
watercolour

u 976.3.1

Seated Man no. 4 1976 by Nita Forrest
45.8 cm x 51 cm
mixed media

u 976.3.2

Nude A 1975 by Nita Forrest
41 cm x 51 cm
charcoal drawing



u 976.4.1

Portrait of Sheri by Glenn Howarth (b. 1946)
di. 94 cm
oil



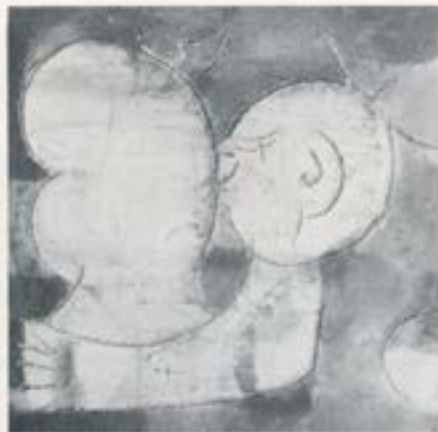
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Untitled by Robert de Castro (b. 1923)
w: 30 cm h: 41 cm d: 13 cm
sculpture, wood



u 976.4.2

Rain Forest no. 2
by Don Jarvis (b. 1923)
119.7 cm x 167 cm
oil



u 976.5.2

Man Kissing His Belly Good-bye
by Herbert Siebner
(b. 1925)
44.2 cm x 44.5 cm
sgraffito and encaustic



u 977.1.9

The Gift by Elza Mayhew (b. 1916)
w: 32 cm h: 40 cm d: 18 cm
sculpture, bronze



u 977.1.13

Dr. J. N. Ewing by Myfanwy Pavelić (b. 1916)
88 cm x 100 cm
oil



u 977.1.17

Orange Rocks and Wading Birds by Jack Shadbolt
(b. 1909)
90.3 cm x 70.5 cm
ink and wash



u 977.1.18

Under Mr. Canigou
by Jack Shadbolt (b. 1909)
33.2 cm x 41 cm
oil



u 977.1.34

Forest Scene by Emily Carr (1871-1945)
57.4 cm x 87.4 cm
oil on paper



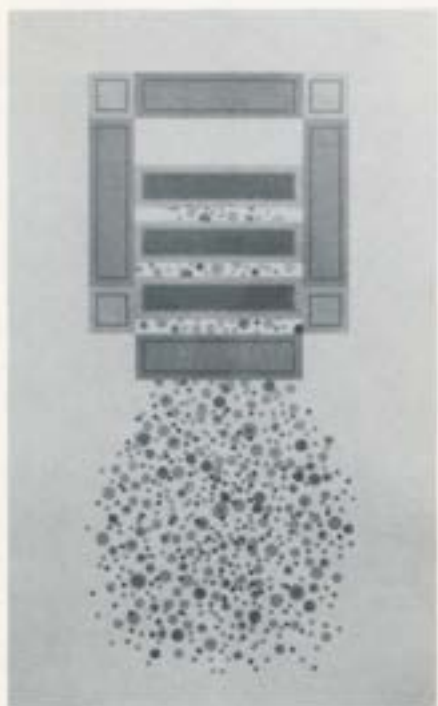
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Child and Store 1966 by Raymond Chow (b. 1941)
37.7 cm x 44.5 cm
ink and wash



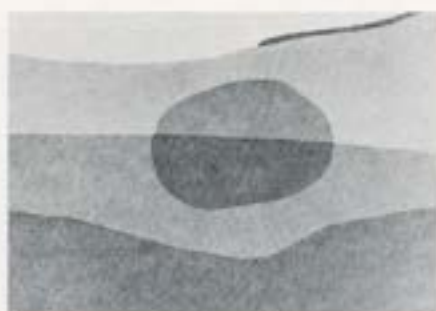
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Untitled by Eric Metcalfe (b. 1940)
63.2 cm x 49.2 cm
mixed media



u 977.1.52

Danae's Gold by Harry Kiyooka (b. 1928)
66.5 cm x 103 cm
mixed media



u 977.1.57

Black Rock by Toni Onley (b. 1928)
56.5 cm x 61 cm
silkscreen



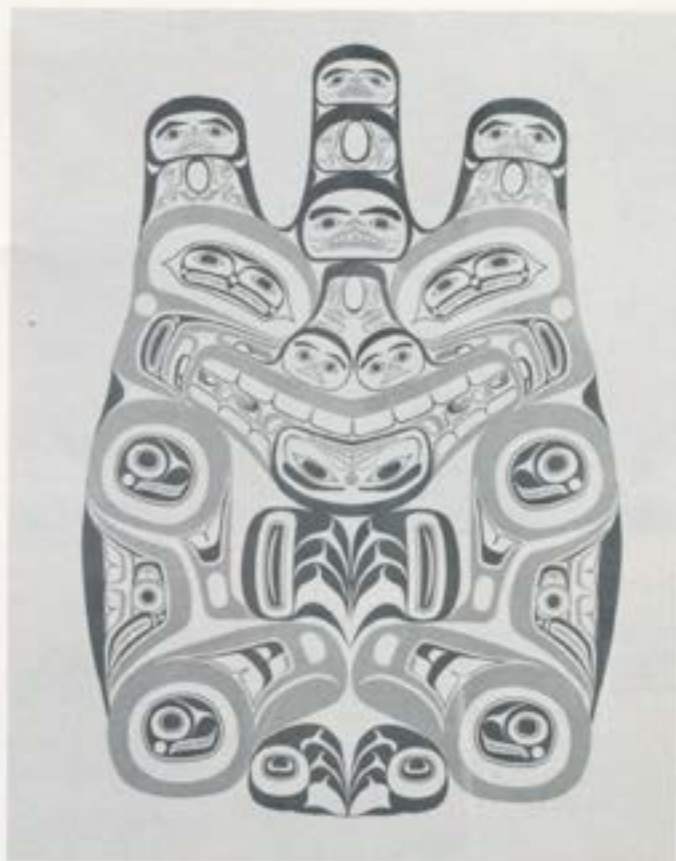
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Church at Duncan by Joseph Plaskett (b. 1918)
47 cm x 31.5 cm
pastel



u 977.4.2

The Old Master 1966 by Jack Wilkinson
66.6 cm x 84.8 cm
mixed media/ink and wash



u 977.6.1

Haida Grizzly 1973 by Bill Reid
61.5 cm x 80 cm
silkscreen



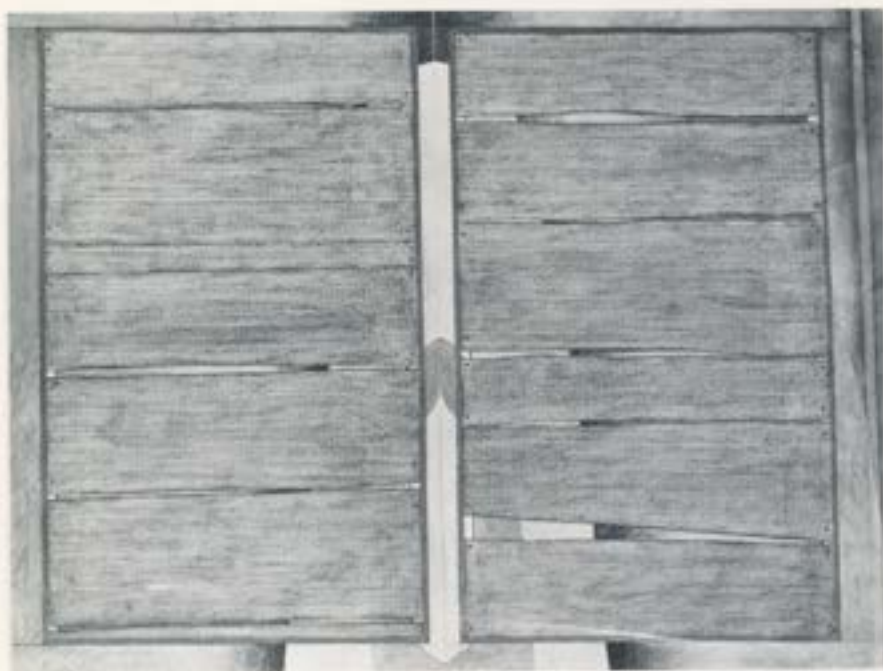
u 977.5.1

Foothill Slough 1951 by W. L. Stevenson (b. 1905)
35 cm x 30.5 cm
oil



u 977.7.1

Horses II 1977 by J. Gordaneer
60 cm x 50 cm
watercolour



u 977.9.1

Bleeding, Boarded Landscape by George Allen
73 cm x 57 cm
mixed media



u 977.10.3

My Guardian Angel 1977 by Roy Vickers
56.5 cm x 76 cm
silkscreen



u 977.11.1

Salmon 1974 by Roy Vickers
43 cm x 55.5 cm
pen drawing

u 977.11.2
Kwa-Giulth Salmon 1974 by Jim Gilbert
60.5 cm x 71 cm
silkscreen

