

## LIST OF WORKS

All works are drawn from the Vancouver Art Gallery's permanent collection.



Richard Hamilton, *Fashion Plate*, 1969–70

### Vikky Alexander

*Heike's Room*, 2004  
ink-jet print on canvas  
136.5 x 217.5 x 3.0 cm  
Gift of Robert G. Woods  
and Petra Tode-Woods,  
VAG 2006.12.1

### Roy Arden

*The Terrible One*, 2007  
ink-jet print, edition 2 of 3  
132.5 x 105.7 cm  
Vancouver Art Gallery  
Acquisition Fund, VAG 2010.18.11

### Francis Bacon

*Seated Figure 1981*, 1986  
aquatint on paper, edition 4 of 7  
121.0 x 90.9 x 1.9 cm (framed)  
Gift of Monte Clark and Wylie  
Rauch, VAG 2009.43.1

### Maxwell Bates

*Night of Nepenthe*, 1966  
oil on canvas  
91.4 x 121.9 cm  
Gift of J. Ron Longstaffe,  
VAG 86.210

### Claude Breeze

*Genetic Problem Prototype:  
Torso #5*, 1969  
mixed media on paperboard  
76.5 x 102.2 cm  
Acquired with Help of Funds  
Provided by Dr. and  
Mrs. K. S. Morton, VAG 71.2

### Lesley Dill

*Leave Me Ecstasy*, 1997  
photolithograph  
97.0 x 81.1 cm  
Vancouver Art Gallery  
Acquisition Fund, VAG 2004.37.68

### Marcel Dzama

*Untitled*, 2003  
ink, watercolour, root beer  
wash on paper  
35.7 x 28.2 cm  
Gift of the Artist,  
VAG 2003.10.1

### Richard Hamilton

*Untitled*, 2003  
ink, watercolour,  
root beer wash on paper  
35.7 x 28.2 cm  
Gift of the Artist,  
VAG 2003.10.2

### Richard Hamilton

*Untitled*, 2003  
ink, watercolour,  
root beer wash on paper  
35.7 x 28.2 cm  
Gift of the Artist,  
VAG 2003.10.3

### Richard Hamilton

*Untitled*, 2003  
ink, watercolour,  
root beer wash on paper  
35.7 x 28.2 cm  
Gift of the Artist,  
VAG 2003.10.4

### Gathie Falk

*Picnic with Black Dog and Clock*,  
1976  
ceramic, paint  
27.5 x 58.9 x 37.1 cm  
Gift of J. Ron and Jacqueline  
Longstaffe, VAG 2003.4.19

### Geoffrey Farmer

*Undifferentiated mass with small  
figures, repeated, inadequate,  
sluggish, ultimately abandoned  
and then taken up again (middle)*,  
2004  
chromogenic print  
100.4 x 100.4 cm  
Vancouver Art Gallery  
Acquisition Fund,  
VAG 2004.37.76

### Richard Hamilton

*Fashion Plate*, 1969–70  
screenprint, collage,  
photolithograph on paper,  
edition 56 of 70  
99.7 x 69.2 cm  
Gift of J. Ron Longstaffe,  
VAG 81.49

### Jiri Kolar

*Self-Portrait*, 1981  
printing ink on paper  
29.3 x 35.4 cm  
Gift of the Artist,  
VAG 86.4

### Gary Lee-Nova

*Immense Stone at Baalbec*, 1968  
screenprint on paper  
57.8 x 64.8 cm  
Gift of Jean MacDonald from  
the Estate of Angus MacDonald,  
VAG 70.22

### Jock Macdonald

*The Black Quartet; The Black  
Quartette*, 1946  
ink, watercolour on paper  
25.8 x 35.7 cm  
Vancouver Art Gallery  
Acquisition Fund,  
VAG 90.31.2

### Jock Macdonald

*Footsteps in the Sand*, 1946  
watercolour, ink on paper  
17.7 x 25.4 cm  
Vancouver Art Gallery  
Acquisition Fund,  
VAG 92.41.2

### Vicky Marshall

*Untitled (Breakfast)*, ca. 1984  
oil on canvas  
172.0 x 182.0 x 3.5 cm  
Gift of J. Ron Longstaffe,  
VAG 96.41.2

### David Mayrs

*Anaheim, USA*, 1985  
acrylic on canvas  
146.0 x 121.0 cm  
Vancouver Art Gallery  
Acquisition Fund,  
VAG 86.42

### Eric Metcalfe

*On the Road Sax; Leopardskin  
Saxophone*, 1973  
yellow cedar, paint, wood, leather,  
textile, foam, vinyl, metal  
Vancouver Art Gallery  
Acquisition Fund, VAG 91.55 a-c

### Al Neil

*Untitled*, 1985  
photocopied paper, ink, enamel,  
pastel on paper  
76.3 x 56.8 cm  
Vancouver Art Gallery  
Acquisition Fund, VAG 86.10

### Richard Hamilton

*Collage (From Autobiographical  
Series)*, 1984  
collage, watercolour, ink,  
crayon on card  
71.0 x 56.0 cm  
Anonymous Gift, VAG 90.48.8

### bpNichol

*Pages from Hell #1*, 1968  
felt pen on paper  
20.2 x 15.0 x 1.5 cm  
Gift of Jean MacDonald from  
the Estate of Angus MacDonald,  
VAG 70.58.1

### bpNichol

*Pages from Hell #2*, 1968  
felt pen on paper  
20.2 x 15.0 x 1.5 cm  
Gift of Jean MacDonald from  
the Estate of Angus MacDonald,  
VAG 70.58.2

### bpNichol

*Pages from Hell #3*, 1968  
felt pen on paper  
20.2 x 15.0 x 1.5 cm  
Gift of Jean MacDonald from  
the Estate of Angus MacDonald,  
VAG 70.58.3

### Ed Pien

*The Ghost of Sadness*, 1997  
relief print on paper  
38.0 x 28.0 cm  
Gift of Ken and Lorraine  
Stephens, VAG 2003.33.3

### Ed Pien

*The Mysterious Growths*, 1997  
relief print on paper  
38.0 x 28.0 cm  
Gift of Ken and Lorraine  
Stephens, VAG 2003.33.4

### Robert Rauschenberg

*Hot Shot*, 1983  
lithograph, collage, stencil,  
edition 27 of 29  
206.3 x 108.0 cm  
Gift of J. Ron Longstaffe,  
VAG 86.230

### Jean-Paul Riopelle

*Untitled*, 1947  
ink, watercolour on paper  
20.3 x 25.8 cm  
Donated by the Estate of  
Anna K. Jetter, VAG 2004.12.3

### Marianna Schmidt

*Temptation Under the Lamp Post*,  
1965  
etching, aquatint on paper  
59.0 x 84.3 cm  
McLean Foundation Funds,  
VAG 65.27

### Robert Rauschenberg

*At the Forum*, 1965  
etching, aquatint on paper,  
edition 2 of 6  
60.7 x 86.5 cm  
McLean Foundation Funds,  
VAG 65.29

### Jack Shadbolt

*Warrior Memory*, 1969  
ink, chalk, latex on matboard  
152.0 x 101.7 cm  
Siwash Auction Funds, VAG 71.1

### Cindy Sherman

*Untitled #303*, 1994  
azo-dye print  
185.0 x 124.0 x 6.0 cm (framed)  
Gift of Sandra Simpson,  
VAG 98.65.14

### Simon Tookoome

*Hide and Seek*, 1972  
stonecut, stencil on tissue,  
edition 6 of 39  
64.5 x 94.5 cm  
Gift of J. Ron and Jacqueline  
Longstaffe, VAG 2003.4.65

### Paul Wunderlich

*Chaw Torso*, n.d.  
lithograph on paper,  
edition 24 of 75  
65.5 x 50.4 cm  
Gift of J. Ron Longstaffe,  
VAG 99.36.3

### Anton and Herrin

n.d.  
lithograph on paper,  
edition 30 of 80  
60.0 x 50.5 cm  
Gift of J. Ron Longstaffe,  
VAG 99.36.4

### Lawrence Paul Yuxweluptun

*Shaman Dancing in Sunset*, 1989  
acrylic on canvas  
107.0 x 76.5 cm  
Vancouver Art Gallery  
Acquisition Fund, VAG 91.58

### Elizabeth Zvonar

*Channelling*, 2009  
digital light-jet print of a hand-cut  
collage  
90.8 x 75.2 cm  
Vancouver Art Gallery  
Acquisition Fund,  
VAG 2011.40.1

### Elizabeth Zvonar

*Two Faces, Part Human And  
Mostly Supernatural*, 2007  
digital light-jet print of a  
hand-cut collage  
50.3 x 40.3 cm  
Vancouver Art Gallery  
Acquisition Fund,  
VAG 2011.40.2



Ed Pien, *The Ghost of Sadness*, 1997

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## EXHIBITION TOUR ITINERARY

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January 11 to March 9, 2014

### Kamloops Art Gallery

April 5 to June 14, 2014

# Unreal

*Unreal* is organized by the Vancouver Art Gallery. It is the seventh installment in the Vancouver Art Gallery's provincial touring program **Across the Province**, which circulates exhibitions drawn from the Gallery's permanent collection. This exhibition is curated by Daina Augaitis, Chief Curator/Associate Director, Vancouver Art Gallery.

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COVER IMAGE: Maxwell Bates, *Night of Nepenthe*, 1966

**Vancouver**  
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## Between the Real and the Imagined

In the early decades of the twentieth century, a group of Paris-based artists and writers began mining their subconscious to derive inspiration and subject matter. Deeply rooted in psychoanalysis and the ideas of Sigmund Freud, André Breton's *Manifesto of Surrealism*, published in 1924, advanced an approach to creative production that freed the artist from the burden of pre-meditated thought—what Breton viewed as “false rationality”—by accessing the unconscious mind to unleash one's darkest and most authentic desires. The influence and significance of Surrealism and the diverse manifestations of its philosophies radically altered approaches to art making and challenged the artificial divide between art and everyday life. Since the time of the Surrealists, artists have continued to explore the many facets of the surreal, rejecting accepted forms of representation and ways of seeing in favour of the power of the imagination and unconscious impulses. Featuring a diverse range of work that spans sixty years, *Unreal* offers an opportunity to consider the enduring influence of the Surrealist movement and the prevalence of the psychological and uncanny in modern and contemporary art. While the works are varied in terms of vocabulary and subject matter, they all embrace otherworldly encounters and occupy that nebulous, liminal territory that exists between the real and the imagined.

Automatism was promoted by Breton as a means of allowing the unconscious to guide creativity unpolluted from the contaminating effects of rational and

aesthetic considerations, and this rejection of total or partial conscious control in art making was widely influential. In Canada, Jock Macdonald first began experimenting with automatic processes in the early 1940s, using the fluidity and spontaneity inherent to the watercolour medium to help grasp the unknown and to capture his subconscious reactions to nature. While Macdonald's *The Black Quartet* (1946), a depiction of fantastic bird-like creatures in a surreal landscape, retains some reference to the natural world, the work of Les Automatistes, a group of artists who emerged in Montreal in the 1940s, drew more directly from surrealist teachings and completely rejected painting's narrative and representational potential. These artists—led initially by Paul-Émile Borduas—applied the automatic techniques practiced by the Surrealists to explore the expressive and formal possibilities of paint and to highlight the centrality of process and execution in art production. Jean-Paul Riopelle's 1947 drawing, *Untitled*, is an early example of his engagement with semi-automatic processes. The intricate, flattened composition, comprised of a network of inked lines, is devoid of recognizable form; entirely abstract, it reveals the spontaneity of its construction and manifests Riopelle's experimentation with the unconscious gesture.

Artists have continued to construct imaginary worlds that range from comically whimsical to macabre in an effort to access and decode the depths of the human psyche, as well as to make sense of repressed violence and trauma. Some artists reference dreams, fairy tales and cultural myths as a way to explore the aspects of contemporary existence that seem inexplicable and unfathomable. Marcel Dzama has created a distinctive, recognizable cast of comic-style characters that populate his drawings. While his anthropomorphized animals and trees may appear charming and innocuous upon



Jock Macdonald, *The Black Quartet; The Black Quartette*, 1946

a cursory glance, a closer examination reveals that their childlike exterior merely masks the casual and disturbing violence that often lurks behind the scenes. Ed Pien references cultural myth and ritual in his delicate drawings of forms that are half human, half animal. While his nightmarish depictions may seem to suggest suffering and deprivation, they also express the resilience of the body in the face of adversity. Conversely, the unsettling, surreal worlds of Lawrence Paul Yuxwelupton and Marianna Schmidt exhibit deep psychological anguish; with profound political undertones, these works confront the psychic anxiety that results from the legacies of cultural and environmental trauma. Francis Bacon's decaying, nude male form in *Seated Figure 1981* (1986) reflects the impermanence of the human condition and the inevitability of one's mortality. This haunting, incendiary image offers insight into the subconscious:

with his disintegrating figure, Bacon makes visible and explicit realities that are frequently repressed.

A hallmark of Surrealism is the transformation of the ordinary into something unfamiliar and unexpected—an exploitation of the powerful psychological effects of the uncanny when used to reveal the hidden horror in the everyday. Maxwell Bates pointedly articulates the humour and absurdity of the contemporary condition in *Night of Nepenthe* (1966), his caricature of the cocktail party convention. The baffling coterie of guests—a child, a cat, a musician and two inexplicably topless women—each stare blankly into space, devoid of any connection or interaction. The bizarre nature of the scene defies reason; however, with prolonged contemplation the viewer's initial confusion evolves into a deep sense of foreboding. David Mayrs and Vicky

Marshall collapse perspective and play with scale to heighten the sense of unease in otherwise banal scenes, while Gathie Falk pairs seemingly disparate items—a black dog and a clock—to imbue her ceramic sculpture with a surreal edge. These provocative images demonstrate how the familiar rendered strange can often arouse greater alarm than images that are more explicit in their violence and horror.

Artists further explore tensions between the recognizable and the absurd through the use of collage, which creates charged encounters by juxtaposing disparate materials and images. Richard Hamilton and Jiri Kolar construct fragmented figures through the use of layering and collage, referencing the surrealist interest in ambiguity, metamorphosis and interrogation of conventional modes of representation. In *Channelling* (2009), Elizabeth Zvonar combines an image of a woman from the fashion magazine *Vogue* with a picture of a galaxy sourced from *National Geographic*. By digitally enlarging her handmade collage and obscuring the figure's face with what appears to be a portal to another dimension, Zvonar imbues the otherwise familiar form with a hybrid, supernatural quality. Roy Arden uses repetition as a formal device to achieve a similar end; the sheer number of car engines reproduced in his puzzle-like digital collage *The Terrible One* (2007) points to the ubiquity of images in our contemporary culture. Here Arden makes this ordinary item assume a surreal quality: removed from their contexts, the engines lose their salient characteristics and begin to resemble human organs. In contrast, Geoffrey Farmer's chaotic digital collage, *Undifferentiated mass with small figures, repeated, inadequate, sluggish, ultimately abandoned and then taken up again (middle)* (2004), pairs images as disparate as a graffiti-covered

truck, an electrical socket and a recycling bin in a composition that seems to assume a life of its own. In its layering and odd juxtapositions, the image approaches abstraction and what is real and recognizable becomes increasingly tenuous.

The works included in *Unreal* do far more than demonstrate the enduring legacy of Surrealism; collectively, they explore the boundaries of consciousness and implore the viewer to confront the unknown and unexplained. Using vastly different artistic approaches, these works provocatively challenge our relationship to perception and reason, embracing that which is ambiguous and strange to suggest hidden meaning in the everyday.

Stephanie Rebick,  
Assistant Curator, Vancouver Art Gallery



Elizabeth Zvonar, *Channelling*, 2009