

New Canadian Artists

A Preview of the Future

BY CAROLYN FLEMING

In his book *The Painted Word*, Tom Wolfe laments a certain social sphere, a milieu he calls *Le Monde*, in which an artist must dwell in order to gain success. And the Boho Dance, he explains, is the thrashing and yelling and waving his arms the artist must do to be seen, noticed, appreciated. This problem of recognition is one seldom left unquestioned by the artist. Wolfe dwells on its importance, while on the other hand, Paul Cezanne in 1896 cursed "the few rascals who, for the sake of writing an article ... drew the attention of the public to me."

is little point in questioning Cezanne's insistence that although he may not be "successful" it does prevent him from being a great painter. However, we would be the ones at loss had Cezanne not stumbled into the realm of recognition. And so, despite Wolfe's Boho Dance and with reluctant apologies to Cezanne, attention here is being drawn towards artists across Canada - as yet unestablished and relatively unknown, whose works are unquestionably worth seeking out.

Each of these artists will be holding his first major show this year. Many are young, some are recent graduates, others have been working in the art field for many years. All, however, have reached a level of skill and understanding in their work that makes them an important addition to our art culture.



R. SEARS - THE VENDOR, ACRYLIC ON PANEL, 23 x 24 INCHES, COURTESY OF THE ARTIST

CALGARY

Calgary artist Robert Olfert will hold his first one-man show at the Nickle Arts Museum in the spring of 1982. Olfert's works are large abstract paintings on canvas or rag paper. They are made by pouring colour on a flat canvas and then controlling the direction of the flow of paint. The results are suggestive of outer space or geographic formations, and are a study of the spatial ambiguities resulting from such technique. Olfert studied painting at the Alberta College of Art and the Banff School of

Fine Arts. He is at present studying astronomy at the University of Calgary, to bring more factual knowledge to his interpretations of space.

Sharon Holmes is a water-colourist who began painting the people and buildings of the city's Chinese district as part of her interest in the study of time and change. In her works she both interprets and records the city's cycles with a detailed technique touching on realism. Her old people sunning on benches are as close to the end of their days as are



MICHAEL STEFURA, *STUDY FOR MARTY*. PENCIL. COURTESY OF THE ARTIST.



WOLF MENDRITZKI, *COUPLES I*, PASTEL WITH WATERCOLOUR, 1980. COURTESY OF THE ARTIST.



ROBERT OLFERT, *NEW EGYPT*, ACRYLIC ON CANVAS, 5-1/8 x 5 3/4 INCHES. COURTESY OF THE ARTIST.

the old buildings. With her fine handling of watercolour she imitates the effects of light and the texture of fabrics and wood. Holmes studied painting at the University of Calgary and the Alberta College of Art. Her works can be viewed at the Masters Gallery.

Also at Masters Gallery through the coming year will be the works of Catherine McAvity, a landscape watercolourist. McAvity's works are illustrative in that they are paintings of scenery, but they are also interpretive as they do not simply record the land, but are a response to it. Her strokes are light, sure, and simple, but well-controlled and intent on defining space. Perhaps the most interesting aspect of McAvity's works is the fine brushwork that surfaces in strokes reminiscent of oriental calligraphy. McAvity studied art at the Banff School of Fine Arts, the University of British Columbia and the University of Calgary. She also studied woodblock printing in Tokyo.

The works of several emerging artists will be on display through 1982 at the Virginia Christopher Galleries, Calgary. The first solo exhibition of Mary Thompson's work runs from late February into March. Thompson, a graduate of the Alberta College of Art, does large abstract/expressionist paintings in acrylic. In late March and early April the works of Terry Fenton will be included in a group show. Fenton is an art critic and the director of the Edmonton Art Gallery. He does landscapes in oil, as well as small watercolours and acrylics on paper. In the fall of this year, landscape paintings by Michael Mathews will be displayed. Mathews works with acrylic on canvas and with watercolour.

Stephanie Dumanowski has been painting and teaching for many years, but has only recently emerged to show her works. She does both drawings and watercolours, always stylized, but with fine attention to detail. Her renderings are calm and quiet, the colours delicately balanced with subtle light and shadows defining the subject. She deals most often with still life, and a major concern in her paintings is with balance and composition. Dumanowski is a graduate of the Alberta College of Art, and currently teaches design and

drawing there. Her works can be seen at Calgary's James Ulrich Gallery.

James Jones is an architect who has recently emerged as a new Calgary artist. His watercolours, an extension of his career as an architect, are often renderings of structures, be they buildings, houses or fences. His colours are muted, and his lines soft and blurred. Washes of colour are used to softly define his subjects. His work is currently on display at the Centennial Gallery.

Stan Phelps is another artist whose paintings of Calgary are at once illustrative and interpretive. His street scenes carry the familiar feel of this particular city, but they also represent a struggle to come to grips with the impersonal structure of the urban environment. Phelps uses his oils with fine control and detail, and is concerned with bringing the proper colour and light to his scenes. Phelps will be exhibiting his works at the High Street Gallery during May.

Also showing at the High Street at that time will be prints by Carol Bondaroff. This artist works with detailed etchings of landscapes which she embroiders with delicate gold and silver thread. Her prints are finely lined and textured.

Large abstract watercolours by Calgary artist Quentin Caron will be showing at the Off Centre Centre during May. These unique and very personal paintings are conglomerations of figures, built up through different layers of colour. They are complex images taken from Caron's personal consciousness and subconscious, and from contemporary and past myths. The works invite the viewer to exercise his own imagination and creativity. Caron is a graduate of the Alberta College of Art.

The Muttart Gallery is an excellent place to see the works of emerging artists, as one of the prerequisites to having a show there is to have never held a major showing before. Often this gallery is the first outlet for young graduates and artists newly interested in showing their works.

A group show in February and early March includes the works of Les Platt, Gwen Keenan and Jean Charles Ferri. Platt, a marble sculptor, does figurative and abstract works and some classical sculpting.



LUIS SOLA, MONOGRAPH. COURTESY OF THE ARTIST.



SHARON HOLMES, WATERCOLOUR. COURTESY OF THE ARTIST.



D. MACNEILL, RICK. PENCIL, 20 x 16 INCHES. COURTESY OF THE ARTIST.



JIM DEGOEDE, FALL APPLE. 16 1/2 x 11 1/4 INCHES, 1981. COURTESY OF THE ARTIST.



BARRY MCCARTHY, KIDS PLAYING. 1981. COURTESY OF THE ARTIST.



BRUCE SCHEUERMANN, MISTAYA NO. 2. PHOTOGRAPH, 1977. COURTESY OF THE ARTIST.