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The Gordon and Marion Smith Foundation for Young Artists

The Gordon and Marion Smith Foundation for Young Artists was founded in 2002 by visionary art educators within the North Vancouver School District’s Artists for Kids Program to build an endowment fund, the interest from which would ensure ongoing art enrichment opportunities for the children of British Columbia.

The Foundation’s role has since evolved to include the curation of high profile exhibitions and public programs at the Gordon Smith Gallery of Canadian Art.

Both the Foundation and the Gallery are named after two champions of the arts and art education in Canada -- Gordon A. Smith and his late wife, Marion.

Mr. Smith is a key figure in the history of Modernist painting in Vancouver. His work is in the collection of, among others, the National Gallery of Canada, the Vancouver Art Gallery, the Museum of Modern Art in New York, the Smithsonian Institute in Washington, D.C., and the Victoria and Albert Museum in London, England.

Throughout his career, Gordon has, and continues to believe in the value of supporting art education. His dedication to the arts has led him to mentor young artists including some of today’s most influential names in contemporary Canadian art. He finds great satisfaction in uniting the community through his art. To this day, at the age of 97, he still finds time to mentor young artists and give painting lessons to children in his West Vancouver neighbourhood.

Together with Marion, their tireless work and dedication over the course of 50 years has influenced the evolution of Canadian art and helped to shape the lives of thousands of young artists.

It is this legacy that we continue to nurture as we work to develop a love of the arts in our communities.

Igniting community engagement through
exceptional Canadian art curation and education
Program

Fred Lee, CBC’s “Man About Town”
Master of Ceremonies

Barry Scott, Maynards Fine Arts & Antiques
Guest Auctioneer

6:00pm to 7:30pm
Check in and Reception
Auction Preview

7:30pm
Live Auction

9:00pm
It’s a Wrap

Appetizer Menu

Assorted Bakery Rolls | Flatbreads
Avocado Tempura, spicy aioli | Lamb Merguez, onion marmalade, arugula |
Charred Baby Corn, lime, tajin spice | Ricotta & Pea Tart, cracked pepper |
Halibut Cevich, lime, cucumber, puffed rice | Korean Fried Chicken, lime, sesame crumble |
Burrata Toast, anchovy, peppers

Artisanal Cheese & Charcuterie Station
Seasonal Fruit
White Chocolate Meyer Lemon Cream Puffs
Dark Chocolate Petite Tart, coffee, caramel

Wines provided by our Preferred Wine Partner Program
DOUGLAS COUPLAND (Canadian, 1961 - )
Round Mirror No.1, 2013
Pigment print on canvas
30” diameter, aluminum frame

Douglas Coupland, well known for coining the term ‘gen x,’ recently finished a residency at the prestigious Paris Google Cultural Institute. An Officer of the Order of Canada, Coupland has written 13 novels, performed for England’s Royal Shakespeare company and is a columnist for the Financial Times of London amongst many other things. A cultural man-Friday, Coupland’s pursuits include everything from large public installations, to photography, to writing fiction, poetry, film, painting, quilts and acting. His work, as he states, is his effort to capture and question the essence of “the early 21st century condition.” His recent museum retrospectives, fittingly named Everything is Anything is Anywhere is Everywhere have been shown at the VAG, the ROM, and the Museum of Contemporary Canadian Art as well as travelling to Rotterdam and Munich. (www.coupland.com)

Round Mirror is a homage to Roy Lichtenstein’s pop sensibility and aesthetic. Coupland, using current everyday materials, such as airline luggage tags, letters from the Arial font, printing registration codes and, in this case, an industrial grey scale used for calibrating photographic imagery, questions how “the things, images, and process of contemporary life affect our understanding of the world around us.

Gift of the artist
Value: $7,000
GORDON SMITH (Canadian, 1918 - )

Pachino Beach, 2012
Oil on canvas
34” x 24” framed

Gordon Smith's significant contribution as an artist and educator spans 60 years. A subtle colourist who relishes the actuality of paint, his work has been featured in numerous Canadian and international solo and group exhibitions. His many major awards include the Order of Canada (1996) and the Audain Prize for Lifetime Achievement in the Visual Arts (2007). At age 97, he is a passionate champion of arts education who works in his studio every day and continues to push his practice in new directions. Gordon Smith lives in West Vancouver, British Columbia. In 2009 he was the winner of the Governor General's Award in Visual and Media Arts.

Gordon has always been tormented by his war experiences – especially the bullet he took in his leg, an injury that would send him home and trouble him his entire life. The war has surfaced a few times over the years in Gordon's art notably in his dark, fully abstract periods; in the early 90s and again at the turn of the last decade a continuing a theme he still periodically returns to. Smith served in the Princess Patricia division that landed on Pachino Beach in Sicily. It was in Sicily that Smith suffered his injury and spent a month in the hospital at Tripoli before returning home as part of the wounded. In Canadian Art Magazine, Eric Andrew-Gee calls Smith's Black paintings the “most ambitious and fully realized of his works...The psychological content is so dense as to almost be surrealist, something that's hard to imagine saying about a mere landscape painter.”

Donated by Joan & Leon Tuey

Value: $18,000
LOT 3

PAUL WONG  (Canadian, 1954 - )

Last Year, 2010
Photo montage on paper
22” x 44” framed, DVD & inkjet print

Paul Wong, an award-winning artist, curator, and cultural catalyst plays a seminal role in shaping new media art in Vancouver and Canada. A Recipient of Canada’s Governor General’s Award in Visual and Media Arts (2005), the artist is best known for his raw videos, performances, and installations addressing sexual, racial, gender-based, and autobiographical politics of identity. Work by Paul Wong can be found in the collections of the National Gallery of Canada, the Museum of Modern Art (New York, NY), the Canada Council Art Bank (Ottawa, ON), and the Vancouver Art Gallery. (paulwongprojects.com)

Last Year was originally shown as part of CUE, a video exhibition at the VAG, curated by Daina Augaitis & Christopher Eamon from NY, as part of the Cultural Olympiad presented during the 2010 Olympics. This photo montage represents Paul’s video, shown, as part of the exhibition, on a large LED screen which converted the Robson Street façade of the Vancouver Art Gallery into an outdoor theatre for two months. The video compiled all of Paul’s 2009 photographs onto one central data base resulting in a part journal, part day–in-the-life complex viewing experience paid homage to by the same-named montage.

Donated by Coleen and Howard Nemtin

Value: $3,500
Ontario artist, Nancy De Boni, is well known and collected throughout Ontario and Quebec. Graduating from the Ontario College of Art & Design in 1972, Nancy’s passion for oil painting developed into not only a profession but also a recognizable and highly sought after painterly style. Working in the abstract and objective realms to represent what is known and comfortable to the viewer, whether it be a tree, a narrative or a colour, her large works are accessible yet open for individual interpretation. (ndeboni.com)

Collector, Jennifer Thompson writes about this work: “From Inside perfectly captures for me what it has meant to move through a period of mid-life reflection. Where once we saw the world with clarity, purpose and direction, many of us are forced to undertake a deeply confusing search before eventually re-entering the world in a calmer frame of mind with renewed meaning and purpose. This is the unconscious vs the conscious, super-ego vs id, yin vs yang, system 1 vs system 2, past vs future, day vs night. It’s interesting to me that I bonded so strongly with this piece just as I was entering mid-life, and am now ready to part with it – a gift from my very generous and long-suffering husband – some 10 years later, having gained and inflicted some scars, but very definitely back to the light.”

Donated by Jennifer Thompson and Kurt Wipp

Value: $4,350
Peter Aspell was well-respected as one of Canada’s finest artists. A virtuoso colourist, Aspell honed a distinct palette using oil paint applied with knives and brushes, then scraped and scratched with sticks. He developed a vocabulary that included ominous flaming vessels, floating figures, African and West Coast masks and Egyptian motifs. He completed series of portraits of dictators, generals, popes, cardinals and dwarfs, followed by works depicting X-Ray imagery and humans intertwined with machines. For these later works Aspell often restricted his palette to black, gray and white. Aspell continued to work until his death, in later years producing some of his most ambitious work. A contemporary of Gordon Smith and Jack Shadbolt, his work has been collected by the National Gallery of Canada, Vancouver Art Gallery, UBC, among others.

Aspell is a complete original, an artist who invented a repertoire of voices from figurative to pictographic to pure abstraction. His paintings are a sensual journey into history and literature, allegory and myth; it can be said they unveil the hidden workings of the soul.

Donated by Rainer Müller

**Value: $9,000**
LOT 6

RODNEY GRAHAM (Canadian, 1949 - )

Millennial Project for an Urban Plaza, 1986
Two Blueprints
23" x 23" Framed, floated, under 92% UV protective plexi

As aptly described by the internationally present Lisson Gallery, "Rodney Graham pulls at the threads of cultural and intellectual history through photography, film, music, performance, and painting. He presents cyclical narratives that pop with puns and references to literature and philosophy, from Lewis Carroll to Sigmund Freud to Kurt Cobain, with a sense of humour that betrays Graham's footing in the post-punk scene of Vancouver's late 70's photoconceptual movement. Graham represented Canada at the Venice Biennale in 1997, the Whitney Biennale in 2006, has work in institutional and private collections worldwide, and, in 2011, was recognized with the Audain Prize for lifetime achievement in visual arts. (canadianart.ca/artists/rodney-graham)

Collector Bill Jeffries writes about this work: “In the mid-1980s I owned a little photography gallery on Cordova Street; back when photography needed a designated place because many weren’t sure it was art. These pieces were part of a 1986 exhibition with work by Rodney Graham and James Welling. At the time Rodney Graham used blueprints as a way of visualizing hoped-to-be-realized public art works, as well as simply picturing ideas, as a way making multiples of drawings. The exhibition had a blueprint for his Landor’s Cottage project in it as well. These prints have been in the dark for 30 years - and are exactly as they were in 1986. The Belkin Gallery has this set of prints; I believe there are three more sets in existence, none are signed.”

Donated by Bill Jeffries

Value: $8,000
Foster Eastman is a multi-disciplined artist whose work examines social and cultural issues often shrouded in taboo and stigma. Recent exhibits have considered such diverse subjects as the atrocities that occurred in China under Mao Tse-tung and the challenges returning Veterans face as they reintegrate into civilian life. Eastman often uses performance work and installations leveraging visual arts practices to give voice and outlet to those living with and affected by issues addressed. Foster’s lestweforgetCANADA mural, created with Veterans and community members, was featured at National Day of Honour for families of the fallen hosted by the Prime Minister and at the Canadian War Museum. His most recent work teamed Veterans with master carver Xwalacktun to carve a Tribute Pole installed, with Prince Harry’s support, in Canada House UK, November 11, 2015. (fostereastman.com)

*Christy’s 15* references the 15% surtax applied to real estate purchases made by foreign citizens and the BC Premier’s effort to cool down an overheated Vancouver real estate market. Foster’s work addresses the underlying politics of this tax by questioning whether it specifically targets the Chinese? Will the government of Canada apologize and redress? Systemic racism can be seen throughout the Canadian history, specifically in BC’s history, towards the Chinese. Is this Christy Clark’s version of the Chinese immigration Head Tax levied in 1885.

Gift of the artist

**Value: Priceless**
GORDON SMITH (Canadian, 1918 - )

*Untitled*, 2012
Acrylic on photographic paper
13” x 20”

Gordon Smith’s significant contribution as an artist and educator spans 60 years. A subtle colourist who relishes the actuality of paint, his work has been featured in numerous Canadian and international solo and group exhibitions. His many major awards include the Order of Canada (1996) and the Audain Prize for Lifetime Achievement in the Visual Arts (2007). At age 97, he is a passionate champion of arts education who works in his studio every day and continues to push his practice in new directions. Gordon Smith lives in West Vancouver, British Columbia. In 2009 he was the winner of the Governor General’s Award in Visual and Media Arts.

*Untitled* is an excellent window into Gordon’s very playful and curious soul. An exercise in colour and composition, this deceptively sophisticated work offers a seemingly vertical sensibility that, ironically, sends ones eyes dancing horizontally following playful strokes of colour across the paper. The repetitive columns and ink-like applications of black reference printmaking within a modern abstracted and compelling design. Perhaps it is the way the paint sits up on the photographic paper and plays with the surface that draws the viewer beyond the black as if by looking past that one colour the narrow focal point that is the surface itself can be reached…. somewhere in there.

Donated by Anonymous

**Value: $8,500**
PIERRE COUPEY (Canadian, 1942 - )

*Dundas/Queen I, 2010*  
Archival Inkjet Print, ed of 5  
24” x 90”

Pierre Coupey was educated as both a writer and an artist (painter and printmaker). Founding co-editor of The Georgia Straight and founding Editor of The Capilano Review, his publications also include books of poetry, chapbooks, and catalogues. Pierre’s artwork is represented in professionally in Vancouver and Toronto and literally in collections private and public across the country. His oeuvre includes not only poetry and printmaking but major public painting commissions (745 Thurlow in Vancouver & Fifteen 15 in Calgary). Pierre’s work is perhaps best described by curator Paula Gustafson as moving “uninterrupted across and through the matrices of all three media: most deliberately between poetry and printmaking, most exuberantly with direct painting where his colour gestures are uttered a syllables and notes. In each [work] he explores a philosophical path as modern as it is ancient – the mind comprehending itself through the action of the body.” (www.coupey.ca)

Collector Jim Allworth writes about this work: “Dundas Street runs diagonally across Toronto’s east-west grid. In pre-subway days it was the preferred way to get from the west end to the downtown. For most of its length inside the old city boundary it traverses disadvantaged/challenged neighbourhoods peopled in part by successive waves of immigrants. I traveled on the Dundas streetcar almost every day for the first 15 years of my life – to go shopping at Eaton’s and Simpson’s with my mother when I was very young and then to get to the West End Y to play basketball after school and on weekends from the time I was 8. I recognised and connected with these images immediately before discovering where they had been shot.”

Donated by Jim Allworth  
Value: $8,500
GORDON SMITH (Canadian, 1918 - )

Long Beach Series B.G. #30, 1978
Watercolour
16 3/4” x 24 1/2” framed

Gordon Smith’s significant contribution as an artist and educator spans 60 years. A subtle colourist who relishes the actuality of paint, his work has been featured in numerous Canadian and international solo and group exhibitions. His many major awards include the Order of Canada (1996) and the Audain Prize for Lifetime Achievement in the Visual Arts (2007). At age 97, he is a passionate champion of arts education who works in his studio every day and continues to push his practice in new directions. Gordon Smith lives in West Vancouver, British Columbia. In 2009 he was the winner of the Governor General’s Award in Visual and Media Arts.

In Jacques Barbeau book, ‘A Journey with E.J. Hughes - One Collector’s Odyssey’, he writes “Gordon Smith, a gracious and sensitive individual, is perhaps the modern-day aesthete. He seems, now as then, to glide over the mundane, the pedestrian and the inconsequential in day-to-day life. He conveys a message both as a person and an artist. His personality supplements and complements his art. He uplifts his audience. In paintings such as those found in his West Coast Series, Smith invites the viewer to observe the world with serenity and confidence.”

Barbeau continues to explain, “As a result of our occasional get-togethers, I acquired an oil and silkscreen of his 1960s Harbour Nocturne Series. subsequently, I was fortunate to purchase one of his acclaimed long beach watercolours.” This work touches the very heart of this event and the Smith Foundation is fortunate to be able to reoffer it, from Mr. Barbeau, to a new, appreciative collector.

Donated by Jacques Barbeau

Value: $10,000
LOT 11

JEREMY HERNDL (Canadian, 1972 - )

*Mason Street Farm*, 2014
Oil on Linen
38” x 36”, unframed

Jeremy first began his art education in Paris as part of an exchange study at the Ecole Des Beaux-Arts, he subsequently earned a Bachelor of FA from Nova Scotia College of Art & Design, completed a residency at the Banff Centre and graduated, with a Masters in Visual Art, from Emily Carr University of Art + Design. Jeremy has shown his work, predominately oil and acrylic, across Canada and in New York drawing on nature and everyday life within that world for inspiration and gaining respect and recognition from peers, collectors and students alike. Herndl, after travelling and working across Canada, the USA, Europe, and Japan, settled in Victoria, BC to teach and paint. *Mason Street Farm* is an excellent example of the Jeremy’s plein air work.

*Mason Street Farm* is an excellent example of the Jeremy’s plein air work. In artist’s words: “My painting practice is centered around working outdoors and from life. The motivation for this is deeply personal, fulfilling a need for mindfulness, slowness and a rapport with the material world. This practice asserts the sovereignty of my attention and time in the current context of speed and information overload. The practice of painting outdoors lays claim to my own agency and aspires to serve the agency of things and places. The painting is a space where the human and non-human coalesce in a tactile conversation, a vestige of time, attention and labour and a space where a viewer can also enter into a rapport with nature.”

Donated by Anonymous

Value: $3,800
Sculptor, painter, and printmaker Antoniucci Volti was born in Albano, Italy, in 1915. At the age of five he moved with his family to France. Volti studied at the École des Arts Décoratifs in Nice from 1928 to 1930. By 1932 the young artist had won a gold medal for two polychrome bas-reliefs before going to Paris, where he entered the studio of Jean Boucher at the École Nationale des Beaux-Arts in Paris at the age of only fifteen. After serving in the Second World War, where he was interned as a prisoner of war in Bavaria, he returned in poor health to Paris, only to find his studio destroyed. From 1947 he showed work at various Paris Salons and, in 1954 and 1955 at the Brussels and Antwerp Biennales. In 1957 a retrospective of his work was organized at the Museum Rodin in Paris. He died in Paris in 1989. Works by Volti are in leading museums such as the Musée National d’Art Moderne, Paris. Antoniucci Volti is one of the most important Late Modern sculptors to have worked figuratively in the 20th century, thus ensuring the continuity of the humanist tradition.

Enchanted by the “rhythms and volumes” in a woman’s body, Volti often worked in terracotta as it allowed him a fluidity of movement within a dynamic, tactile process. Volti’s lifelong exploration of the female form saw the artist create many works, monumental and small, including Amelia from which he cast six bronze editions. This work is a prime example of the artist’s aesthetic described by French curator, Genevieve Testaniere as “traditional: it neither denies nor refuses the heritage of the past, but integrates it into a new form.” As Volti’s feminine shapes fold and embrace themselves there is not only the sense of soft round curves but the invitation to touch and experience the solidity of form framing negative space. Volti often said, “What interests me is not so much the woman but her architecture.” and it is this architecture that invites touch, that creates a solid, smooth yet sensual simplification of shape new in its pose yet classical in its peaceful, expressionless and meditative respite.

Donated by Michael & Inna O’Brian

Value: $10,000
LOT 13

NEXW"KALUS-XWALACKTUN (Canadian, 1989 - )

Self Portrait, 2016
Red Cedar Carved Door Panel, ed of 2
68" x 26"

A graduate of Emily Carr University of Art + Design, James Harry (Nexw kalus) is a contemporary sculptor and painter focusing on aboriginal forms of art. James is from the Squamish Nation (Skwxwú7mesh), son of hereditary Chief Rick Harry (Xwalacktun) and of European decent (Scottish, Irish, and German). He is known for his large public installation at YVR; a 6’ high metal totem pole that emits LED lights through Coast Salish Iconography. In 2011, James participated in a foreign exchange program at Emily Carr going back to explore his roots in Scotland where he learned bronze metal casting while teaching sculpting and painting in various Scottish communities. In 2015 James participated in the Opening Doors: Cedar Door Project at Emily Carr. This unique educational program culminated in a traveling exhibition and gave James another chance to work under his father, a master carver and lifelong inspiration to his son.

“I have been given the unique opportunity to approach my art from the different perspectives provided by my complex ethnic background: Euro-Canadian, Coast Salish and Kwakwaka’wakw, ethically I am responsible for representing the intrinsic values of my First Nations culture. My goal is to continually challenge non-Native and Native definitions and assumptions of what is traditional, spiritual and environmentally ethical. Drawing influence from urban and rural, and by Native and non-Native cultures. I explore concepts of community and identity, reflecting in the study of cultural theory. Through the combination of familiar symbolism of West Coast form-line, modern media and techniques, my work pushes the boundaries of First Nations cultural traditions and the way the world functions around the confines of these understandings. I want to broaden the place held by Native art and culture in the world of contemporary art.”

Referring to the carved self-portrait James explains, “In some ways, this piece is inspired by my father Xwalaktun’s carvings and how the thunderbird and bear are relational to his work. I created the thunderbird and bear as the centre of my piece with an angled perspective, as if you are looking up at them. This piece is about my identity and how I have been affected by the people in my life and who I look up to. Closer to the ground, the piece becomes more obscure and abstract; a spirit representation. These abstractions are influenced by my lifelong interest in formline and Coast Salish artwork, as well as observation of organic landscapes and ecosystems. Although we never had a written language I view carving these abstractions as if writing poetry; obscuring and abstracting visual language and ideas to alter and create a different meaning.”

Gift of the artist

Value: $8,000
GORDON SMITH (Canadian, 1918 - )

*Savary Trees*, 2016
Acrylic on canvas,
26" x 32" framed

Gordon Smith’s significant contribution as an artist and educator spans 60 years. In 1955, he won first prize at the National Gallery of Canada’s Annual Exhibition, and quickly became recognized as one of the country’s leading modernist painters. A subtle colourist who relishes the actuality of paint, his work has been featured in numerous Canadian and international solo and group exhibitions. His many major awards include the Order of Canada (1996) and the Audain Prize for Lifetime Achievement in the Visual Arts (2007). At age 97, he is a passionate champion of arts education who works in his studio every day and continues to push his practice in new directions. Gordon Smith lives in West Vancouver, British Columbia. In 2009 he was the winner of the Governor General’s Award in Visual and Media Arts.

*Savary Trees* is an exquisite recent study rendered in such a way that it offers an almost x-ray-like insight into the artist’s process. Gordon’s masterful skill playing with the surface to build abstract from reality is especially apparent in this chromatically refined palette.

Gift of the Artist

**Value: $22,000**
CONDITIONS AND TERMS OF SALE OF AUCTION

1. Guests who successfully bid on a Live Auction item must sign a chit at the close of bidding on that item. Confirmation of payment for all live auction items must be made prior to the conclusion of the event on November 2nd 2016. No item may be removed until the Purchase Price is paid in full.

2. The Smith Foundation or Auctioneer reserves the right to reject any bid. The highest bidder acknowledged by the auctioneer shall be the purchaser. The auctioneer will also have the right to control the bidding at all times. In cases of dispute, the Auctioneer’s decision is final.

3. If, for any reason, the highest bid on any item is invalid, the second highest bid will be considered the successful bid.

4. All items, once paid for, must be removed or arrangements made for transport, by the close of the evening.

5. All sales are final and no purchase can be returned, refunded or exchanged. Payment will not be deemed to have been made in full until the Gallery has collected funds by: wire transfer (the preferred method of payment); authenticated credit card payments or cheque. If auctioned items are paid for by cheque, presentation of a credit card is also required to guarantee payment.
THANK YOU