



GORDON SMITH

JANUARY 16 - FEBRUARY 12 / 97

at the

EQUINOX GALLERY

2321 GRANVILLE STREET, VANCOUVER
604.736.2405 TUESDAY-SATURDAY 10-5

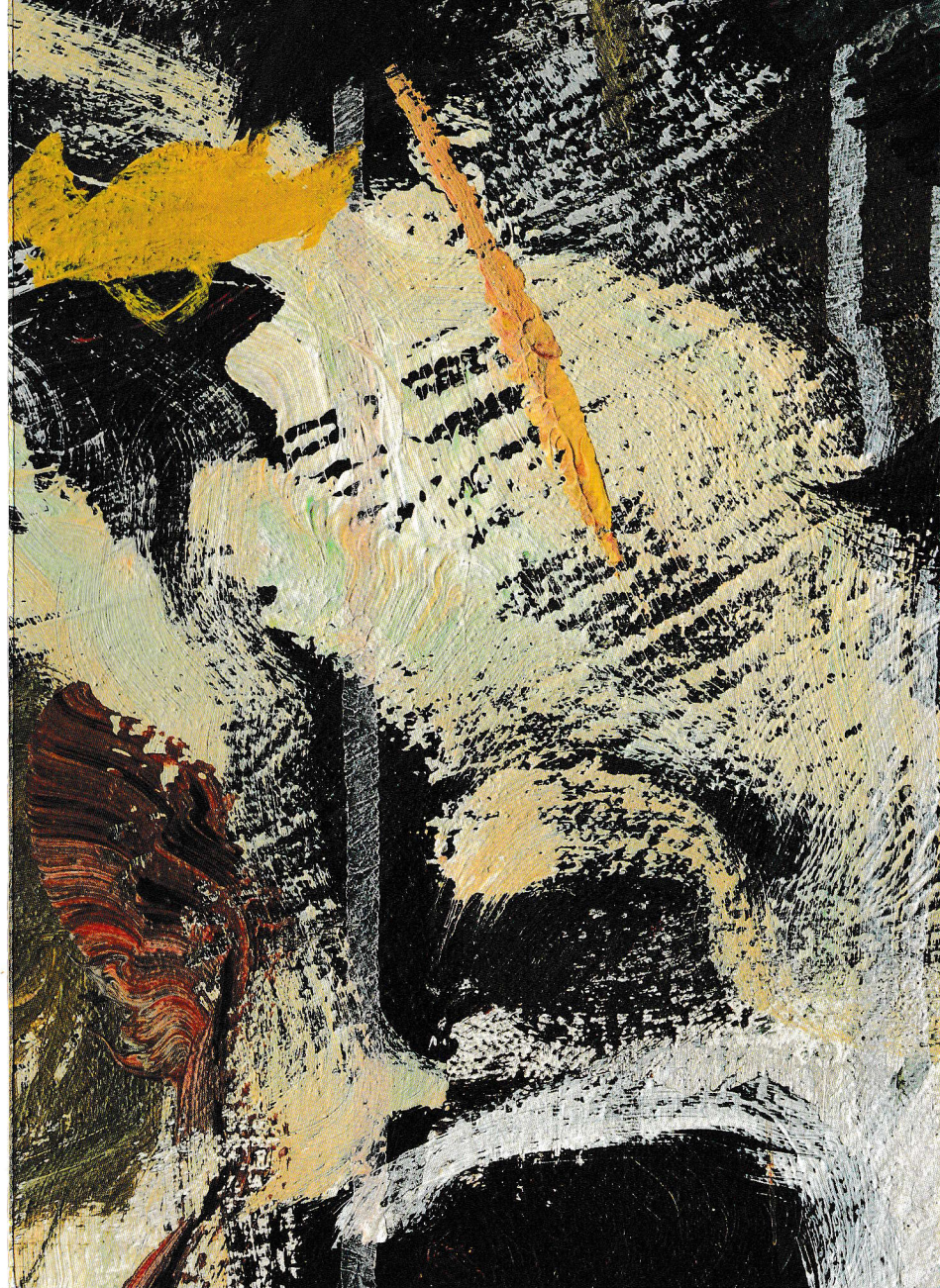
COVER
POND PAINTING F.S. IV

Please join Gordon Smith
for the opening reception
of his exhibition on
Wednesday, January 15
from
6:00 - 8:00 pm

The Vancouver Art Gallery gratefully acknowledges the ongoing support of the City of Vancouver, Province of British Columbia through the BC Arts Council, Government of Canada, Department of Canadian Heritage, The Canada Council for the Arts and the Greater Vancouver Regional District.

Image:
actual-size detail from *Untitled* 1996
acrylic on canvas
244.2 x 341.0 cm (diptych)
Vancouver Art Gallery
Photo: Trevor Mills

Design by George Vattkunas. Printing by Hemlock Printers Ltd.



Presented by



SPECTRUM UNITED
MUTUAL FUNDS

In Association with



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PLACER DOME CANADA LIMITED

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The Vancouver Sun

Print Sponsor

Hemlock



THE CANADA COUNCIL
FOR THE ARTS
SINCE 1957

LE CONSEIL DES ARTS
DU CANADA
DEPUIS 1957

*The President of the Board
of Trustees and the Director of
the Vancouver Art Gallery
invite you and a guest to the
official opening reception of
the exhibition:*

Gordon Smith **The Act of Painting**

Saturday
October 18, 1997
7:00 to 9:00 pm

The artist will be in attendance
at the reception

Vancouver Art Gallery
750 Hornby Street
Vancouver, BC V6Z 2H7
TEL: 604 662 4700

Admittance will begin at 7:00 pm.
We will be unable to accommodate early
arrivals. Please present this
invitation for admittance (admits two).

*The exhibition will be
on view from October 19, 1997
to January 11, 1998*

*affix
postage
here*

**The Director
Artists for Kids Trust
c/o Leo Marshall Curriculum Centre
810 West 21st Street,
North Vancouver, BC
V7P 2C1**



an invitation for you...

to join renowned artist Gordon Smith in providing quality art programs for children by supporting the Artists for Kids Trust.

When you pledge to purchase the print "A Friend's Flowers" through payroll deduction, post-dated cheques or with credit card, you receive a quality work of art by one of Canada's leading artists and at the same time, ensure that thousands of children will continue to be served by Artists for Kids in the future.

*"A Friend's Flowers" Gordon A. Smith, 1997
12 colour serigraph, edition 100, 21" x 26" \$500*

- ☐ *Yes, I would like to support Artists for Kids and purchase "A Friend's Flowers" through my employer's payroll plan.*

(School District 44, School District 45, School District 68, Lions Gate Hospital)

- ☐ *Yes, I would like to support Artists for Kids and purchase "A Friend's Flowers" with personal finance options.*

- ☐ *Yes, I would like to support Artists for Kids. Please send me more information and prices on all prints available.*

Name _____

Address _____

City _____ Postal Code _____

Job Site _____

Telephone W. _____ H. _____

X cut here and return to Artists For Kids

Image:
actual-size detail from *Untitled* 1996
acrylic on canvas
244.2 × 341.0 cm (diptych)
Vancouver Art Gallery
Photo: Trevor Mills

Design by George Vattkunas. Printing by Hemlock Printers Ltd.



TRIBUTE TO GORDON AND MARION SMITH
CHAN CENTRE FOR THE PERFORMING ARTS
SATURDAY, NOVEMBER 29, 1997

DR. TOM CHAN

CHRISTOPHER WILD, CELLO
AYA FUKUDA, PIANO
SILENT WOODS BY DVORAK

BILL MACDONALD, ARTISTS FOR KIDS

JACQUELINE NG, PIANO
NOCTURNE OP.9 BY CHOPIN

LANDON MACKENZIE

IAN THOM, VANCOUVER ART GALLERY

CAROL HENRIQUEZ, ARTS UMBRELLA

ARTS UMBRELLA DANCE COMPANY
PASSION

JESSIE BINNING

MICHAEL AUDAIN

THE GORDON AND MARION SMITH EDUCATION ENDOWMENT
AT THE
VANCOUVER ART GALLERY

FUNDS FROM THIS ENDOWMENT WILL BE USED TO SUPPORT
EDUCATIONAL PROGRAMS FOR CHILDREN
AT THE VANCOUVER ART GALLERY
IN HONOUR OF GORDON AND MARION SMITH

CONTRIBUTIONS TO THE ENDOWMENT MAY BE SENT TO

VANCOUVER ART GALLERY
750 HORNBY STREET
VANCOUVER BC V6Z 2H7

CHEQUES SHOULD BE MADE PAYABLE TO:
VANCOUVER ART GALLERY ASSOCIATION/SMITH EDUCATION ENDOWMENT

GORDON SMITH

September 16 – October 23, 2004

OPENING RECEPTION:

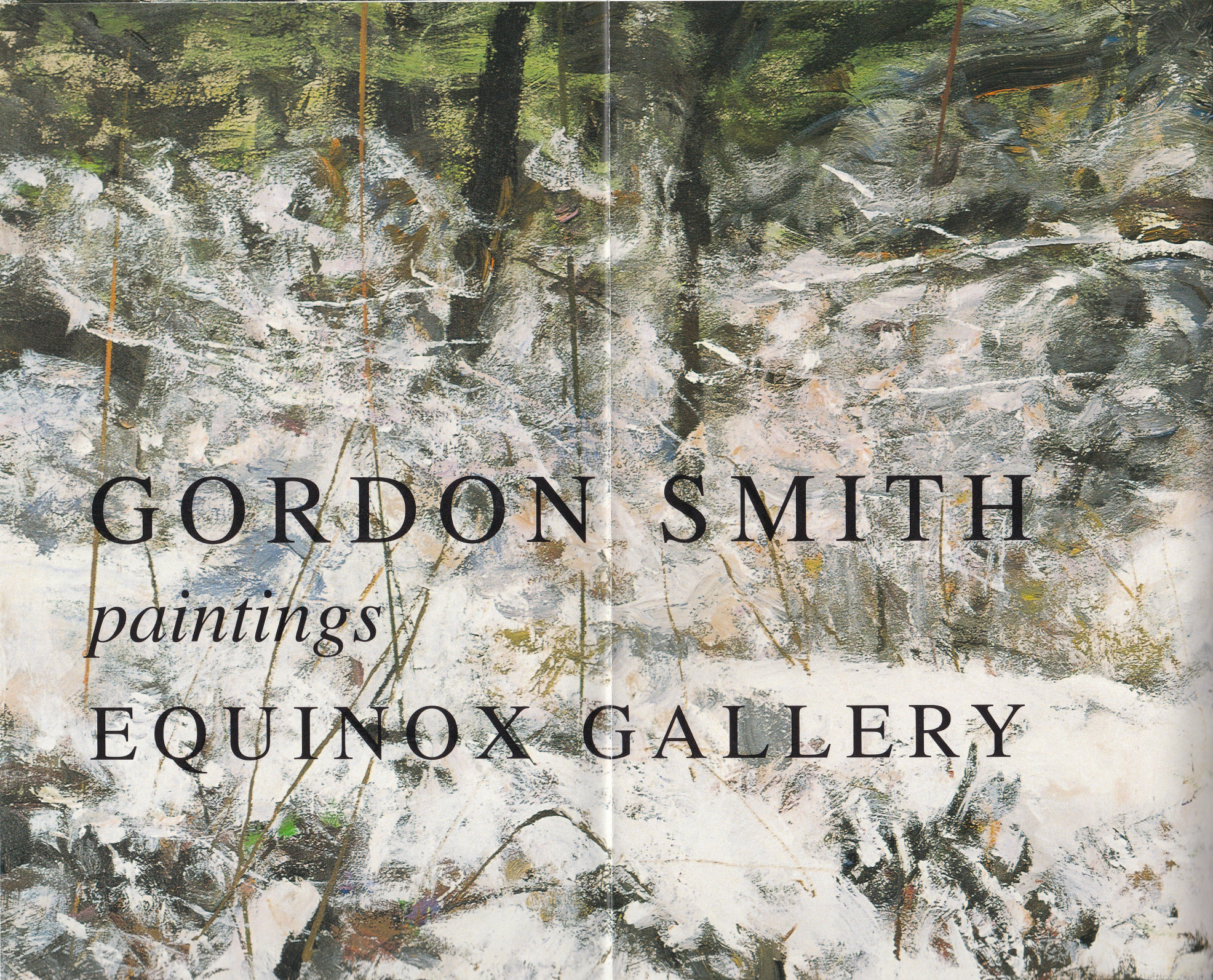
Wednesday, September 15

from 6:00 – 8:00 pm

EQUINOX GALLERY

2321 Granville Street, Vancouver, British Columbia, Canada V6H 3G4

Tel (604) 736 2405 Fax (604) 736 0464 www.equinoxgallery.com

An abstract painting with a complex, layered texture. The background is a mix of dark, muted colors like olive green, grey, and brown, with lighter, more vibrant areas of white, cream, and pale yellow. The brushstrokes are visible and varied, creating a sense of depth and movement. The overall effect is one of organic complexity and rich tonal values.

GORDON SMITH

paintings

EQUINOX GALLERY



, 2002, acrylic on canvas, 60" × 108"

GORDON SMITH

on Reflection



Winter Pond I, 2002, acrylic on canvas, 60" × 67"



Winter Pond II, 2002, acrylic on canvas, 60" × 75"



Winter Pond III, 2002, acrylic on canvas, 60" × 67"

GORDON SMITH

on Reflection

May 2 - June 1, 2002

O P E N I N G R E C E P T I O N

Wednesday, May 1, 6-8 p.m.

EQUINOX GALLERY

2321 Granville Street, Vancouver, British Columbia, Canada V6H 3G4

Tel (604) 736 2405 Fax (604) 736 0464 Email equinoxgallery@telus.net



"Green Park (the Victoria Line)", acrylic on canvas, 67" x 50", 1989

GORDON SMITH

BAU-XI

OCTOBER 9 - 28, 1990

Please contact the Gallery for preview

MEET THE ARTIST

TUESDAY, OCTOBER 9, 8 - 10 P.M.



3045 GRANVILLE STREET
VANCOUVER, B.C. V6H 3J9

9:30 - 5:30 DAILY, CLOSED SUNDAY

(604) 733-7011

The background of the poster is a collage of various textures. On the left side, there are vertical, textured strips of green and brown, resembling tree bark or moss. The right side features a more complex pattern of brown, yellow, and green, suggesting a dense forest or autumn foliage. The overall effect is a layered, organic composition.

GORDON SMITH

Through the Trees

**Opening Reception for the artist
Saturday, September 8, 2-4pm**



September 8 - October 13, 2018

ON

EQUINOX GALLERY

525 GREAT NORTHERN WAY VANCOUVER BC V5T 1E1 604 736 2405

INFO@EQUINOXGALLERY.COM WWW.EQUINOXGALLERY.COM



FALLING WATER SERIES

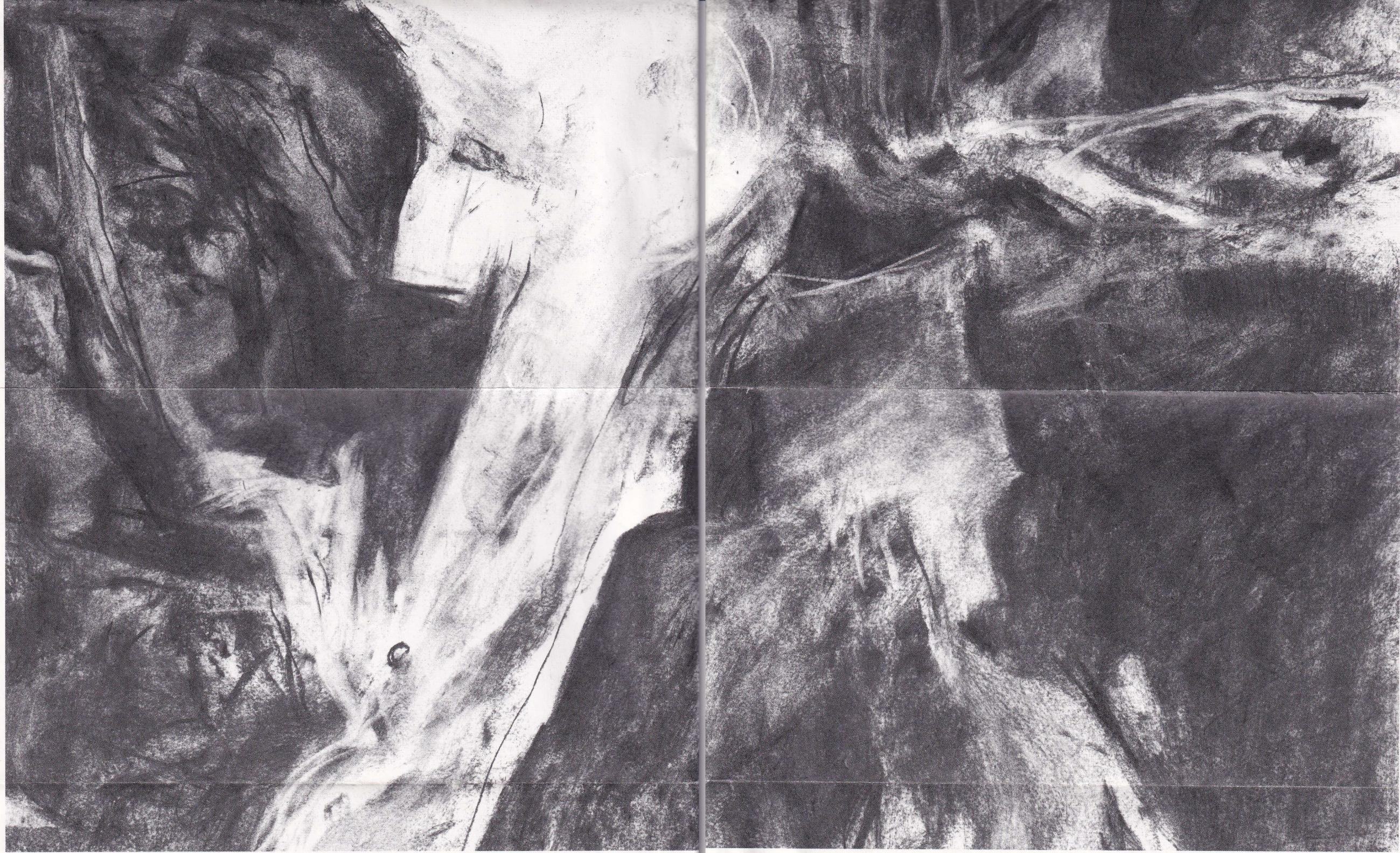
BAU-XI GALLERY VANCOUVER APRIL 22 TO MAY 11, 1991 3045 GRANVILLE STREET

BAU-XI GALLERY TORONTO OCTOBER 8 TO 27, 1991 340 DUNDAS STREET WEST



RIES GORDON SMITH

ILLE STREET
REET WEST



FALLING WATER SERIES GORDON SMITH

BAU-XI GALLERY VANCOUVER APRIL 22 TO MAY 11, 1991 3045 GRANVILLE STREET

BAU-XI GALLERY TORONTO OCTOBER 8 TO 27, 1991 340 DUNDAS STREET WEST





Gordon Smith is one of the most prominent and prolific artists working in Canada today. For more than sixty years he has painted the Canadian landscape and has consistently explored the mediums of drawing, painting and print making in inventive and expressive ways. He is also a founding patron of the Artists for Kids Trust.

Gordon Appelbe Smith was born June 18, 1919 in Hove, Sussex, England. His formal education began at Harrow County School in England and was completed in Winnipeg following a move his family made in 1933. His early artistic influences came from his father who frequently painted water colour landscapes as a hobby. In 1937, he enrolled in the Winnipeg School of Art, studied with Lemoine Fitzgerald and had his first introduction to teaching by presenting Saturday morning art classes for children.

Smith moved to Vancouver in 1940, married Marion Fleming and proceeded to join the Canadian Army. Upon returning from service overseas in 1945, he continued his art education at the Vancouver School of Art and graduated in 1946. That year he joined the staff of the Vancouver School of Art and taught Graphics and Design for ten years. It was during this tenure at the Vancouver School of Art that Smith reinforced his career choice as both an artist and a teacher. In 1956, he joined the Faculty of Education at the University of British Columbia and taught Art until his retirement in 1982. Since that time, Smith has worked full time as an artist in his home studio. Gordon and Marion Smith have lived in West Vancouver, BC since 1953.

Throughout his career, Smith has maintained an active presence in the Canadian and International art scene. He has exhibited regularly and has work included in countless public and private collections in Canada, the United States and Europe including the National Gallery of Canada in Ottawa, the Museum of Modern Art in New York, the Smithsonian Institute in Washington D.C., and the Victoria and Albert Museum in London, England. His work can also be found in the Vancouver Art Gallery and in the Artists for Kids Gallery in North Vancouver.

Smith has received numerous awards and honours throughout his lengthy career, including First Prize at the Biennial of Canadian Art in 1955, a Senior Fellowship from the Canada Council in 1960, an Honourary Doctorate from Simon Fraser University in 1973, the Royal Architectural Institute of Canada's Allied Arts Medal in 1980, Professor Emeritus from the University of British Columbia in 1983 and an Honourary Doctorate from the Emily Carr College of Art and Design in 1995. He was awarded the Order of Canada for his significant contribution to Canadian culture in 1996, and in 2002, received the Order of British Columbia. In 2005 Smith was awarded Artists for Kids highest honour, the Order of the Owl for his unparalleled contribution to the program.

The last twenty-five years of Smith's career as an artist have been his most prolific and has seen him produce some of his finest prints and paintings. As a master of colour and paint he explores the British Columbian landscape in a fresh, expressive and aggressive style that is unparalleled by other artists. Never satisfied, he continues to explore and express new visions and exciting vistas daily. Gordon Smith is one of the most highly respected artists of our time.

The Artists for Kids Trust was established in 1989 through a generous partnership between some of Canada's finest artists and the North Vancouver School District. Its mission, through the sale of original prints created by its artist patrons is to build an art education legacy for the children of British Columbia. Artists for Kids houses a stunning collection of contemporary Canadian art in its Gallery and provides a variety of art enrichment program opportunities for thousands of students of all ages and abilities each year.

Canadian artists who generously support the program include: Gordon Smith, Jamie Evrard, Graham Gillmore, Greg Murdock, Ross Penhall, Ted Harrison, J. Carl Heywood, Rodney Graham, the late Toni Onley, Douglas Coupland, Kenojuak Ashevak, Roz Marshall, Robert Davidson, the late Jack Shadbolt, E. J. Hughes, Robert Young, Jane Ash Poitras, Michael Snow, the late Jean McEwen, Robert Bateman, David Blackwood, Betty Goodwin, Joe Fafard, Gathie Falk, Alan Wood, the late Guido Molinari, Molly Lamb Bobak, the late Anne Meredith Barry, Takao Tanabe, George Littlechild, Irene F. Whittome, Arnold Shives, Ann Kipling, Charles van Sandwyk, the late Bill Reid, the late B.C. Binning and, the bequest of Frederick and Betty Amess.

To make an appointment to view Gordon Smith's print LG III, or if you require more information about other Artists for Kids prints or its programs, please contact the Managing Director: Bill MacDonald at the Artists For Kids Gallery, 810 West 21st Street, North Vancouver, BC Canada. V7P 2C1 Phone: 604.903.3797
Fax: 604.903.3778 bmacdonald@nvsd44.bc.ca www.artists4kids.com

GORDON SMITH



artists
for
kids

Artists for kids
original prints
are published in
partnership with
Canadian artists in
support of children,
their art education
and, their future.

Celebrating
10
terrific years

FEBRUARY SNOW

black and white intaglio, edition 45, 5 artist's proofs
printed on BFK Rives paper by New Leaf Editions
signed and numbered by the artist
62 x 80.5 cm. (24.5 x 31.75")
released April, 2000
issue price: \$850.

GORDON SMITH

Gordon Smith is one of the most prominent and prolific artists working in Canada today. For more than fifty years he has painted the Canadian landscape and has consistently explored the mediums of drawing, painting and printmaking in inventive and expressive ways. He is also a founding patron of the Artists For Kids Trust.

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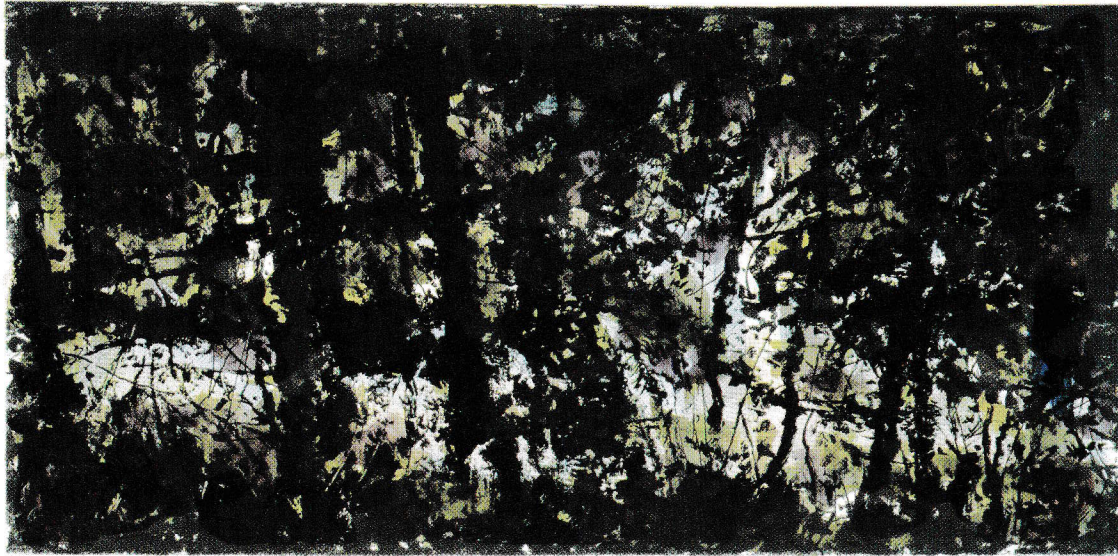
Throughout his career, Smith has maintained an active presence in the Canadian and International art scene. He has exhibited regularly and has had work selected by more than fifty collections in Canada, the United States and Europe. His work is found in major art centres such as the National Gallery of Canada in Ottawa, the Museum of Modern Art in New York, the Smithsonian Institute in Washington D.C., and in the Victoria and Albert Museum in London, England. His work is also found in the Vancouver Art Gallery and in the Artists For Kids Gallery.

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Emily Carr College of Art and Design in 1995. He was awarded the Order of Canada for his significant contribution to Canadian culture in 1996.

The last eighteen years of Smith's career as an artist have been his most prolific and have seen him produce some of his finest prints and paintings. As a master of colour and paint he explores the British Columbian landscape in a fresh, expressive and aggressive style that is unparalleled by other artists. Never satisfied, he continues to explore and express new visions and exciting vistas daily. Gordon Smith is one of the most highly respected artists of our time.



PINE FOREST

eight colour serigraph, retouched, edition 95, 15 artist's proofs
 signed, printed and painted by the artist
 printed on BFK Rives 100% rag paper
 60.5 x 106 cm. (24.5 x 41.5")
 released April, 2000
 issue price: \$850.

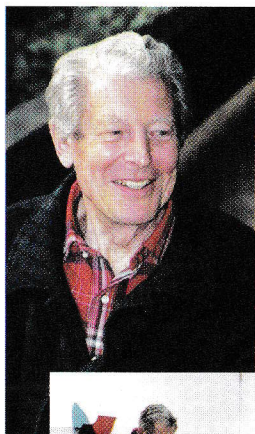
PINE FOREST

explores the imagery of forest reflections in the medium of silkscreen (*serigraph*) and painting. Smith's excitement in creating silhouetted colour and form is most evident in this varied edition. Each print contains more than eight colours of acrylic paint applied by brush and synthesized in the screen printing process. The resulting edition of prints are at once rich, unique and definitely Smith at his graphic best!

FEBRUARY SNOW

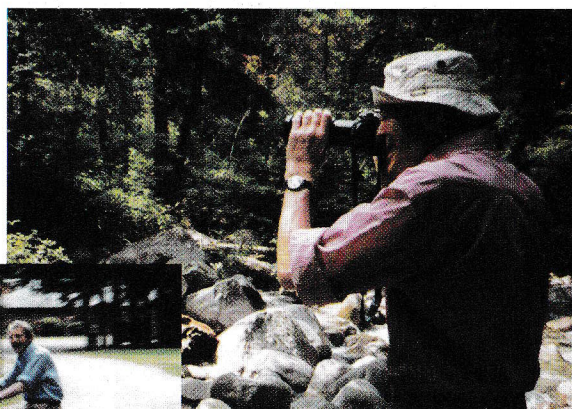
is an etching that shows an artist excited by the exploration of both process and form. This two plate etching (*intaglio*) combines photogravure and drypoint techniques in a work that is both complex and soft, yet strong and endearing. Deeply moved by the rich dark and light patterns provided by the Winter environment, Smith clearly depicts his drawing strength as a mature artist in this work.

Celebrating
10
 terrific years

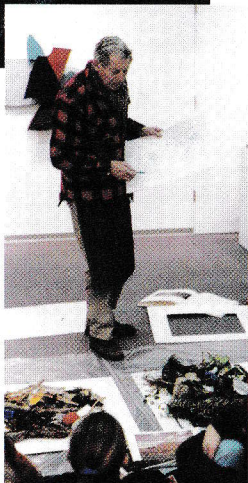


GORDON SMITH

has been instrumental to the success of Artists For Kids since its inception in 1989. We are forever indebted to his generosity and commitment to the program, to children and to art education.



Finding a Forest Section, 1995



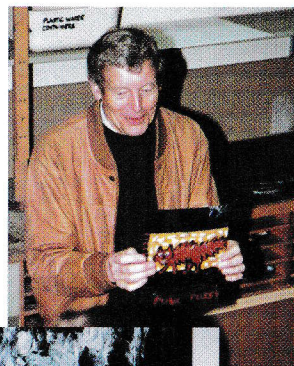
Teaching painting in the Gallery, 1996



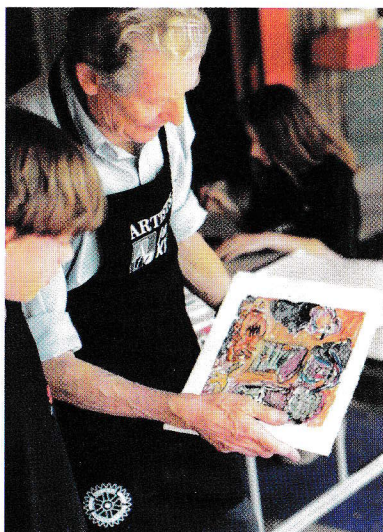
Honouring BC Binning, 1993



Cycling at the Paradise Valley Summer School, 1994



In the beginning with Gordon, Bill and Jack, 1989



Teaching monoprints at Paradise Valley, 1995



Printing the Sea Edge edition, 1991



Gordon and Jack at Upper Lynn School, 1989

Celebrating
10
terrific years

ARTISTS FOR KIDS

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Canadian artists who have generously supported the program include: the late Jack Shadbolt, Robert Davidson, Edward J. Hughes, Kenojuak Ashevak, Jane Ash Poitras, Ted Harrison, Michael Snow, the late Jean McEwen, Betty Goodwin, David Blackwood, Gordon Smith, Robert Bateman, Joe Fafard, Gathie Falk, Alan Wood, Guido Molinari, Molly Lamb Bobak, Anne Meredith Barry, Takao Tanabe, Toni Onley, George Littlechild, Irene F. Whittome, Arnold Shives, Charles van Sandwyk, the late Bill Reid, the late B.C. Binning and the estate of late Frederick Amess.

To make an appointment to view **Gordon Smith's prints**, or if you require more information regarding other Artists for Kids prints or programs, please contact the Managing Director, Bill MacDonald at the Artists For Kids Gallery, 810 West 21st Street, North Vancouver, B.C. Canada V7P 2C1
Phone: (604) 903.3797 Fax: (604) 903.3778
E-mail: bmacdonald@nvsd44.bc.ca.
Visit and bookmark our web site at:
www.artists4kids.com

The Artists for Kids Trust presents:

GORDON SMITH



"SEA EDGE after GOYA"

16 colour serigraph, edition of 75, signed and numbered by the artist

55 cm. X 76 cm. (22" x 30")

issue price \$350.00 + taxes

printed on D'Arches 100% rag paper

four deckle edges, 7 artist's proofs, 4 remarque prints,
available February, 1991

GORDON SMITH

Gordon Smith is an internationally recognised Canadian painter and printmaker.

Gordon Appelbe Smith was born June 18, 1919, in Hove, Sussex, England. Gordon's formal education began at Harrow County School in England, and was completed in Winnipeg after his family moved there in 1933. His first artistic influences came from his father who frequently painted watercolour landscapes as a hobby. In 1937, Gordon enrolled in the Winnipeg School of Art where he studied with Lemoine Fitzgerald and had his first introduction to teaching by presenting Saturday morning art classes for children. Gordon moved to Vancouver in 1939 and joined the Canadian Army. When he returned from service overseas, he continued his art education at the Vancouver School of Art and graduated in 1945. In 1946, Gordon Smith joined the staff of the Vancouver School of Art and taught Graphics and Design for ten years. It was during this tenure at the Vancouver School of Art that Gordon reinforced his career choice as both an artist and a teacher. In 1956, he joined the Faculty of Education at the University of British Columbia and taught Art until his retirement in 1982.

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For more information about Gordon Smith's "Sea Edge after Goya" or the "Artists for Kids Trust", contact: Bill MacDonald, Visual Art Consultant, North Vancouver School District, 810 West 21 Street, North Vancouver, B.C. V7P 2C1
Phone: 604-987-6667 Fax: 604-987-8967

PRINTMAKING TECHNIQUES

Etching, Engraving, Aquatint, and Drypoint are *intaglio* processes. The image is incised with a pointed tool or bitten with acid into a metal plate (traditionally copper, zinc or steel). Ink is rubbed into the grooves, the areas that hold the ink below the surface of the plate. The differences between these processes are in how the grooves are made. They are all rolled through a press to print the image onto paper.

Etching, a process introduced in the early 1500's, uses acid to make the grooves in the plate. The plate is covered with a waxy coating and the image is drawn with a sharp needle that scrapes through the ground but not into the plate itself. The plate is then placed in an acid bath which eats into the exposed metal to make the grooves. The quality of line that is produced is dependent on the tool used to draw the image and the length of time the plate is left in the acid bath.

Engraving is a highly skilled craft that was introduced around 1450. The grooves are cut directly into the metal plate with a *burin*, a sharp pointed steel rod set into a handle. The burin is pushed across the plate and cuts a clean V-shaped furrow. The slivers of metal that are forced up in front of the furrow are removed with an instrument called a scraper. This technique creates a crisp line that forms an image. Shading is traditionally rendered in cross-hatching or other like marks.

Aquatint is a form of etching that was introduced in the 1650's that produces gradual tonal effects. Through a variety of means powdered resin is made to adhere to a metal plate. The metal that remains exposed around the tiny drops of resin is bitten in the acid bath, creating a pitted grainy surface that holds a thin layer of ink. This prints as an area of tone that can be greatly varied with skill.

Drypoint is a process that originated in the 1500's. The grooves are cut directly into the plate with a needle-sharp instrument that is generally held like a pencil and pulled across the plate. The displaced metal is forced up on either side of the scratched line and gives a velvety texture when inked. The disadvantage to this method is that the plates break down quickly, yielding fewer prints than other *intaglio* methods.

Lithography and Silkscreen are called *planographic* prints as the surface from which they are printed is flat.

Lithography was discovered at the end of the 1700's. It is a process that is based on the fact that grease and water do not mix. On a smooth stone or plate the image is drawn with a greasy crayon or painted with a greasy ink called *tusche*. The surface is covered with water, which is attracted only to the blank areas, and then inked. The ink adheres to the greasy areas. A press is rolled over the stone or plate to transfer the image onto paper.

Silkscreen (also called **Serigraph** or **Screenprint**) dates to the early 1900's. It is, however, based on the stencil, one of the oldest graphic principles. A stencil is adhered to a silk (or fine nylon) screen and ink is forced through the mesh with a squeegee. The ink prints through the open areas onto the paper underneath. The stencil can be cut from thin material, or painted directly onto the screen with a liquid block-out.

A **Woodcut and linoleum cut** is a *relief* print. The process was used as early as the 1400's in Europe. The image is cut into a block of wood with straight or scooped knives called gouges. The raised uncut surface holds the ink. Paper is placed over the block and rubbed by hand or a press to transfer the ink from the block to the paper to create the image.

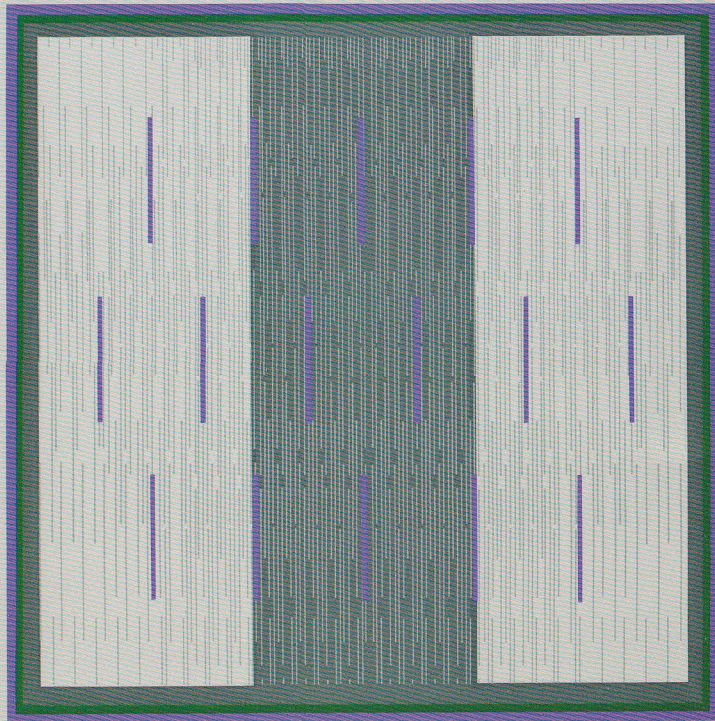
Iris print is a recent form of printmaking technology. The iris print process uses a customized Iris 3047 ink jet printer with high quality fine art ink. The image is sprayed onto the paper in droplets the size of 10 microns (the size of a human blood cell) to deliver a rich image of continuous tonality.

Pochoir is a printmaking technique used to apply small areas of color with a stencil.

PACE PRINTS

32 East 57th Street New York City 10022
Tel 212 421-3237 Fax 212 832-5162
www.paceprints.com

BURNABY ART GALLERY



Gordon Smith: The Printed Pictures

December 8, 2009–March 7, 2010

A photograph of a forest interior. Several tree trunks are visible, some covered in moss. Sunlight filters through the dense canopy, creating a bokeh effect of light spots in the background. The overall tone is natural and serene.

SELECTED WORKS
FROM THE
GORDON & MARION
SMITH COLLECTION

ANDERSON ASHEVAK
BATEMAN BERGMAN
BINNING BOBAK
CAMPBELL COUPLAND
DIKEAKOS EVERARD
FALK FITZGERALD
GRAHAM HERZOG
HOWLOWNIA HUGHES
JARVIS KIPLING
LEMIEUX LUKACS LUM
MOLINARI MORRIS
OGILVIE PENHALL
PRINCE REID SHADBOLT
TANABE TRASOV
WAKEFIELD WALL
WALLACE WHITTOME

SELECTED WORKS
FROM THE
GORDON & MARION
SMITH COLLECTION

JUNE 9 – AUGUST 27, 2011

Please join us for the opening reception
JUNE 8, 2011 • 7–9 P.M.

West Vancouver Museum
680–17th Street West Vancouver BC V7V 3T2
604 925 7295 | westvancouvermuseum.ca
hours: Tuesday to Saturday, 11 a.m. to 5 p.m.

ANDERSON ASHEVAK
BATEMAN BERGMAN
BINNING BOBAK
CAMPBELL COUPLAND
DIKEAKOS EVERARD
FALK FITZGERALD
GRAHAM HERZOG
HOWLOWNIA HUGHES
JARVIS KIPLING
LEMIEUX LUKACS LUM
MOLINARI MORRIS
OGILVIE PENHALL
PRINCE REID SHADBOLT
TANABE TRASOV
WAKEFIELD WALL
WALLACE WHITTOME

GORDON SMITH

New Paintings

September 23 – October 21, 2006

Opening Reception: Friday, September 22nd

From 6:00 – 8:00 pm.

EQUINOX GALLERY

2321 Granville Street, Vancouver, British Columbia, Canada V6H 3G4

Tel 604-736 2405 Fax 604-736 0464 Email info@equinoxgallery.com

View works at: www.equinoxgallery.com

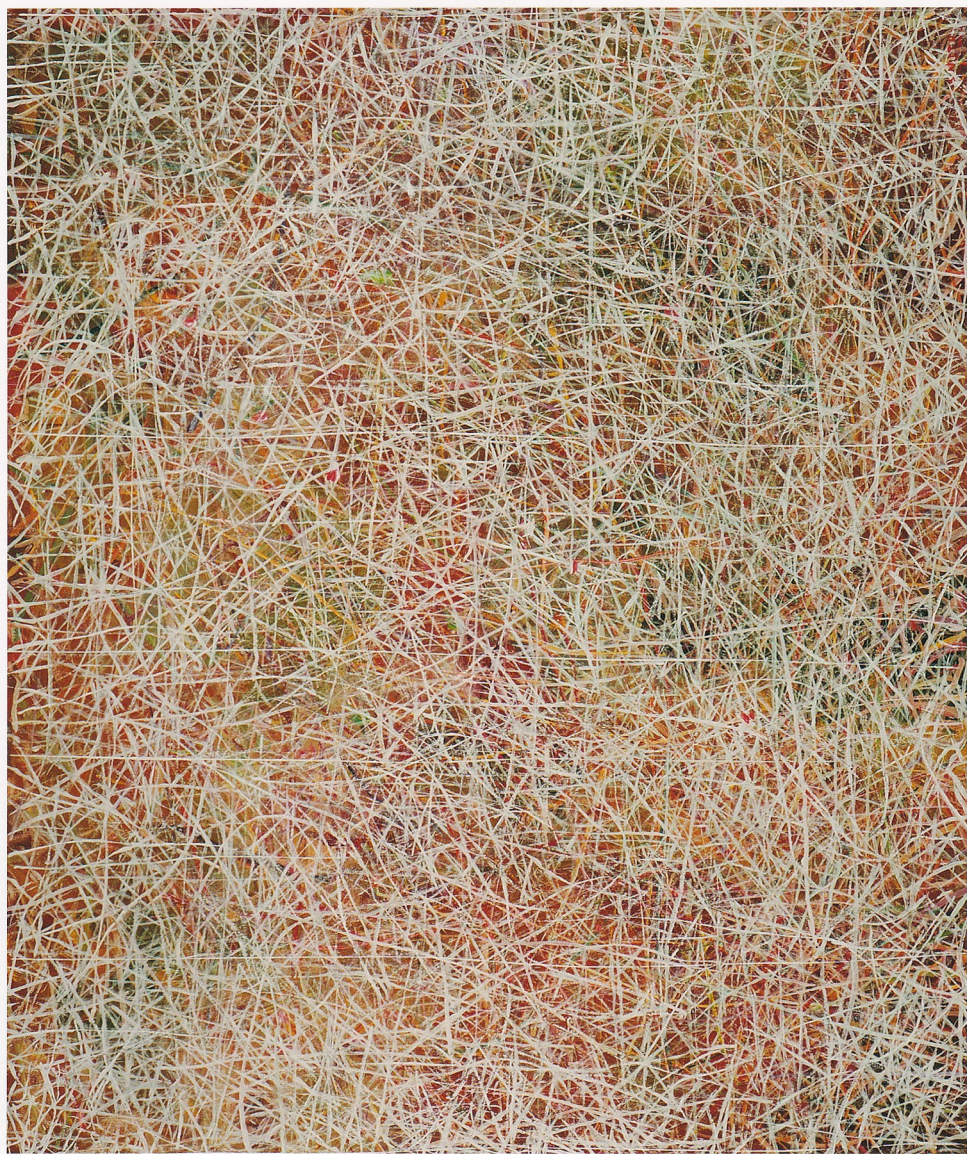
INSIDE LEFT: Seawall 2
2006
Acrylic on Canvas
67 × 60 inches

CENTRE: Whytecliff Shore
2006
Acrylic on Canvas
60 x 67 inches

INSIDE RIGHT: Beach Tangle L
2006
Acrylic on Canvas
67 x 80 inches









Marlborough Godard

Original limited signed and numbered editions



Gordon Smith

Biographical Details

1919

Born in Hove, England

1934

Came to Winnipeg; attended Winnipeg School of Art, continued studies at Vancouver School of Art and the California School of Fine Arts 1945-1956

Taught for 10 years at Vancouver School of Art
Since 1956 Professor of Fine Arts at University of British Columbia

Exhibitions

1957

Guggenheim International Exhibition

1960

Sao Paulo Biennial

1961

Warsaw, Poland

National Gallery Group Exhibitions in Mexico,

Australia, London, England; 1966

"Ten Years of Painting by Gordon Smith" exhibition organized by the University of Columbia

1970

Graphic Exhibition — Martha J. Gottlieb, New York

"Screenprint 1970" — First International Exhibit; sponsored by Screenprint International; Chicago, Illinois

"New Graphics from Canada" — University of New Mexico

"Editions Unlimited" — White Mountain University

Carnegie Institute, Pittsburgh
Delaware Art Museum

Tacoma Museum, Washington

Katonah Museum, New York

Portland Museum, Maine

1971

Albright Knox Gallery, Buffalo
Upstairs Gallery, Ithaca, New York

University of New Mexico, Albuquerque
Gallery Three, Connecticut

Cornell University, Ithaca, New York
National Collection, Smithsonian Institution

1972

Gallery of Contemporary Arts
Pratt Art Center, New York

Margo Leavin Gallery, Los Angeles

Solo exhibitions in Toronto, Montreal
Vancouver and Victoria

Awards

Canada Council Senior Fellow

First Prize — Biennial of Canadian Art

Baxter Award, Toronto 1960

Prize — Group Exhibition, London

Prizes in Vancouver Annuals

Prizes in Victoria Annuals

2nd Prize Winnipeg Biennial 1961

**Montreal
Toronto**

**New York
London**

**Zurich
Rome**

Tokyo

Santiago, Chile

rdon Smith" travelling
niversity of British

ackson Gallery,

ternational Screenprint
printing Association

s
"—travelling exhibition

useum, Cornell

First Prize—Canadian Group, Montreal 1968
Prize—3rd Santiago Biennial Exhibition of Modern
Engraving

Murals

Queen Elizabeth Theatre
Vancouver Law Library
University of Western Ontario
Simon Fraser University
Canadian Trade Pavilion, Tokyo
Canadian Pavilion, World's Fair 1970, Osaka, Japan

Collections

National Gallery
Hart House
London Art Gallery
Vancouver Art Gallery
Museum of Modern Art, N. Y.
Toronto Art Gallery
Winnipeg Art Gallery
Victoria Art Gallery
Victoria & Albert, London, England
Montreal Museum of Fine Arts
Carnegie Foundation, Pittsburg
Albright-Knox Member's Gallery
Marine-Midland Bank Building, Buffalo
Gulf and Western Building, New York
Atlantic-Richfield
Cummins Engine Company
Bank of New York
National Collection, Smithsonian Institute,
Washington
The Chase Manhattan Bank
Markle Foundation
Quaker Oats Collection
Ashmolean Museum, Oxford
Birmingham Art Gallery,
Amstar Corporation
First National City Bank.
Confederation Art Gallery & Museum, Charlottetown

**Marlborough
Godard**

Gordon Smith

Fraser Flats

Size: 20¼ x 29¾ in
51.75 x 74.93 cm
Edition of 50

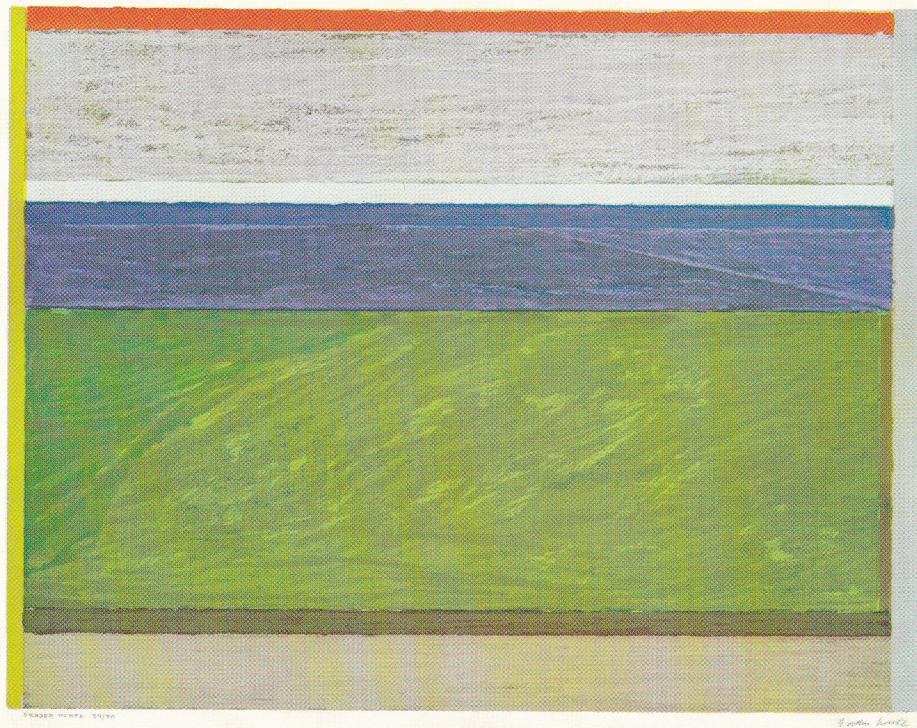
Kettle Point

Size: 20¼ x 29¾ in
51.75 x 74.93 cm
Edition of 50

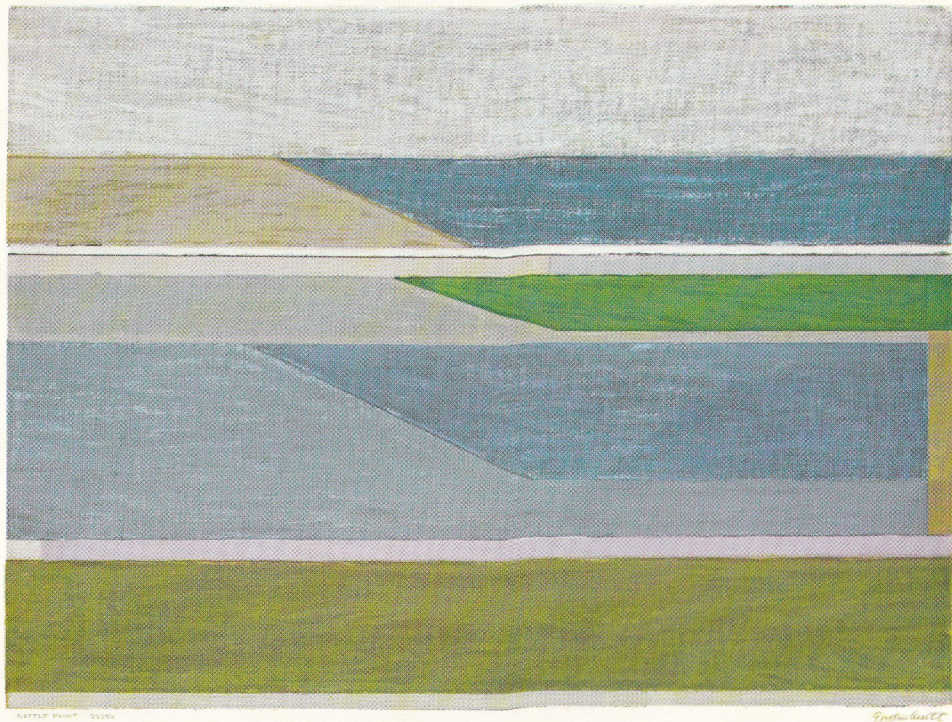
Sand Bars

Size: 20¼ x 29¾ in
51.75 x 74.93 cm
Edition of 60

Each screenprint published by Marlborough Godard in 1973



Fraser Flats



Kettle Point



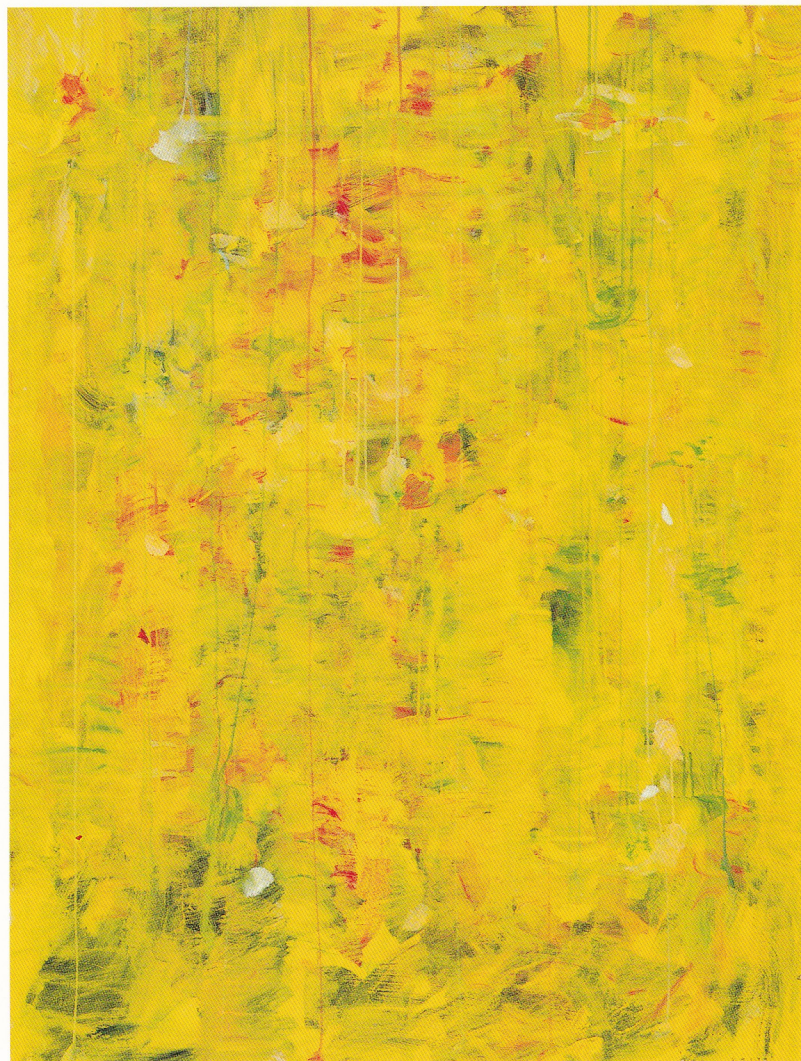
Sand Bars - 1990

Gavin Keane

Sand Bars



GORDON SMITH



New Paintings

Sept 14 - Oct 14 2000

Please join Gordon Smith to celebrate

the opening of his exhibition on

Wednesday, September 13th

from 6:00 to 8:00 p.m.

FRONT COVER

Summer Painting #11, acrylic on canvas, 2000, 80" × 67"

LEFT PANEL

R11, acrylic on canvas, 2000, 67" × 50"

RIGHT PANEL

Y1, acrylic on canvas, 2000, 67" × 50"

BACK COVER

GIV, acrylic on canvas, 2000, 67" × 50"

EQUINOX GALLERY

2321 Granville Street, Vancouver, British Columbia, Canada V6H 3G4

Tel (604) 736 2405 Fax (604) 736 0464 Email equinoxgallery@telus.net

GORDON SMITH

NEW PAINTINGS

FEBRUARY 8 - MARCH 9, 1996



EQUINOX GALLERY

2321 GRANVILLE STREET, VANCOUVER, CANADA V6H 3G3
TUESDAY-SATURDAY 10:00 AM-5:00 PM (604) 736-2405

The creative process is a mysterious and complicated endeavour, particular to the individual and usually accompanied by hard work. The public perception for some artists however, is that their creative impulse is not followed by anxiety and trepidation, but rather it is a fluid and effortless journey that ends with works of art that are complete and resolved. Gordon Smith may have this public persona, but as Keith Wallace pointed out in a 1987 catalogue essay for the Vancouver Art Gallery, "...his movement through abstract painting has not been sudden or easy." By the time a painting leaves his studio, it has been through a process of change so that the painting may have been altered several times into a work suitable for presentation.

It may come as no surprise to collectors who have heard about the "art bonfires" that Gordon and Marion have arranged over the years in their West Vancouver garden, to realize why this quote from the day books of Claude Monet made an impression on Gordon.

"...at night I am obsessed with what I am striving to achieve. In the morning I get up broken by fatigue. The dawn gives me the courage, but my anxiety rushes back as soon as I set foot into the studio. How difficult it is to paint... It really is torture. Last autumn I burned six paintings with the dead leaves from my garden. It is enough to make you lose all hope, yet I would not want to die without having said everything I have to say, or at least tried to say. And my days are numbered... Who knows what tomorrow will bring..." MONET

We are honoured to have this exhibition of new paintings by Gordon Smith.



Pond Painting (G), acrylic on canvas, 1995, 50" x 68"

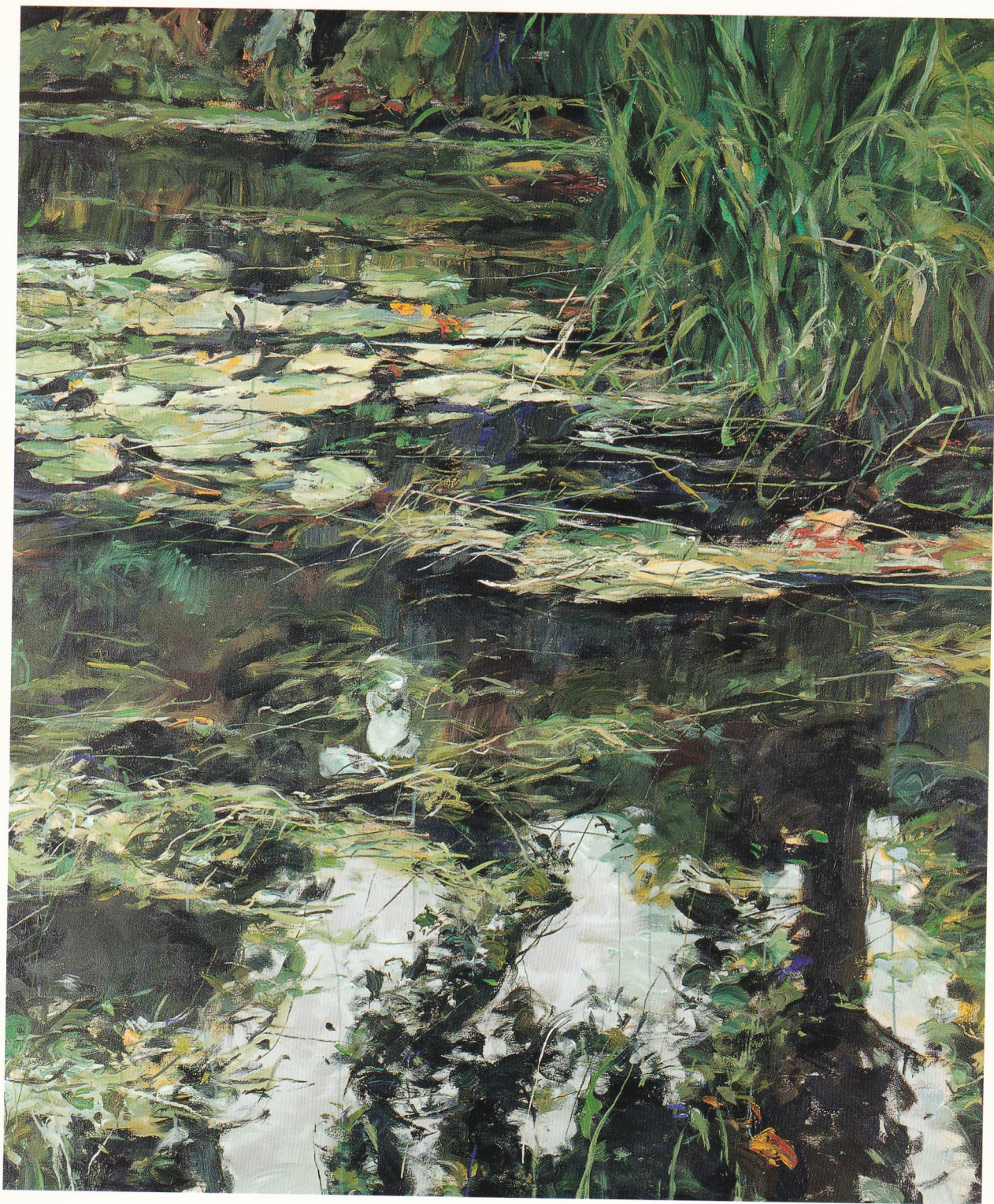


Pond Painting (D), acrylic on canvas, 1995, 67" x 80"

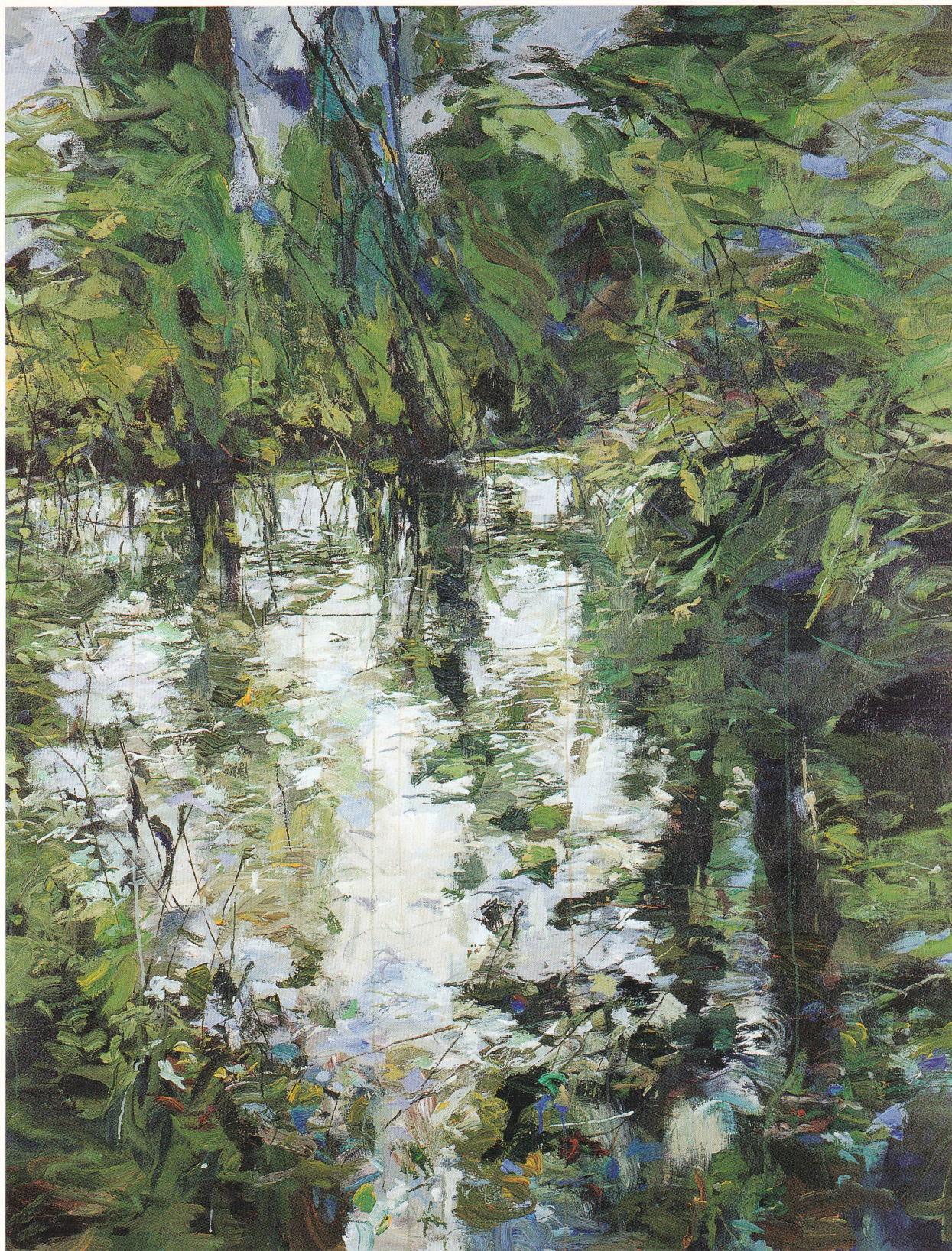


Pond Painting (E), acrylic on canvas, 1995, 68" x 50"





Pond Painting (B), acrylic on canvas, 1995, 80" x 67"



Pond Painting (A), acrylic on canvas, 1995, 75" x 60"

GORDON SMITH

PAINTINGS ON PAPER

OCTOBER 21 – NOVEMBER 20, 1999

EQUINOX GALLERY

2321 GRANVILLE STREET VANCOUVER B.C. V6H 3G4

TEL (604) 736.2405 • FAX (604) 736.0464



WESTCOAST
POINTS
OF
VIEW

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**ONLY
SMITH
TANABE**



"Window Sill" Toni Onley
Intaglio 12 x 12" Edition 65

an exclusive suite
of recent
graphic work by

TONI ONLEY
GORDON SMITH
TAKAO TANABE

The "Artists for Kids" Trust is indeed fortunate to have secured the participation of three preeminent British Columbian artists - Toni Onley, Gordon Smith, and Takao Tanabe - to produce this stimulating and attractive suite of Westcoast images.

These senior artists have all had fertile and originative careers, both on canvas and on paper, that have earned them a respected place in the leading public and private collections across this country.

This talented trio each have their own distinctive style, technique and vision but they share two longtime, common traits: an enchantment with the diverse beauty of the Canadian landscape and a generosity of spirit to encourage the artistic gifts and appreciation in our youth.

When I first saw this suite, I found it awakened my spirits, stirred my imagination and generally left me challenged and charmed. The Tanabe broods and portends, the Onley intrigues, and the Smith shimmers and radiates. Each viewing provokes new insights and enjoyment.

These graphics are excellent examples of each artist's work and I am confident they will provide many pleasurable rewards for their owners.

Ron Longstaffe
Collector

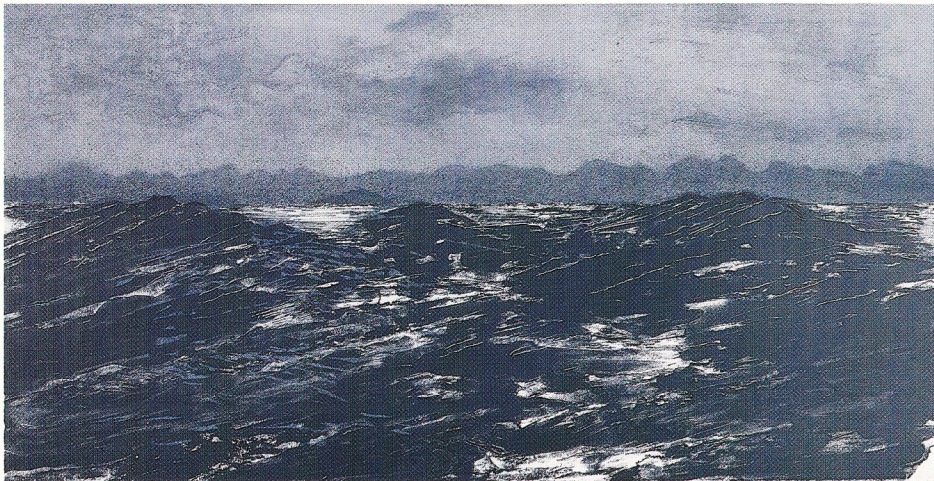
Limited individual prints and portfolio suites available. For a price list, or to make an appointment to view the Westcoast suite, please contact: Bill MacDonald, Director, Artists for Kids Trust. Telephone: 604-987-6667 Fax: 604-987-8967

WESTCOAST POINTS OF VIEW





"Forest Section" Gordon Smith
Serigraph 22 x 24" Edition 75



"Marble Island, Q.C.I." Takao Tanabe
Lithograph 18 x 35" Edition 50

VISION RE VISION

Gordon Smith + Students

Gordon Smith

Joan Bell-Irving

Betty Black

Wing Chow

Reinhard Derreth

Dirk Heiss

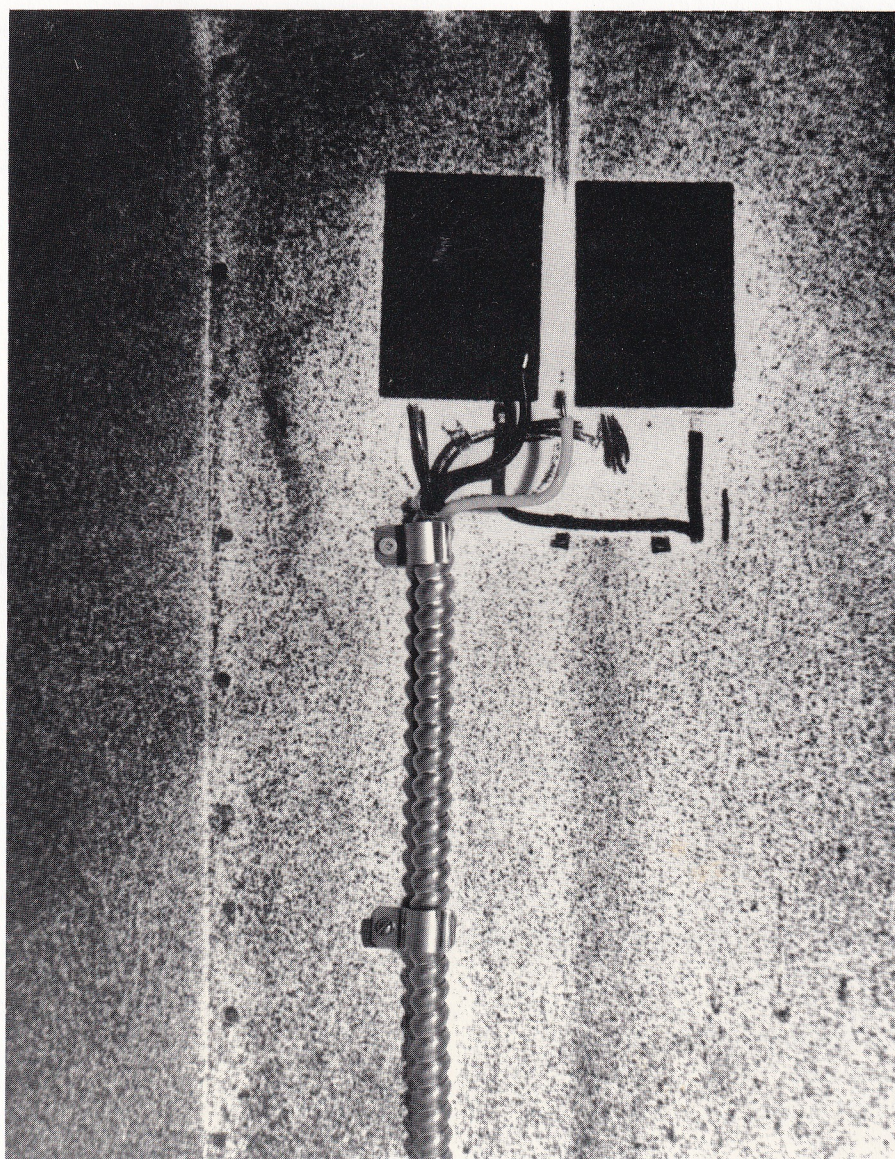
Martin Honisch

Frank Mayrs

Bill MacDonald

Pat O'Hara

Gordon Payne



March 13 - April 13, 1995

Simon Fraser Gallery, Simon Fraser University, Burnaby, B.C., V5A 1S6

INTRODUCTION

Gordon Smith, recognized internationally for his abstract paintings that express the spirit and magical harmony of Canadian landscapes, built his reputation while at the same time teaching in Vancouver schools, colleges, and the University of British Columbia. This is a remarkable achievement. But what is more remarkable is that Gordon built a second equally important reputation as an outstanding "master teacher". Simon Fraser Gallery, always mindful of its teaching function as a university gallery, is pleased to present this unusual essay on the symbiotic relations between an artist and his students.

The Gallery is grateful to Gordon and a selection of ten of his students for sharing their works and their studio struggles with the public. The Gallery is also grateful to Peter Malkin who was invited to interpret the unique style of teaching by which Gordon fired the creative talents and strengthened the will of thousands of students. Finally, I would like to express my appreciation to Peter Malkin and all the Gallery staff for installing the exhibition and producing its handsome catalogue.

Dr. Edward Gibson, Director, February, 1995.

AS A TEACHER . . .

For over fifty years I have worked in art education, at the elementary level through all grades to art school and university. I have tried to involve the students in an appreciation of the art in everyday living, to be sensitive and imaginative. I am most proud of those who have slugged it out and have kept up an interest in all aspects of art today.

Many of my former students have been involved in teaching at all levels promoting the arts in such programs as "Artists for Kids" and teaching at Arts Umbrella. Others have worked in the graphic arts. Reinhard Derreth has produced some of the best in Canadian book design, working for many years with the Vancouver Art Gallery and the designing of Canadian postage stamps. Frank Mayrs, a painter, worked with architects and designers in producing international expositions.

All these friends and past students have enriched my own life. There are many more who could have participated in this exhibition, but I have tried to include artists from each decade of my teaching career.

Gordon Smith, December, 1994.

VISION RE VISION

Central to the formulation of this exhibition has been revisiting the pleasure of working with Gordon Smith - a tutelary experience akin to an informal "tutorial" and much like the educational experiences described by the participants of this exhibition.

When, twenty years ago, Smith submitted to being the subject of an MA thesis, and then to the process of a full scale retrospective at the Vancouver Art Gallery, the approach was necessarily of an academic nature, focussing on stylistic development and historical situation. Given Smith's natural rectitude, the fact that he taught full time as a Professor in the Department of Education at the University of British Columbia, the importance of his teaching career, and the input of his students in the dialogue of studio encounter was given only passing reference. I have come to appreciate the cardinal significance of his role as a teacher, characterized as it is by enormous enthusiasm and generosity of spirit, and the sharing of the way of "seeing" of an immensely visually literate and articulate observer.

Today's exhibition has permitted an amplification and examination of a critical element of Gordon's long career, his role as a teacher. The progress of studio visits re-created the teaching process: a profusion of positive demand, a cajoling and exhorting for better effort. In the case of a less than successful canvas, a switch of focus to other studio details, and then a return to the object at hand. *Reculer pour mieux sauter!* In fact, the more he was pleased, the less was said.

Expressions of negativity were couched in terms of support, acknowledging the individual battle of the studio and the willing into existence of a creation which, however 'successful' might only be an approximation of the imagined or the desired. The struggle of the studio is well recognized by Smith, and thus he acknowledges those students who have continued to press on, to not give up, or to fall back on past accomplishments and the recycling of old habits and ideas.

More than today, in recent decades past, a teaching career was a practical necessity in the life of almost every serious artist in Vancouver. Lawren Harris, financially independent, proved the exception. Expectations to live off the avails of the studio were precarious at best. The Vancouver School of Art, the University of British Columbia, and the art programmes of the regional School Boards were

central in providing a focus for artistic activity and financial support for the artists of the region.

Starting just after WWII, Smith's teaching career has spanned working with elementary children, a decade at the Vancouver School of Art and twenty five years at The University of British Columbia, where, within the Faculty of Education, he created an art department specifically for those students going on to specialize as art teachers.

The establishment of an art programme within the Faculty of Education at UBC roughly parallel to the Fine Arts Department was really a quirk of history. Bert Binning, Head of the Fine Arts Department, asked Smith to come to UBC to teach studio. He did in 1955. Bureaucracy intervened and Smith created a studio programme within the Department of Education which existed until his retirement in 1982.

Painting is a hard and difficult profession. It is also a "meritocracy" based on talent and innate ability. Gimmickry and surface facility are soon exposed for just that. It is also a profession where influence is important and the experience of "apprenticeship" is key either as a force to work from or against. Smith's teaching reflected his own schooling and "apprenticeship".

A student under LL FitzGerald at the Winnipeg School of Art in the mid thirties, and at the VSA in 1945 with Jack Shadbolt (only 10 years his senior!), Smith absorbed the tradition of picture composition and building derived from Cezanne through Cubist analytical abstraction. More riveting and, I think, substantially more affective were his studies with Elmer Bischoff at the San Francisco School of Art in the summer of 1949.

Here Smith experienced at first hand, gestural Abstract Expressionist Painting. Clifford Still, Mark Rothko, and Archile Gorky were contemporary figures exhibiting while Smith was there. Working with Bischoff in this environment provided Smith the means and method to develop his own language and painting 'dialect'. It also gave him a powerful working tool to overcome moments of stasis or blockage when the 'muse' was being recalcitrant. He learned to explore elements of chance and spontaneity as the spring board for new ideas and vision. This exploratory approach has been a constant element of Smith's "teaching" to his students.

I think it is a fair comment to say that Smith's aim and his success as a teacher were not to train his students to be "painters" or to make them into "artists", but "to make them more literate visually",¹ to shake them up and to make them full of an "awareness of the art in living".²

As part of this process of education and growth, Smith directed his students into new areas of experience. In the fifties he organized charter excursions to major art exhibitions in Seattle such as the Van Gogh Exhibition in the late 50's. (Imagine those shows happening now! An era has passed) In the seventies, he orchestrated five student trips to New York, with experiences ranging from Buffet's sculpture on Wall Street to cockroaches in the studio dormitory. As well, he had artists (Joe Plaskett, Bill Reid), architects (Arthur Erickson) and designers talk to his students, broadening the range of experience they might bring to their present and future careers.

The matter of "influence":

While visiting the studio of Wing Chow, Smith bristled at the idea of 'influence', muttering, "There's no influence". As much to say, I have no followers, or worse, clones; I've not been promulgating myself.

But the fact remains that there is influence, and these former students are imbued with the values of their teacher which manifest themselves in the process of experimentation, the profound appreciation of the tactile value of the paint surface (it is an education to see Smith *caressing* the surface of a canvas with his hand - it's almost a Braille process in that he 'reads' the canvas tactually as well as visually), or, in the long term effect of pedagogical pronouncements, such as that related by Reinhard Derreth about typography and the choice of font, "...It's not the exact drawing of the letter. It's the quality of the letter.." ³ which might be recast as the quality of the brush stroke or the quality of the generative image, but in the long run underlining a consistent drive for an improvement, something better.

Smith has achieved a pre-eminent position as a painter. In my view, he has expressed as no other

painter of the region the spirit and visual character of this particular locale; a process of transforming the specific into the universal. It is not a literal expression, but rather a painterly utterance which encompasses the changes, both physical and cultural, which have buffeted this region over the past fifty years. It is a process of distillation.

Smith is a landscapist, which is both his cultural and artistic heritage. And while he may be thought of as of the 'Romantic' tradition, his form of the landscape is anything but "sweet"; one thinks of JMW Turner.

The process is a highly sophisticated juggling of the interplay of the growing, gritty, sprawling urban landscape and the natural. His canvases mirror these changes and record the essence of what was and what it has become, marking the interplay of the one with the other. And in the process of this remarkable agility, he has worked to pass on to his students that same means of approach and attitude which precludes ossification and generates vitality.

The ten artists included in this exhibition come from each of the decades of Smith's career as a teacher and touch on those qualities which he has valued. In the course of their careers they, as well as other students, have continued to express those values and thus to comment on his vision through their vision, and contributing to the wider range of existence.

For indeed, it is the "awareness of the art in living" that makes the living .

Peter Malkin, B.A., M.A.

Guest Curator.

Simon Fraser Gallery, March, 1995.

¹ Gordon Smith interview October, 1994.

² *ibid.*

³ Reinhard Derreth, in conversation with Gordon Smith studio visit December, 1994.



WORKS IN EXHIBITION

Gordon Smith

Lizianthus I

1994
silkscreen
27 x 21 in.

Lizianthus II

1994
silkscreen
24 x 30 in.

Orchid

1994
silkscreen
23 x 29 in.

Joan Bell-Irving

Wild Water

1994
acrylic on paper
28 1/2 x 12 in.

Cosmos

1994
acrylic on canvas
28 x 22 in.

Betty Black

Butterfly Galaxy

1985
acrylic on canvas
36 x 72 in.

Wing Chow

Sentinel

1994
serigraph
diptych 26 x 20 in. each

Sentinel

1994
photo assemblage
16 x 20 x 4 in.

Reinhard Derreth

Canada Post Stamp Design:

Louis Riel Stamp

5¢ - 50¢ assorted.

Book & Catalogue Designs:

Russell & DuMoulin

The First Century

Christine Mullins & Arthur E. Harvey
1989

Pottery by Wayne Ngan

1979

Vancouver School of Art

The Early Years, 1925 - 1939

E. Theodore Lindberg
1980

Dirk Heiss

Untitled

1994
acrylic on canvas
24 x 40 in.

Untitled

1994
acrylic on canvas
40 x 24 in.

Martin Honisch

Antique Reading

1995
acrylic on canvas
34 x 84 in.

Frank Mayrs

In the Beginning

1994
acrylic on canvas
48 3/4 x 79 1/4 in.

Courtesy Diane Farris Gallery

Bill MacDonald

Foot Trestle, MacKay Creek

1980
India Ink on paper
27 x 32 in.

Summerfield East Bench

1995
graphite on paper
37 x 45 1/2 in.

Pat O'Hara

Crossed Boundary

1994
multi-media on constructed canvas
52 x 40 in.

Black Series I

1994
multi-media on paper
30 x 22 in.

Black Series II

1994
multi-media on paper
30 x 22 in.

Gordon Payne

Ziggurat

1994
mixed media on board
53 1/2 x 36 in.

Malone

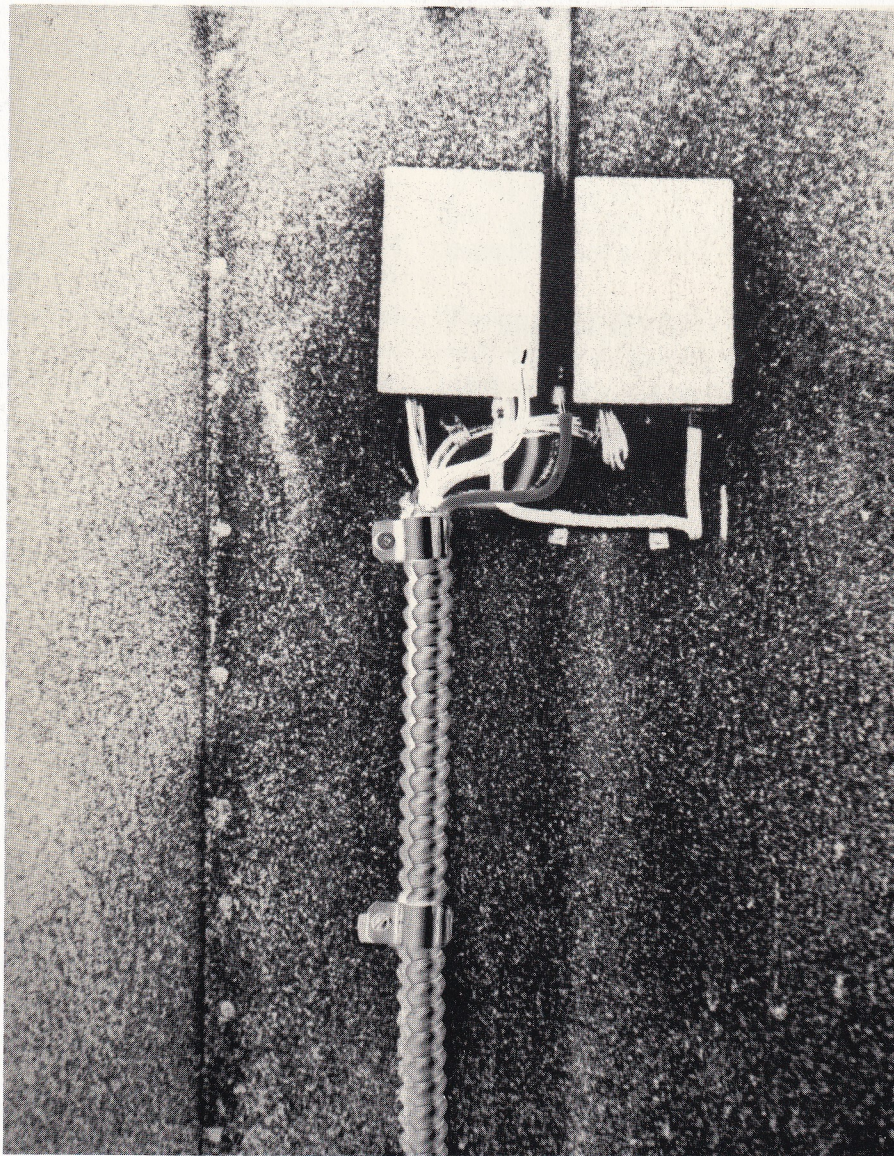
1994
mixed media on board
29 x 33 in.

VISION RE VISION

Gordon Smith + Students

Gordon Smith

Joan Bell-Irving
Betty Black
Wing Chow
Reinhard Derreth
Dirk Heiss
Martin Honisch
Frank Mayrs
Bill MacDonald
Pat O'Hara
Gordon Payne



March 13 - April 13, 1995

Simon Fraser Gallery, Simon Fraser University, Burnaby, B.C., V5A 1S6



GORDON SMITH

GORDON SMITH

SQUAMISH SERIES
MAY 19 - 31, 1986

TALK BY THE ARTIST
"SOURCE MATERIAL FOR SQUAMISH SERIES"
TUESDAY MAY 20, 8 PM



BAU-XI

3045 GRANVILLE STREET, VANCOUVER, B.C.
V5H 3J9, CANADA, (604) 733-7011 or 733-3211

GORDON SMITH, *SQUAMISH SERIES* #5 acrylic on paper, 25" x 19", 1986



GORDON SMITH



GORDON SMITH



GORDON SMITH

GORDON SMITH

NEW WORKS 1993

SEPTEMBER 27–OCTOBER 16, 1993

UPPER GALLERY



BAU-XI

FRONT: 'GROWTH', mixed media on wood, 21.75" x 22.5," 1993

BACK: 'CAULFEILD', mixed media collage, 10.5" x 10.5," 1993

3045 GRANVILLE STREET, VANCOUVER, B.C. V6H 3J9

9:30 – 5:30 MONDAY TO SATURDAY (604) 733-7011



"Green Park (the Victoria Line)", acrylic on canvas, 67" x 50", 1989

GORDON SMITH

BAU-XI

OCTOBER 9 - 28, 1990

Please contact the Gallery for preview

MEET THE ARTIST

TUESDAY, OCTOBER 9, 8 - 10 P.M.



3045 GRANVILLE STREET
VANCOUVER, B.C. V6H 3J9

9:30 - 5:30 DAILY, CLOSED SUNDAY

(604) 733-7011