

MARY PRATT

THE HOUSE INSIDE MY MOTHER'S HOUSE

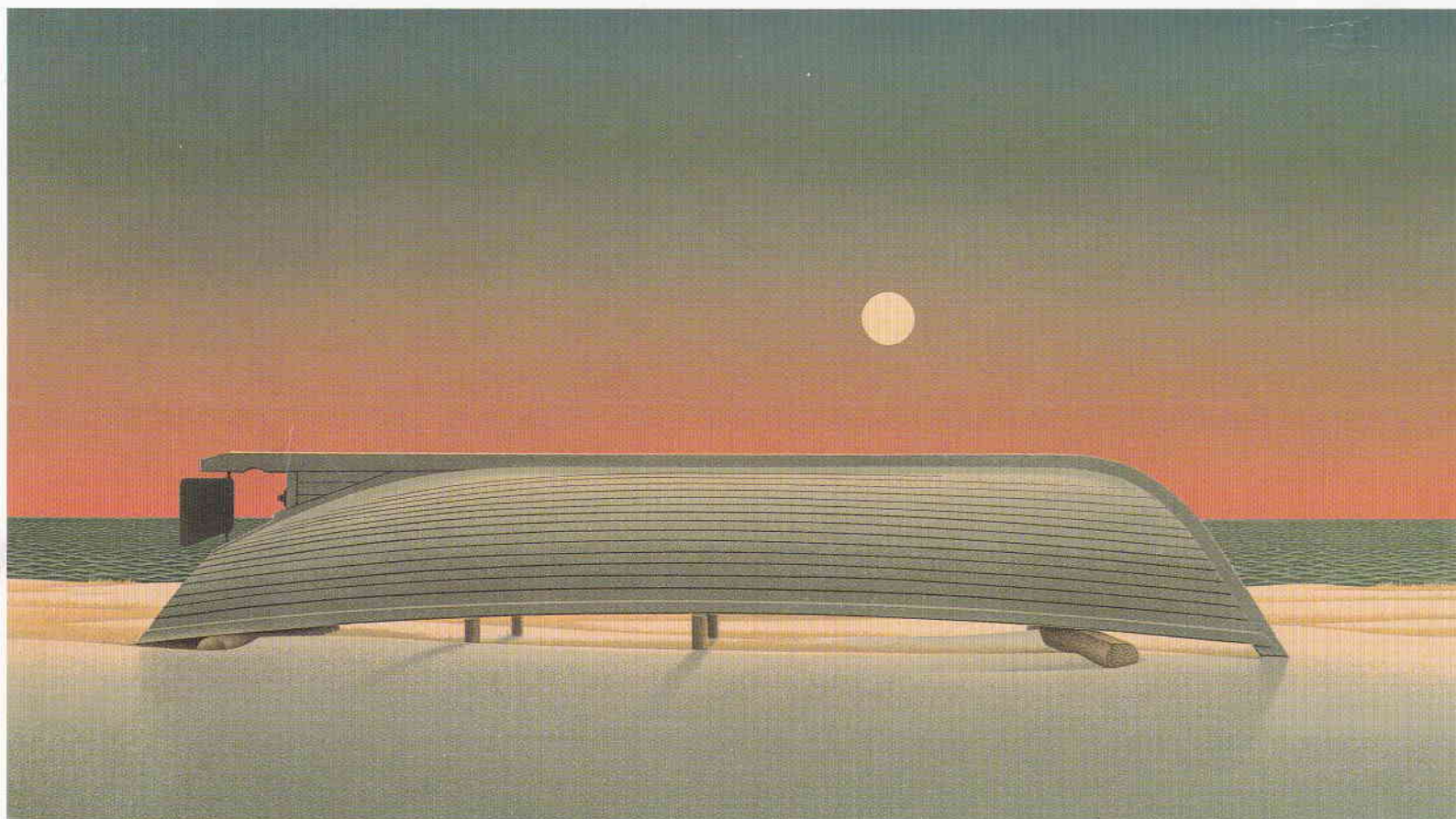
NEW PAINTINGS

OPENING
SATURDAY, MAY 20, 1995
2 - 5 P.M.

M G

Mira Godard
Gallery

22 Hazelton Avenue, Toronto, Ontario. M5R 2E2 (416) 964-8197 Fax: 964-5912



CHRISTOPHER PRATT

Placentia Bay: A Boat in Winter
1996
Original Signed Silkscreen
17 1/2" x 31"
Edition: 45

The Mira Godard Gallery is announcing the release of a major new screenprint by Christopher Pratt, his first in two years.

Entitled "Placentia Bay: A Boat in Winter", the artist completed this edition as a 60th birthday project. Pratt writes:

My earliest subject matter all came from Placentia Bay, and my first print "Tree and Moon" was very much a Placentia Bay subject, so "Placentia Bay: A Boat in Winter" is, in its way, a memorial and a self portrait at 60.

"Placentia Bay: A Boat in Winter" is published in an edition of 45 and it measures 28" x 42" framed.

Should you wish to reserve a copy or if you require any additional information about this new print edition, please call us at (416) 964-8197.

22 Hazelton Avenue, Toronto, Ontario. M5R 2E2 (416) 964-8197 FAX:964-5912

M G
Mira Godard
Gallery



Mary Pratt

December 1993

EQUINOX GALLERY
V a n c o u v e r

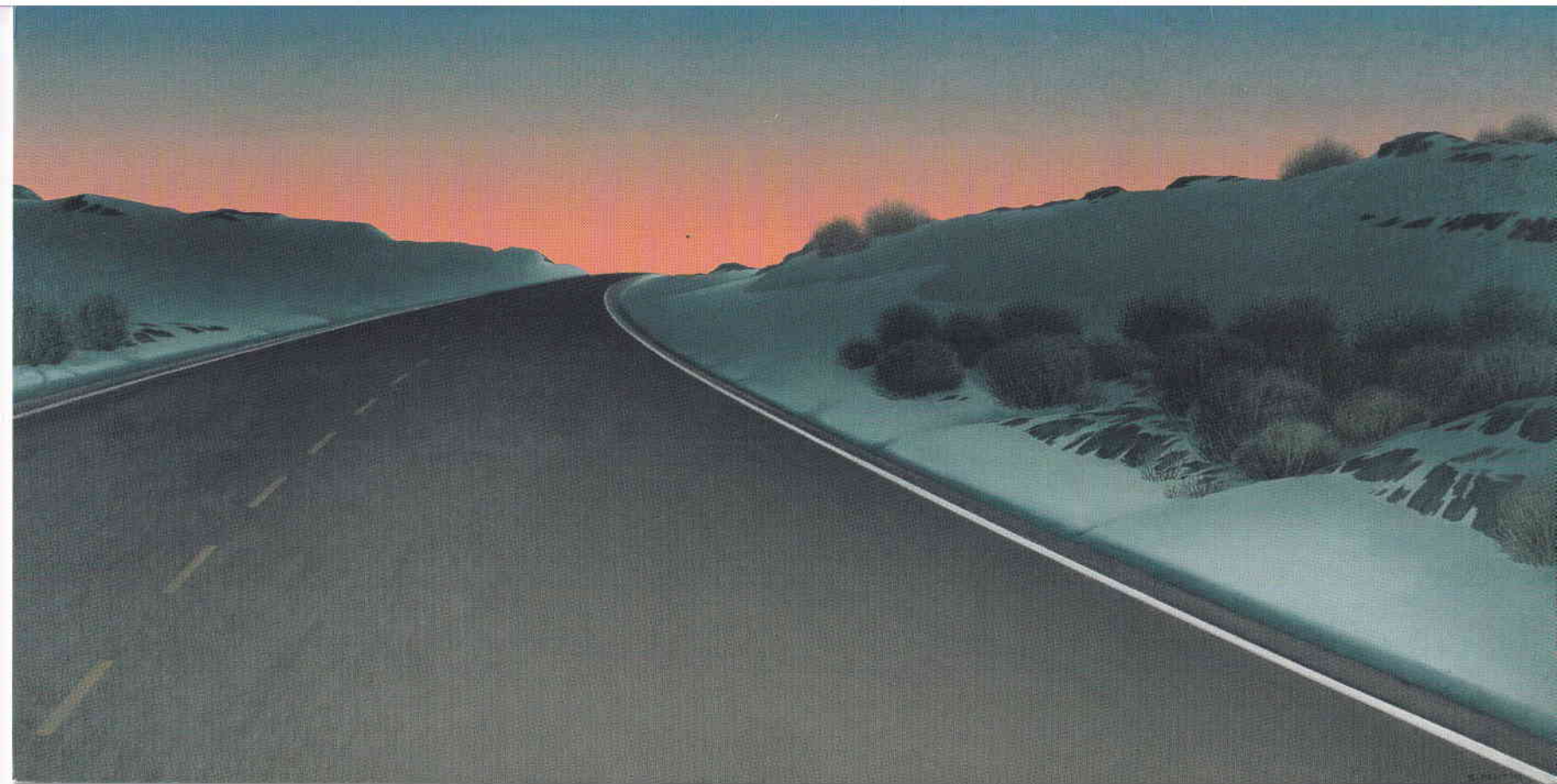
Fruitcake – Very Dark, Very Rich, 20" x 30", oil on canvas, 1993

Mary Pratt - New Paintings

December 1 - 23, 1993

EQUINOX GALLERY, VANCOUVER

2321 Granville Street, V6H 3G3, Phone 604.736.2405 Fax 604.736.0464



CHRISTOPHER PRATT

NEW PAINTINGS

OPENING
SATURDAY, NOVEMBER 11, 1995
2-5 P.M.



Mary Pratt: *Light Lunch*, 1994, 28"x36", Oil on Canvas.

MARY PRATT

DECEMBER, 1994

OPENING RECEPTION: WEDNESDAY, NOVEMBER 30TH, 6:00 - 8:00 P.M.

EQUINOX GALLERY

2321 GRANVILLE STREET, VANCOUVER, CANADA, V6H 3G3
TELEPHONE 604.736.2405 FAX 604.736.0464



CHRISTOPHER PRATT

Summer of the Karmann Ghia

1998

Original Signed Lithograph

Paper size: 14" x 14 1/8"

Image size: 11 1/4" x 11 3/8"

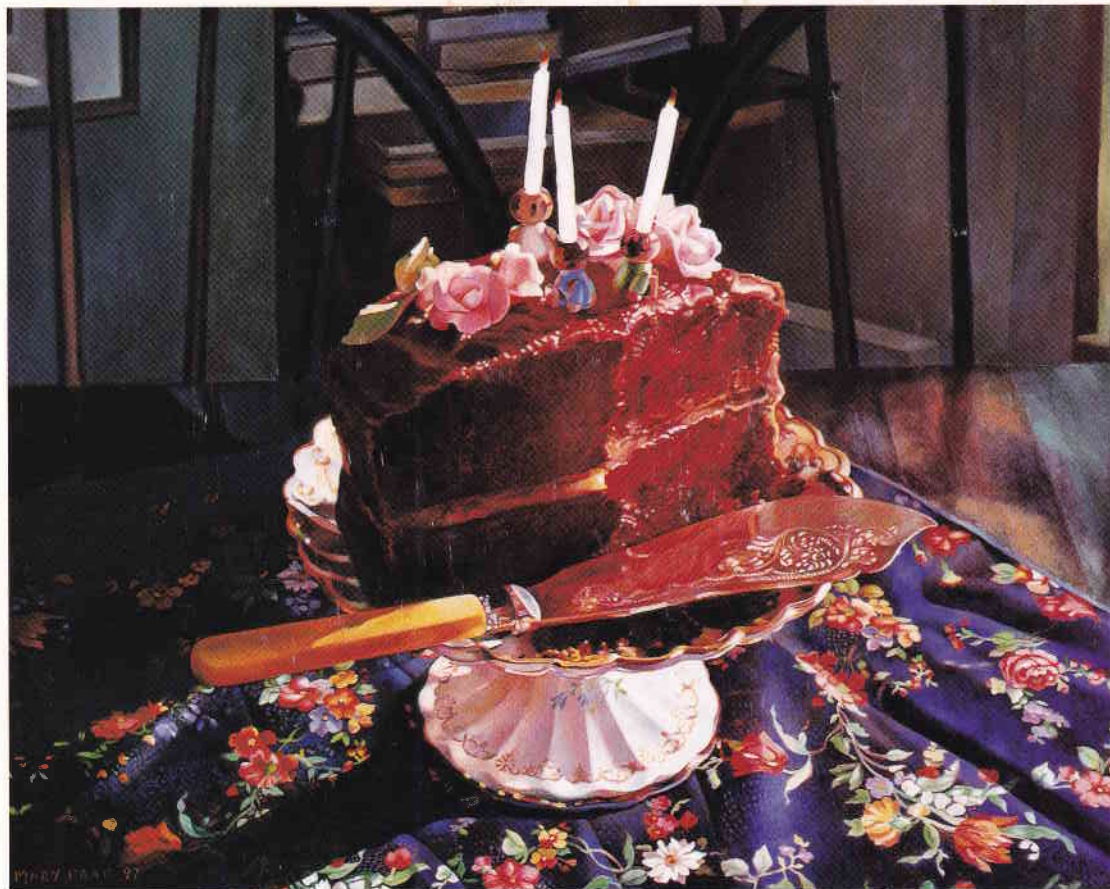
Edition of 55

The Mira Godard Gallery is announcing the release of "Summer of the Karmann Ghia" a new four-colour lithograph printed by Christopher Pratt at Grenfell College, Memorial University of Newfoundland, Corner Brook.

To reserve a copy, or for any additional information please phone (416) 964-8197.



22 Hazelton Avenue, Toronto, Ontario M5R 2E2 (416) 964-8197 FAX: 964-5912



CHOCOLATE BIRTHDAY CAKE, 1997, OIL ON CANVAS, 24" X 30"

MARY PRATT

Mary Pratt

DECEMBER 4, 1997 – JANUARY 17, 1998

Equinox Gallery

2321 GRANVILLE ST

VANCOUVER, B.C. V6H 3G3

(604) 736-2405



The Raven

1996-97

A new screenprint by Christopher Pratt

16 3/4" x 37 1/4"
Edition of 57

"The Raven", in reality a return to an earlier image of the Cape Shore, exercises that privilege all artists must retain no matter where life and cynicism and sophistication lead: the right to seek recourse, find refuge and sanctuary in things that are merely beautiful.

Christopher Pratt
February 1997

CHRISTOPHER PRATT

THE WITLESS BAY PAINTINGS

Saturday, February 1, 1997
2 - 5 p.m.



22 Hazelton Avenue, Toronto, Ontario M5R 2E2 (416) 964-8197 FAX: 964-5912
Email: mgodard@godardgallery.toronto.on.ca Web Site: <http://www.godardgallery.toronto.on.ca>

We drove all the way from Corner Brook, nearly 500 miles, through an indigo-black night with high winds and mist blowing off the lakes and marshes... There was very little traffic, so when we did meet something it was an incident, and we were, in a modern way, like 'ships that pass in the night'. I enjoyed it very much: few things are as time-out-of-life as driving - it is my way of avoiding things, of being neither here nor there. Sometimes I think I could drive forever.

Christopher Pratt



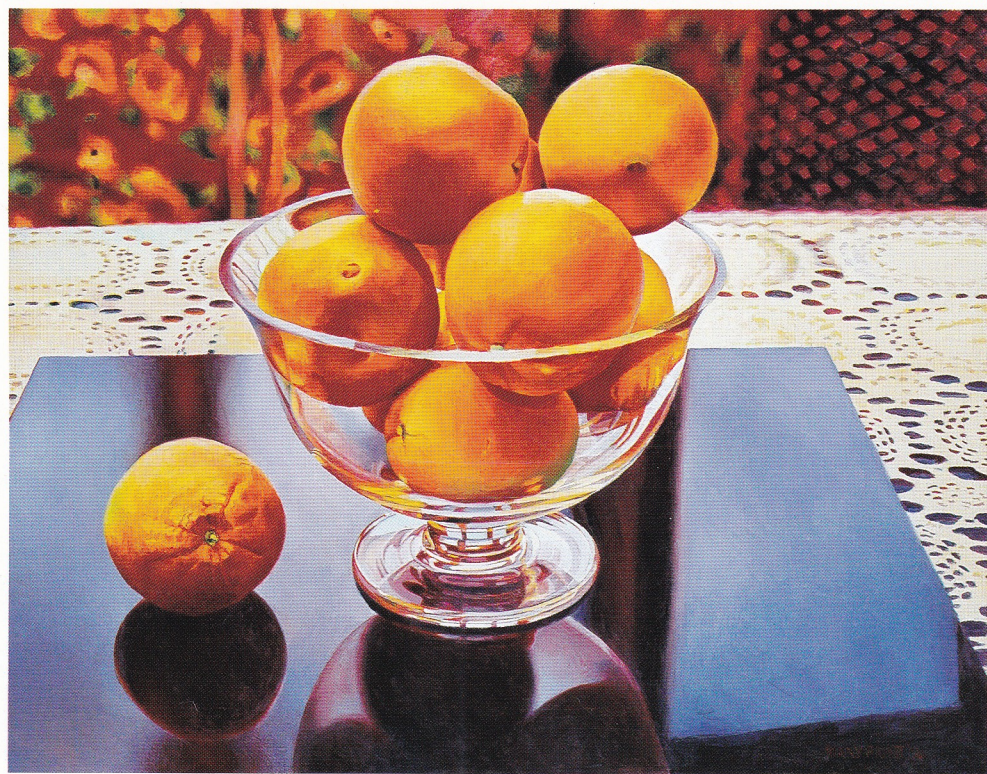
MARY PRATT, "THROUGH THE WINDOW - BRIGHT", 1997, SILKSCREEN, EDITION OF 90, 19 1/2" x 25"

Mary Pratt

PLEASE JOIN
MARY PRATT
TO CELEBRATE
THE SEASON AND
THE OPENING OF
HER EXHIBITION
ON WEDNESDAY,
DECEMBER 3, 1997
FROM 6-8 PM.

Equinox Gallery

2321 GRANVILLE ST
VANCOUVER, B.C. V6H 3G3
604.736.2405



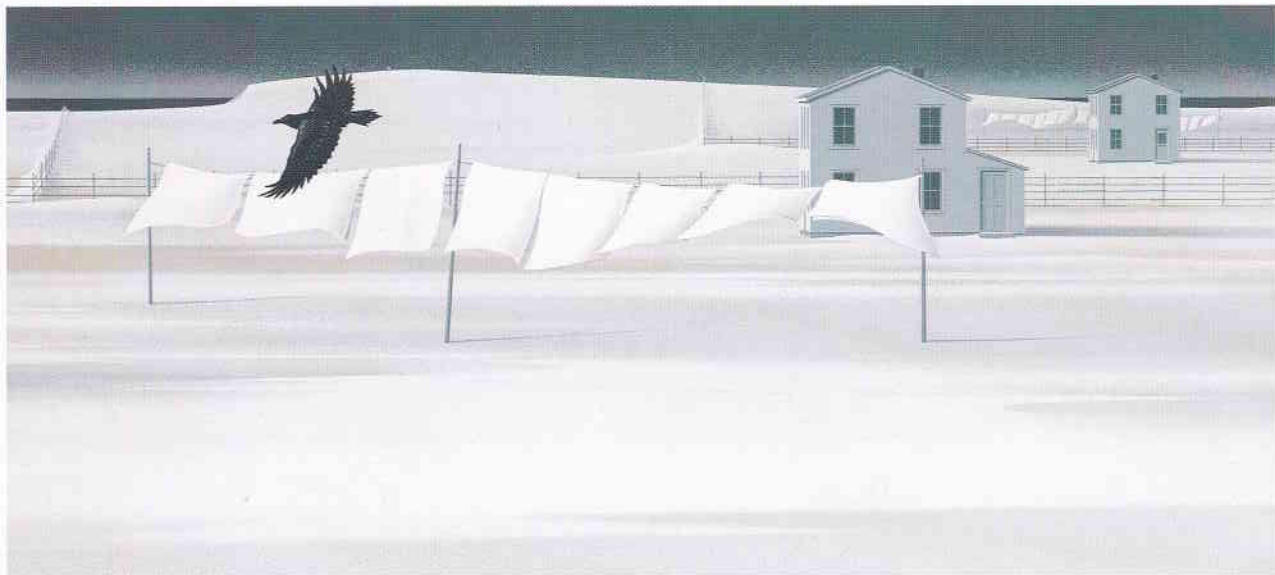
MARY PRATT

Celebrating the Retrospective

Saturday, June 15, 1996
2 - 5 p.m.



22 Hazelton Avenue, Toronto, Ontario M5R 2E2 (416) 964-8197 FAX: 964-5912



"The Raven", 1996-97, Original Signed screenprint 16 3/4" x 37 1/4" Ed. 57



"White-out at Witless Bay", 1996 Oil on Canvas 42" x 84"

1935 Born in Fredericton, New Brunswick
1961 Graduated from Mount Allison University,
School of Fine Arts
Presently lives and works in Newfoundland

SELECTED EXHIBITIONS

1996 Mira Godard Gallery, Toronto
1995-96 The Art of Mary Pratt, Beaverbrook Art Gallery,
Fredericton, NB (travelling survey exhibition; catalogue)
1995 Equinox Gallery, Vancouver
1995 The House Inside My Mother's House,
Mira Godard Gallery
1995 Survivors Breast Cancer Project, Woodlawn Arts
Foundation, Toronto (touring; catalogue)
1994 Equinox Gallery
1993 Douglas Udell Gallery, Edmonton
Equinox Gallery
1992 Reflections on the Pond, Mira Godard Gallery
1989 Mira Godard Gallery
Equinox Gallery
1987 Mira Godard Gallery
1986 Equinox Gallery
1985 Mira Godard Gallery
1981-82 Mary Pratt, London Regional Art Gallery
(travelling survey exhibition; catalogue)
1979 The Work of Art Realism, Factory 77, Toronto
1976 Aspects of Realism (Canadian touring exhibition)
1975 Mary Pratt: Paintings and Drawings,
Memorial University Art Gallery (travelling exhibition)
1975 Some Canadian Women Artists,
National Gallery of Canada, Ottawa
1975 Towards a New Reality, Art Gallery of Ontario,
Toronto

- 1974 The Acute Image in Canadian Art,
Owens Art Gallery, Mount Allison University
1967 Memorial University Art Gallery, St. John's,
Newfoundland

SELECTED PUBLIC AND CORPORATE COLLECTIONS

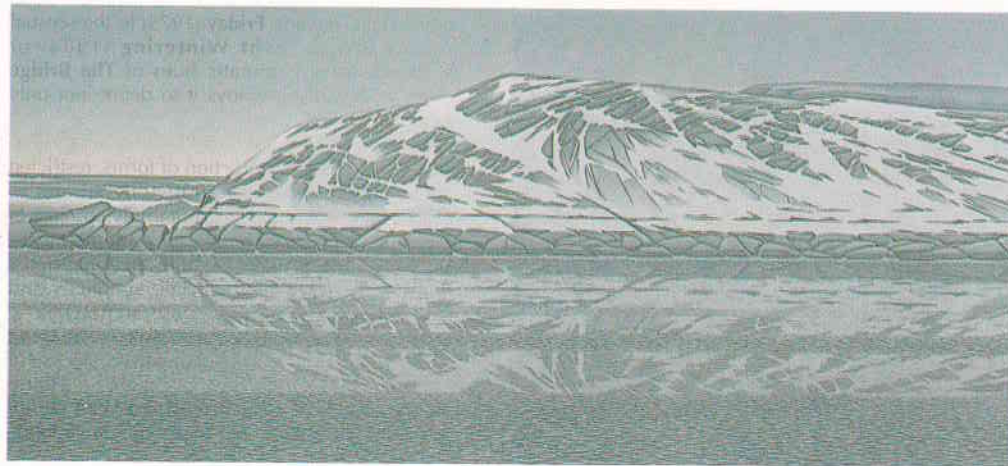
Art Gallery of Ontario, Toronto
National Gallery of Canada, Ottawa
London Regional Art Gallery
Memorial University Art Gallery, St. John's, N.B.
Canada Council Art Bank
University of Guelph Art Gallery
Vancouver Art Gallery
Art Gallery of Nova Scotia, Halifax
Acadia University Art Gallery, Wolfville, N.S.
Confederation Art Gallery, Charlottetown, P.E.I.
Canadian Broadcasting Corporation
Canadian Embassy, Washington, D.C.
Ciba Geigy
Department of External Affairs, Ottawa
Dofasco Inc., Hamilton
Imperial Oil
Irving Oil
Jannock Ltd.
London Life
McCarthy, Tetrault
Manufacturer's Life, Toronto
Petro Canada
Royal Bank of Canada
SunLife of Canada

"Big Spray at Lumsden", 1996 Mixed Media on Paper 40 3/4" x 59 3/4"



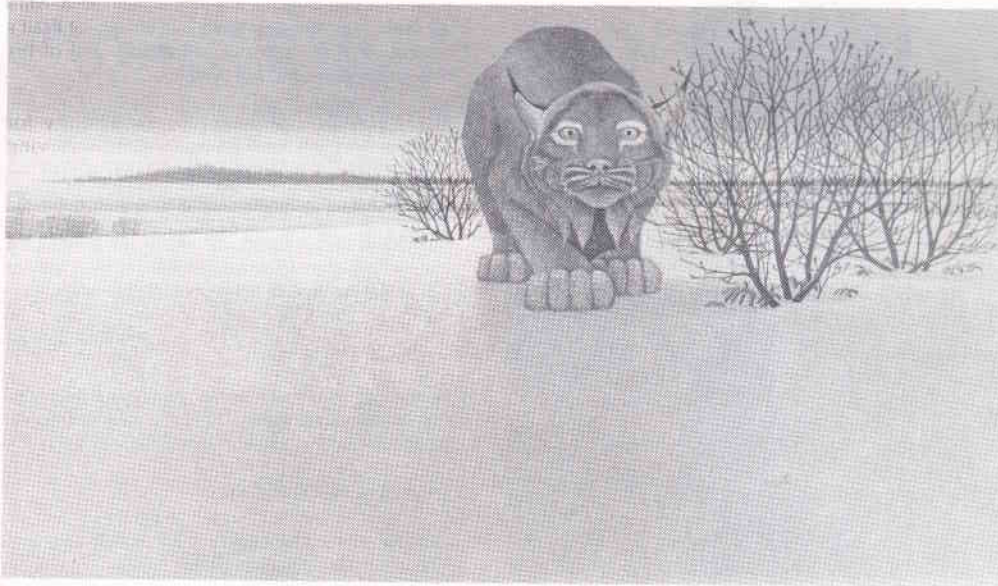
"Study For Fire With Blue Smoke", 1996 Mixed Media on Paper 24" x 18"





Lance Pt. Rock 1990
silkscreen 13 1/2 x 30 1/4" (34.6 x 76.8 cm.)

ORGANIZED BY THE ART GALLERY
MEMORIAL UNIVERSITY OF NEWFOUNDLAND
(ARTS & CULTURE CENTRE, ST. JOHN'S)



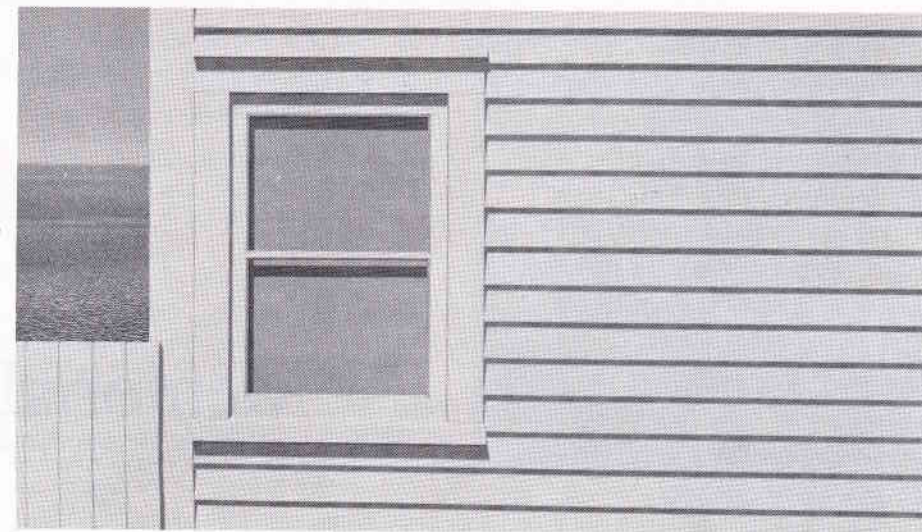
The Lynx 1965
serigraph 17 1/4 x 29" (43 x 75 cm.)

CHRISTOPHER PRATT PRINTS 1958 – 1991

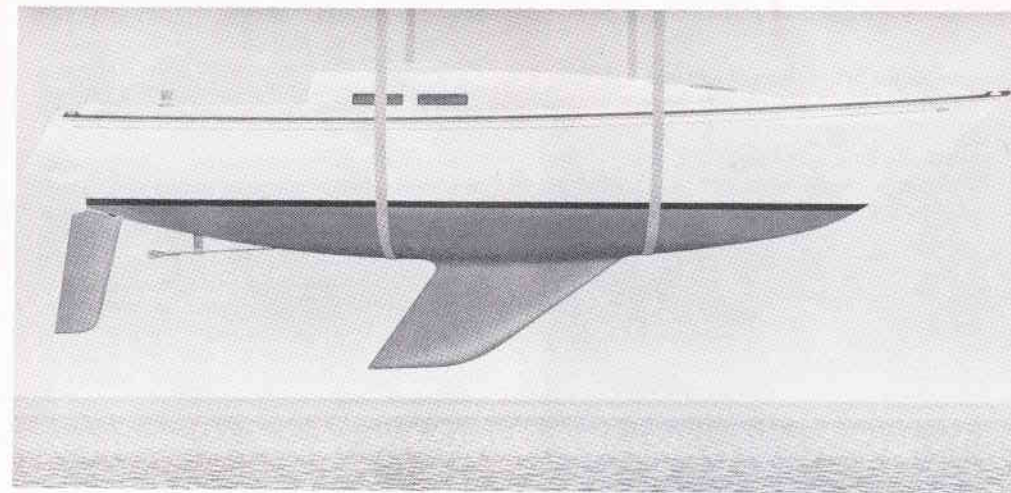
Printmaking, for Christopher Pratt, has always been an integral and important part of his artistic practice. His prints, as much as his paintings, have been vehicles for the exploration of ideas. This is in contrast to many other major Canadian artists for whom the making of prints is an occasional event, a diversion from their "real" work in other media, where their concepts are played out and their skills honed.

Pratt encountered printmaking early in his formal studies, first at the Glasgow School of Art where he experimented with linocut, then at Mount Allison University where, in 1960, he made his first silkscreen (serigraph), **Haystacks in Winter**. He immediately recognized silkscreen as a medium well-suited to both his esthetic concerns and the lifestyle he preferred. With the exception of four early relief prints and three lithographs, all his prints of the past 33 years have been silkscreens.

The silkscreen medium requires simple equipment and technology (though it is not without its dangers as demonstrated by a January 1992 fire in Pratt's studio, begun during routine mixing of inks). This has meant that the



Sunday Afternoon 1972
silkscreen 16 1/2 x 28" (42 x 71 cm.)



New Boat 1975
silkscreen 14 x 30" (37 x 76 cm.)

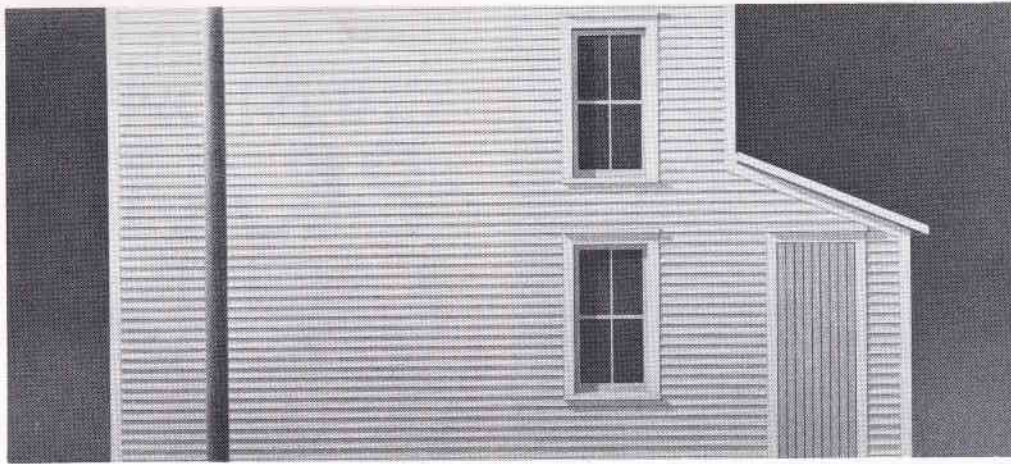
artist can work alone in the isolated setting of Mount Carmel, rather than in a shared workspace with collectively-owned equipment. And he can control all phases of the printing process. Unlike many artists, who have a master printer actually print works to their specifications, Pratt carries out all stages of the printmaking process himself, with help from family members or, in recent years, an assistant.

More important than the simplicity and portability of silkscreen technology has been its unique suitability for Christopher Pratt's artistic concerns. He has noted that, "I took to the medium right away. I saw it was a painter's way of making prints — multiple paintings, not really graphic art. The look and esthetic was obviously different from the things I was doing in oil and watercolor. I realized that within my range of visual and esthetic interests, there were subjects that should be paintings and others that should be prints."¹

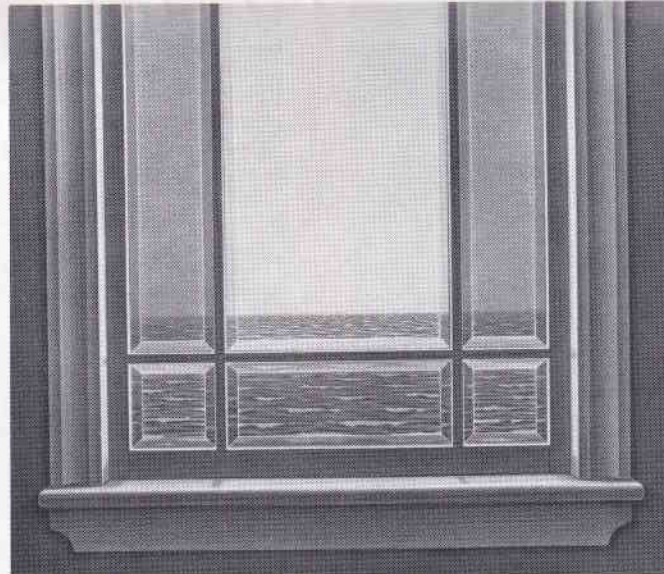
Silkscreen encourages abstraction and simplification. This accords with Pratt's own interest in removing from his work not only picturesque or romantic details but any narrative aspects, any detail which might lead the viewer to seek a "story" behind the image. The degree to which images are stripped down varies, as comparisons between such works as **Sheds in Winter** (1964), **Sunday Afternoon** (1972) and **Night on the Verandah** (1986) indicate. But the artist has never intended to depict particular sites or objects, even where specific personal recollections and experiences trigger subject and treatment: he seeks to create a more universal, more metaphysical imagery.

In the silkscreen process, images are built up out of the layering of flat planes of color. This process reflects/echoes Pratt's compositions — carefully proportioned and simply constructed of horizontal and vertical forms, parallel to the picture plane. Space is created not through vanishing point perspective but by overlap of forms and the use of subtly gradated color.

Over the years, through experiments with inks and varnishes, Pratt has developed an exceptional level of control over color. It varies from the pale, restrained coloration of early



House at Path End 1977
silkscreen 15 x 33 1/2" (38 x 76.1 cm.)



Memorial Window 1982
silkscreen 17 1/2 x 20" (44.5 x 50.5 cm.)

prints such as **Good Friday** (1973) to the sensual sunset sky of **Yacht Wintering** (1984) or luminous monochromatic hues of **The Bridge** (1989). The artist employs it to define not only space but mood.

The characteristic abstraction of forms, restricted color, the absence of narrative detail and of visible marks of making do not imply absence of meaning or emotion: rather, they are the means by which the artist intensifies his/our focus. Pratt's chosen subjects, in their simplicity and stark frontal presentations, are archetypes — house, boat, train, bridge, sea — bearing symbolic weight for artist and viewer. His use of color too has emotional implications — **House at Path End** (1976) and **Wall Facing West** (1980) being "house" images of sharply differing mood.

The process of silkscreen and Pratt's imagery are inextricably interwoven, in a kind of esthetic symbiosis, to a degree that may have no parallel in Canadian printmaking. The precision of proportions and line, meticulous surfaces, carefully controlled color, the very strong horizontality of most of the compositions lead to works of extraordinary stillness. *Globe & Mail* art critic John Bentley Mays has written of Pratt's evocation of a "spiritual standstill" and of his "visionary gaze into the void."

This exhibition provides an opportunity for viewers to track and compare Pratt's varying treatment of subjects over the years — particularly the series of boat and house images which have both virtually spanned his career. In technique and content, the prints are significant not only within Christopher Pratt's own career but in the context of 20th century Canadian art.

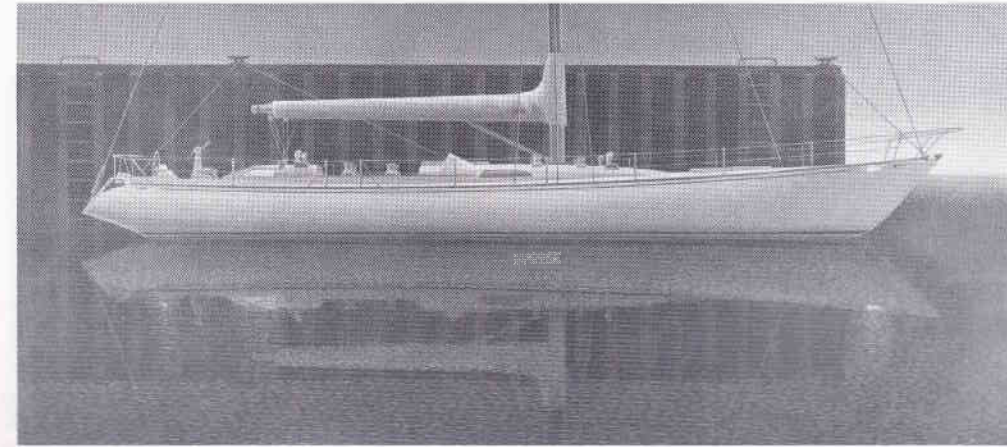
Patricia Grattan

¹Scott, Jay and Christopher Pratt, **The Prints of Christopher Pratt 1958 - 1991**. St. John's, Toronto: Breakwater Books and Mira Godard Gallery, 1991.

Other biographical material

Zemans, Joyce. **Christopher Pratt: A Retrospective**. Vancouver: Vancouver Art Gallery, 1986.

Burnett, David and Marilyn Schiff. **Contemporary Canadian Art**. Edmonton: Hurtig; Toronto: in co-



My Sixty-One 1988
silkscreen 16 1/4 x 36" (41 x 91.5 cm.)



Memorial
University of Newfoundland

CHRISTOPHER PRATT

Born 1935, St. John's, Newfoundland

Studied at Glasgow School of Art
and Mount Allison University (1961)

Curator of Memorial University Art
Gallery 1961-1963

Full-time artist, based in Mount
Carmel, St. Mary's Bay since 1963

Numerous exhibitions in Canada, the
U.S.A. and Britain, including a major
touring retrospective organized
by Vancouver Art Gallery in 1985

Represented in major public
corporate and private collections

Companion of the Order of Canada;
recipient of four honorary doctorates

Married to artist Mary West Pratt; two
sons and two daughters.

Photography by John Bourne, University Relations

