



# BEYOND 150

MARCH - SEPTEMBER, 2018



## CURATORIAL STATEMENT

With Canadian sesquicentennial commemorations behind us, the Art Gallery of Mississauga considers the broad cultural impact left upon the nation's consciousness. Positioning works from the permanent collection as a catalyst for conversation, the gallery questions what is celebrated when one commemorates confederation, and who is purposely left out of unifying narratives of nationhood. The gallery also reflects upon how its collecting practices have contributed to this colonial project, and questions whose narratives have been centred, spoken over, or reclaimed.

## ARTIST BIOS

**Carl Beam** (1943 - 2005) obtained a Bachelor of Fine Arts from the University of Victoria and did post-graduate work at the University of Alberta. Beam was inducted into the Royal Canadian Academy of the Arts in 2000. His work is found in major Canadian and international collections including the National Gallery of Canada, the Art Gallery of Ontario, the Vancouver Art Gallery, the Winnipeg Art Gallery and the Albright-Knox Gallery in Buffalo, N.Y., and has been exhibited throughout North America as well as in Europe and China.

**Robert Houle** (1947 - ) has a Bachelor of Arts from the University of Manitoba and a degree in art education from McGill University. Between 1977 and 1980, while he was curator of Contemporary Indian Art at the Canadian Museum of Civilization, he opposed the relegation of contemporary Indigenous art to anthropological or ethnographic artifact and introduced themes of Indigenous ceremonial objects into his art. Houle taught at the Ontario College of Art and has collaborated on projects that seek to establish awareness of First Nations contemporary art.

**George Hunter** (1921 - 2013) is a Canadian documentary photographer who spent seven decades capturing the lives of people on film. Hunter began his career as a newspaper photographer and worked for the *Tribune* as well as the National Film Board of Canada (NFB) during World War II. He was one of the first photographers to be accepted into the Royal Canadian Academy of the Arts and is a founding member of the Canadian Heritage Photography Foundation. He was presented with a lifetime achievement award by The Canadian Association of Photographers and Illustrators in 2001.



**Tim Jocelyn** (1952 - 1986) was known for his combination of fine craft traditions with streetwise, cutting-edge visual art in the form of fashionable garments, pieces of decorated furniture, textile banners, paper cut-outs, and sculptural constructions. Jocelyn's combination of wearable art and upholstered furnishing were

referential of both art history and contemporary life. At the time of his death from AIDS-related illness in 1986, he was breaking new ground with what was to be his final work, a large-scale installation commissioned for Vancouver's Expo 86.

**George Pepper** (1903 - 1962) studied at the Ontario College of Art and then abroad in France and Italy. Upon returning to Canada, he settled in Ottawa where he was employed by the Parks Branch of the city of Ottawa as a map draftsman. In Pepper's life, he had been a reserve member of the Canadian Army's Governor General's Horse Guards, where he also worked as a war artist. Following the war he returned to the teaching staff of Ontario College of Art to take up his duties again as director of the Drawing and Painting Department, and later became vice-principal of the College.

**Pitaloosie Saila** (1942 - ) began drawing in the early 1960's, and quickly established herself as a versatile and intelligent graphic artist. She has become a familiar presence in Kinngait Studios, and her work has been included in annual Cape Dorset collections since 1968. Saila's work has been featured in solo drawing exhibitions, and in 1977, Canada Post issued a stamp depicting her print *Fisherman's Dream*. She was also one of nine featured artists in the acclaimed exhibition *Isumavut: The Artistic Expression of Nine Cape Dorset Women*, which opened at the Canadian Museum of Civilization in the fall of 1994.

**Jeff Thomas** (1956 - ) is a self-taught photo-based artist, writer, public speaker and curator with works in major collections in Canada, the United States and Europe. Thomas's most recent solo shows are *The Dancing Grounds*, Wanuskewin Heritage Park, Saskatoon, Saskatchewan, *A Necessary Fiction: My Conversation with Nicholas de Grandmaison*, University of Lethbridge Art Gallery, Lethbridge, Alberta, and *Resistance Is NOT Futile*, Stephen Bulger Gallery, Toronto, Ontario. In 1998, he was awarded the Canada Council's Duke and Duchess of York Award in Photography and inducted to the Royal Canadian Academy of Art. He received The Karsh Award in photography in 2008 and a REVAL Indigenous Art Award in 2017.

## IMAGE CREDIT

Cover: Carl Beam, *Shadow I*, 1992, mixed media on St. Armand handmade paper. Collection of the Art Gallery of Mississauga, purchased with support of the Canada Council Acquisition Assistance Programme, 1996.

Inside: Jeff Thomas, *What Happened to the Mississauga's?*, 2017, pigment print on archival paper. Collection of the Art Gallery of Mississauga, donated by the artist, 2017.

## PROGRAMMING

Want to contribute to the conversation?

Visit [artgalleryofmississauga.com/permanentcollection.html](http://artgalleryofmississauga.com/permanentcollection.html) to participate in the online discussion.

## Workshops with SOMA Integrative Wellness

Introductory session: Thursday March 29, 6 PM, Art Gallery of Mississauga  
Sacred Design and Wellness workshop: Thursday, May 10, 6 - 9 PM, Glass Pavilion, Mississauga Central Library

The Art Gallery of Mississauga gratefully acknowledges the financial support of the Hazel McCallion Fund for Arts, Culture and Heritage at the Community Foundation of Mississauga, a registered charitable public foundation serving the people of Mississauga.



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THANKS TO OUR SUPPORTERS



**First. New. Next.** The AGM provides platforms for exhibitions, collections and experimentation in contemporary culture with a recent focus on artists and cultural producers from Indigenous, newcomer and youth communities. Through a broad range of educational programs, artist projects and other forms of critical dialogue, the AGM seeks to transcend traditional disciplinary boundaries, foster community, and provide spaces where alternative modes of thought are supported and activated in tangible ways.

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