

A painting of a dark interior scene. In the foreground, a wooden table is covered with a colorful, patterned cloth. On top of the table sits a small, white, bird-like object. To the right, a dark fireplace with a glowing fire is visible. The background is dark and indistinct, suggesting a room with a doorway or window. The overall mood is intimate and somewhat somber.

A BOUNDLESS MOMENT

WORKS FROM KW|AG'S
PERMANENT COLLECTION

kw|ag

KITCHENER - WATERLOO
ART GALLERY



A BOUNDLESS MOMENT

Curated by Tarin Iris Hughes

For some time now I've been fascinated with the concept of collections; what brings them together and sets them apart. But, I also think about the lives lived by things – in this case paintings, drawings, sculptures, prints and photographs in a gallery collection? Where have these artworks been? Who made them and who has seen them? Were they stored in attics or hung above fireplaces? What does it mean to keep them in climate controlled vaults and occasionally bring them out for everyone to see?

In the technical sense I know the answers to these questions and I feel quite strongly about the value of collections to contemporary galleries and museums. Though it is illogical, I think of these artworks as living things; they aren't breathing, but they were born to an artist and they live to engage everyone who sees them in some kind of dialogue. Together they wait in their climate-controlled rooms for their next chance to speak.

Having spent about four years studying art and the history of art, I feel as if I've taken part, in a small way, in the conversation or language that is art. The first time I felt included in that conversation was when I saw Gustave Caillebotte's **Paris Street: Rainy Day** (1876-1877). I was a twelve year old on a trip to Chicago and it was my first recollection of a museum experience. I loved this painting

because, like many children, I loved to draw scenes of daily life; houses, grassy lawns and shining (or smiling) suns. Since then, I've come to regard artwork as part of a vast language, spanning lifetimes, revolutions, religions and trends. Every contribution we make today stacks upon and borrows from what has come before us. For me, exhibitions frame this never-ending conversation and they expose me to parts of the conversation that I haven't considered.

There's a good chance that we have all considered the theme for this exhibition. If you've ever heard the phrase "stop and smell the roses," you know where I'm coming from. Robert Frost made reference to this idea in his poem *A Boundless Moment*, from which the exhibition title has been borrowed. Frost wrote, "We stood a moment so in a strange world" and for about a year now, I've been thinking about standing in this strange world. I've been contemplating those times in the day when life plays in front of my eyes in slow motion and I spend a blissful moment appreciating what's around me. To create a list of what those things might be for me would inevitably seem a little silly, instead I selected pieces from the collection that represented this idea and I chose David Milne's **Painting Place** as the conversation starter. From what I've read about Milne, most historians peg him as a loner, fascinated by the vastness of landscape, secreting away to his studio and obsessing over his work. The inspiration for this particular piece came from a view he noticed in New York State. Knowing that, this work tells me, "One day I went for a walk and this amazing vista is what I found." Joyce Wieland's painting titled **The Nursery** chimes in with a flood of vibrant colours and soft shapes that convey something precious and new. Tony Urquhart's sculpture confides a love of a season and asks us to discover it for ourselves. Each work speaks to an other. Dogs sleep, water flows, screens close, lobsters crack, snow thaws and summer hums. Together they add up to **A Boundless Moment**.





The following is a focused look at three works that were included in the exhibition. My research into these pieces brought forth insight into the lives of the artists and the circumstances surrounding the creation of their work.

Alfred Laliberte
Canadian, b. 1878 – d. 1973

Untitled, date unknown
Oil on canvas
Kitchener-Waterloo Art Gallery
Gift of Jose Bernard Jacob and
Mireille Vernet Jacob, 1988.

Although Alfred Laliberte was primarily known for his sculptures, his paintings are also excellent representations of his love for the country. Born in Québec, Laliberte seized the opportunity to study art in Paris. He eventually returned to his homeland where he became a celebrated sculptor creating a number of public monuments and a large body of work. Aside from public commissions, much of Laliberte's work reflected his childhood memories of growing up in the country on a farm. This appreciation for nature and home is expressed here in this simple scene. As a viewer, we gaze out of a window framing a view that many of us have seen from our own windows. It is as if the artist was caught in a simple moment watching pink tinged clouds fly over trees and houses. Instead of escaping from reality through fantastical or abstract elements, we see an appreciation and love of the real and simple pleasures gained from a moment and a gaze.



D. B.M.



David Milne

Canadian, b. 1882 – d. 1953

Painting Place, 1931

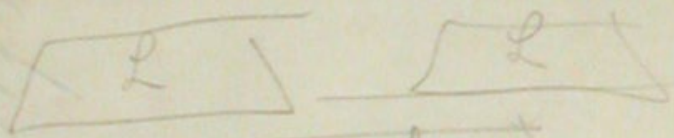
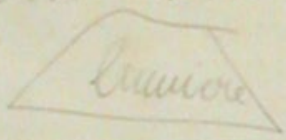
Drypoint print on paper

Collection of the Kitchener-Waterloo Art Gallery

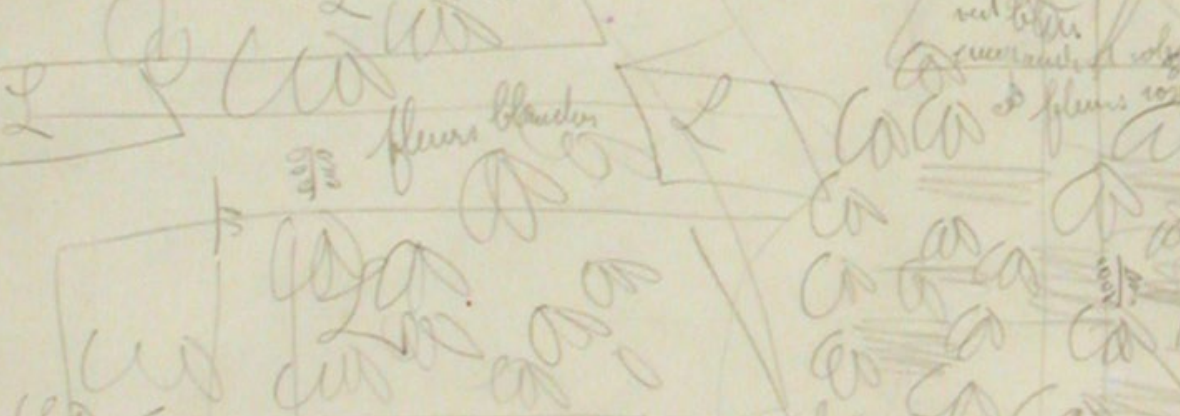
Painting Place by David Milne says so much about an artist who spent the majority of life hiding and experimenting with his art practice. While Milne's artwork was largely built up from studies such as descriptions in letters, drawings, watercolours and prints, often the public had no idea of the amount of experimentation behind the final product. That experimentation went hand in hand with his obsession, dedication and passion for his artistic practice.

From inspiration to completion **Painting Place** overtook Milne's practice. While constructing a summerhouse in New York State, Milne discovered the beauty of the vista found in **Painting Place** and described it in a letter to a friend and patron of his work. Initially he set the composition with his pad, paper and coffee, which were later replaced by his paint box and ink upon his return to paint the scene. Milne went on to compose eight versions of **Painting Places**, eventually printing three thousand for a fine arts magazine published in New York. It is said that the artist was smitten with the idea of infinity and he found himself frequently considering this concept when he was confronted by scenic views.

branches brunes
legèrement modelées des deux côtés



vert jaune foncé et
carré



feuilles brunes

vert clair
carré et
feuilles roses

quelques points de couleur
et autres motifs plus fins

deux motifs
deux motifs
deux motifs



Raoul Dufy

French, b. 1877 – d. 1953

L'Avenue do Bois de Boulogne, Paris (detail)

Date unknown

Graphite on paper

Kitchener-Waterloo Art Gallery

Gift of Mr. Jack Greenwald and

Ms. Constance Brown, 1987.

As a young artist in France, Raoul Dufy joined the Fauvists, a group interested in otherworldly colours, patterns and shapes. The artist's association with this group is easily seen in his work, most of which retains highly decorative elements like brightly coloured outlines contouring blocks of colour and pattern. Perhaps the reason that Dufy is both interesting and under-represented in the histories of art was that he was also an accomplished designer creating advertisements for the public. Working simultaneously as an artist and a designer allowed him to reach out to a wide variety of people. The artist seemed to have a pure connection with ornament and decoration; he even constructed his own style of drawing that is composed of sensuous loops and patterns much like a person's own handwriting. Dufy's unique hand can be seen in **L'Avenue do Bois de Boulogne, Paris**. The piece is devoid of Dufy's passion for colour, but full of his passion for decoration. Unlike quite a few of the artists of his time, Dufy didn't experience many of the struggles of living an impoverished life; he was comfortable and happy. His own lived experience is what he chose to paint, draw or design. He didn't need to find solace in his work or an escape from his life, instead he communicated happiness and aesthetic pleasure. His joy was in his work and in his life.

Tarin Iris Hughes recently graduated from the University of Waterloo with an Honours Bachelor's of Art Degree, specializing in Art History and Classical Studies. While living in the Kitchener-Waterloo area, Tarin has been immersed in the local arts and culture community. As a student she was the Director/Curator for the Artery Gallery, a student artist run centre. Under Tarin's direction the Artery Gallery received the KW Arts Leading Edge Award for achievements in the arts. In 2009 Tarin was a member of the Render curatorial team invited to participate in Social Innovation Generation's Waterloo & Wellington County Scenario Planning Workshop, in partnership with REOS and the Musagetes Foundation. In 2010 Tarin curated **Dear Haven**, an exhibition featuring young contemporary artists, in the UWAG gallery space.

Acknowledgements

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ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



Canada Council
for the Arts

Conseil des Arts
du Canada

LIST OF WORKS

Ralph Conner
Canadian, b. 1895 (England) – d. 1951
Village Street, 1951
Watercolour and charcoal on paper
Kitchener-Waterloo Art Gallery
Gift of Donna and William Klopp, 1982.

Raoul Dufy
French, b. 1877 – d. 1953
L'Avenue do Bois de Boulogne, Paris, Date unknown
Graphite on paper
Kitchener-Waterloo Art Gallery
Gift of Mr. Jack Greenwald and Ms. Constance Brown, 1987.

Elizabeth Eastman
Canadian, b. 1905 – d. 1999
Untitled (sleeping dog), date unknown
Oil on paperboard
Kitchener-Waterloo Art Gallery
Gift of Mrs. Elizabeth Eastman

Elizabeth Eastman
Canadian, b. 1905 – d. 1999
Our Balcony, 1961
Chalk on paper
Kitchener-Waterloo Art Gallery
Gift of Mrs. Elizabeth Eastman

K.M. Geil
Untitled (ski scene), date unknown
Oil on board
Kitchener-Waterloo Art Gallery
Gift of Mrs. Elizabeth Eastman

Alfred Laliberte
Canadian, b. 1878 – d. 1973
Untitled, date unknown
Oil on canvas
Kitchener-Waterloo Art Gallery
Gift of Jose Bernard Jacob and Mireille Vernet Jacob, 1988.

Sheila Maloney
Canadian, b. 1937
Lobster Feast, 1989
Oil on board
Kitchener-Waterloo Art Gallery
Gift of Joan Murray, 1997.

David Milne
Canadian, b. 1882 – d. 1953
Painting Place, 1931
Drypoint print on paper
Collection of the Kitchener-Waterloo Art Gallery

George Douglas Pepper
Canadian, b. 1903 – d. 1962
Untitled (Outdoor Cafe), date unknown
Charcoal on paper
Kitchener-Waterloo Art Gallery
Gift of the Estate of Kathleen Daly Pepper, 1995.

Gordon Rayner
Canadian, b. 1935
Summer Screen, 1965
Acrylic on canvas
Kitchener-Waterloo Art Gallery
Gift of Mr. Irving Zucker, 1993.

Mary Reid
Canadian, b. 1854 (USA) – d. 1921
Interior Still Life, date unknown
Oil on canvas
Kitchener-Waterloo Art Gallery
Gift of the Gordon Conn Trust, 1962.

William Goodridge Roberts
Canadian, b. 1904 (Barbados) – d. 1974
View from My Studio Window, 1956
Oil on board
Kitchener-Waterloo Art Gallery
Gift of Dr. Edward Shore, 1990.

Otto Rogers
Canadian, b. 1935
At the Lake's Edge, 1979
Acrylic on canvas
Kitchener-Waterloo Art Gallery
Gift of Mr. Alfred R. Simons, 1987.

Louise Scott
Canadian, b. 1936 (USA)
Frank and Jim, 1965
Acrylic on board
Kitchener-Waterloo Art Gallery
Gift of Dr. Jacques Bellefeuille, 1991.

Arnold Shives
Canadian, b. 1943
Hidden Place, 1992
Drypoint print on paper
Kitchener-Waterloo Art Gallery
Gift of Mr. Stanley Shapson, 1997.

Carol Sutton
Canadian, b. 1945 (USA)
Waterwalk, 1979
Acrylic on canvas
Kitchener-Waterloo Art Gallery
Gift of Mr. Russ and Mrs. Joan Murray, 1992

Takao Tanabe
Canadian, b. 1926
Portrait of an Interior Place, 1955
Oil on canvas
Kitchener-Waterloo Art Gallery
Gift of the Artist, 1995.

Tony Urquhart
Canadian, b. 1934
Ontario Winter Box, 1977
Mixed media
Collection of the Kitchener-Waterloo Art Gallery

Tony Urquhart
Canadian, b. 1934
Summer Joy, date unknown
Ink on paper
Collection of the Kitchener-Waterloo Art Gallery

Joyce Wieland
Canadian, b. 1931
Nursery, 1988
Oil on canvas
Kitchener-Waterloo Art Gallery
Gift of Irving Zucker, 1992.



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