

PUBLIC ART GUIDE

The Simon Fraser University Art Collection
SFU Burnaby campus

The Simon Fraser University Art Collection is a public collection of over 5,800 works, many of which are installed within university buildings and public spaces across the Burnaby and Vancouver campuses. Managed by SFU Galleries, the Collection was initiated in 1965 with the commission of two tile mosaics by Gordon Smith. The Collection has subsequently grown to encompass a range of work, with particular strengths in painting, photography, prints, and sculpture by British Columbia artists, such as B.C. Binning, Lorna Brown, Emily Carr, Robert Davidson, Gathie Falk, Lawren S. Harris, Carole Itter, Roy Kiyooka, Germaine Koh, Ken Lum, Susan Point, Bill Reid, Jeff Wall, and Jin-me Yoon; and Canadian and American modern and contemporary artists, including Marcel Barbeau, Jack Bush, Corita Kent, Rita Letendre, Robert Morris, Jules Olitski, Robert Rauschenberg and Jean Paul Riopelle. The SFU Art Collection also has significant holdings of work by Jack Shadbolt and holds copyright to his work. This guide presents a selection of works in the SFU Art Collection located at the Burnaby campus.

MAP



WEST MALL CENTRE



W.A.
BENNETT

RESIDENCES

VISITOR PARKADE

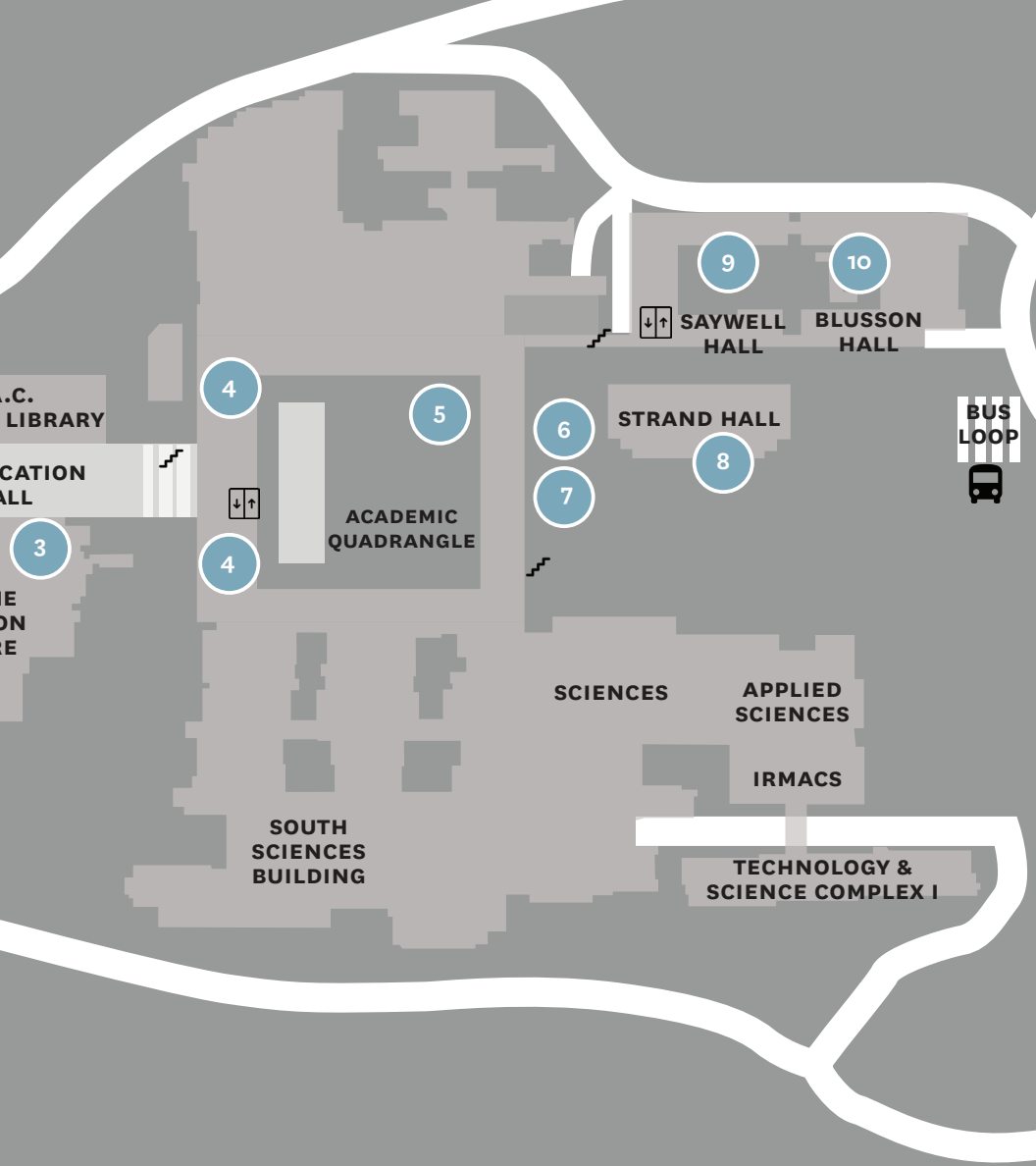
2

CONVO
MA

1
DINING
HALL

LORNE DAVIES COMPLEX

MAGGI
BENSTO
CENTR



U.C.
LIBRARY

EDUCATION
HALL

ENGINEERING
BUILDING

SOUTH
SCIENCES
BUILDING

ACADEMIC
QUADRANGLE

SCIENCES

APPLIED
SCIENCES

IRMACS

TECHNOLOGY &
SCIENCE COMPLEX I

STRAND HALL

SAYWELL
HALL

BLUSSON
HALL

BUS
LOOP



19

**ACADEMIC
QUADRANGLE**

12

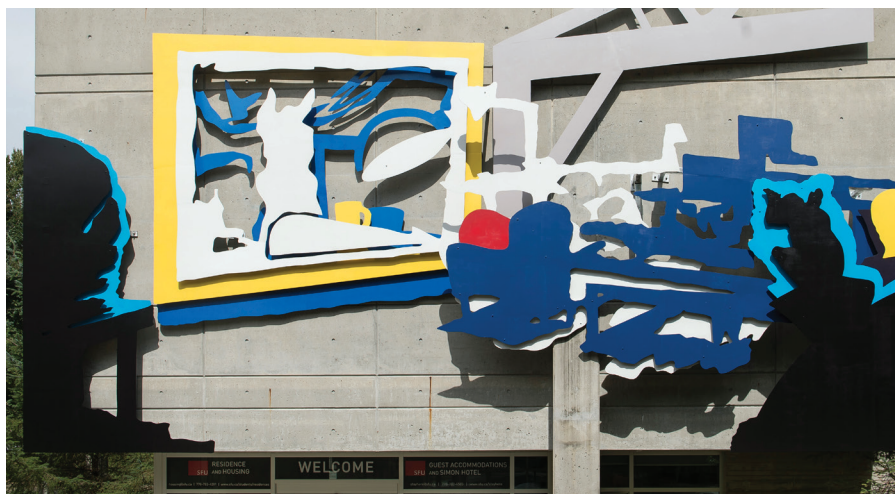
11

**SAYWELL
HALL**

**STRAND
HALL**

20

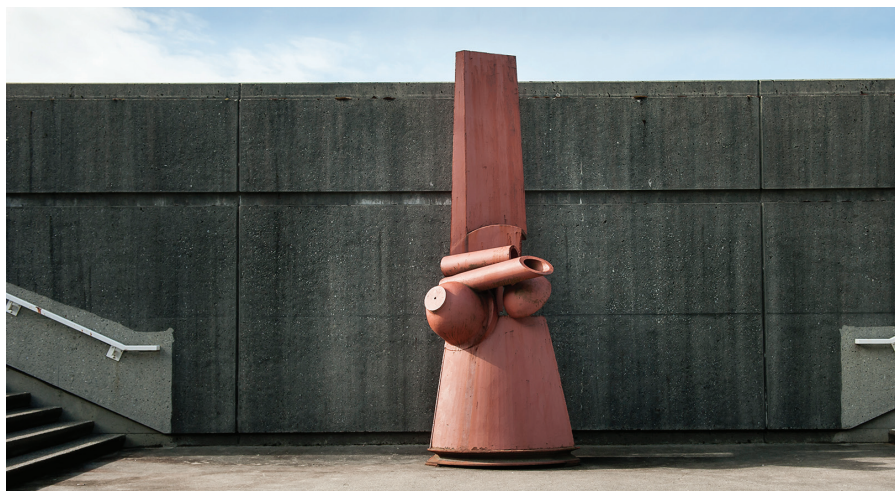
1 DAMIAN MOPPETT



Large Painting and Caryatid Maquette in Studio at Night (Sculpture Version), 2012, aluminum and paint. Gift of the artist, 2013

Installed on the south side of the SFU Residences Dining Hall is Damian Moppett's *Large Painting and Caryatid Maquette in Studio at Night (Sculpture Version)*. In this work the artist has transformed a painting of his studio into a three-dimensional space — taking abstracted shapes of canvases, lights, and sculptures-in-progress and reproducing them as large-scale cutouts in painted aluminum — such that the final work presents the artist's studio as a stage set. Originally commissioned by the Vancouver Art Gallery for their Offsite space, the work has been reconfigured for SFU.

Moppett (1969–) is a Vancouver based artist who studied at Emily Carr University of Art and Design and received his MFA from Concordia University. His work has been exhibited at Carleton University Art Gallery, Contemporary Art Gallery (Vancouver, BC), National Gallery of Canada, Witte de With (Rotterdam, The Netherlands), Vancouver Art Gallery, The Power Plant (Toronto, ON), Morris and Helen Belkin Art Gallery (Vancouver, BC), among others.



North Face, 1989–1990, welded steel, stain, varnish. Gift of David M. Campbell, 1982

North Face by Peter Hide is a large welded steel sculpture installed in the courtyard of West Mall Centre. Born in Surrey, England, Hide (1944–) undertook studies at the Crodon College of Art and St Martin's School of Art, where he was a pupil of Anthony Caro, before relocating to Edmonton in 1977 to teach at the University of Alberta. Working in the modernist tradition of welding scrap steel, his works are distinguished by their emphasis on weight, mass and monumental vertical form.

Hide's work can be found in the collections of the Edmonton Art Gallery, Glenbow Institute (Calgary, AB), MacDonald Stewart Art Centre (Guelph, ON), Agnes Etherington Art Gallery (Kingston, ON), Kitchener Art Gallery, and the Tate Gallery (London, UK).

3 BUELL MULLEN



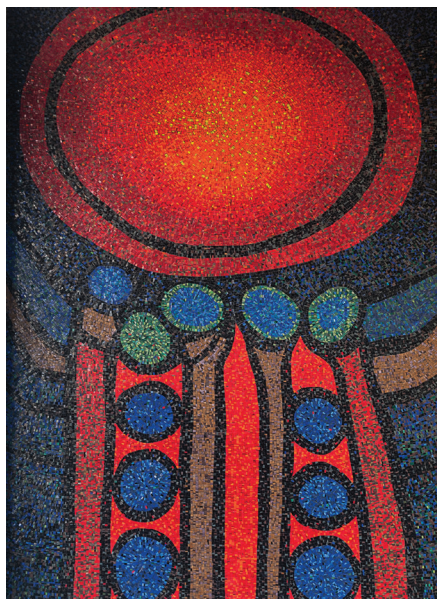
Theatres of the World, 1964–65, stainless steel, nickel, gem stones, paint. Gift of International Nickel Company of Canada Ltd., 1965

In the lobby of the Simon Fraser University Theatre are two murals by Chicago artist Buell Mullen. Mullen developed a method of working on stainless steel — roughing up the surface with a wire brush and then painting with a specially ground epoxy paint — and produced a number of stainless steel murals for private and public buildings. The *Theatres of the World* murals were created during the construction of the theatre in 1964, a gift to the University from the International Nickel Company (Inco). Notwithstanding forms on the outer edges evoking the open curtains of a stage, the murals are brightly-coloured, abstract works encrusted with quartz, gold nuggets and other minerals indigenous to the area.

Mullen (1901–1986) was born in Chicago and studied at the British Academy. Best-known as a muralist, she also exhibited work at Salon, Gruppo Moderno and the Chicago Art Institute.

4 GORDON SMITH

Mosaic Mural, 1964, Venetian tile.
Commissioned, 1964



Within the Academic Quadrangle are two brightly coloured tile mosaics by Gordon Smith, a Vancouver painter who was a friend and sometimes collaborator of SFU architect Arthur Erickson. Though Smith is well known for his abstract expressionist paintings, in the 1960s he began to experiment with op art, flatness and hard-edged line. Installed when the campus was built in 1965, these mosaics were the first two works of art acquired by Simon Fraser University. The organic forms — bold vermilion orbs set against aqueous blue-green backgrounds — are meant to symbolize energy and growth.

Gordon Smith (1919–2020) was best known as a painter and a printmaker but he also produced a number of murals for public sites including the Queen Elizabeth Theatre, the MacMillan Bloedel Building and the Vancouver Law Library. He participated in numerous exhibitions and his work is held within public and private collections including at Art Gallery of Ontario, National Gallery of Canada, Montreal Museum of Fine Arts, Museum of Modern Art (New York, NY), Smithsonian Institute (Washington, D.C.), Carnegie Institute (Pittsburgh, PA), and Vancouver Art Gallery.

5 BRIDGE BEARDSLEE



Energy Alignment Sculpture: Pyramid in the Golden Section, 1976,
steel and paint. Gift of Ian Davidson, 1977

Produced for an exhibition at the Vancouver Art Gallery and installed at SFU in 1977, Beardslee's pyramid — an open, tubular steel frame painted cerulean blue — is carefully positioned to align with the rotation of the earth's axis and the North Star.

In both form and spirit, Beardslee's sculpture is an apt compliment to the adjacent mounded earth pyramid designed by architect Arthur Erickson. Both pyramids were built to resemble the proportions of the Cheops pyramid in Egypt.

In its early years the sculpture attracted unlikely controversy. A debate regarding the correct position required to activate the pyramid's "power" played out in the pages of the student newspaper and students, saw fit on several occasions to "realign" the pyramid — setting it on top of Erickson's mounded earth pyramid and the previous student union building for example, before it was cemented in its current location.

Beardslee studied industrial design at the University of Illinois and then moved to California and worked in the Polaris Missile Project at Lockheed.

6 JACQUES HUET

*Arc de Triomphe, 1967,
aluminum. Gift of
Jacqueline Brien, 1999*



The modular and abstracted aluminum form of *Arc de Triomphe*, sited in the Academic Quadrangle's east plaza, suggests a rendering of a rider atop their horse. The title of Jacques Huet's sculpture directly references the low relief carvings featured at the Arc de Triomphe in Paris, built to commemorate both the French Revolutionary Wars and the Napoleonic Wars. Huet's work may also pay homage to the tradition of equestrian statuary monumentalizing important figures.

Huet (1932–2009) was a self-taught Montreal sculptor who worked in wood, aluminum, bronze and plexiglass. Over the course of his career he participated in many exhibitions and produced public works for sites including Orford Arts Centre, Ministère des Travaux Publics du Québec, Henri-Bourassa subway station in Montreal, Centre hospitalier Côte-des-Neiges in Montreal, and Maison des Arts de Laval.

Guardian II, 1963, bronze. Gift of the Rothmans of Pall Mall Canada Ltd., 1967



In the Academic Quadrangle's east plaza is a small, bronze sculpture by Elza Mayhew. Born in Victoria, Mayhew travelled extensively and her modernist sculptures often recall the ancient architectural and monumental forms that she'd seen in Asia, Europe, and Central America. The incised lines and recessed, geometric sections of *Guardian II* for example, reflect interests in hieroglyphics, the bas-relief carving of the ancient Assyrians, and most notably in this case, Mayan stelae.

Mayhew (1916–2004) studied French and Latin at the University of British Columbia and returned to a career in art later in life, completing her MFA at the University of Oregon in 1963. She has shown her work internationally and was selected to represent Canada at the 1964 Venice Biennale. Her work is held in the collections of the University of Victoria, the Art Gallery of Greater Victoria, the National Gallery of Canada, Brock University (St. Catherines, ON), and Confederation Centre (Ottawa, ON).



Forest Pagoda #3, 1990, oil and mixed media on canvas and wood. Gift of Steven Bronfman, 2003

In the lobby of Strand Hall is a large wooden sculpture by Alan Wood. Adhered to canvas and hung on the wall like a painting, the stacked plywood construction is painted in vivid hues and is typical of Wood's work. Form and colour in these reliefs are often interpretations of natural phenomena, generally distilled through the production of torn paper collage "studies." The title in this case suggests a reimagining of organic materials, interlocking roots or boughs perhaps, as more formal arrangements.

Born in Lancashire, England, Wood (1935–) moved to Vancouver in 1974. He's had an active practice from the 1960s through to the present and his work is held in numerous private and public collections.



Crusader II, 1976; *Ritual Head*, 1976; *Steptease*, 1976
bronze. Gift of the artist, 2012 / 2006 / 2009

The three bronze statues installed in Saywell Courtyard are by Sorel Etrog, a Romanian-Canadian artist known for his large, abstract sculptures. Commencing his studies in Israel in the early 1950s and subsequently moving to New York, Etrog's visual language was forged through interests in Surrealism and close study of anthropological collections held in New York museums. Etrog moved to Toronto in 1963 where he established himself as a prominent figure within Canadian modern art. His forms register as levers, hinges and blades, but also resonate as limbs and lobes — articulating correlations between body and machine, but also mind and matter, memory and language.

Etrog (1933–2014) represented Canada at the 1966 Venice Biennale and his work has been included in shows at Carnegie International (Washington, D.C.), Museum of Modern Art (New York, NY), Solomon R. Guggenheim Museum (New York, NY), and The Centre Pompidou (Paris, France). Another public work by Etrog entitled *King and Queen* is permanently installed at Harbour Green Park in Vancouver's Coal Harbour.



On the Beach, n.d., bronze. Purchase, 2000

This bronze sculpture depicts five sunbathers, arranged as a family. Multiple patinas were used in order to achieve the unique textures of swimsuits, hair, and skin. In 2002, Maas installed a similar sculpture in downtown Kelowna.

Geert Maas (1944–) was born in The Netherlands, where he attended Academies of Art in The Hague. Mass moved to Kelowna, British Columbia with his family in 1979. With his wife Elly, Maas created the Geert Maas Sculpture Gardens and Gallery (Kelowna, BC) which features one of the largest collections of bronze sculptures in Canada and a diverse selection of other works. Geert Maas is an internationally renowned artist who works in two and three dimensions in a variety of media. His disciplines include sculpture, painting, reliefs, and metallic art. His works have been shown in numerous exhibitions and are represented in prestigious public, corporate, and private art collections worldwide.



Written in the Earth, 2000, cast aluminum and red cedar. Gift of the Salish Weave Collection of George and Christiane Smyth, 2018

Installed in the atrium at the northeast corner of the Academic Quadrangle is *Written in the Earth*, four aluminum and cedar works by Susan Point. The designs, featuring faces flanked by animals, represent the diversity of world cultures. *Blue Herons* (2008), a series of carved wooden panels installed in the Technology & Science Complex I, are also by Point.

Point (1952–) is a Coast Salish artist from x̣məθkwəỵəm Nation. She's produced a number of prominent works for public sites including *Musqueam Welcome Figures* (1996) and *Flight (Spindle Whorl)* (1995) at the Vancouver International Airport and *People Amongst the People* (2008) at Brockton Point in Stanley Park. Her work is held in many public and private collections and she has been the recipient of numerous honours and awards including an honorary degree from Simon Fraser University.

Frog Constellation, c.1988-2005,
red cedar, paint, wire. SFU Bill
Reid Collection



Outside the Museum of Archaeology and Ethnography is *Frog Constellation*, a large cedar carving by Jim Hart depicting a man and a woman on the back of a giant frog. As a creature that moves between worlds, the frog is a powerful symbol for the Haida and a family crest of the Eagle clan. The work was inspired by a smaller shamanic object, carved by an unknown Haida artist in the 1870s, that the artist saw in a photograph. In 2007 *Frog Constellation* was acquired by the Bill Reid Foundation and the Bill Reid Centre for Northwest Coast Art Studies at SFU.

Hart (1952–) was born in Massett and currently lives and works in Vancouver and Haida Gwaii. He began carving in the late 1970s, apprenticing first with Robert Davidson and then with Bill Reid in the early 1980s. An established Haida artist, Hart has produced a number of significant commissions and his work can be found in public collections around the world.



Oh, How I Long For Home, 2016, neon. Gift of the artist, 2016

In its translation to Kwak'wala, *Oh, How I Long For Home* — 'Wa'lasan xwalsa kan ne'nakwe' — refers to a "return," as well as to the cycle of the sun rising. The double meaning of title not only points to an idea of home as Indigenous territory, but the longing for home that settlers also seek, complicated by unceded lands.

Victoria based artist Marianne Nicolson ('Tayagila'ogwa) is of Scottish and Dzawada'enuxw First Nations descent. Her artistic and academic practices are platforms to advocate for Indigenous linguistic and cultural resurgence. Her work has been exhibited at the 17th Biennale of Sydney (Australia), The Vancouver Art Gallery, The National Museum of the American Indian (New York, NY), Nuit Blanche (Toronto, ON), Museum Arnhem (Netherlands), among others. She has undertaken numerous public artworks. She holds a PhD in Linguistics and Anthropology from University of Victoria, an MFA in Visual Art from University of Victoria and a BFA from Emily Carr Institute of Art & Design (now University).

14 BILL REID



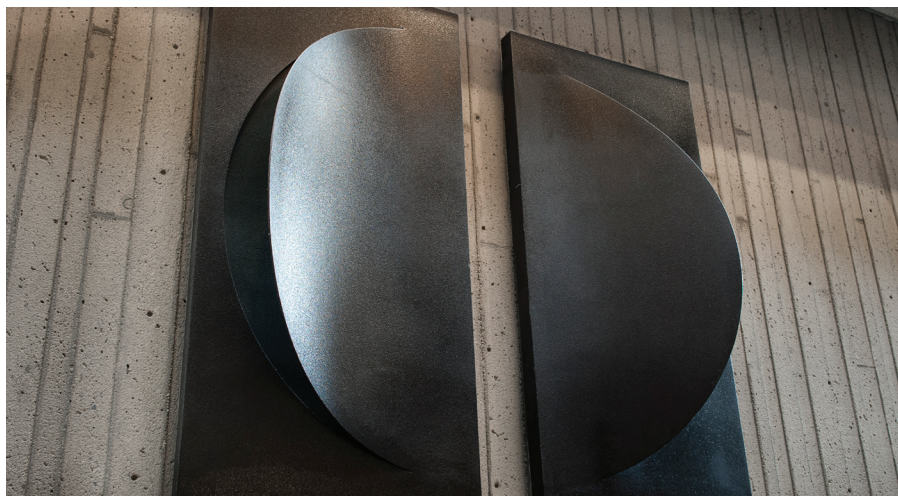
Bear Mother, 1991; *Dogfish Woman*, 1991, plaster on marble pedestal.
Gift of Allan and Faigie Waisman, 2002

Dogfish Woman and *Bear Mother* are elements taken from another sculpture, *The Spirit of Haida Gwaii* (1986) — an iconic work by Haida artist Bill Reid commissioned by architect Arthur Erickson for the courtyard of the Canadian Embassy in Washington, D.C. The Vancouver International Airport commissioned a second cast of the work which is permanently installed in the international terminal. The work also appears on the back of the Canadian twenty-dollar bill.

Dogfish Woman — a mythic figure, distinguished in traditional Haida design by a hooked beak that signifies her transformative powers, and a labret in her lower lip — was a favourite subject of Reid's who has given her the stylized nose of the shark reconfigured as a crown. Reid's portrayal of *Bear Mother*, a Haida woman who becomes the mother of cub children, is depicted with a smooth, human face and stylized fur.

Reid (1920–1998) trained as a jeweler at Ryerson Polytechnical Institute and the London School of Design. After seeing bracelets carved by his great uncle, Charles Edenshaw, Reid became a dedicated student of Haida art and is often cited as the single most important figure in the late twentieth-century renaissance of Haida culture.

15 D'ARCY HENDERSON



[Negative #1] Adam/Eve, 1969, fiberglass. Purchase, 1970

[Negative #1] Adam/Eve, by D'arcy Henderson, is a minimal black sculpture of a large bisected circular form. Henderson began his career as a photographer whose interest in illuminating textured surfaces — fiberglass and flaked glass for example — led him to produce three-dimensional forms. Taking leave of photographic ends, sculptural works such as *[Negative #1] Adam/Eve* were designed to be defined and shaped by light.

Henderson (1940–2002) was born in Princeton, BC and studied at the Vancouver School of Art (now Emily Carr University of Art and Design). He was an active member of the Vancouver arts community in the 1960s and 1970s, teaching at Emily Carr College of Art, Capilano College and the University of British Columbia, and participating in exhibitions at the Art Gallery of Ontario, Winnipeg Art Gallery, Burnaby Art Gallery, Surrey Art Gallery and the Art Gallery of Greater Victoria. His work is held in the collections of Vancouver Art Gallery and University of British Columbia.

Teen BC, 2005, wood, metal,
fur, paint, newspaper, and tape.
Gift of SFU Anti-Colonialism
Society, 2005



Teen BC by Nate Woodbury is one of three artworks, installed in the north concourse of the Academic Quadrangle, which stemmed from the efforts of SFU student groups who protested the public installation of other works in the hallway in 2004: namely the John Innes paintings and the Charles Comfort mural (which was removed in 2019). Between September 2004 and February 2005 students organized a number of panel discussions, lectures and performances, and hosted a contest for Anti-Colonial Art, the winners were displayed in the Museum of Archaeology and Ethnology.

Teen BC was selected as one of the winning works. The rough-hewn mask is adorned with salvaged wood, bullets and a rail tie and painted with a minimal formline design. The back of the mask has been collaged with photographs of faces and intercut with bars, effectively preventing the mask from being worn.

*Insurgent Message for
Canada*, 2006, digital print
on paper. Purchase, 2008

**IMPERIAL
CANADA
WHERE
IS YOUR
STATUS
CARD?**

**INSURGENT MESSAGES FOR CANADA
HOCK E AYE VI EDGAR HEAP OF BIRDS 2006**

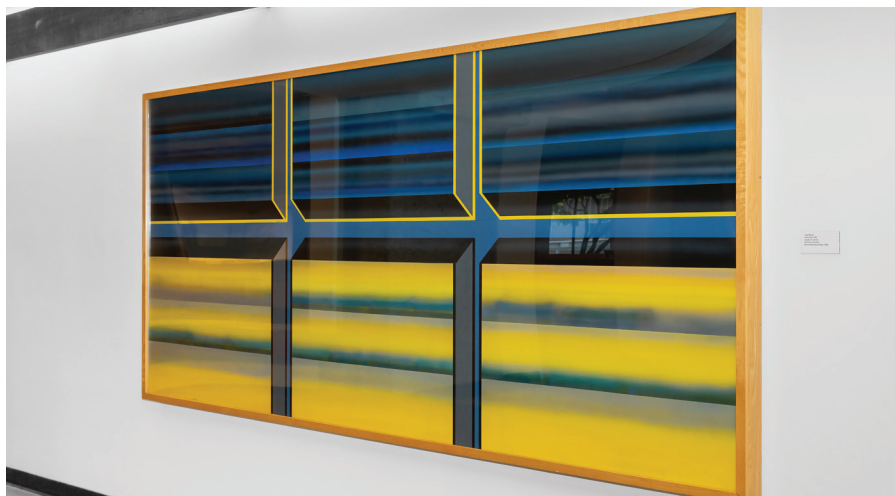
Insurgent Message for Canada was part of a series of works produced for grunt gallery (a Vancouver artist-run centre) and Nuit Blanche (Toronto). It was originally installed on billboards and bus stops throughout Vancouver and Toronto. Recognizing Canada's role as a perpetrator of imperial violence, the large-blocked text is meant to directly confront and critique the legitimacy of Canadian statehood and settlement, while similarly calling into question colonially imposed regulators of Indigenous identity.

Hock E Aye Vi Edgar Heap of Birds (1954–), a southern Cheyenne and Arapaho artist whose practice has focused on inspiring Indigenous resistance and cultural resurgence throughout Turtle Island, while drawing attention to ongoing colonial violence. Heap of Birds participated in the Cedar Table series panel discussions, which were held between September 2004 and February 2005 and organized by SFU students in response to the installation of the Charles Comfort mural. In 2018, he received his honorary doctorate from the California Institute of the Arts before beginning his tenure as a professor of Native American Studies at the University of Oklahoma.

*Civilization is a Crime
Scene*, 2005, lithograph
on paper. Gift of SFU
Anti-Colonialism
Society, 2005



A.S. Matta's comic-inspired work was selected as a winning entry in an Anti-Colonial Art Contest, organized by students in response to the installation of the Charles Comfort mural and the John Innes paintings. The drawings and photographs portrayed in the black and white lithograph juxtapose monumental statuary, colonial soldiers, and royal monarchs, with images of machines and modern cities. Matta's imagery directly mirrors the subject matter of the Charles Comfort mural and the John Innes paintings, but the handwritten narrative and graphic style — resembling a page torn from an anarchist zine — assert a critical revisioning of these histories, and oppose the grandness of the historical painting tradition, with a countertradition of creative political writing, commentary, and satire.



Transit 68, 1968, acrylic on canvas. Gift of Rosemary Hoare, 1988

Joan Balzar's paintings are well known for their hard-edged style, an aesthetic which dominated her practice from the early 60s onwards. The development of the Soviet and American space programs and, in particular, the Apollo moon landing in 1969, had a significant impact on Balzar's use of arcs and lines. "My arcs and lines are fragments of a larger whole extending into a greater, lighter space," she stated. Balzar was keenly interested in "creating light" within the paint itself for which she would apply multiple undercoats, each were sanded smooth, to achieve two effects, "the light force of neon and the light volume in paint."

Joan Balzar (1928–2016) was born in Vancouver and graduated from the Vancouver School of Art (now Emily Carr University of Art and Design) in 1958. She later held teaching positions at UBC, Douglas College and the Vancouver Art Gallery. Balzar was part of the avant-garde movement in the 1960s in Vancouver. A large number of her artworks, writing, and almost all of her documentation was lost in a West Vancouver home and studio fire in 1970.



Reclining Woman, 1992, red cedar. Gift of Russell Precious, 1995

Reclining Woman is a large sculpture situated outside southeast corner of the Academic Quadrangle. Michael Dennis often produced large forms from wood left behind by loggers that in some cases are carved to suggest anthropomorphic forms; *Reclining Woman*, has been lightly shaped to suggest a human form. Some have speculated that this sculpture is a mate to another work by Dennis located at a park in Mount Pleasant. In 2013, the park took the vernacular title of that sculpture as its name, and is now affectionately known as Dude Chilling Park.

Dennis (1941–) was born in Los Angeles and was a professor of neurophysiology at the University of California at Berkeley before turning to art in the 1980s. Dennis has lived on Denman Island for many years and his sculptures are made with wood sourced on Vancouver Island.

Academic Quadrangle 3004
8888 University Drive
Burnaby, BC
Canada V5A 1S6

778.782.4266
sfugalleries@sfu.ca
sfugalleries.ca