

Darrah & Smith-Peck

2 - 20 April , 2022



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Opening Reception: Saturday, April 2, 2022

Phil
Darrah &
Robin
Smith-Peck

WALLACE
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about Darrah

Darrah was born in the United Kingdom in 1940. He emigrated to Canada in 1968 where he began as professor at the university of Alberta. Darrah continued to teach until 2003. He lives in a small community south-west of Edmonton where he paints now full time.

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He has had several exhibitions across Canada and Europe.

His works are in such prestigious collections as: The Glenbow Museum, Ministry of Public Buildings & work (UK), Lethbridge University, The Alberta Foundation for the Arts, The Fraser / Nag Partnership, Dubai, U.A.E., and more.



Darrah

Brown Key

2021

acrylic & collage on canvas

48 1/2" x 32 1/8"

Artist Statment

I work intuitively and over the years have found myself drawn to several recurring methods and pictorial themes.

The earliest work in this show is “Brown Key”. (Aug. 2021). It uses light, resonance ,and free drawing which are juxtaposed with a rectilinear form, attached to an edge of the canvas. In this case this form is collaged paper which has often been a useful and a differentiated “given” in my work,

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This painting became a starting template for my ongoing exploration and this series of works.

The works in this show are mostly sombre in tonality. The intension is for the allowance of light to have a greater significance and is to a degree a reflection of the times we live in.

It is my hope that these paintings are seen to be contemplative in nature.

-Phil Darrah

on his influences...

I have been fortunate, at every stage in my artistic development; from boyhood to post secondary, from graduate work and then teaching at the University of Alberta, to have always been supported and guided from particular individuals.

Chief among these at The Slade, William Townsend and at the Department of Art and Design, a coterie of painting colleagues and Douglas Hector Haynes. I believe I have learned more about pretty well everything from Doug. Mention should also be made of Terry Fenton as director of the then Edmonton Art Gallery. Fenton's efforts to bring to Edmonton the work of international modern artists in contrast to a prevailing regionalism was a breath of vitality and very appropriate to a growing capital city.

I would be remiss not to mention Isla Burns, my wife, whose exemplary practice in her studio and constant support and studio insight have been invaluable throughout.

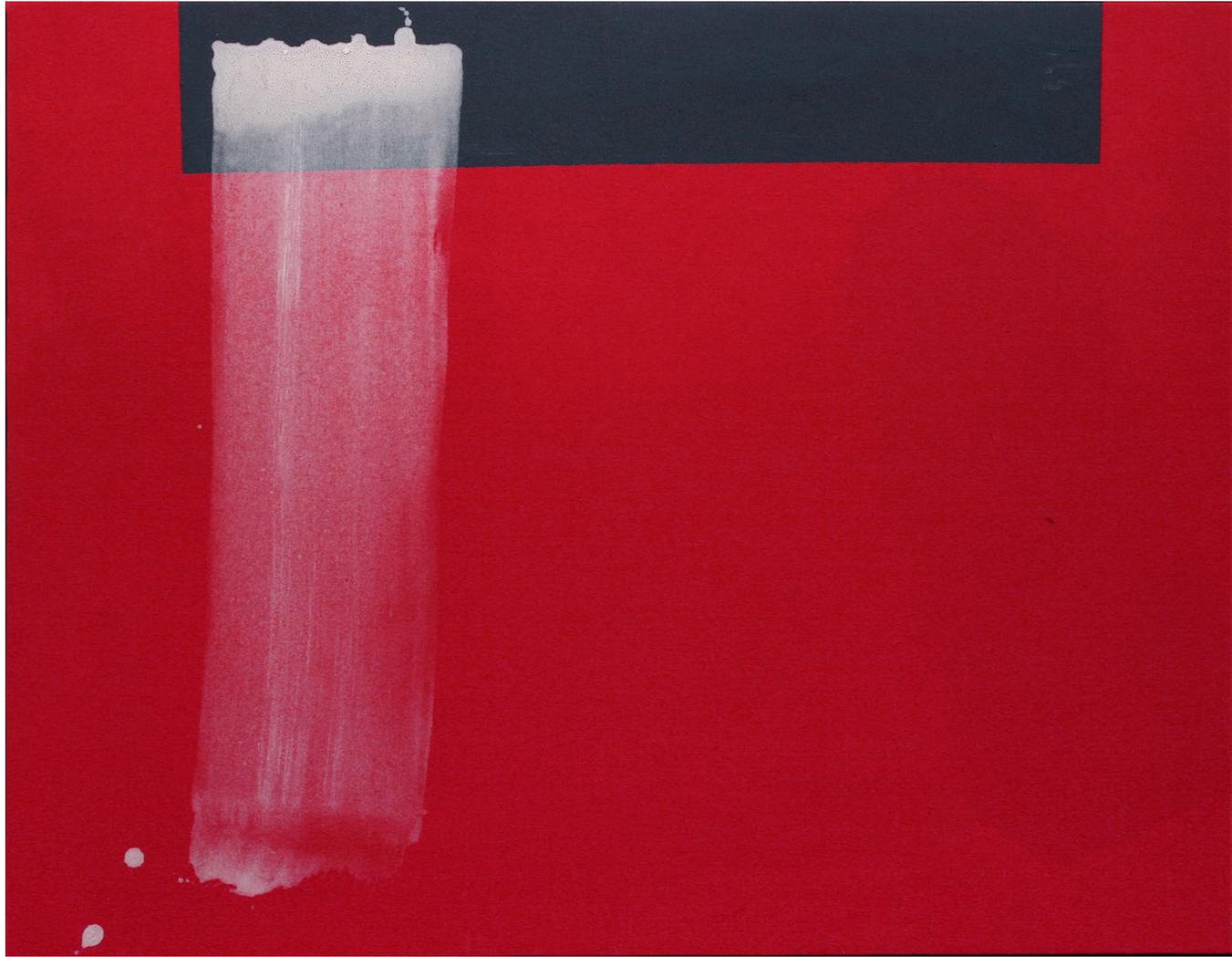


Darrah, 386000 mph, 2021, acrylic on canvas, 37 1/4" x 38 1/4"



Darrah, *Barn Light*, 2021, acrylic on canvas, 53 1/4" x 58 1/4"

Darrah, *Proun Minor*, 2021, acrylic on canvas, 25 1/2" x 32"



Darrah, *Baize*, 2021, acrylic on canvas, 36 1/2" x 36 7/8"



Darrah, *By And Large*, 2021, acrylic on canvas, 29" x 37 1/8"



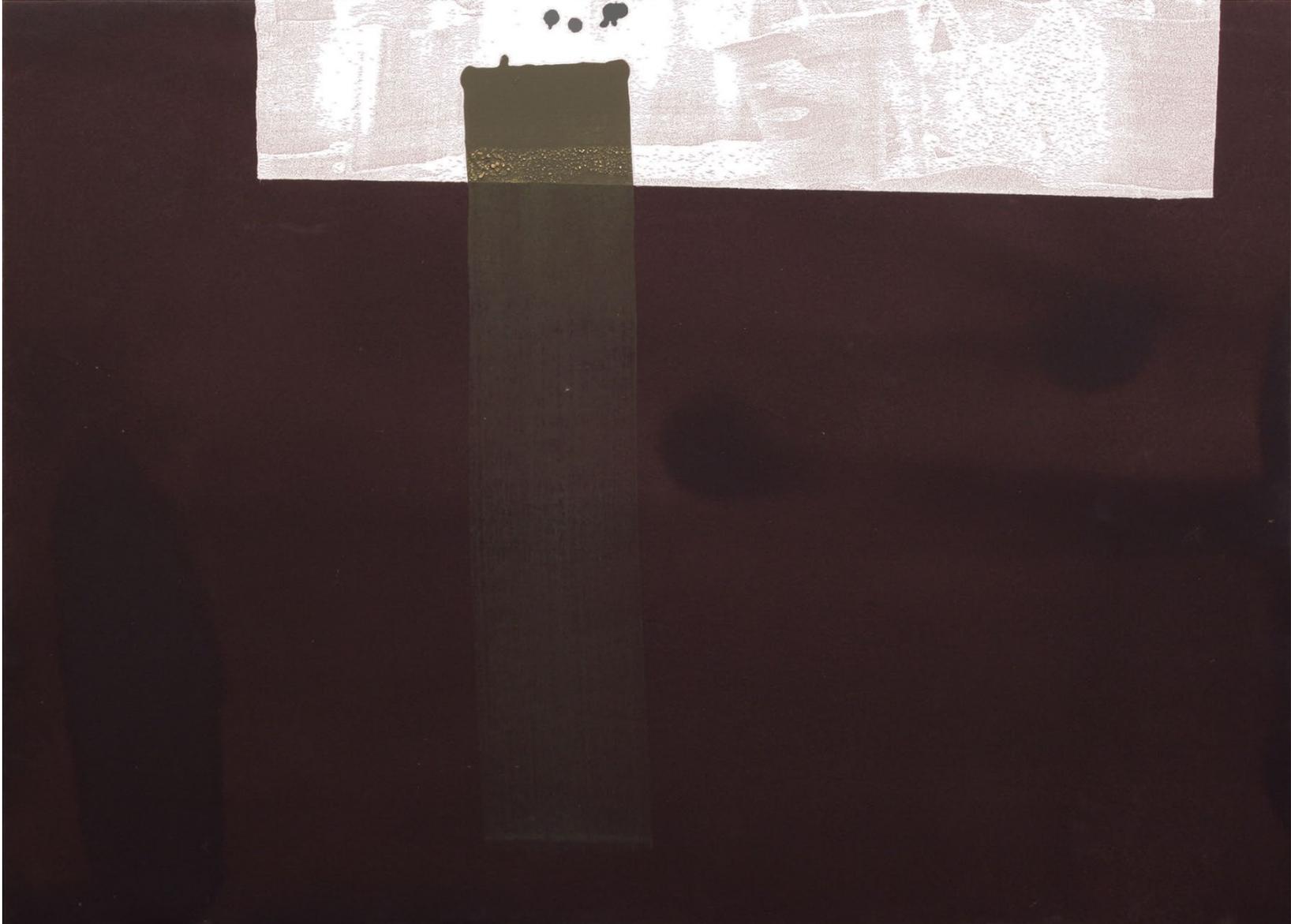


DARRAH, *4 Blue*, 2021, acrylic & Collage on canvas, 43 1/2" x 34 3/4"



DARRAH, *Midnight Blue*, 2021, acrylic on canvas, 31 5/8" x 38 5/8"

DARRAH, *Light and Dark*, 2021, acrylic on canvas, 33 1/4" x 45 1/4"





Darrah, *Diptych - Left*, 2021, acrylic on canvas, 45 3/4" x 31 1/2"



Darrah, *Diptych - Right*, 2021, acrylic on canvas, 45 1/2" x 30"



DARRAH, *Pavillon*, 2021, acrylic on canvas, 43 1/8" x 34 1/2"



DARRAH, *T-Time*, 2021, acrylic on canvas, 32" x 37 5/8"

Lochhead, *Three Point*, 2021, acrylic on canvas, 45" x 38 3/4"



about Smith-Peck

Robin began her career in printmaking as a BFA student at the Nova Scotia College of Art and Design where she studied under Tamarind Master Printer Bob Rogers. After graduating, she moved to Alberta where she worked as a Technician in the Printmaking Department of the University of Alberta. While employed there she co-founded, with Marc Siegner, the Society of Northern Alberta Print-Artists. Robin entered into the Masters program at U. of A and graduated with her MVA in 1990. She then moved to Yellowknife and continued her studio practice, exhibiting at Latitude 53 Gallery and the Machida Print Museum in Japan among other shows. In addition, she worked with Arctic College travelling and teaching printmaking in the communities of Iqaluit, Cape Dorset and Holman.

26 In 1996, she moved with her husband and young son back to her hometown of Goose Bay, Labrador where she built a printshop creating the visual material she would use in her collages. Soon after, Robin began exhibiting with Christina Parker Gallery in St. John's.

In 2005, Robin, Dennis and Robert moved to Fort McMurray and Robin began teaching in the Art and Design Department at Keyano College. While there, she exhibited in Faculty shows as well as in print exhibitions in Beijing and Thailand. In 2012 the family relocated to the Edmonton area and Robin built a new studio practice, continues to teach as a contract instructor and began exhibiting with Peter Robertson Gallery. Over the last few years Robin has participated in numerous group shows and had 3 solo exhibitions, Image and the Curious Mind at 501 Gallery, The Steamfitter's Guide at McMullen Gallery and Living on Site-Working from Home at Christina Parker Gallery.

In 2013 she was inducted into the Edmonton Arts and Culture Hall of Fame.



Smith-Peck, *Sleeper 1*, drawing, ink and pastel on paper, 33" x 19.5"



Smith-Peck, *Sleeper 2*, drawing, ink and pastel on paper, 33" x 19.5"



Smith-Peck, *Sleeper 3*, drawing, ink and pastel on paper, 33" x 19.5"

artist statement

I'm totally fascinated with the process of making visual [art] something born of a curiosity and discovery. The question most present in the studio is "What if?"

What if I slide these shapes together into a kind of conversation?

What do they say to each other?

Is this a still life?

Is it a landscape?

Is it an episode from a narrative?

What if they emerge from a 'blanket of pattern'?

How does that effect their conversation?

Where are they sitting in space?

Is it an interior or an exterior space?

How does that colour the conversation?

What if there are diagrammatic lines in the space?

Does that point to a kind of instruction? And so on...

All these propositions create a space for discovery and interpretation. I find that I interpret and respond to these arrangements based on whatever I'm reading, listening to, thinking about, or watching. It's all discovery...then description...

The Sleepers

then blurring, then reiteration...then more discovery...more description. And then repeat to create and reinterpret something new. Therefore, when I 'make a statement' about a body of work or a series of images the best way I've found to fulfill this task is to simply list what I've been thinking about at the time that has helped guide and influence the works.

Hence this new series The Sleepers was very much born by the same process...

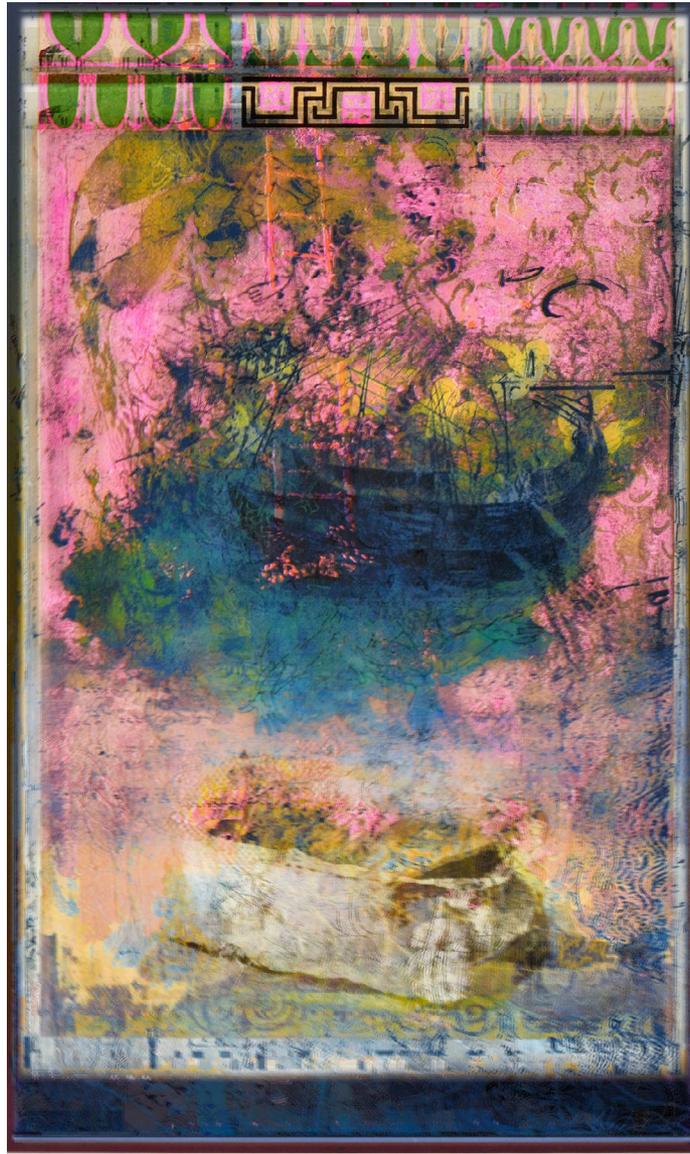
I've been thinking about:

- *The way that the slightest indication of a figure sets the space [in a piece of art].*
- *the work of William Blake*
- *Pareidolia...such as the experience of perceiving a rabbit (shape) in the clouds, or as the Rorschach Ink blots*
- *The kind of meanings gleaned from the patterns woven in the waking sleep*

-Robin Smith-Peck



Smith-Peck, *Sleeper 4*, drawing, ink and pastel on paper, 33" x 19.5"



Smith-Peck, *Sleeper 5*, drawing, ink and pastel on paper, 33" x 19.5"



Smith-Peck, *Sleeper 6*, drawing, ink and pastel on paper, 33" x 19.5"



Smith-Peck, *Sleeper 7*, drawing, ink and pastel on paper, 33" x 19.5"



Smith-Peck, *Sleeper 8*, drawing, ink and pastel on paper, 33" x 19.5"



Smith-Peck, *Sleeper 9*, drawing, ink and pastel on paper, 33" x 19.5"

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ART FRAMING

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