Glenhyrst Art Gallery of Brant | 20 Ava Road Brantford, ON N3T 5G9 519-756-5932 | glenhyrst.ca

**Brian Pickering** Technician

McLean was chosen by Macleans Magazine as TD Bank Group, RBC Bank Collection, and the Museum of Modern Art (MOMA), New York.

Jason McLean was born in London, Ontario in 1971 and currently lives in Brooklyn, New York. After attending H.B. Beal Secondary School, he graduated from the Emily Carr Institute of Art and Design, Vancouver in 1997. McLean has exhibited nationally and internationally including shows at the Vancouver Art Gallery, Fondazione Bevilacqua La Masa in Venice, Art Gallery of Nova Scotia, and at Richard Heller Gallery in Santa Monica. In 2004, one of the top 10 artists to watch in Canada. His artwork is in the collections of the National Gallery of Canada, Museum of Contemporary Canadian Art, Vancouver Art Gallery, BMO Bank Collection,

Fiona Smyth was born in Montreal, Quebec in 1964. She attended OCAD University in Toronto where she majored in printmaking and painting. Her monthly contribution to Toronto's influential Exclaim! Magazine titled CHEEZ ran for nearly a decade from 1992 to 2002. Smyth is also recognized for her iconic murals painted on

legendary Toronto bars Sneaky Dee's and Lee's

Palace. Her exhibition history is extensive, having

shown at galleries and museums including the Art

Mississauga, and the Museum of Contemporary

Venice, Taiwan, Korea, and Japan. In 2015, she co-

wrote the book Sex is a Funny Word with sex

educator Cory Silverberg, which was published

by Seven Stories Press and won multiple awards including the 2016 Norma Fleck Award for Canadian

Children's Non-Fiction and the 2016 ALA Stonewall

at OCAD University where she teaches courses

in illustration and cartooning. Her work resides in numerous public and private art collections including

Duke University, Durham and Glenbow Museum,

Calgary.

Book Award. Currently, she is a Sessional Professor

Canadian Art. Her works have also been exhibited internationally in the USA, Mexico, France, Berlin,

Gallery of York University, the Art Gallery of

of Brantford, from the pastoral landscapes of Robert R. Whale to the political photographs of Shelley Niro and now the I yere is a Moon over Brantford Belongs to a long line of artwork that specifically engages the land, history, and people drawing, a big red moon stating "CALM" shines down on the city from above as it to wish it well now and into the future. to interconnect the city and its collective memory through a series of lines, bubbles, and arrows. In the top right of the Local attractions such as the OLG Casino, the Personal Computer Museum, and an annual celebrity tennis tournament appear relationship with Six Nations of the Grand Kiver and mentions of artist Lawren Harris and actor Phil Hartman, among others. bade younde to the city and its past, he documents the city's complex social history and cultural legacy as seen through its into the history of Brantford, Ontario. In the pen-and-ink drawing I here is a Moon over Brantford (2016), McLean et-tectively drawings mentions explicitly). For this exhibition, his idiosyncratic visions are well-represented as is his recent research project in the nerve center of the contemporary art world, McLean considered himself a big fish in a small pond (as one of his

talk openly about issues of sex, violence, and opportunity. Atter an extensive research trip to Japan in 2005, the ettects of colour, bold use of line, and uncarry subject matter. Smyth's subject matter presents a femin<mark>ist critique in order to</mark> reavily influenced by cartoon illustrations and comic book destretics. This is reflected in her drawings through their vivacity Since the mid-1980s, Smyth has become one of the most important underground artists in Canada Her body of work is

uncontrolled mass can wield upon others, especially those who with collective behaviours and the kinds of power that an In effect, they attempt to narrate the problems associated Phenomenon well-known in the study of crowd psychology. they scrutinize the social dynamics of the herd mentality, a drawings on cold press watercolour paper. Taken as a whole, series is comprised of ten 42" x 72" Sumi ink (Japanese ink) Annie upisab and alyte antropie and prising up allow project The Mass (2016) reflect these influences and others selections from Smyth's Canada Council for the Arts-funded ", "I'L ADS" A MARARY A the ink murals of Iri and Toshi Maruki about the American evident, so too were Japanese horror films such as Kingu and of manga (Japanese comics) on her practice became more

rhose beyond the collective imasses. empathy, a means of triggering compassion for the plight of Potentially harms the wellbeing of others. This is a work of find how they would respond to events or experiences that of some stand of the scale of some standard of the sudience to producing a boliho connection while also almonitoring the audience in the drawing approximates the height of the audience, thus art. Viewers may also be aware that the size of each figure

ink is the same as those used in the history of propaganda

popular votes), a pointed sign of the times we currently live

are marginalized. This demonstrates the ways that individual

indentification of the section of th

imus to series, it is no coincidence that that with the series of sum

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**Gallery Hours** 

10am to 5pm

11am to 4pm

Closed Mondays

Weekends

Tuesday to Friday

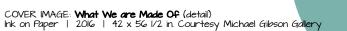
We acknowledge the support of the Canada Council for the Arts, which last year invested \$153 million to bring

the arts to Canadians throughout the

country

Nous remercions le Conseil des arts du Canada de son soutien. L'an dernier, le Conseil a investi 153 millions de dollars pour mettre de l'art dans la vie des Canadiennes et des Canadiens de tout le pays





Flona 2 Smyth Ţ **t** Jason McLean the IRU U D N D July 27 - Sept 24, 2017

of consumption, hierarchy, freedom, and power. their work extends the beyond the personal into larger themes Though the artists express such intimate themes on paper, particularly those involving dystopic or apocalyptic scenarios. narrative to tell stories from her life and the social order, matchless approach utilizes figurative elements and linear mental illness and economic hardship, on the other hand, Smyth's realities ranging from dinner plans and celebrity encounters to autopiodablical mina-maps that chart and investigate everyday art. On the one hand, McLean's intricate drawings function as the rich tradition of cartoon illustration, zines, and graphic and recorded in ink, yet they are also visibly entrenched in social resistance, and self-critique. Their worlds are written sintt of colonr, line, and form as a means of catharsis, They are known for translating lived experience into the to examine the differences and similarities in their practice. Sun" brings together their work for the first time, and seeks ant of "IH' Yo2" noitidinxs ant canada. The exhibition "Say He The drawings of Jason McLean and Fiona Smyth are among

move south of the border with the hope of making it big' in his newer drawing. A number of these works quantity in late Jean-Michel Basquiat and urban graffiti are reflected palette, but the influence of New York art stars such as the of his work. Not only did McLean adopt a more muted colour in 2015 were followed by a fundamental change in the direction move to Brooklyn, New York from their London, Ontario home Jason's mind in would look a lot like his art." He and his family's leading curator David Liss to sugget that it you could read McLean's artwork is deeply related to his personal identity,

mappings of McLean.

The artwork of Jason McLean and Fiona Smyth articulate a **liminal state** somewhere between good and evil, negative and positive, life and death. "Say 'Hi' to the Sun' is a deliberately whimsical title that speaks to the distinct character of their body of workthe sun is a **Symbol of energy** and, paradoxically, a dangerous entity hanging in the sky. It references a **Fantastical CONVERSATION** with worlds existing beyond our own, imaginary dreamscapes steeped in reality but are executed with **imagination**. What we find are records of experience and possible futures, little histories of the world in which we share.

he Mas

Fiona Smyth | Ink on wate

**Don't Disturb My Sleep Honey** | Jason McLean Ink on Paper, 2015, 42 x Gl in. Courtesy Michael Gibson Gallery

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