

A detailed miniature winter landscape with white snow, various green and blue trees, and colorful buildings. The scene is set against a green background with hanging ornaments.

# GLAM

# NORTH

**DMG10**

Doris McCarthy  
Gallery University  
of Toronto Scarborough  
2004-2014



# GLAM NORTH

## Doris McCarthy and Her New Contemporaries

David Clarkson  
Sarah Anne Johnson  
Colette Laliberté  
Angela Leach  
Doris McCarthy  
Alex McLeod  
Laura Millard  
Samonie Toonoo  
Robert Wiens

### Curated by

Jennifer Rudder & Alexander Irving

February 26 - April 26, 2014

**Doris McCarthy Gallery, University of Toronto Scarborough**







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Jennifer Rudder

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GLAM  
NORTH  
(AND  
SOUTH)

Jennifer Rudder

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For much of the last century, most Canadians were largely unaware of the existence and realities of the Arctic. Huddled along the 49th Parallel in our urban and rural centres, its impact on our daily lives was minimal, if not negligible. In the 1950s, the Canadian Government created artist co-ops in Cape Dorset, and Innu artists were encouraged to learn, produce and be paid for their work in print-making and carving. Artists' works were sold to specialist collectors in the south and in Canadian tourist shops, and yet there was little to no connection between the people who made the art and those who were buying it.

The twenty-first century Arctic has our attention, as knowledge about global warming and the melting of the polar ice cap is spread by social and mainstream media. The current Government is eager to establish the Arctic as a source of revenue based on the extraction of the region's mineral resources and fossil fuel, and to develop a second seaway access between Canada and Asia. Circumnavigation tours of the Arctic, Iceland, Greenland and Norway are thriving. Some tours serve as incubators for research, creation and exploration, and as residencies for educators, musicians, scientists, writers, architects and artists.

Doris McCarthy made her first trip to the Arctic in 1972, visiting Resolute, Eureka, Grise Fiord and its remote islands. In Pond Inlet, she travelled by dog sled to her first iceberg, and painted alone. McCarthy was besotted. The trip would be life changing, and the Arctic became a major subject and focus of her art practice for the rest of her life. Every year for the next five years McCarthy returned to Cape Dorset, Frobisher Bay, Pangnirtung, Resolute Bay, Arctic Bay and Pond Inlet. In 1976, she visited Greenland, in 1977, Inuvik, Holman Island, Paulutuk and Sacks Harbour. The trips continued throughout the 1980s and 1990s to a variety of locations across the Yukon and the north, until her last trip in 2004 at age 94. Recognition of her Arctic paintings was not immediate, yet McCarthy continued travelling to, and painting in the north. The Art Gallery of Hamilton was the first to include two of

her *Iceberg Fantasy* paintings in an exhibition in 1973. The Gallery Stratford organized an exhibition in 1991, which toured to eleven galleries in Ontario and Québec, and was instrumental in presenting and validating this body of work. [1]

Three of the "new contemporary" artists included in this exhibition have gone on extended circumnavigation tours of the Arctic or participated in residencies that brought them face to face with an iceberg or glacier. The expedition experience has impacted their practice and subject matter directly. It is compelling to pair the works of the eight contemporary artists in *Glam North* with those of Doris McCarthy, in order to mark correspondences as well as variations and incongruity. In this context, it was exciting for Alexander Irving and me to select works from the collection of the Doris McCarthy Gallery, University of Toronto Scarborough. We chose works that are not often seen and works that reflect a sense of contemporaneity.

#### DORIS MCCARTHY AND SARAH ANNE JOHNSON

Winnipeg artist Sarah Anne Johnson participated in the expeditionary residency program Arctic Circle in 2009, sailing to the Svalbard Archipelago between Norway and the North Pole. Johnson's works in *Glam North* belong to the photographic series *Arctic Wonderland*, made following the trip. They connect with Doris McCarthy's painting *Ice Research Station, Arctic* (1976), the only work in the collection that depicts the monitoring, recording and collection of scientific data in the far north. This scientific observation forms an important component of the contemporary Arctic captured by McCarthy.

What wired technological gizmos are housed within the orange tents, a bright intrusion in the frozen landscape? The flimsy tents of 1976 seem innocent, almost friendly in the face of mounting evidence of climate change and the development of resource extraction. These increasingly current concerns are evoked by Johnson's altered photo-



graphs. An inky black cloud blocks the sun ominously in *Dark Cloud* (2010). The structure within *Triangle* (2011) suggests future colonization or military intervention.

#### DORIS McCARTHY AND SAMONIE TOONOO

McCarthy's *Winter Night, Igloolik* (1994) also depicts human presence in the Arctic. In the painting, snow drifts up to the windows and roofline of a cluster of prefab bungalows lit from above by street lights. Intense cold is felt via the deep blues of both the night and the snow, while light in three windows suggests cosiness within.

Samonie Toonoo lives and works in Cape Dorset, Baffin Island and is one of a number of artists whose subject matter reflects twenty-first century life and death in the Arctic. Like many of his contemporaries, Toonoo has broken away from the traditional subjects often understood to be the only content for 'Inuit Art' in southern Canada, in order to create highly personal works that interpret and represent the world he knows. In the sculptures included here, Toonoo uses antler to represent the white face of the priest in *Priest* (2007). In the elegant *Transformation* (2011) he tackles the traditional theme of spiritual transformation, changing it into a hoodie-wearing youth with the head of a bear, held high, struggling and twisting to sniff the air. Traditional black serpentine is used to recreate the priest's robe as well as the black hoodie popular with young people everywhere, evidence of the influence of the south on the north. In *Suicide* (2005), his sculpture addresses the despair that continues to plague the youth of the Canadian north. Toonoo has described his work as a release of the "stuff in his head," [2] that 'stuff' that affords the work its desolate, nightmarish quality.

#### HOW DO YOU PAINT AN ICEBERG?

Doris McCarthy solved the dilemma by painting them as abstractions, as fantasies. In her series of *Iceberg Fantasy* paintings, she applied thin

washes of blues and whites, creating an ethereal translucence. In *Iceberg Fantasy #19* (1974) the abstract blue and white bands wrapping the structures are offset by the smooth oval discs of islets in the water. In *Iceberg with Icicles* (2000), they are both translucent and massive at the same time—dreamlike structures that rise up out of the water on ballerina tippy toes. *Iceberg with Hole and Northern Lights* was painted following McCarthy's last trip to the Arctic in 2004. Her palette and the pointed, coloured cones of the aurora borealis make this the most 'contemporary' of her works included in the exhibition.

#### DORIS McCARTHY AND COLETTE LALIBERTÉ

The inspiration for Colette Laliberté's *Le Voyage (Time/Spaces)* (2013) began with an Arctic circumnavigation residency on the Akademik Shokalsky in 2008. Eighteen scientists, artists, students and climate change researchers from five countries set sail from Reykjavik across the Denmark Strait, to the southern tip of Greenland. There the ship stopped at the foot of a glacier, where the dramatic coloration of the drifting mass of ice would transform Laliberté's understanding of light, space, time and colour.

In Banff, Laliberté observed the reflection of changing light on the Rocky Mountains. In rural France, it was the potent phenomenon of sunlight streaming through stained glass windows of churches, projecting intense colour onto walls and floors, that inspired her to translate the witnessing of that ice mountain drifting down the southwest coast of Greenland into a new format. Digital animation enables her to present space as a fleeting moment. The planes of vivid colours of *Le Voyage* collide, overlap and change, conveying the true changeling aspect of the iceberg. As with McCarthy's *Iceberg Fantasy* series, Laliberté's animation—with its 'fantasy palette'—creates an effect that captures the translucence of the shifting form of a wondrous, solid ice mass.

#### DORIS McCARTHY AND DAVID CLARKSON

David Clarkson participated in the Shorefast Foundation Residency on Fogo Island, Newfoundland in 2011. His two paintings *Painting after Icebergs* (2012) and *Painting of an Iceberg after Lawren Harris* (2012), deconstruct the iceberg into its constituent planes and angles, cutting and chipping away like a jeweler with a diamond. Clarkson's icebergs share qualities of Lawren Harris' abstract work from the 1930s. Harris used the same colour palette of his earlier landscapes, but in their pure states. In Harris' *Painting No.4.* (1939, Art Gallery of Ontario), the mountain is broken down into abstract diamond shapes, revealing its essence.

Clarkson's "simulated" landscapes combine manual painting and digital image fragments from a variety of media, presenting the "visible and invisible totality [of the iceberg] as a network of disparate, yet interconnected information." [3] Comic book Ben-Day dots brings to mind Superman's Fortress of Solitude. Clarkson's paintings acknowledge the Kryptonite facing the iceberg—the precarity of these icy monoliths due to climate change.

#### DORIS McCARTHY AND ALEX McLEOD

Alex McLeod translates and creates new landscapes that are both of this world and not. They speak to visual information overload, through a savvy digital mixing of terrains that we have seen in advertising and online thumbnails, but may never experience. These non-existent places can only be known through immersion in McLeod's no-holds-barred, candy-coloured, fantasy landscapes. His digital works share McCarthy's strategies for the untranslatable beauty found in nature. As with her *Iceberg Fantasy* paintings and David Clarkson's brilliant, refracted diamond icebergs, McLeod's landscapes express a whirlwind of visual experience, providing a representation of what we feel that we see.

We've never been there, but we know it. In the black Op Art cloud hovering above the mountain covered in dollar store Christmas pines in *Rare Lights* (2012), an array of shiny white human skulls radiates outwards in halo form. The work relates to Sarah Anne Johnston's photograph *Dark Cloud*, not only due to compositional similarities, but in a shared evocation of vague threat. McLeod's free and exuberant use of colour is exemplified in his Japanese maple dream *Rare Woods* (2012), paired in the exhibition with McCarthy's *Rhythms of Georgian Bay* (1966). It is one in a series of paintings from the 1960s in which McCarthy used an unconventional palette to represent nature in joyful, fluid sweeps of colour.

#### DORIS McCARTHY AND ANGELA LEACH

Angela Leach's *A.R. Wave #96* (2008) takes McCarthy's hard edge experiments many steps further. From the high energy *Abstract Repeat Wave* series, Leach paints vibrating waves—of sound, of the ocean, of colour—that shrink and expand in density, the bands of vivid colour snapping energetically in and out of infinity. The painted shadows in the work act as the undulating horizon line. In McCarthy's *Oily Cross Currents (Wave Movement)* (1969) a softer palette of blues and greens, and a looser approach, reveal rolling bands of colour that capture the movement of light on water.

#### DORIS McCARTHY AND LAURA MILLARD

Doris McCarthy had her own skating pond in the yard of her home, Fools Paradise, located on the Scarborough Bluffs. Her painting *Skating on the Small Pond* (1967) depicts the four blues of the ice, and the flow of the skater's marks carved into its cold surface.

In her series of painted photographs *Lac des Arcs* (2006), Laura Millard has embellished the traces left by a skater's loops and swerves. The bright white lines of the circles are over-painted, creating a lyrical line-drawing that records the movement of the body.

As with Sarah Anne Johnson's works from the *Arctic Wonderland* series, Millard adds watercolour and acrylic ink onto large scale colour photographs. In *Snow Blow* (2013) and *Snow Tree* (2013), the images confirm our body memory of walking in the woods in a snowstorm—yet these images are staged, the glorious veils of snow have been tossed up by a snowblower into sunlight, to be captured by the artist's camera. Millard's painted marks on the photographs render the snow spray three-dimensional, and more tangible than the photograph alone could provide.

#### DORIS McCARTHY AND ROBERT WIENS

*White Pine* (2008) by Robert Wiens is one of a series of watercolour paintings that derive from his sojourns in the old growth pine forests of Temagami, Ontario. Wiens speaks of this place as one of "contrasting rhythms and cycles, of death and renewal..." [4] His detailed watercolour of the bark of the white pine registers as a colour photograph from across the room, but close-up, more as a rolling, hilly landscape seen from high above. The life-size painting presents the skin of the tree at eye level. For many years Wiens tried to "avoid landscape", but with these works he looks at landscape in a different and more immediate way.

Three small paintings by McCarthy are shown alongside Wiens' *White Pine*. Two are recognizable as the landscape of Ontario: gnarly, upturned roots in a pond, and a row of spruce in the ditch, from the 1950s and the 1970s, respectively. In a painting from 1993 of the bush in the Queen Charlotte Islands, McCarthy adopts both the subject matter and palette of Emily Carr to capture the lush, mossy undergrowth of British Columbia. McCarthy's bush paintings are studies in form and light, representations and records. Robert Wiens' landscape is "fraught with competing ideologies and visions, of mineral wealth and timber rights, provincial parks and a native land claim; of tourists, protesters and roadblocks." [5]

Included in the exhibition are two items from the Doris McCarthy archival fonds at the University of Toronto Scarborough Library—a pair of McCarthy's ice skates and faded purple skate guards, still bearing her name and phone number written on a yellowing strip of masking tape, and an archival photograph of Doris sitting in the snow in front of an iceberg in Grise Fiord. In the photo, which looks like graphite drawing, she seems very small and very alone. Her paint box is open before her (a student in the gallery understood the rectangular open lid as a laptop).

*Glam North* pays tribute to one of Canada's most renowned landscape painters and to the tenth anniversary of the gallery named for her. The eight contemporary artists in the exhibition use their cameras, their laptops, their paints and stone to create landscapes they have experienced, to represent a life they know intimately, or to fashion mindscapes. Together with the works of Doris McCarthy, the exhibition produces a varied, multidisciplinary interpretation of the concepts of "North," "Arctic" and "Forest", shifting our understanding of the "natural" environment in Canada today.

#### NOTES

1. Conversation with Doris McCarthy at Gallery Stratford, July 2004.
2. Nancy Campbell, "Scream: Ed Pien and Samonie Toonoo," 2009. Justina M. Barnicke Gallery, Toronto. Web.
3. David Clarkson, artist statement, 2013.
4. Robert Wiens, statement on Temagami.
5. Robert Wiens, *In the Pines*, 2008. Ian Toews, Director. Clip from video by 291 Film Company: <http://vimeo.com/41183016>

The title of the exhibition comes from the essay "Glam North: Doris McCarthy's Northern Landscapes" by John Scott. First published in *Border Crossings* (Volume 23, number 3, issue 91, 2004), the essay was republished in 2010 in the Doris McCarthy Gallery catalogue *Doris McCarthy: Roughing It In the Bush*.





THE TRICK  
IS TO  
LEARN  
HOW TO  
SEE

Alexander Irving

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"The trick is to learn how to see," said Doris McCarthy. What is this trick we need to learn, and what exactly does "to see" mean? How do we accommodate such a statement in the present age, a digital age that as cultural theorist Paul Virilio suggests has inverted perspective techniques. Virilio insists we no longer look out to discover the world but to discover our own reflections. Indeed by scrolling through social media sites it might seem that we no longer look out to see but to be seen.

### JUST LOOKING

Does seeing differ from looking? To my mind seeing suggests the result of a search, while looking is the process. After all, one must look before one sees. And what is it we see? To look is not necessarily to find. If looking is a process to "see" is to find, to confirm, to name and define.

Let us consider looking as a practice without prejudice. Is this the trick McCarthy alludes to? Seeing not a trick of the light but a trick that allows the light to come in. The result of a practice that allows for the consideration of what might otherwise have been overlooked. Typically we overlook when we are trying to find something we already know, or think we know. The trick then is to divest us of what we "know" and present ourselves to the world with humility. With this divestment of prejudice the artist becomes a beginner, eagerly looking into what presents itself. I'm reminded of Goya's drawing of an old man on crutches with the caption, "I'm still learning." McCarthy was always learning and her work over the many decades she was active demonstrates her far ranging interests and inquisitive mind.

A personal recollection: McCarthy sitting atop a very tall stool in the middle of Wynick/Tuck Gallery smiling broadly as she receives well-wishers. A recollection of artist Monica Tap: painter Gerald Ferguson complimenting Doris on her work and she responded that she was an "amateur". "That's great", replied Ferguson, "That means ya love it!"

McCarthy's life and art demonstrate a loving embrace of the world and its fellows. This exhibition attempts to return that embrace and mark the tenth anniversary of the gallery that bears her name. This exhibition borrows the organizing principle of contrapuntal music, a method Glen Gould used to great effect in composing his 1967 radio documentary, "The Idea of North". In contrapuntal music you have two melodic lines that relate to one another but remain independent. In a similar way our exhibition pairs McCarthy's work with that of contemporary artists with whom we felt there was resonance. The undulating rhythms of Angela Leach's *A.R. Wave #96* (2008) with the ebb and flow of McCarthy's *Rhythms of Georgian Bay* (1966). Alex McLeod's travels into a pathological eternity, paired with McCarthy's travels to Northern Ontario, and David Clarkson's icebergs with McCarthy's renditions of the same. Clarkson references Lawren Harris in one of his titles, *Painting of an Iceberg after Lawren Harris* (2012). Arthur Lismer, one of Harris' fellow travellers in the Group of Seven, instructed Doris McCarthy's at the Ontario College of Art. There are more artists participating in this exhibition than the ones hanging on the wall.

When McCarthy passed away she left not only paintings and drawings but also objects, photographs and letters. McCarthy's life was of a piece. Her teaching, her painting, her friends were all one to her. She led a life that might best be described as porous, where all of life's aspects interpenetrated. Included in the exhibition are McCarthy's ice skates. These white figure skates share a room with the work of Laura Millard, who in a series of photographs instructed a skater to inscribe figures on the surface of a frozen lake. The resulting digital prints were then painted into, the figures retraced, the gesture reclaimed. I like to think of Doris as that skater, forever tracing and retracing her figures with her cheeks flushed by cold, celebrating her place within the natural environment she so dearly loved.







# WORKS

David Clarkson, *Painting After Icebergs*, 2012

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Doris McCarthy, *Iceberg Fantasy #19*, 1974

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Doris McCarthy, *Iceberg with Hole & Northern Lights*, 2004  
NEXT PAGE Doris McCarthy, *Iceberg with Icicles*, 2000

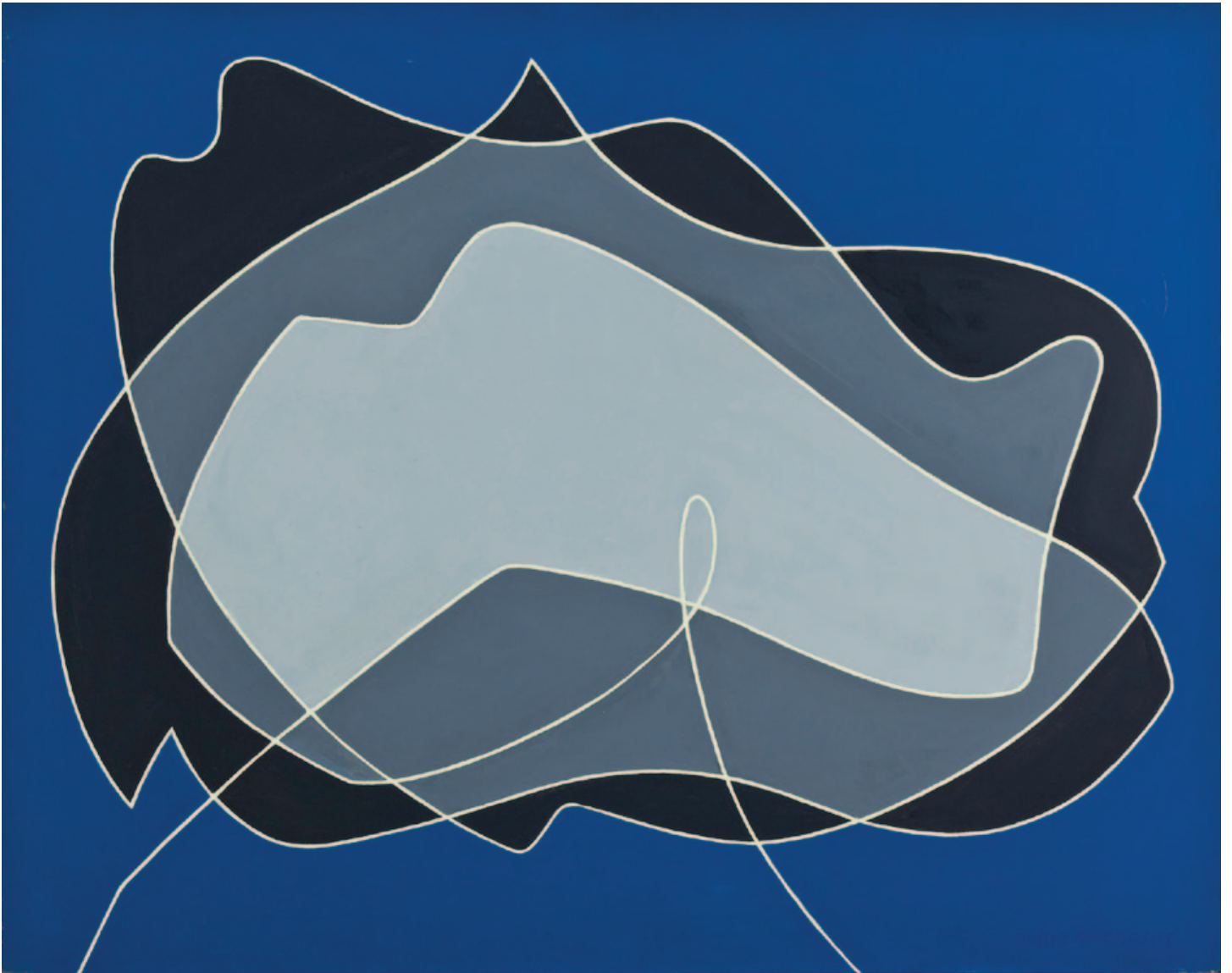
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Doris McCarthy, *Skating on the Small Pond*, 1967  
David Clarkson, *Painting of an Iceberg after Lawren Harris*, 2012

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Laura Millard, *Snow Tree*, 2013

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Laura Millard, *Snow Blow*, 2013  
NEXT PAGE Laura Millard, *Lac des Arcs*, 2006

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Doris McCarthy, *Grey Spruce in the Ditch*, 1977

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Doris McCarthy, *Mossy Tree Trunk in Woods, Queen Charlotte Islands, 1993*

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Doris McCarthy, *Snags on the Lake*, 1950





Robert Wiens, *White Pine*, 2008

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Doris McCarthy, *Winter Night, Igloolik*, 1994

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Doris McCarthy, *Ice Research Station, Arctic*, 1976





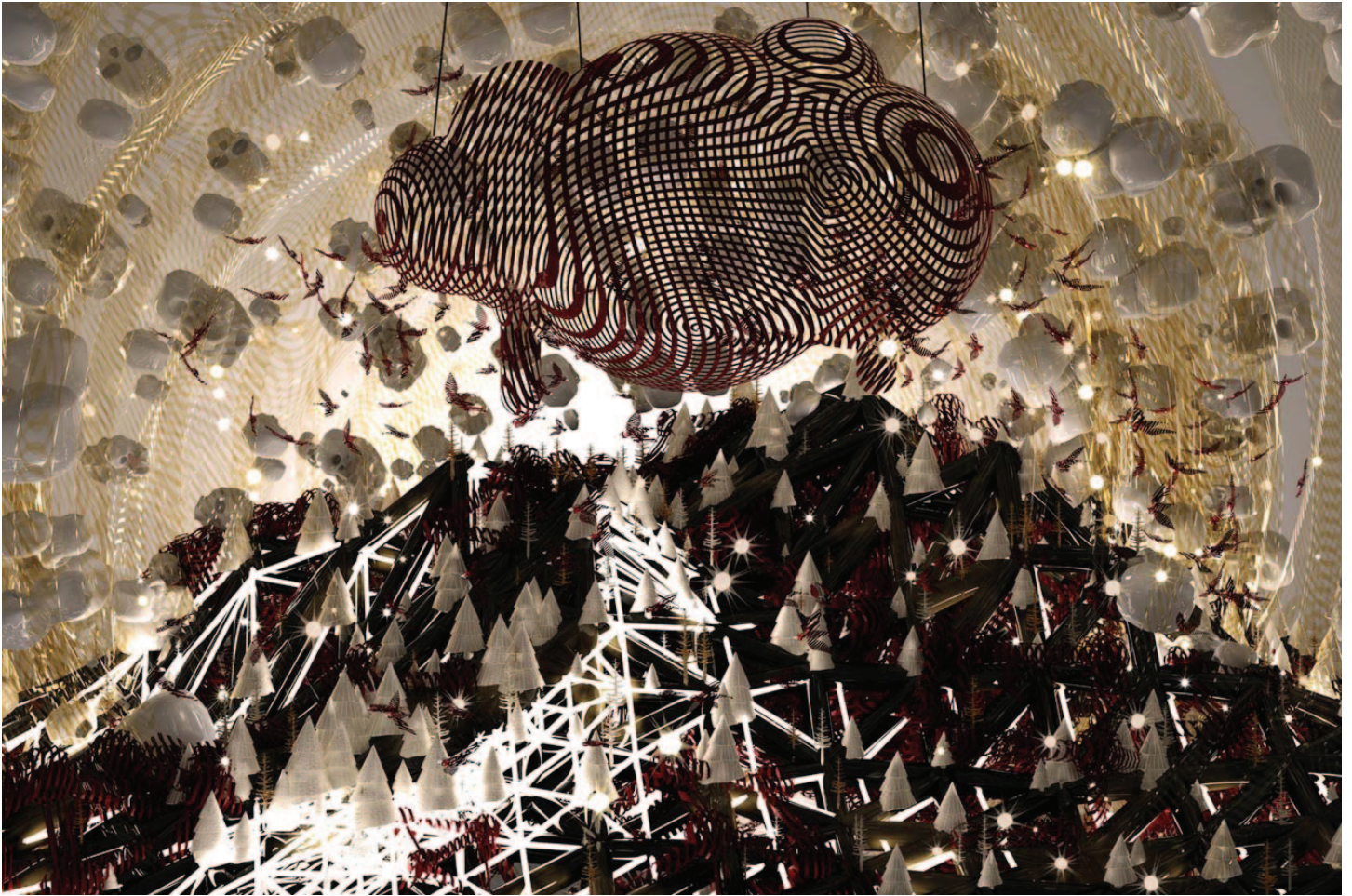
Samonie Toonoo, *Burial Site*, 2005  
Samonie Toonoo, *Transformation*, 2011

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Samonie Toonoo, *Family Tree*  
Samonie Toonoo, *Suicide*, 2005  
Samonie Toonoo, *My 2 Balls*, 2008  
Alex McLeod, *Rare Lights*, 2012

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Sarah Anne Johnson, *Dark Cloud*, 2010

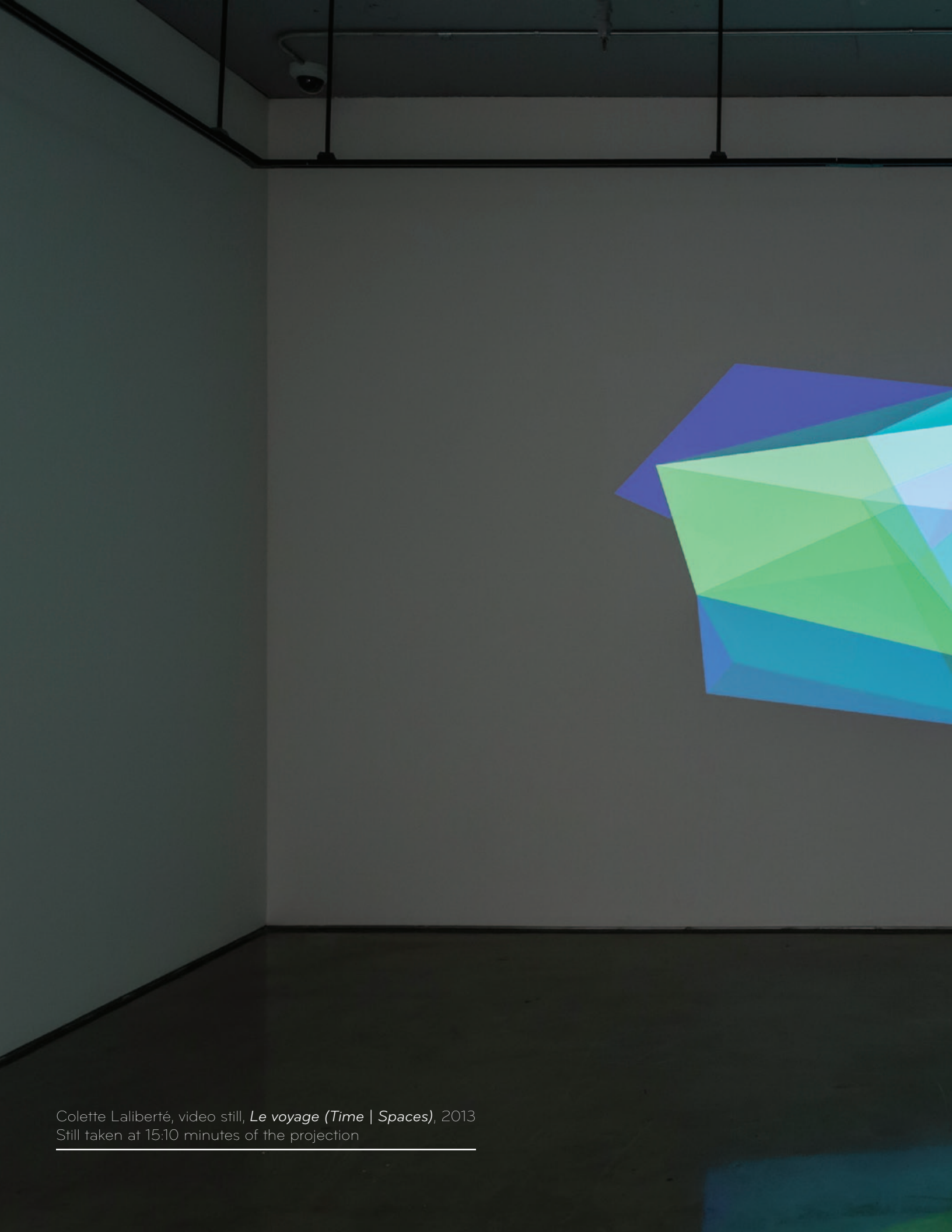
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Sarah Anne Johnson, *Triangle*, 2011

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Colette Laliberté, video still, *Le voyage (Time | Spaces)*, 2013  
Still taken at 15:10 minutes of the projection

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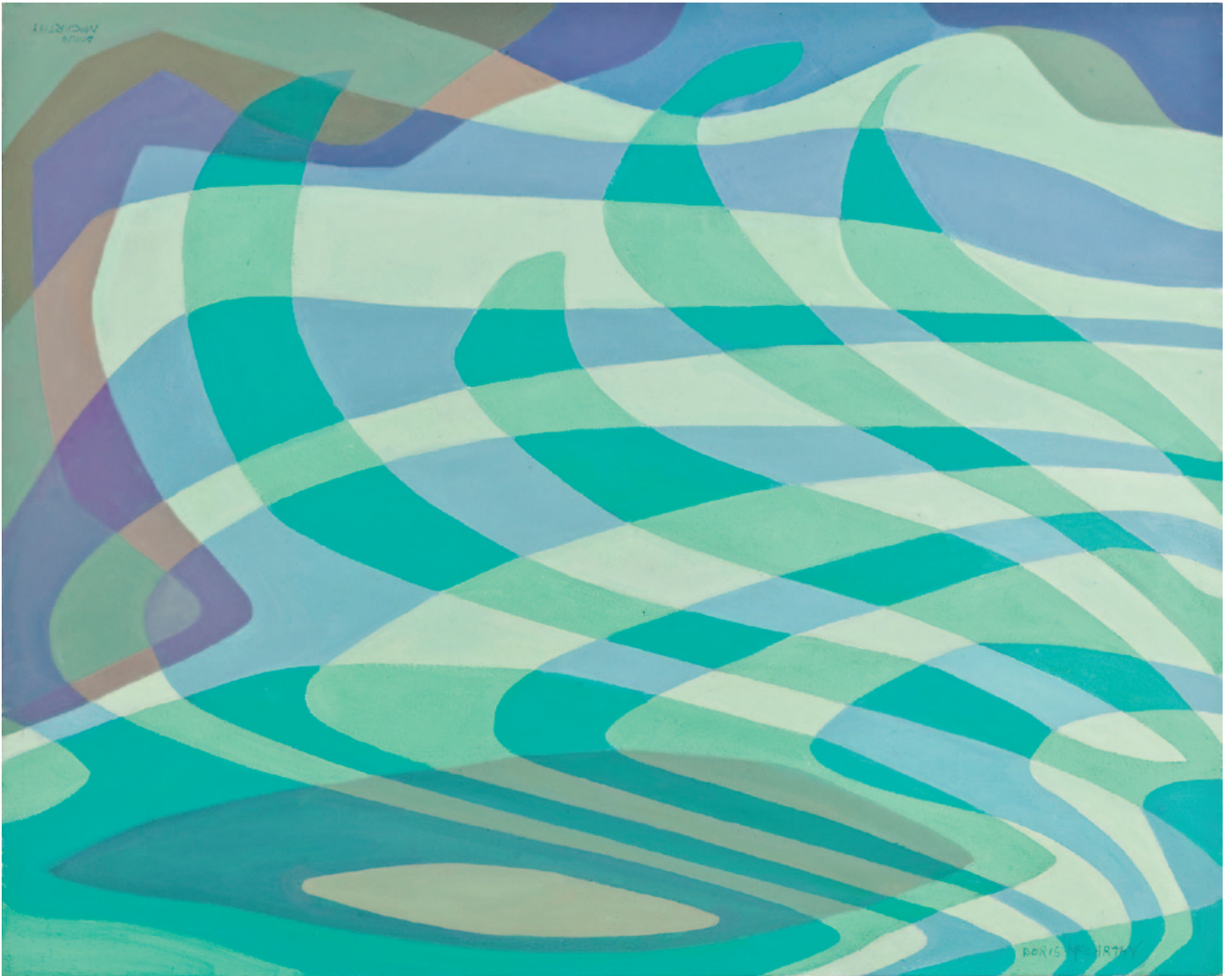




Angela Leach, *A.R. Wave #96*, 2008

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Doris McCarthy, *Oily Cross Currents (Wave Movement)*, 1969

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Doris McCarthy, *Rhythms of Georgian Bay*, 1966

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Doris McCarthy, *October Gold*, 1969  
NEXT PAGE Alex McLeod, *Rare Woods*, 2013

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# LIST OF WORKS

### David Clarkson

#### *Painting after Icebergs*, 2012

Digital ink and acrylic on canvas  
228.6 x 157.5 cm

#### *Painting of an Iceberg after Lawren Harris*, 2012

Digital ink and acrylic on canvas  
182.9 x 121.9 cm

Courtesy of the artist

### Sarah Anne Johnson

#### *Dark Cloud*, 2010

Unique chromogenic print with photospotting,  
acrylic and india inks and gouache, AP  
40.6 x 61 cm

#### *Triangle*, 2011

Unique chromogenic print, embossed and screen  
printed, Edition 6 of 7  
40.6 x 61 cm

Courtesy of the artist and Stephen Bulger Gallery

### Colette Laliberté

#### *Le voyage (Time | Spaces)*, 2013

Digital animation, 20 minutes  
Dimensions variable  
Courtesy of the artist and Katzman Contemporary

### Angela Leach

#### *A.R. Wave #96*, 2008

Acrylic on board  
91.4 x 91.4 cm  
Collection of the Doris McCarthy Gallery,  
University of Toronto Scarborough  
Purchased with the support of the Canada Council  
for the Arts Acquisitions Assistance program and  
the University of Toronto Scarborough, 2009

### Doris McCarthy

#### *Fjord at Pangnirtung Still Frozen In*, 2004

Oil on canvas  
76.2 x 101.6 cm  
Collection of the Doris McCarthy Gallery,  
University of Toronto Scarborough  
Gift of the Estate of Doris J. McCarthy, 2013

#### *Grey Spruce in the Ditch*, 1977

Oil on wood  
30.5 x 40.6 cm  
Collection of the Doris McCarthy Gallery,  
University of Toronto Scarborough  
Gift of the Estate of Doris J. McCarthy, 2013

#### *Ice Research Station, Arctic*, 1976

Oil on wood  
30.5 x 40.6 cm  
Collection of the Doris McCarthy Gallery,  
University of Toronto Scarborough  
Gift of the Estate of Doris J. McCarthy, 2013

#### *Iceberg Fantasy #19*, 1974

Oil on canvas  
61 x 76.2 cm  
Collection of Bob and Nancy Young

#### *Iceberg with Hole & Northern Lights*, 2004

Oil on canvas  
61 x 76.2 cm  
Collection of Gesta Abols

#### *Iceberg with Icicles*, 2000

Oil on canvas  
152.4 x 213.4 cm  
Collection of the Doris McCarthy Gallery,  
University of Toronto Scarborough  
Gift of the artist, 2009

#### *Mossy Tree Trunk in Woods, Queen Charlotte Islands*, 1993

Oil on wood  
30.5 x 40.6 cm  
Collection of the Doris McCarthy Gallery,  
University of Toronto Scarborough  
Gift of the Estate of Doris J. McCarthy, 2013



***October Gold*, 1969**

Oil on masonite  
61 x 76.2 cm  
Collection of the Doris McCarthy Gallery,  
University of Toronto Scarborough  
Gift of the Estate of Doris J. McCarthy, 2013

***Oily Cross Currents (Wave Movement)*, 1969**

Oil on canvas  
61 x 76.2 cm  
Collection of the Doris McCarthy Gallery,  
University of Toronto Scarborough  
Gift of the Estate of Doris J. McCarthy, 2013

***Rhythms of Georgian Bay*, 1966**

Oil on board  
61 x 76.2 cm  
Collection of the Doris McCarthy Gallery,  
University of Toronto Scarborough  
Gift of the Estate of Doris J. McCarthy, 2013

***Skating on the Small Pond*, 1967**

Oil on canvas  
61 x 76.2 cm  
Collection of the Doris McCarthy Gallery,  
University of Toronto Scarborough  
Gift of the Estate of Doris J. McCarthy, 2013

***Snags on the Lake*, 1950**

Oil on canvas  
30.5 x 38.1 cm  
Collection of Richard Jussaume

***Winter Night, Igloolik*, 1994**

Oil on canvas  
61 x 76.2 cm  
Collection of the Doris McCarthy Gallery,  
University of Toronto Scarborough  
Gift of the Estate of Doris J. McCarthy, 2013

Alex McLeod

***Rainbow Mountain*, 2013**

Computer-generated digital image  
91.4 x 91.4 cm

***Rare Lights*, 2012**

Computer-generated digital image  
81.3 x 121.9 cm

***Rare Woods*, 2013**

Computer-generated digital image  
81.3 x 121.9

***Red City*, 2013**

Computer-generated digital image  
81.3 x 121.9 cm

Courtesy of the artist

Laura Millard

***Lac des Arcs*, 2006**

Oil on colour photograph mounted on dibond  
(Version 4 /5)  
101.6 x 152.4 cm

***Snow Blow*, 2013**

Watercolour and acrylic ink on colour photograph  
101.6 x 123.19 cm

***Snow Tree*, 2013**

Watercolour and acrylic ink on colour photograph  
101.6 x 88.9 cm

Courtesy of the artist and Katzman Contemporary

Samonie Toonoo

***Burial Site*, 2005**

Stone, antler  
5 x 15.2 x 15.2 cm  
Collection of Ed Pien and Johannes Zits

***Family Tree***

Antler  
34.3 x 7.6 x 8.9 cm  
Collection of Ed Pien and Johannes Zits

***My 2 Balls*, 2008**

Stone, antler, plastic  
40.6 x 17.8 x 10.2 cm  
Collection of Ed Pien and Johannes Zits

# ACKNOWLEDGEMENTS

## *Priest*, 2007

Stone, antler, sinew, fur  
34.3 x 12.7 x 10.2 cm  
Collection of Ed Pien and Johannes Zits

## *Suicide*, 2005

Stone, antler, string  
33 x 20.3 x 14 cm  
Collection of Ed Pien and Johannes Zits

## *Transformation*, 2011

Stone  
33 x 12 x 5.7 cm  
Collection of Stan Denniston

## Robert Wiens

## *White Pine*, 2008

Watercolour on paper  
116.8 cm x 110.5 cm  
Collection of the Doris McCarthy Gallery,  
University of Toronto Scarborough  
Purchased with the support of the Canada Council  
for the Arts Acquisitions Assistance program and  
the University of Toronto Scarborough, 2009

## ARCHIVAL MATERIAL

Skates owned by Doris McCarthy  
From the Doris McCarthy fonds, University of  
Toronto Scarborough Library

## *Doris McCarthy, Grise Fiord, 1976*

Photograph, 10.2 x 15.2 cm  
From the Doris McCarthy fonds, University of  
Toronto Scarborough Library

DESIGN  
Erin Peck

COVER  
Alex McLeod, *Rainbow Mountain*, 2013  
P1  
Doris McCarthy, *Fjord at Pangnirtung Still Frozen  
In*, 2004  
P9-10  
*Doris McCarthy, Grise Fiord, 1976*

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**DMG10** Doris McCarthy  
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of Toronto Scarborough  
2004–2014

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