

Within and Beyond Tradition

Works by

East Asian Artists in

The University of Winnipeg

collection



May 8 – August 4, 2023

Gallery 1Co3 | The University of Winnipeg

Within and Beyond Tradition: Works by East Asian Artists in The University of Winnipeg Collection is a group exhibition aiming to highlight the richness and diversity of East Asian art within the University's art collection, offering a space to learn about and appreciate East Asian culture and heritage. The exhibit features an array of works created by artists of Chinese and Japanese descent, including historical embroideries and ceramics, as well as contemporary prints, paintings and drawings. Featured artists include Kam-Wing Lee, Noboru Sawai, Takao Tanabe, Zheng Yan, Ren Yi and Akira Yoshikawa. Exhibited works illustrate a broad spectrum of artistic expressions and the evolution of traditional art beyond its conventional boundaries. They also exemplify the artists' unique approaches to exploring their identity as Asian Canadians.

As the show's curator, I often reflected upon my own Chinese heritage during the process of organizing this exhibition, drawing connections between the evolution of artistic traditions and my personal experiences. As a second-generation Chinese Canadian, I inherited traditions from my parents, though I may not adhere to them strictly, choosing instead to adapt them to modern perspectives. For instance, during Chinese New Year, specific fasting practices and customs are followed and particular dishes are usually prepared. Although I may not celebrate Chinese New Year exactly as my parents or ancestors did, I create my own version of the celebration, blending aspects of both my Chinese and Canadian heritage. In doing so, I honor my Chinese roots while acknowledging my Canadian upbringing. This fusion of traditions underscores the natural evolution of cultural practices as they are passed down through generations and experienced in diverse environments.

This dynamic is also evident in the art world where traditional techniques and styles are continuously reinterpreted and combined with contemporary elements to create new expressions of cultural identity. This evolution in creative expression absolutely does not diminish our cultural worth or disconnect us from our roots. Many Asian Canadians may share this sentiment, as embracing change in traditions is a natural part of cultural growth and an essential aspect of the ongoing development of art, just as we see with the pieces in this exhibition.

Chinese ceramics embody cultural, historical, and economic significance, transcending their physical form to represent a fusion of science, aesthetics, and cultural exchange. Early pottery in China dates back 3,000 years, originating with the discovery of Gaoling or Kaolin clay with the birth of ceramic pottery in the

Zhejiang province.¹ A mid-twentieth-century **pear-shaped bottle vase** in the exhibition exemplifies Chinese ceramic artistry. Crafted by an unidentified artist, it features the langyao (郎窑红 lángyáohóng) glazing technique, which was introduced during the Kangxi Period of the Qing Dynasty (1661 – 1722 AD).² Traditional art is ever-changing, and this vase bears witness to this evolution. Langyao glazes were initially developed to mimic the rare "sacrificial red" (祭红 釉 jìhóngyòu) glaze of the Ming Dynasty during Emperor Xuande's reign (1425-1435 AD) whose wares were produced in Jingdezhen. However, the intricate art of creating the "sacrificial red" glaze was known by only a few potters, resulting in its scarcity after the Xuande reign. Consequently, monochrome glazes like langyao emerged during the Kangxi Period in an attempt to replicate this highly coveted Ming glaze. Due to the challenges of controlling the glaze, it resulted in a range of red hues with mottled and streaked effects. Interestingly, this unintentional evolution of the traditional glazing technique was favoured in Chinese

aesthetics, as it introduced an element of randomness. As a result, the langyao glaze produced ceramics that surpassed the popularity of its predecessors, each piece boasting a distinct character all its own.³ The vase's distinctive pear shape is known as Yuhuchunping (玉壶春瓶).⁴ The character "春" in the name, which means "spring," is mirrored in the gentle curvature and blossoming form of the vase, evoking the arrival of the season.

Silk and embroidery are two more distinct artforms in traditional Chinese culture. With origins tracing back to the Neolithic era and the Paleolithic era, respectively, silk and embroidery have long been integral components of Chinese culture and commerce.⁵ The popularity of silk and textiles eventually led to the establishment of the Silk Road, a network of trade routes connecting China and Europe.⁶



Unidentified Artist (Chinese), Untitled (Pear Shaped Bottle Vase),



Unidentified Artist (Chinese), Untitled (*Garden Court Scene*)

The intricate early twentieth-century silk embroidery depicting a **garden court scene** by an unidentified artist is a prime example of traditional Chinese art. Portraying a garden court for elite scholars or literati of the early Ming Dynasty (1368-1644 AD), the view depicted was a favoured gathering place for literary events, including celebrations, music performances, and poetry readings.⁷ Numerous Chinese traditions are represented in this tableau. The Four Arts (四藝 sìyì), which encompass the mastery of the string instrument (琴 qín), Go strategy game (棋 qí), calligraphy (書 shū), and Chinese painting (畫 huà), were essential skills for ancient Chinese scholars who can be seen practicing these arts throughout the embroidery.⁸ Furthermore, the philosophy of Chinese garden courts is connected to a creation myth in which the Earth forms from the body parts of the god Pángǔ (盤古), emphasizing the interconnectedness of humans and nature and the importance of harmony for a sustainable world. Consequently, Chinese garden courts and nature are deeply respected in Chinese tradition, blending natural elements with architecture in a way that complements rather than dominates the landscape.⁹ Such architectural elements include pavilions, which are central features in Chinese gardens, offering spaces for scholars to rest and reflect.¹⁰ Scholar's rocks, or longevity stones, are also common in Chinese gardens, characterized by their eroded surfaces and irregular cavities shaped by natural forces. These rocks hold great significance in Chinese culture due to their resemblance to mountains, which were believed to house immortals and gods.¹¹ The presence of immortals that hover in the sky above the groups of literati in the embroidery serve to reinforce this notion.

Longevity rocks are also present in a second early twentieth-century **Chinese silk embroidery** created by an unidentified artist. This piece is in fact made of two separate embroideries that have been put together. The top scene on blue silk depicts a pair of dragons holding an orb above the clouds, while the red panel underneath focuses on a cat situated in a garden beside a large, porous longevity stone. Beyond their decorative aspect, animal and floral motifs carry symbolic values. The cat, for example, is not among the twelve Chinese zodiac animals, indicating that it may not have been native to China and was introduced later. Legend has it that Buddhist monks brought cats to

China to combat pests that threatened crops and invaluable silkworms.¹² In Chinese culture, the pairing of cats with butterflies (shown near the top of the red panel) represents longevity, and artworks featuring them are often gifted to the elderly in a manner akin to adding an extra candle to a birthday cake in Western tradition. The Chinese term for cat (貓 māo), is a homophone (words having the same pronunciation) for octogenarian (耄 mào), while the second syllable for butterfly (蝶 dié), shares a similar pronunciation for septuagenarian (耄 dié). Paired with the longevity stone, the combination of these motifs symbolizes the desire for someone to live well into their eighties or into old age in general.¹³

Meanwhile, in the embroidery's blue panel, the dragons depicted hold the highest rank among animals in the Chinese hierarchy, as they are revered for their magical powers and protective qualities. Since the Tang Dynasty (618-907 AD), dragons have often been shown pursuing a flaming orb, which is inspired by Buddhist iconography representing the "wish-granting jewel." This symbolizes transcendent wisdom, making the dragon the ultimate emblem of knowledge and supernatural abilities.

A dragon depicted among clouds above a mountain peak, as shown here, signifies longevity and abundance, unifying the elements of the heavens, earth, and sea. Consequently, dragons were frequently associated with the imperial family, with embroidered dragons adorning clothing to indicate rank.¹⁴

The male and female golden pheasants shown in the mid-twentieth-century silk embroidery **Late Spring Scene** also hold strong symbolism in Chinese culture. Golden pheasants are believed to be the ancestors of the phoenix, an important mythical bird that represents auspiciousness, good fortune,



Unidentified Artist (Chinese), Untitled (*Dragons in the Sky and Cat in a Garden*)



Unidentified Artist
(Chinese), *Late Spring Scene*

and beauty.¹⁵ The pair of pheasants perch upon plum blossoms, which signify longevity and resilience, as these trees can live for a thousand years and bloom even during harsh winters. In contrast, the large, sumptuous peonies represent wealth for their grand and luscious petals and were known as the "King of Flowers" (花王 huāwáng) or "The Flower of Rank and Honor" (富貴花 fùguìhuā).

They were believed to have been the favourite flower of Emperor Gaozhong and his consort, Wu Zetian. Collectively, this scene conveys a wish for a long, prosperous life together for the pheasant couple.¹⁶ Indeed, this artwork was a most appropriate wedding gift from Mrs. Marion Quong to Delza and Alfred Longman who enjoyed a long marriage before Delza gifted it to the University.¹⁷

Late Spring Scene is a good example of flower and bird paintings, one of the three main subjects in Chinese art, alongside landscape and figure paintings.¹⁸ A large watercolour on silk painted in Hong Kong in 1970 attributed to an artist named **Zheng Yan 正言** is another example of a flower and bird artwork which also includes the popular motifs of peonies and plum blossoms. This piece exemplifies the "three perfections" in Chinese tradition, where scholars nurtured the interconnectedness of poetry, painting, and calligraphy. Painting was considered "silent poetry" and poetry as "painting with sound," with both manifesting through the art of calligraphy.¹⁹ The following translated poem from this watercolour likens two lovers to the peonies and plum blossoms depicted, wishing for them to coexist and flourish together in perfect harmony, combining wealth and integrity to overcome any challenges they may face:

*You love peonies, while I love plum blossoms.
In the spring breeze, we both bloom together.
I hope that we may have both wealth and integrity.
May we not be tainted by the dust and dirt of the world.*²⁰

The four reproductions of late nineteenth-century paintings by **Ren Yi 任頤** or **Ren Bonian 任伯年** (1840-1896) further reinforce this theme of respect for nature that recurs throughout many of the artworks in this exhibition. A prominent Chinese artist from Zhejiang, Yi was known for his expertise in the three main subjects of Chinese painting. After his father's death in 1855, he moved to Shanghai, immersing himself in a cosmopolitan environment heavily influenced by Western culture. Aligning with the Shanghai School movement, Yi sought to break the boundaries of centuries-long traditional Chinese literati art by focusing on highly expressive pieces and incorporating Western techniques.²¹ These four pieces showcase various significant elements of Chinese culture. One work portrays blooming lotus flowers amidst a cattail pond, symbolizing purity, peace, and honesty as they emerge from muddy waters and transform into pure flowers.²² Another piece features

a group of sparrows perched on a blooming plum blossom branch, representing the ability to overcome adversity and stand strong in challenging times, as the plum blossom is the first to bloom, often during harsh winters.²³ The third artwork illustrates a garden rock with coral berries in the background, highlighting the natural beauty and spiritual significance of rocks in Chinese culture, which have been highly valued for thousands of years.²⁴ Finally, the fourth piece depicts a soybean plant, emphasizing its importance in Chinese cuisine as a primary ingredient for making tofu, soy milk, and soy sauce – all staples in a typical Chinese diet.²⁵



Ren Yi also known as Ren Bonian,
Untitled (*Three Birds on a Branch*)

Kam-Wing Lee (born 1935), a Chinese Canadian abstract painter and former University of Winnipeg librarian, also skillfully merged Western and Eastern styles in his artwork, drawing inspiration from nature and his diverse cultural experiences. His inkbrush and acrylic paintings are a testament to his ability to synthesize his experiences in both Hong Kong and Canada by reinterpreting Chinese calligraphy through the lens of Canadian abstract painter Paul-Émile Borduas. Lee combines traditional Chinese watercolour with acrylics, creating a distinct style that allowed him to express his emotions, feelings, and Chinese Canadian identity.²⁶ Lee does not choose any specific colours when creating his paintings, taking inspiration, rather, from abstract painter De Kooning: "don't think, just paint".²⁷ His unique approach to abstraction transcended the boundaries of conventional landscape painting, as he sought to capture the inner essence of the Prairies rather than depicting specific scenes. This modern take on traditional Chinese literati art, which prioritized self-expression and "satisfying the heart" over realistic portrayals of nature,²⁸ demonstrates Lee's dedication to exploring his cultural roots while embracing his "Canadian-ness." Through his paintings, Lee has resolved his identity crisis of being a Chinese Canadian.²⁹



Kam-Wing Lee, *Prairie Calling*

Similarly, Japanese Canadian landscape painter and printmaker **Takao Tanabe** (born 1926) captures the essence of the Prairie landscape through his minimalist approach in *Yellow Field*. During his teens, Tanabe and his family were among many Japanese Canadians interned by the federal government which eventually led to him being mandated to

relocate from BC to Winnipeg where he eventually attended the University of Manitoba's School of Art³⁰ and came to love the wide-open prairies. Stripping away all unnecessary elements in *Yellow Field*, Tanabe focuses solely on the sky and land, drawing attention to the delicate undulations of the land. The dark, overcast sky looms over a canola field, reminiscent of the rural landscape and climate of Manitoba before an impending storm, encouraging viewers to engage in quiet contemplation. In contrast, Tanabe's somber and misty portrayal of British Columbia's Skincuttle Inlet Islands coastline in *Skincuttle Dawn* serves as a reflection of his challenging past as an enemy alien during World War II.³¹ The unpredictable coastal weather and obscured landscapes in his work symbolize life's uncertainties and the resilience required to navigate through them – a reflection of his own difficult life while growing up. As Tanabe expressed, "The views I favour are the grey mists, the rain-obscured islands and the clouds that hide the details. However much we desire order and clarity in all the details of our lives, there are always unexpected events that cloud and change our course. Life is ragged. The typical weather of the coast is like that, just enough detail to make it interesting but not so clear as to be banal or overwhelming. It can be a metaphor for life."³²



Takao Tanabe, *Skincuttle Dawn*,

Minimalism is also a theme that is present in Japanese Canadian artist **Akira Yoshikawa's** (born 1949) *Mito* and *Naruse*, two of sixteen series of drawings in the University's collection that are titled after Japanese cities, surnames, and film directors, combining Japanese philosophical principles with North American Minimalism. The prominent composition of vertical lines in the *Mito* drawings demonstrates Yoshikawa's admiration for Minimalist painter Agnes Martin. Yoshikawa made each of these artworks in less than five minutes using graphite and charcoal powder on paper and executing them outdoors while wearing a mask to prevent inhaling charcoal particles. This spontaneous approach allowed him to quickly produce drawings that embody the influence of Zen masters, emphasizing intuition, as well as the appreciation of living in the present. He notes: "I have been interested in following the Eastern philosophy's idea of recognizing the element of time, known as 'the temporal moment'. There is a constant emphasis to enjoy and appreciate the realm of 'now' and not focusing on the obsolete past or the unknown future. The bliss for life is now. The

idea suggests stripping away the excessiveness and to deal only with the core of the matter. In this way it allows one to see perfection in the imperfect life." Through this combination of techniques and philosophical approach, Yoshikawa creates unique installations and drawings that encourage self-reflection and rest for the soul, illustrating the adaptability of traditional philosophy for the harrowing times in which we live today.



Akira Yoshikawa, *Naruse II*, *Naruse III*, *Naruse IV*

Finally, **Noboru Sawai** (1931-2016) was a Japanese Canadian artist known for his erotic multi-media prints that delved into the theme of sexuality by incorporating elements from various cultures. For *Leda and Bird*, Sawai skillfully combines a visualization of the Greek myth of Zeus's transformation into a swan to seduce the Spartan queen with Japanese shunga (erotica). The latter is signified through the sea creature's tentacle encircling Leda, a symbol of sexual imagery often found in Japanese art. Sawai also embraces his Japanese Canadian identity by intertwining printmaking methods from disparate cultures in his art. For example, he combines intaglio, a Western technique using etched copper plates, with moku-hanga, a traditional Japanese wood-block printing style. Through merging these techniques,



Noboru Sawai, *Leda and Bird*

Sawai's art encapsulates his multifaceted cultural identity as a Japanese Canadian and showcases his innovative approach to blending diverse artistic traditions.

The varied works included in *Within and Beyond Tradition* demonstrate the resilience and adaptability of East Asian traditions alongside the artists' distinct methods of exploring their identities and the themes and techniques that inspire them. Through their creative expression, many of these creators seek inner peace while also, in the case of contemporary artists, confronting the complexities of a dual identity and embarking on a continuous journey of self-discovery. By acknowledging and celebrating the intricacies of being Asian Canadian, these artists build bridges to foster a deeper understanding and connection between both identities.

Irene Chan

Endnotes

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- 10 Keswick, 119-120.
- 11 Wen Fong and Alfreda Murck, *A Chinese Garden Court: The Astor Court at the Metropolitan Museum of Art* (New York: The Metropolitan Museum of Art, 2012), 52.
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- 15 Ibid, 80.
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- 20 Translation by Professor Yongshan He, March 2023.
- 21 Wen Fong, *Between Two Cultures: Late-Nineteenth- and Twentieth-Century Chinese Paintings from the Robert H. Ellsworth Collection in the Metropolitan Museum of Art* (New York: Metropolitan Museum of Art, 2001), 45.
- 22 Welch, 27.
- 23 Ibid, 38.
- 24 Ibid, 64.
- 25 Dorothy Perkins, *Encyclopedia of China: The Essential Reference to China, Its History and Culture* (New York: Checkmark Books, 2000), 464.
- 26 "The Journey Continues", *In Edition* 18, no. 8 (June 11, 2001): 6.
- 27 Kam-Wing Lee, correspondence to Jennifer Gibson, April 19, 2018.
- 28 Fong, 138-140.
- 29 "The Journey Continues": 6.
- 30 Nancy E. Dillow and Jane Rule, "Takao Tanabe 1972-1976: The Land", *Internet Archive* (Regina: Norman Mackenzie Art Gallery, 1976), 18-20, accessed February 6, 2023, <https://archive.org/details/takao-tanabe197210000tana/mode/1up?view=theater>.
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- 32 Artist statement, October 12, 1999.
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ABOUT THE ARTISTS

Kam-Wing Lee (born 1935) is a Chinese Canadian abstract painter from Hong Kong who worked as a Librarian at the University of Winnipeg for many years before retiring to Vancouver. Lee attended the Wan Guo School of Fine Arts and Hsieh Hsi Calligraphic Research Institute where he studied official script calligraphy, dry brushing, and traditional Chinese painting techniques. After immigrating to Canada in 1966, he continued his education and received a Master of Arts in Philosophy from the University of Manitoba and a Master of Library Science from Dalhousie University.

Noboru Sawai (1931-2016) was a Japanese Canadian printmaker from Takamatsu, Japan. Sawai was known for his erotic imagery, which incorporated various traditions and cultures. After working as a cook's assistant for the U.S. military base in Japan, he moved to the United States to study, but soon contracted tuberculosis and spent nine years in a Texas sanatorium where he learned leather carving and jewelry making. After his recovery, Sawai earned his Bachelor of Arts degree at Augsburg College and his Master of Fine Arts from the University of Minnesota. He then studied traditional woodblock printmaking in Japan before teaching in the University of Calgary's arts department. Sawai also taught woodblock printmaking in Cape Dorset, Pangnirtung and Baker Lake. Upon retiring, Sawai settled in Vancouver and established his own printmaking studio, inventing a distinct technique that combined woodblock and intaglio printing with etched copper.

Takao Tanabe (born 1926) is a renowned Japanese Canadian minimalist landscape painter and printmaker from Vancouver. His family, along with thousands of other Japanese Canadians, experienced the hardships of internment camps during World War II, being forcibly removed from their homes. Tanabe, separated from his older siblings, lived with his parents in Lemon Creek. After enduring two years in the camp, he and his siblings were mandated to move to Winnipeg. Here, Tanabe worked as an indentured labourer until he was accepted into and graduated from the Winnipeg School of Art (now the University of Manitoba School of Art) and afterwards studied at the Brooklyn Museum of Art School in New York. His lengthy career has taken him to live and work in the United States, London, Tokyo, Banff and Vancouver. He finally settled on Vancouver Island in 1980 where he lives and works today.

Ren Yi also known as **Ren Bonian** (1840-1895) was a prominent Chinese painter from Zhejiang known for his expertise in landscapes, portraits, and flower-and-bird paintings. After the death of his father in 1855, Yi moved to Shanghai where he was exposed to an urban world with Western influence. He was closely affiliated with the Shanghai School movement, which deviated from the conventional literati style that had previously dominated Chinese art. Yi aimed to revolutionize Chinese art by focusing on highly expressive pieces, employing exaggeration and vivid colour palettes. His colourful and bold brushstrokes were a departure from the highly intricate and more muted traditional literati art. As literati art was primary associated with the cultural and intellectual elite, Yi and the Shanghai School aimed to make art accessible to everyone, not just the literati class, resulting in its popularity through reproductions.

Akira Yoshikawa is a Japanese Canadian artist born in Hiroshima in 1949. Deeply affected by the atomic bombing of Hiroshima during World War II, he and his mother eventually moved to Toronto in 1961. In 1974, Yoshikawa graduated from the Ontario College of Art with a Special Commendation Award. Over the last fifty years, he has presented his work in many exhibitions across Canada and beyond. He also worked in collections management at the Art Gallery of Ontario until his retirement in 2013. Learn more about the artist at www.akirayoshikawa.com/.

ABOUT THE CURATOR

Irene Chan is a Chinese Canadian undergraduate student at the University of Winnipeg majoring in Applied Computer Science and minoring in East Asian Languages and Cultures. Born to immigrant parents from Macau and Taishan, China, Irene has always felt a profound connection to her cultural heritage. As she grew up, she increasingly understood the significance of embracing her roots and origins. Fluent in Cantonese, Irene decided to expand her linguistic skills by studying Mandarin at The University of Winnipeg. This decision not only strengthened her ties to her own heritage but also sparked a keen interest in the broader spectrum of East Asian cultures. As her curiosity grew, she immersed herself in various East Asian courses, developed an interest in East Asian pop culture, and learned to prepare traditional dishes alongside her mother. These experiences ultimately led her to declare East Asian Languages and Cultures as her minor.

LIST OF WORKS IN EXHIBITION

Dimensions are listed as height x width x depth. All works are Collection of The University of Winnipeg.

Kam-Wing Lee, *Prairie Calling*, 2001, Chinese ink on rice paper, 52.8 x 63 cm. Gift of the artist.

Kam-Wing Lee, *Prairie Mystery*, 2001, Chinese ink on rice paper, 52.5 x 62.8 cm. Gift of the artist.

Kam-Wing Lee, *Prairie Recollection #1*, 2002, Chinese ink and acrylic on rice paper, 52.5 x 62.8 cm. Gift of the artist.

Noboru Sawai, *Leda and Bird*, 1980, woodblock and intaglio on paper, 35/50, 31.8 x 40.3 cm. Gift of Frances V. Kaczoroski and Glenn H. Tinley.

Takao Tanabe, *Skincuttle Dawn*, 1986, lithograph, 2/2 (trial proof), 63.7 x 101.8 cm.

Takao Tanabe, *Yellow Field*, 1980, lithograph, 60/75, 62.8 x 83.9 cm., Gift of Senior Winnipeg Arts Group.

Unidentified Artist (Chinese), *Late Spring Scene*, circa 1900-1948, silk thread on silk, 59.5 x 46.4 cm. Gift of Delza Longman.

Unidentified Artist (Chinese), *Untitled (Dragons in the Sky and Cat in a Garden)*, circa 1900-1950, silk thread on silk, 194.2 x 99.5 cm. Possible gift of Emiline Williams and Dr. Harry Williams.

Unidentified Artist (Chinese), *Untitled (Garden Court Scene)*, circa 1900-1950, silk thread on silk, 75.5 x 317.5 cm. Gift of Emiline Williams and Dr. Harry Williams.

Unidentified Artist (Chinese), *Untitled (Pear Shaped Bottle Vase)*, circa 1960-1970, langyao glazed porcelain, 44.4 x 17.5 x 17.5 cm. Gift of Mrs. Marion Quong.

Unidentified Artist (Attributed to Zheng Yan), *Untitled (Plum Blossom, Peonies and Chrysanthemums with Birds)*, 1970, watercolour on silk, 89.7 x 177.5 cm. Gift of Peter Wong on behalf of the University of Winnipeg Collegiate Class of 1970.

Ren Yi also known as Ren Bonian, *Untitled (Bean Plant)*, reproduction after 1880s original watercolour, 37.1 x 47.2 cm. Possible gift of Emiline Williams and Dr. Harry Williams.

Ren Yi also known as Ren Bonian, *Untitled (Garden Rock)*, reproduction after 1885 original watercolour, 37.1 x 47.2 cm. Possible gift of Emiline Williams and Dr. Harry Williams.

Ren Yi also known as Ren Bonian, *Untitled (Lotus Flower)*, reproduction after 1886 original watercolour, 38.2 x 48.3 cm. Possible gift of Emiline Williams and Dr. Harry Williams.

Ren Yi also known as Ren Bonian, *Untitled (Three Birds on a Branch)*, reproduction after 1886 original watercolour, 38.2 x 48.3 cm. Possible gift of Emiline Williams and Dr. Harry Williams.

Akira Yoshikawa, *Naruse I*, 1993, graphite and charcoal powder on paper, 93.2 x 63 cm. Gift of Edward Mednick.

Akira Yoshikawa, *Naruse II*, 1993, graphite and charcoal powder on paper, 93.2 x 63 cm. Gift of Edward Mednick.

Akira Yoshikawa, *Naruse III*, 1993, graphite and charcoal powder on paper, 93.2 x 63 cm. Gift of Edward Mednick.

Akira Yoshikawa, *Naruse IV*, 1993, graphite and charcoal powder on paper, 93.2 x 63 cm. Gift of Edward Mednick.

Akira Yoshikawa, *Naruse V*, 1993, graphite and charcoal powder on paper, 93.2 x 63 cm. Gift of Edward Mednick.

Akira Yoshikawa, *Mito I*, 1995, graphite and charcoal powder on paper, 93.2 x 63 cm. Gift of Marvin Paul.

Akira Yoshikawa, *Mito II*, 1995, graphite and charcoal powder on paper, 93.2 x 63 cm. Gift of Marvin Paul.

Akira Yoshikawa, *Mito III*, 1995, graphite and charcoal powder on paper, 93.2 x 63 cm. Gift of Marvin Paul.

Akira Yoshikawa, *Mito IV*, 1995, graphite and charcoal powder on paper, 93.2 x 63 cm. Gift of Marvin Paul.

Akira Yoshikawa, *Mito V*, 1995, graphite and charcoal powder on paper, 93.2 x 63 cm. Gift of Marvin Paul.

GALLERY HOURS

Monday - Friday between 1:00 and 4:00 pm from May 8 until August 4 (closed statutory holidays).

AFFILIATED EVENTS

Reception: May 8, 2023, 4:00 – 6:00 pm at Gallery 1C03

Exhibition tour with Irene Chan: May 8 at 4:30 pm

Learn about Chinese Characters with Yongshan He: May 16

Artist talks by Takashi Iwasaki and Akira Yoshikawa: June 23 at 2:30 pm on Zoom

ACKNOWLEDGMENTS

Gallery 1C03 is on Treaty 1 Territory, the heartland of the Métis people and the ancestral lands of the Anishinaabeg, Ininew, Anishininew, Dakota and Dene peoples, and. Our water is sourced from Shoal Lake 40 First Nation.

This exhibition is funded, in part, by the Manitoba Government.

Gallery 1C03 wishes to express sincere gratitude to curator Irene Chan for her steadfast dedication to the production of this exhibition over the past eight months. Irene has undertaken this research project with the utmost professionalism and rigour, belying the fact that she is still an undergraduate student. Gallery 1C03 is grateful for the support offered by the University's East Asian Languages and Cultures Program, particularly Irene's faculty supervisors Yongshan He and Lenore Szekely. We thank Kimberley Moore and Kent Davies of the Oral History Centre for their guidance in research techniques. We also deeply appreciate work study student Aimee Tymkin for her labour during the research phase. We are immensely grateful to the exhibiting artists and particularly to Akira Yoshikawa for agreeing to be interviewed for this project and for speaking publicly about his work alongside Takashi Iwasaki. Special thanks to conservator Carolyn Sirett and DIY Framing to help make the art shine, and deep gratitude to Brian Wait for building the display table and to April Keenan for painting the gallery and display furniture. We especially appreciate the work of installation technician Zoë Lebrun and Young Canada Works intern Kasey Pashe. We thank photographer Leif Norman for documenting the artworks and Ian Lark for designing this brochure and exhibit promotional materials.

Cover image: Unidentified Artist (Attributed to Zheng Yan), Untitled (Plum Blossom, Peonies and Chrysanthemums with Birds).

Gallery 1C03
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