

27 X DOUG
Portraits by Larry Glawson

GALLERY ONE ONE ONE

Guest Curator, J.J. Kegan McFadden
19 July to 17 September 2010

Untitled (*Doug showing hickey*), 1979 / silver print, 4" x 6"



This first portrait of Doug taken by Glawson, a candid snapshot when they were art school students in 1979, is not part of any larger body of work and has never before been exhibited.

Untitled (*camera & coffee*), 1982 / split toned silver print, 10" x 10"



The first series Glawson undertook out of art school; *Family Album* was premiered at Ace Art as part of their inaugural programming year (1983).

Untitled (*aquarium*), 1982 / split toned silver print, 10" x 10"



Included in *Family Album* at Ace Art Inc., this image was also included in a portfolio published by Arts Manitoba (Spring 1984 vol.3 no.2).

Untitled (*Doug & Eileen swimming*), 1982 / split toned silver print, 7/12, 7^{1/2}" x 7^{1/2}"



Part of *Family Album* this image was also exhibited at the Winnipeg Art Gallery in the juried exhibition *Latitudes and Parallels* (1985) and reproduced in the accompanying catalogue.

Collection of the Winnipeg Art Gallery, acquired with The Photography Endowment of The Winnipeg Art Gallery Foundation Inc. G-84-98

Untitled (*Doug & Larry, wallpaper*), 1983 / split toned silver print, 10" x 10"



Also part of *Family Album*, this is the first of a number of images that feature Larry with Doug.

from the collection of Bev Pike, Winnipeg

Untitled (*Doug & Kully on dock*), 1983 / split toned silver print, 10" x 10"



The image of Doug and his mother, Kully, on the dock of their family cottage was cropped to be used as the author's photo of Melnyk's first trade publication, *Naked Croquet* (Turnstone Press, 1987) -- an excerpt from which has been reproduced in the exhibition.

Untitled (*lambs wool sweater*), 1983 / split toned silver print, 10" x 10"



Included in the Ace Art Inc. show and published in the Arts Manitoba portfolio (1984).

Untitled (*at the cottage*), 1983 / chromogenic print, 20" x 20"



Included in the exhibition *Large Colour Photographs* (Floating Gallery, 1984) this image was a precursor to elements explored in the series *Private Icons* (1986), and illustrates a contemplative subject in a non-staged environment.

Untitled (*art encyclopedias*), 1984 / chromogenic print, 20" x 20"



Included in the exhibition *Large Colour Photographs* (Floating Gallery, 1984) this photograph acts as one of the few tableau images including props such as Doug's artwork, along with the couple's cat John, and begins to show their apartment as a living set.

Untitled (*Amanda's clogs*), 1984 / chromogenic print, 2010, 4' x 4'



Included in the solo exhibition, *Private Icons* (Plug In Gallery, 1986). What Doug is carrying on a leisurely walk: his niece's clogs, a popsicle wrapper, paper flower, and vintage dress shirt with hand-drawn embellishments, reads like props.

Untitled (*off dock*), 1985 / chromogenic print, 2010, 4' x 4'



Included in *Private Icons* (Plug In Gallery, 1986), and reproduced in the magazine *MidContinental* (Spring 1985 vol.3 no.2. 'The Human Image').

Untitled (*father's bathrobe*), 1986 / chromogenic print, 2010, 4' x 4'



Though part of the series *Private Icons*, this portrait was not included in the 1986 exhibition at Plug In Gallery and subsequently, has not been exhibited until now.

Doug in Gorilla Costume, 1988 / split toned silver print, 30" x 30"



Doug's contribution to Glawson's *Self Portraits Project*, where individuals were instructed to take their own portraits. The subject would choose the site; Glawson would set up the lighting, adjust the camera's exposure settings and leave the subjects alone to trip the shutter themselves. This marks Glawson's first foray into collaborative photographic work with his subject. The *Self Portraits Project* was shown at the Floating Gallery in 1988.

from the collection of Dave Grywinski, Winnipeg

Untitled (*standing / sitting*), 1988 / chromogenic prints, 2010, 6' x 5 1/2'



This diptych was exhibited in *Recent Work* as part of the *Manitoba Studio Series* (WAG, 1990) curated by Shirley Madill and reproduced in *New Histories*, a survey of the series (WAG, 1997). It was also included in the exhibition *Off the Beaten Track*; (Cooperative Gallery, Edinburgh; and Seagate Gallery, Dundee). The fractured and layered image is meant to represent alternating character aspects of the same subject in different and distinct timeframes.

Untitled (*in water*), 1988 / chromira print, 2010, 30" x 30"



This portrait is included here to demonstrate the work completed in-between official series throughout Glawson's career. In many ways it exhibits similar qualities as the images included in *Private Icons*, however because it was shot in black and white, it was excluded from the project and never exhibited until now.

Doug in Edinburgh, 1989 / chromira print, 2010, 15" x 15"



Taken while in Scotland during the Edinburgh Fringe Theatre Festival where Glawson, Melnyk, along with Jack and Sheila Butler traveled to present their collaborative performance work *Gorilla* as part of the Ace Art Inc, Cooperative Gallery (Edinburgh), Gilded Balloon Theatre (Edinburgh) and Seagate Gallery (Dundee) project *Off the Beaten Track*.

November 30 1989, sheet 4 #14, sheet 1 #17, 1989 / chromogenic prints, 30" x 55"



This portrait of Larry and Doug was included in the series, *Paired Portraits*, which went on to be exhibited in its entirety in 1992 at Galerie M, a Plug In Gallery satellite space in Montreal. As the title suggests, the Paired Portraits project fused separately shot images of two subjects within a common environment, culminating in a single image comprised of two distinct time frames. In 1993, this diptych was included in the group exhibition *Cultural Commentary: 1, New Work from Manitoba* (MacKenzie Art Gallery, Regina) curated by Cindy Richmond. This image has also been shown a number of times in various group exhibitions in Western Canada, including *Search, Image & Identity* (The Photographer's Gallery, Saskatoon, 1994) which traveled to Banff, Kelowna, Sackville, and Finland.

Untitled (*Doug & Lucy*), 1993 / chromira print, 2010, 16” x 16”



This image of Doug holding a young Lucy was included in the exhibition *Lester & Lucy* (Lumière Gallery, 1994). It was also used for promotional purposes for Doug’s artistic practice, notably reproduced for the cover of Swerve Magazine’s March 1998 issue featuring an interview discussing the release of Doug’s second publication, *Doctor Meist* (Lives of Dogs, Books by Artists and Plug In Editions, 1997).

Untitled (*midnight pee at the cottage*), 1993 / split toned silver print, 20” x 20”



The image was included in the solo exhibition *Lester & Lucy* (Lumière Gallery, 1994).

AGLP Portrait #5, 1993 / split toned silver print, 10” x 8”



This portrait marks Doug’s debut in the series *Anonymous Gay & Lesbian Portraits*, a further exploration into collaborative production between photographer and subject. Doug is pictured here in front of his close-cut paper figures from his *100 Naked Men* installation for St. Norbert’s Arts and Cultural Centre. This image was exhibited in numerous group exhibitions in Winnipeg, including *Light Year: Festival of Photographies* (produced by The Floating Gallery, 1995). Glawson’s contributions to the festival were placed throughout storefront spaces in Osborne Village, including the Plug In Billboard.

Romantic Portrait no. 1, 1994 / chromira print, 2010, 4” x 4”



This portrait is among the first pieces digitally augmented by Glawson. It incorporates a sensuality not often seen in other bodies of his work that may be attributed to the play with colour saturation and tonal adjustments. Though it plays an important part in Glawson’s development as a photographic and media artist, it is not part of any larger series and has not been exhibited until now.

AGLP Portrait #105, Doug with Louise, 1998 / chromira print, 2010, 14” x 11”



This is Doug’s second sitting for the *Anonymous Gay & Lesbian Portraits* project. The background and framing device exhibits the artist’s further foray into the digital realm. It was exhibited at the University of Winnipeg Students’ Association Gay, Lesbian, Bisexual, Transgendered,* Centre in 2005.

Untitled (*Doug sleeping*), 2002 / video projection, 2010, on chromira collage, 4’ x 7’



This image, comprised of video stills, was prominently featured in Glawson’s MFA graduating exhibition, *home bodies*, at University of Western Ontario, London in 2002. It was later included in the exhibition *Latitudes* (organized by PLATFORM: centre for photographic + digital arts, 2004) curated by Charles Shilliday for Academy of ArtBK, Galerie Artget, (Belgrade, Serbia and Montenegro) in 2004 and reproduced in the accompanying catalogue. This is the first time it has been shown with the video projection overlay.

Untitled (*trapdoor*), 2002 / chromogenic print, 2008, 24” x 24”



This humorous take on a portrait was also included in Glawson’s MFA graduating exhibition. It was later included in the *home bodies 2008* exhibition installation at 284 William Avenue sponsored by PLATFORM and reproduced as one of the covers of the varied editioned broadsheet accompanying the exhibition published by As We Try & Sleep Press.

Untitled (*in bed*), 2003 / chromira print, 2008, 30” x 30”



This portrait blurs notions of romance and voyeurism -- central concerns in Glawson’s *home bodies* series. It was first shown in Winnipeg as part of *home bodies 2008*.

from the collection of Kegan McFadden, Winnipeg

Untitled (*licorice bouquet*), 2010 / chromira print, 30” x 40”



The latest in the *home bodies* series, this informal yet staged portrait is included here as a playful compendium to the untitled (*trapdoor*) image.

Untitled (*living room*), 2010 / pigment ink jet print, 84” x 65”



The latest image in the *home bodies* series, this classically posed and digitally stitched image is also one of the first results of Glawson’s new interest in the abilities and limits of digital imaging post-production software and how it may be utilized to speak about failure in photographic representation.

Over & Over & Over Again, excerpted from the larger curatorial statement*

27 X DOUG: Portraits by Larry Glawson showcases selections from the artist’s various bodies of work, including: *Family Album* (1983), *Private Icons* (1986), *The Self Portrait Project* (1988), *Paired Portraits* (1992), *The Anonymous Gay & Lesbian Portraits Project* (1992-2005), *home bodies* (2002-ongoing), and also includes the first work from his yet unnamed latest project involving stitched images he began earlier this year. This thirty-year survey is represented exclusively by portraits of his partner, the artist, Doug Melnyk; an approach that has been appropriated from an exhibition at The University of Winnipeg’s Gallery 1C03, titled *27 X Sonia: Portraits by Walter Grammaticé*. Explicit in its queer re-visioning of history, this exhibit illustrates Glawson’s interest in the relationship between the mundane and the sublime, the quotidian and the detailed qualities of a life of work and love.

J.J. Kegan McFadden
Guest-Curator

* available in full at: <http://umanitoba.ca/schools/art/galleryoneoneone/glawson.html>

Larry Glawson is one of Manitoba’s pre-eminent photographic and digital artists, and has been an active member of Winnipeg’s artist-run scene for more than twenty-five years. He was a founding member of aceartinc. as well as a long-standing member of The Winnipeg Photographer’s Group and The Floating Gallery, which evolved into PLATFORM: centre for photographic + digital arts. Glawson has been involved with these organizations as both a member and staff person throughout the years. He has also been a professor of photography at the University of Manitoba’s School of Art for over fifteen years; as a mentor he has influenced a generation of Winnipeg artists. Glawson received his BFA (Honours) in 1982 from the School of Art, University of Manitoba, followed by an MFA at The University of Western Ontario in 2002.

Guest curator **J. J. Kegan McFadden** is a Winnipeg-based cultural worker whose curatorial interests lay in the realms of feminist and queer perspectives in culture-production and knowledge dissemination, artists’ books, and divergent photographic practices. McFadden holds a BA (Honours) in Art History from the University of Winnipeg (2005) and an MA in Art History / Critical and Curatorial Studies from the Department of Art History, Visual Art & Theory at the University of British Columbia (2007). He is currently the Director/Curator of PLATFORM: centre for photographic + digital arts.

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