

## GLENN LEWIS

*Real Nature Morte, Tie Die, and Some Other Things*

February 25 – March 25, 2023

Image:  
Glenn Lewis  
*The Oyster's Dream*, 2022



A statement from the artist:

“My practice from 1961 to 2023 – 63 years – has involved a broad palette of materials and forms. In this present exhibition I was interested in using a painting genre – still life or nature morte – but making objects in ceramics along with found things, and presenting them in still life as photographs. They involved research, combining historical information, drawing on famous still life paintings by European artists of the 17th century, as well as by the modern painters, such as Paul Cézanne, but reflecting the realities of contemporary art and the present historical moment. Holbein’s Renaissance painting, *The Ambassadors*, a portrait of two men within a still life painting who were reputed to be lovers or “married”, carries a number of secrets and messages within the assemblage of objects. Cézanne and Morandi kept a collection of pottery, skulls, small sculptures, furniture, and other objects as “props” that they used repeatedly in their still life paintings, providing a physical vocabulary to construct narratives. I liked this as an exploration of techne in contemporary life by creating, in addition to the photographs, small still life using the same “props” or objects. I have worked on this project, that was supported by a Canada Council grant, for almost three years now.”

Born on Vancouver Island in 1935, GLENN LEWIS lives and works in Vancouver. He graduated from the Vancouver School of Art (1954-58) and apprenticed with the potter, Bernard Leach in Cornwall (1961-63). He was instrumental in the formation and work of collective artists’ organizations: Intermedia (1967-75), and Western Front (1973-87) in Vancouver; and served on a number of arts organizations: the Board of Directors of: LIVE Vancouver Performance Art Festival (2007-present); Vancouver Art Gallery (1986-87); Vice President of the Association of National Non-Profit Artist Centres (ANNPAC) (1980-81); Vancouver Art Gallery (1973-76); Director, Western Front Society, Vancouver Art Gallery (1974-87); Intermedia Society, Vancouver (1970-72); taught ceramics: University of BC (1964-67, and 1971-74); N.Y. State College of Ceramics, Alfred University, New York State (1970-71); worked as Head of Media Arts, Canada Council, Ottawa (1987-90), organized and founding Director of Sunshine Coast Botanical Garden (2005-06).

Lewis has travelled widely, mainly to photograph gardens. He has received several awards: ‘Emily’ Award, Emily Carr Institute of Art + Design, Vancouver (2000); six Canada Council grants (1967 – 2020); Governor General’s Award in Visual Arts (2017). An innovative first-generation conceptual mixed media artist, Lewis has worked with pottery, sculpture, performance, mail art, collage, photographs, video and installation since the early 1960s. The scope and intellectual pursuits of his work range across concept, fiction, myth and community concerns. He was one of the earliest innovators in performance art with *Flour Piece* in 1968 at the VAG, and video performances, *Japanese Pickle* and *Blue Tape Around City Block*, both in 1969. Most recently, he has produced ceramic pots paired with photographs, a poetical association that reintegrates or combines craft as art (techne), and now, still life made with ceramics and found materials as sculptures and as photographs.

Glenn Lewis

*Basics*, 2022

Wood, paint, stoneware, metal wineglass

28 x 14.75 x 14.75 in (71.1 x 37.5 x 37.5 cm)

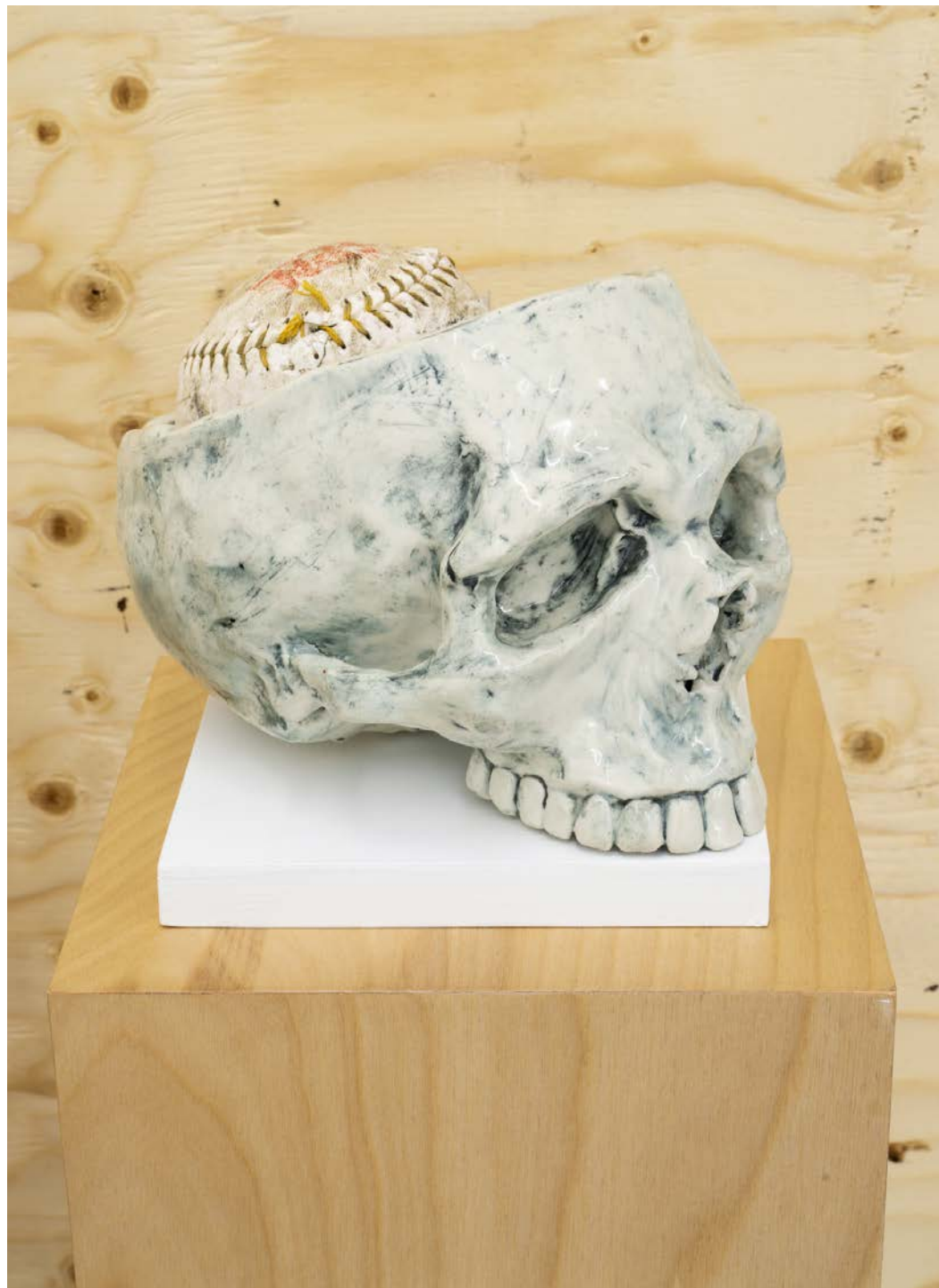






Glenn Lewis  
*Tie Die*, 2022  
Fabric  
58 x 58 in (147.3 x 147.3 cm)

Glenn Lewis  
*Winners and Losers*, 2022  
Baseball, stoneware, wood  
6 x 8 x 5.5 in (15.2 x 20.3 x 14 cm)



Glenn Lewis

*The Oyster's Dream*, 2022

Oyster shell, stoneware on wooden plinth

4 x 7.5 x 6.5 in (10.2 x 19.1 x 16.5 cm)





Glenn Lewis  
*Simple Pleasure*, 2022  
Stoneware, knife with paint  
4 x 9.25 in (10.2 x 23.5 cm)



WIL ABALLE ART PROJECTS

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Framed





Glenn Lewis

*The Heavy Burden of Weightless Knowledge, 2022*

Metal scale painted black, stoneware, gold plastic scrubber  
10.5 x 6 x 8.5 in (26.7 x 15.2 x 21.6 cm)



Glenn Lewis

*The Heavy Burden of Weightless Knowledge, 2022*

Metal scale painted black, stoneware, gold plastic scrubber  
10.5 x 6 x 8.5 in (26.7 x 15.2 x 21.6 cm)



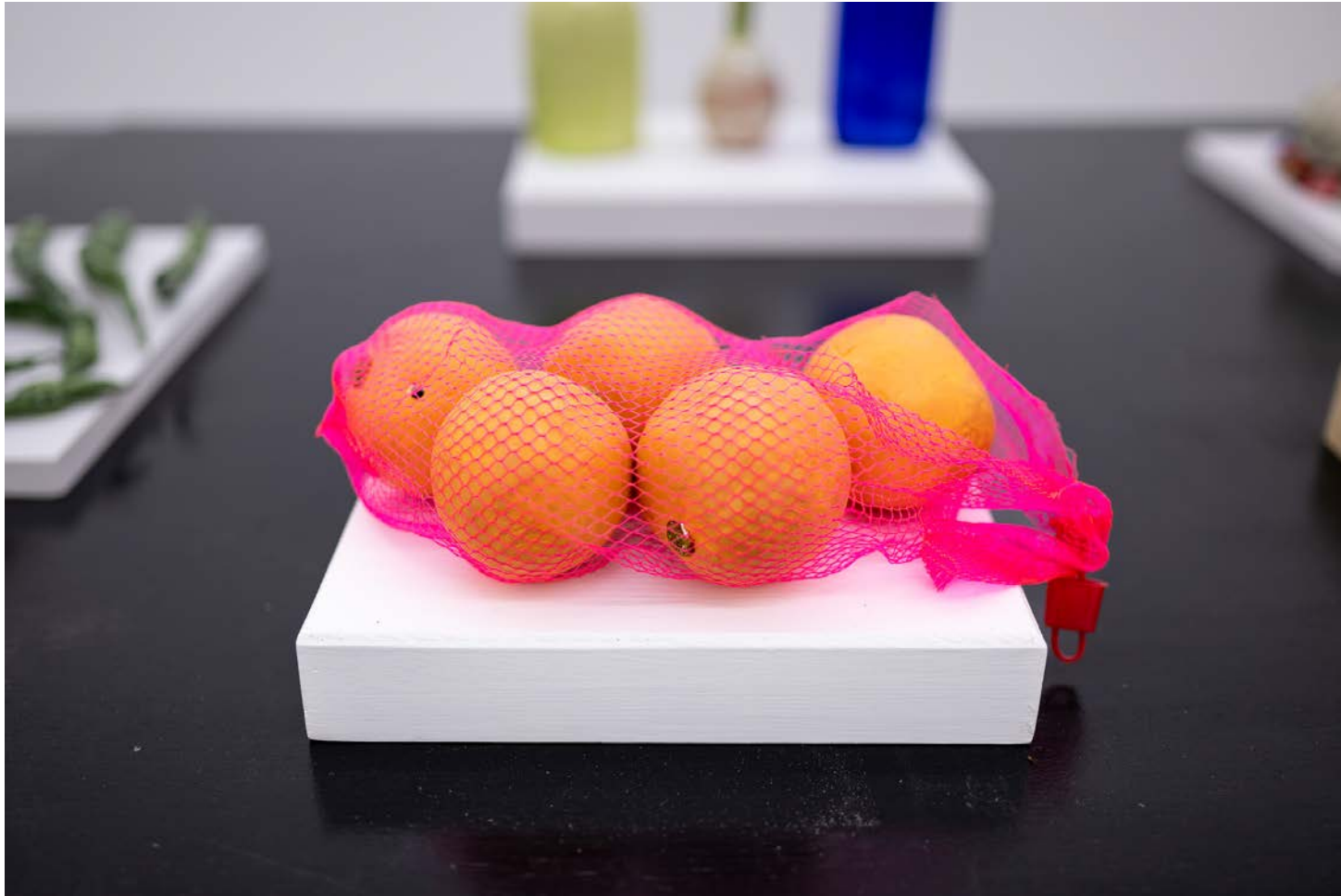


Glenn Lewis  
*The Art Test*, 2022  
Wood, stoneware, painted images  
5.5 x 15.5 x 11.5 in (14 x 39.4 x 29.2 cm)





Glenn Lewis  
*The Precarious Life of Potatoes*, 2022  
Stoneware, wood, Japanese print  
9.5 x 9 x 12 in (24.1 x 22.9 x 30.5 cm)



Glenn Lewis  
*\$1.99 lb, 2022*  
Wood, plastic, stoneware  
6 x 9.8 x 11.5 in (15.2 x 24.9 x 29.2 cm)



Glenn Lewis  
*Complex World, 2022*  
Wood, stoneware  
4.7 x 12 x 12 in (11.9 x 30.5 x 30.5 cm)





Glenn Lewis  
*New Life*, 2022  
Blue glass, stoneware, wood  
8.85 x 8 x 12 in (22.5 x 20.3 x 30.5 cm)



Glenn Lewis

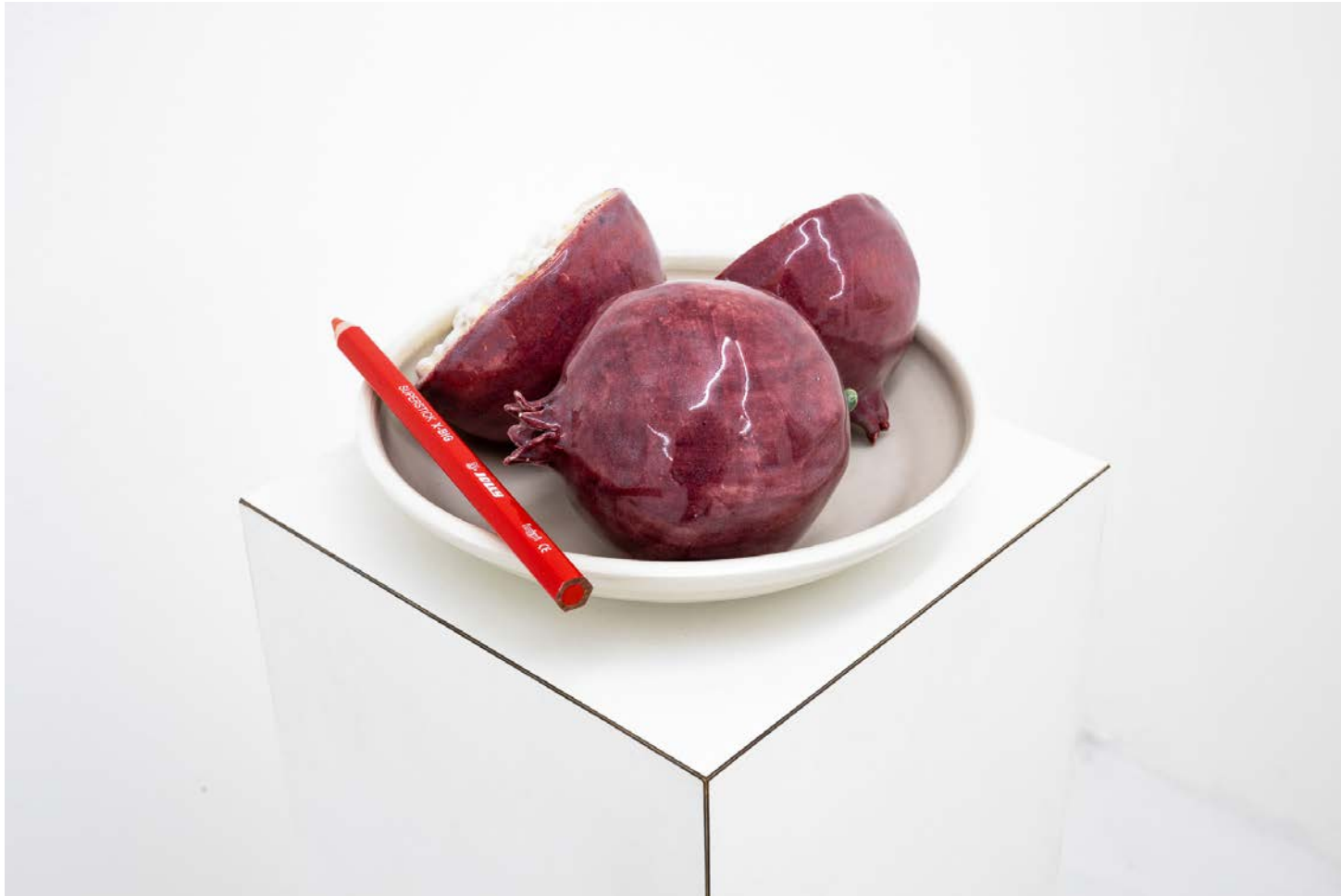
*Crafting The Future, 2022*

Composite skull, fabric place mat, stoneware, cardboard hat with gold sparkles, wood  
9 x 10 x 10 in (22.9 x 25.4 x 25.4 cm)



Glenn Lewis  
*Rotten Apple*, 2022  
Stoneware, wood, wooden snake  
4 x 8 x 8 in (10.2 x 20.3 x 20.3 cm)





Glenn Lewis  
*The Reddish Problem in Drawing a Conclusion, 2022*  
Stoneware, red pencil  
4 x 8 in (10.2 x 20.3 cm)



Glenn Lewis  
*Fly Away*, 2022  
Stoneware, metal  
3.5 x 8.25 x 8.25 in (8.9 x 21 x 21 cm)



Glenn Lewis  
*Life is Like a Bowl of Cherries – The Pits*, 2022  
Stoneware  
5.5 x 8.5 x 8.5 in (14 x 21.6 x 21.6 cm)





Glenn Lewis  
*Prophets Stripped Bare, 2022*  
Photograph, Ed. 1 + 2 AP  
40.25 x 53.25 in (102.2 x 135.3 cm)



Glenn Lewis  
*Taste Buddies*, 2022  
Wood, stoneware  
4 x 4.3 x 4.3 in (10.2 x 10.9 x 10.9 cm)

Glenn Lewis

*At Home With Cézanne*, 2022

Stoneware, hat, oil painting, wooden desk, wood, printed  
fabric, metal knife with paint

73 x 41.75 x 29.5 in (185.4 x 106 x 74.9 cm)





Glenn Lewis

*At Home With Cézanne*, 2022

Stoneware, hat, oil painting, wooden desk, wood, printed fabric, metal knife with paint  
73 x 41.75 x 29.5 in (185.4 x 106 x 74.9 cm)





Glenn Lewis

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Stoneware, hat, oil painting, wooden desk, wood, printed fabric, metal knife with paint  
73 x 41.75 x 29.5 in (185.4 x 106 x 74.9 cm)



Glenn Lewis

*At Home With Cézanne*, 2022

Stoneware, hat, oil painting, wooden desk, wood, printed fabric, metal knife with paint  
73 x 41.75 x 29.5 in (185.4 x 106 x 74.9 cm)



Glenn Lewis  
*Down to Earth*, 2022  
Marble, stoneware  
5 x 12 x 12 in (12.7 x 30.5 x 30.5 cm)



Glenn Lewis  
*Set Table (Nature Mort) for Obscured Photography, 2022*  
Photograph, Ed. 1 + 2 AP  
26.85 x 36.2 in (68.2 x 91.9 cm)



Glenn Lewis

*Multiple Articulated Fruit with Improbable Description*, 2022

High-fired stoneware clay, and underglaze colours

15 x 5.7 x 5.7 in (38.1 x 14.5 x 14.5 cm)





GLENN LEWIS, Exhibition view, WAAP | Wil Aballe Art Projects, Vancouver, BC, 2023

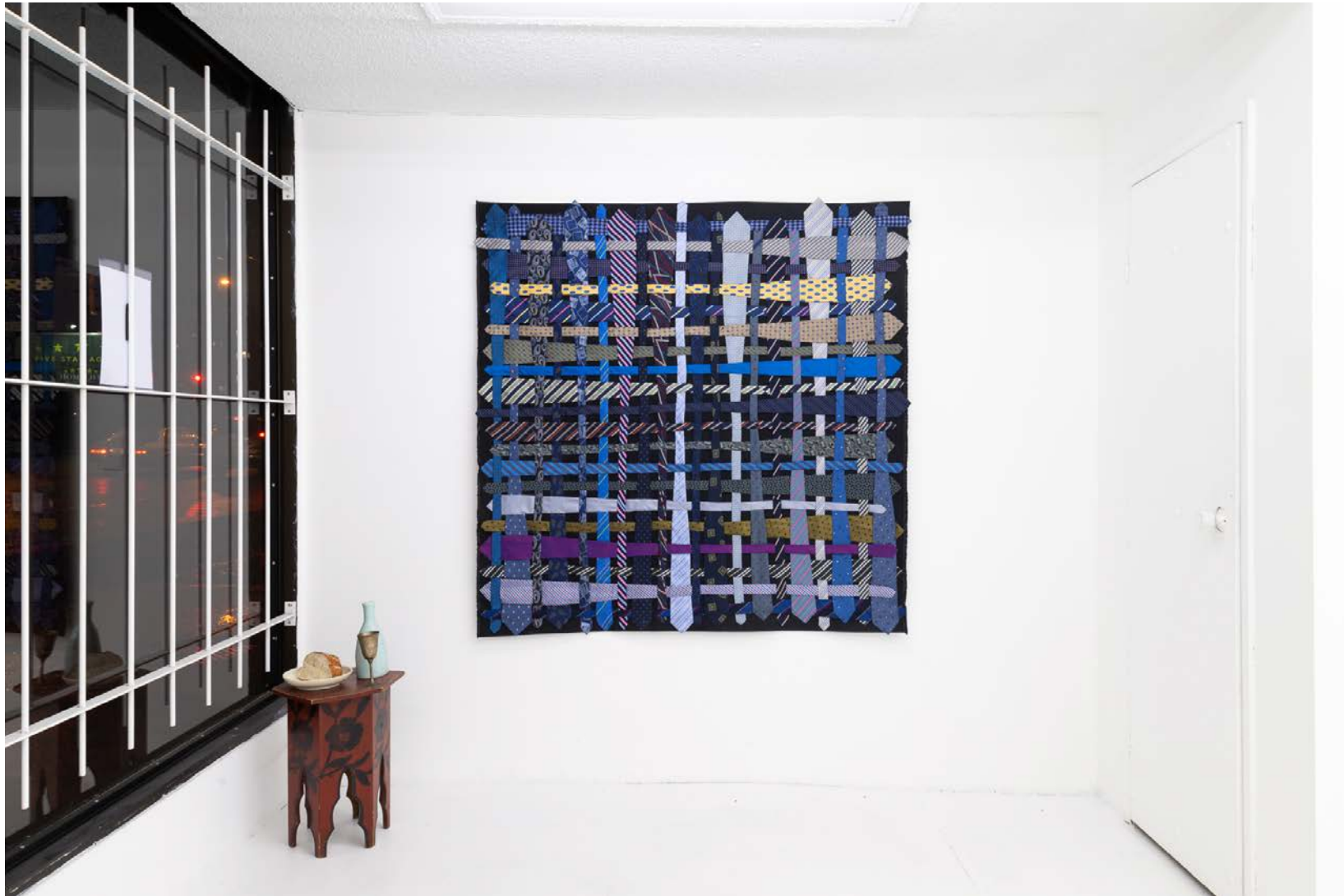


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Exhibition view, WAAP | Wil Aballe Art Projects  
Vancouver, BC, 2023



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Exhibition view, WAAP | Wil Aballe Art Projects  
Vancouver, BC, 2023





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**GLENN LEWIS**  
**CV**

**EDUCATION**

1961-64 Studied ceramics under Bernard Leach, St.Ives, Cornwall, England.  
1958-59 Graduated, Faculty of Education, University of B.C., Vancouver. B.C. Teaching Certificate.  
1954 – 1958 Graduated with honours in painting, drawing and ceramics, Vancouver School of Art.  
1954 Graduated from High School, Kelowna, BC

**APPOINTMENTS, POSITIONS AND AWARDS**

2017 Received Governor General of Canada Award in Visual Arts  
2007 Appointed to Board of Directors, LIVE Biennale Performance Art Festival  
2005 Served as one of judges for the Van Dusen Botanical Garden's June "Vancouver Garden Show"  
2003 - 2006 President, Sunshine Coast Botanical Garden Society  
2000 Presented with 'Emily' award by Lt. Governor, Emily Carr Institute of Art + Design  
1993 Awarded Visual Arts Grant, B.C. Cultural Services.  
1992 Awarded Visual Arts Grant, B.C. Cultural Services.  
1991 Appointed to the Board of Directors, Western Front Society, Vancouver.  
1989 One of three jurors of architectural proposals for the 'Digstor Tower', National Museum of Civilization, Hull  
1986 - 1987 Appointed to Board of Directors, Vancouver Art Gallery.  
1986 - 1987 Appointed to Canada Council Media Arts Advisory Committee,  
1974 - 1987 Appointed to the Board of Directors, Western Front Society, Vancouver.  
1986 Served on a review committee, City of Vancouver, for a Peace Sculpture in Vancouver with D. Shadbolt, Willard Holmes and Alan McWilliams.  
1986 Life member of the Art Gallery of Ontario  
1986 With James Bennett, commissioned to design Vancouver Centennial Medal.  
1978 - 1985 Served on various Canada Council juries: Art Bank, Performance Art, Multimedia, Senior Visual Arts Awards, Video, Computer-Integrated Media, Exhibition Project Assistance.  
1984 Awarded Canada Council grant for Artist-in-Residence at La Chartreuse, C.I.R.C.A., Villeneuve les Avignon, France.  
1981 - 1982 Awarded Canada Council Senior Arts Grant.



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1980 - 1981 Served as Vice President of the Association of National Non-Profit Artist Centres (ANNPAC).

1976 - 1977 Awarded Canada Council Senior Arts Grant.

1975 Representative of Western Front Society at founding meeting of the Association of National Non-Profit Artist Centres (ANNPAC)

1973 - 1976 Appointed to the Board of Directors, Vancouver Art Gallery.

1970 - 1972 Appointed to the Board of Trustees, Intermedia, Vancouver.

1968 - 1969 Awarded Canada Council B Grant.

1967 - 1968 Awarded Canada Council B Grant.

1968 Awarded prize for sculpture in "Spectrum 68", Vancouver Art Gallery.

1968 Awarded prize for sculpture in "Winnipeg Annual", Winnipeg Art Gallery.

1967 Awarded prize for sculpture in "Perspective 67", Art Gallery of Ontario, Toronto.

## **COLLECTIONS**

Private collections in Canada, U.S.A., Japan, England and France., collections of David Bellman, Sherry Grauer, Scott Watson, Michael Morris, Bruce Wright, Bayard Palmer; Freybe collection; External Affairs, Government of Canada; Canada Council Art Bank, Ottawa; Faculty Club, Queens University, Kingston, Ontario; Air Canada, Montreal; City of Vancouver; Confederation Art Gallery, Charlottetown, P.E.I.; Winnipeg Art Gallery; Vancouver Art Gallery; National Gallery of Canada, Ottawa; Art Gallery of Greater Victoria; Morris & Helen Belkin Art Gallery, UBC, Vancouver