MORRIS AND HELEN BELKIN ART GALLERY
UBC OUTDOOR ART TOUR

Since the late 1950s, works of outdoor art have been collected by the University of British Columbia to enrich the campus environment. Together, these artworks give voice to multiple stories about the history of UBC and Vancouver, and are part of an ever-evolving narrative about art, space and place, and our own sense of ourselves. The University Art Committee, a diverse body of faculty, staff, students and additional members unaffiliated with the University, provides leadership on the acquisition, installation and maintenance of artwork on campus. With support from the staff at the Morris and Helen Belkin Art Gallery and the Committee, the Belkin’s Curator of Outdoor Art develops the curatorial vision for the outdoor collection to ensure a place for art at UBC into the future.

In 2003, the outdoor art program was reinvigorated with the installation of Rodney Graham’s Millennial Time Machine, a late 19th-century landau carriage converted into a camera obscura. Graham is a Vancouver artist who studied at UBC in the late 1970s, and whose work is celebrated internationally. This award-winning installation draws visitors from around the world. Recent additions to the collection include master carver and Haida hereditary chief 7idansuu (Edenshaw) James Hart’s Reconciliation Pole, Glenn Lewis’ Classical Toy Boat and Myfanwy MacLeod’s Wood for the People.

The UBC Outdoor Art Tour features 24 works from the University Art Collection. The tour varies in length from one hour—to see works in the vicinity of the Morris and Helen Belkin Art Gallery—to approximately three hours for every site on the map. A map detailing the location of each site can be found at the back of this brochure. For additional information about the works, visit the Gallery website, belkin.ubc.ca. Guided tours can also be scheduled by appointment through the Morris and Helen Belkin Art Gallery.

We gratefully acknowledge the support of our funders and donors who have generously gifted works of art to the collection, supported commissions or contributed to the UBC Outdoor Art Fund. The Outdoor Art Tour guide and other new initiatives to animate the Outdoor Art Collection are made possible with the support of the BC | Canada 150: Celebrating BC Communities Fund. The Belkin acknowledges the ongoing support of the Canada Council for the Arts, the Province of British Columbia through the BC Arts Council and our Belkin Curator’s Forum.
Concerto, 1960-61

Located on the exterior wall of the Main Mall entrance to Buchanan A Building, this abstract sculpture was selected by jury specifically for this site and was funded by a grant from the Canada Council. It was commissioned in 1960 to celebrate the building’s 1958 opening and completed by the artist in 1961. Concerto was restored in 2016-17.

Concerto is made of welded and soldered sheet copper and marks the first time Class used these techniques and material in his work. Metal became a material he used frequently for his sculpture, another example being Tuning Fork located in front of the Music Building at UBC. For Concerto, Class employed copper because of its unique colour.

Gerhard Class was born in Germany. The tradition of sculpture ran in his family; both his father and grandfather worked in stone. Eager to follow in their footsteps, Class attended the School of Art in Strasbourg, the School for Granite Sculpture in Wunsledel and the State Academy of Fine Arts in Germany. He also attended the Instituto de Allende in San Miguel, Mexico. Class arrived in Canada in 1951 and taught sculpture at the Vancouver School of Art and at UBC, and completed many large commissions in Vancouver and Victoria.
Located in front of the main entrance to the Music Building, Alfred Blundell donated the funds to commission this sculpture for UBC in 1968; the design was selected by jury in a closed competition. Class created the work specifically for this site in UBC’s fine arts precinct, where students study music, fine art, theatre and architecture. The sculpture’s two free-standing forms complement one another and evoke the close relationship between the arts disciplines. Class envisioned that Tuning Fork would dominate the plaza and rise above the horizontal line of the covered walkway, which connects the buildings in the precinct.

The artist fabricated the sculpture in Corten steel, anticipating the deep purple rust colour that it would quickly adopt. The work presents different configurations depending on where the viewer is positioned, with the twisting forms seeming to suggest a dance. Musicians will also recognize this form as an abstracted tuning fork, a two-pronged tool made of steel, which resonates at a constant pitch when struck. Class intended the work to bring to mind “a giant tuning fork large enough to have served Pythagoras and his theory of music and the harmony of the spheres” (Artist statement, 1967).

See Work 01 for a biography of Gerhard Class.

Photo: Howard Ursuliak (BG154)
03 Robert Clothier (1921-1999)

Three Forms, 1956
concrete
218.5 x 86.0 x 115.5 cm
Purchased with funds from the UBC Purchase Prize, 1956

This work by Robert Clothier consists of three concrete forms, each resembling a slightly squared C, stacked and turned to present a configuration that changes according to the angle at which it is approached. Although Three Forms is an abstract work, the arrangement of its spare geometric forms evokes the human body.

Clothier was born in Prince Rupert, BC. After serving in World War II as a bomber pilot with the No. 408 Squadron of the Royal Canadian Air Force, he came to UBC in the late 1940s where he studied in the Department of Architecture before shifting his focus to theatre. He then attended the Royal Academy of Dramatic Art in London, England. Clothier is well known for his role as “Relic” in The Beachcombers, the popular CBC television series about rural West Coast life that aired from 1972 to 1990.

As a sculptor, Clothier had his first exhibition at UBC in 1956 when Three Forms was included in an exhibition featuring the BC Chapter of the North West Institute of Sculpture. Three Forms won first place in the UBC Purchase Prize competition judged by the modernist sculptor Alexander Archipenko and by English author and art critic Herbert Read. Clothier often spoke about the parallels between acting and sculpting, noting that a sculpture must work from 360 degrees, much like “an actor can play upstage and let you read what he’s thinking about from his back.” Clothier, who was known to cover his scripts with drawings, found that making art provided a constructive balance to his life.
04  Paul Deggan (b. 1932)

Untitled, 1965

copper, aluminum and brass
272.0 x 455.0 cm

Commissioned with support from the BC Teachers’ Federation, 1965

Located on the exterior of the north wall of the Neville Scarfe Building entrance, this wall relief was commissioned through a gift from the BC Teachers’ Federation to mark the opening of the new Education Building. Deggan’s work was chosen by a jury from 30 proposals submitted by artists across the country.

The work consists of three separate components made of different materials—copper, brass and aluminum—and over time each has turned a different colour. Though the work is abstract, Deggan took his inspiration from nature, and the sculpture’s design calls up the patterns of leaves and the texture of tree bark.

Deggan was born in England and educated at the Kingston School of Art, the Chichester School of Art and the Worthing College of Arts and Crafts in England. He moved to Canada in 1957 and taught at the Vancouver School of Art and Capilano College. In 1980, Deggan and his French-born wife Babette, who works in pottery, created the Centre Festival des Arts de Montaigut-le-Blanc in the Auvergne region of France. The Centre offered summer workshops in painting, drawing, French language, writing and photography. The Deggans ran this program for 24 years until they retired to Bowen Island, BC in 2005.
This work features a large stylized head with Asian characteristics and has been variously interpreted as both a man and a woman. The original sculpture, executed in 1958 by Otto Fischer-Credo and generously donated by Mrs. Astrid Fischer-Credo, was replaced in 1977 with a replica made by Gerhard Class. The replica sculpture is constructed of marble, sand and polyester resin and is located at the north end of the covered walkway between the Music and Lasserre Buildings. Its position under the walkway frames the view of the work and creates a sense of drama. \textit{Asiatic Head} was originally exhibited on the UBC campus and then at the Burnaby Municipal Hall as part of an exhibition of outdoor sculpture organized in 1958 by the Northwest Institute of Sculptors in association with UBC’s Department of University Extension, the BC Centennial Committee and the Municipality of Burnaby.

Fischer-Credo was born in Berlin in 1890. He studied at the Akademie der Künste in Berlin from 1908 to 1915 and the Royal Academy of Art in Paris from 1919 to 1921. From the 1920s to 1930s, Fischer-Credo lived and worked in Manila where he created monumental sculptures for civic buildings and bridges. During the Second World War, Fischer-Credo was conscripted into the German military as a war artist before moving to Vancouver in 1957. His work has been exhibited in the Phillippines, Mexico, Cuba and the United States.
Asiatic Head (1958/1977) by Otto Fischer-Credo was deaccessioned from UBC’s Outdoor Art Collection on January 4, 2021 and removed from campus on February 3, 2021 based on recommendations from the Belkin Art Gallery's curators and the University Art Committee, which oversees UBC's art collection.

Visit our Outdoor Art webpage for updates
https://belkin.ubc.ca/collections/#outdoor
Millennial Time Machine

Rodney Graham (b. 1949)

Millennial Time Machine, 2003
landau carriage with camera obscura

Gift of the artist with support from the Canada Council for the Arts Millennium Fund, the Morris and Helen Belkin Foundation, British Columbia 2000 Recognition Plan and the University of British Columbia, 2003

Housed in a glass-walled pavilion at the southwest corner of Main Mall and Memorial Road, this sculpture is the first work of art to be commissioned for the campus since 1976.

Millennial Time Machine is a 19th-century horse-drawn carriage converted into a camera obscura. The camera obscura, which produces an image that is upside down and reversed, was an influential precursor to the modern, multi-lens camera, and was widely employed as an instrument of scientific inquiry, artistic practice and popular entertainment. From the late 1500s to the 1800s, the camera obscura was used to illustrate the workings of human vision and stood as a model, in both rational and empiricist thought, of how observation leads to truthful inferences about the world.

A lens, installed at the back of the carriage, is focused on a sequoia tree located behind the recently constructed Indian Residential School History and Dialogue Centre and between the Walter C. Koerner Library and the Irving K. Barber Learning Centre; the sequoia can grow to be one of the tallest trees in the world and is particularly long-lived. The camera obscura captures the image of the sequoia and projects it inverted onto a fabric screen located inside the carriage. Graham has been working with this technology and with the image of the inverted tree since the late 1970s. In this context, the image of the tree raises issues around the economy, environment and ownership of land. The tree and its location are also meant to provoke questions about the
University as a place where knowledge, technologies and histories are constructed, and how this information is passed on to future generations of students.

The glass and concrete pavilion was designed by the artist in collaboration with architects Tim Newton and John Wall. In 2006, the pavilion was awarded a special prize by the Architectural Institute of BC. Its structure also echoes that of a camera with the lens-like window on the door, and the round oculi which let light enter through the ceiling.

Rodney Graham is an internationally renowned artist. He was born in Abbotsford, BC, studied at UBC and continues to live and work in Vancouver. In 1997, he represented Canada at the Venice Biennale and his work is included in public galleries and museums around the world. In 2011, he received the Audain Prize for lifetime achievement in the visual arts in BC and in 2016, he was appointed an Officer of the Order of Canada for his contributions to Canadian contemporary art. Graham works in a variety of media including sculpture, video, photography, performance and music. His outdoor sculpture *Aerodynamic Forms in Space*, commissioned for the City of Vancouver in 2010, can be seen at the Georgia Street entrance to Stanley Park.

Appointments to view the *Millennial Time Machine* can be made through the Morris and Helen Belkin Art Gallery, belkin.gallery@ubc.ca
07 Jack Harman (1927-2001)

*Portrait Bust of Dr. Norman A.M. MacKenzie*, 1976
bronze
68.0 x 77.5 x 39.4 cm
Gift of the Alumni Association, 1976

Located between Lasserre Building and Frederic Wood Theatre, this work was donated to UBC in 1976 by the Alumni Association, and is a naturalistic depiction of Norman Archibald MacRae “Larry” MacKenzie (1894–1986). MacKenzie served as the third President of UBC from 1944 to 1962.

MacKenzie was born in Pugwash, NS, had a brief farming career in Saskatchewan and earned the Military Cross and Bar for his service in the Canadian Army in World War I. He studied arts and law at Dalhousie University where a second identical casting of the sculpture was dedicated in the same year (1976), and studied international law at Harvard and Cambridge Universities. MacKenzie was Professor of International Law at the University of Toronto and President of the University of New Brunswick before becoming UBC President.

A great proponent of the arts, MacKenzie helped establish the UBC Schools of Architecture and Music and the Departments of Theatre and Fine Arts. His statue gazes upon the Belkin Art Gallery, and his secretary, Helen Belkin, is the Gallery’s namesake.

Jack Harman was born in Vancouver and studied at the Vancouver School of Art and the Slade School in London in the early 1950s. His first solo show was held at the Vancouver Art Gallery in 1962. Harman taught at the Vancouver School of Art and the Emily Carr College of Art, and is recognized for establishing the first sculpture foundry in BC. Harman is known for works such as Reconciliation, The Peacekeeping Monument and the equestrian statue Queen Elizabeth II, both in Ottawa. He received the Order of British Columbia in 1996 for his contributions to art.

Photo: Howard Ursuliak (BG287)
08 Jack Harman (1927-2001)

*Transcendence*, 1961
bronze
350.0 x 183.0 x 110.0 cm
Commissioned by the University of British Columbia, 1961

Located at the southeast corner of the Thea Koerner Graduate Student Centre on Crescent Road, *Transcendence* marks Harman’s first commission and was cast in bronze at his North Vancouver foundry. *Transcendence*, which can be interpreted as rising above, going beyond the limits, or exceeding in excellence, is an apt symbol for the University. Water is an integral part of this work, creating sound as well as a sense of movement. The upward thrust of the water is echoed by the raised arms of the figures, each of whom face one of the cardinal points of the compass.

See Work 07 for a biography of Jack Harman.

Photo: Franz Lindner, c. 1978, UBC Archives (BG288)
Reconciliation Pole: Honouring a Time Before, During and After Canada’s Indian Residential Schools, 2015–17
red cedar, paint, copper and abalone
Commissioned with support from the Audain Foundation and UBC’s Matching Fund for Outdoor Art through Infrastructure Impact Charges, 2017

Situated on the traditional, ancestral and unceded territory of the Musqueam people, this 800-year-old red cedar pole was shipped from the Island of Haida Gwaii and carved under the direction of James Hart with the helping hands of Gwaliga Hart, John Brent Bennett, Brandon Brown, Jaalen Edenshaw, Derek White, Leon Ridley and late son Carl Hart, all of the Haida Nation of Haida Gwaii. Situated facing north on Main Mall between Agronomy Road and Thunderbird Boulevard, Reconciliation Pole recognizes the complex history of Canada’s Indian Residential Schools. The schools, instituted by the Canadian government, operated for more than 100 years, with the last school closing in 1996. The schools forcibly separated an estimated 150,000 children from their parents, families and culture. Many students died in the schools and many more suffered severe forms of psychological, physical and sexual abuse. At UBC, Reconciliation Pole joins the Indian Residential School History and Dialogue Centre located between the Koerner Library and Barber Learning Centre in assuring that the history of Canada’s Indian Residential Schools and what they represent in our larger history will not be forgotten.

Read from bottom to top, the pole details the time before, during and after Indian Residential Schools through traditional Haida symbols and contemporary imagery. Near the top of the pole sit two boats: a canoe representing the Indigenous governances across Canada and the longboat representing the Western governance of Canada. According to Hart: “This symbolism respectfully honours differences, but most importantly displays us travelling forward together.”

Born into the Eagle Clan at Old Massett, Haida Gwaii, Haida master carver and hereditary chief 7idansuu (pronounced “ee-dan-soo”), James Hart, has been carving since 1979. In addition to his monumental sculptures and totem poles, which can be seen at the Museum of Anthropology on campus, he is a skilled jeweler and printmaker and considered a pioneer among Haida artists in the use of bronze casting.
10  Hock E Aye VI Edgar Heap of Birds (b. 1954)

12 aluminum signs
46.0 x 91.0 cm each
Gift of the artist, 2007

Native Hosts consists of 12 aluminum signs that address the relationship between First Nations and British Columbia. The signs are sited at different locations throughout the northwest sector of the UBC campus. On the white background of each sign, “British Columbia” is spelled backwards in red text, followed by the phrase “Today your Host is...” The phrase is completed by one of 12 names of First Nations. Employing the format of official public signage, the artist asks viewers both to consider and to question its authoritative power. The importance of language in Heap of Birds’ work is evident here in the imaginative and challenging use of text to provoke responses to queries around history, public space, land claims as well as notions of generosity and sharing.

The 12 host nations represented in Native Hosts are: Chilcotin, Cree, Haida, Gitksan, Kwagiulth, Lilooet, Lil’wat, Musqueam, Nuu’chah’nulth, St’at’emc, Squamish and Wet’suwet’en.

Native Hosts was exhibited in 1991 on the grounds of the Vancouver Art Gallery, formerly the province’s law courts, as part of the exhibition Lost Illusions; a similar series was also shown in New York in 1988, at the Portland Art Museum in 2004, at Pitzer College in Claremont, CA in 2014 and in Winnipeg in 2016.

Edgar Heap of Birds is an internationally known artist and scholar of Cheyenne and Arapaho descent. He earned an MFA from the Tyler School of Art in Philadelphia in 1979 and was awarded an Honorary Doctor of Fine Arts Degree from the Massachusetts College of Art and Design in Boston in 2008 and an Honorary Doctorate from Emily Carr University of Art + Design in Vancouver in 2017. Since the mid-1970s, he has exhibited in the US, Canada, South Africa, Australia and Europe. He frequently engages with issues addressing colonial history and contemporary Indigenous experience around the world.

Photo: Michael R. Barrick (BG2923)
11 Zeljko Kujundzic (1920-2003)

Thunderbirds, 1967
concrete
each thunderbird 180.0 x 180.0 cm (12 in total)
Commissioned by the University of British Columbia, 1967

Located high atop the supporting poles of Thunderbird Stadium, this work consists of 12 giant thunderbirds. This sculptural project was commissioned by the University for the opening of the stadium in 1967. Kujundzic’s piece enhances the architectural concept, exposing the function of the stadium “through an aggressive aesthetic symbolism of the team spirit” (Artist statement, 1967).

The thunderbird was adopted as the symbol and name for UBC’s athletic teams in the mid-1930s and was officially sanctioned by Indigenous leaders in 1948 (see Work 17). The thunderbird is a sacred creature revered by Indigenous people of the Northwest Coast. According to legend, this spirit bird was so powerful that the motion of its wings caused thunder and its eyes flashed lightning. The thunderbird is described as both a benevolent protector capable of granting supernatural blessings as well as a terror who engages in warfare with humans and beasts.

He lived in Scotland from 1948 to 1958, when he moved to Cranbrook, BC. Following his move to Canada, he painted among the people of the Kootenay Nation, and the use of Northwest Coast motifs in Thunderbirds reflects this influence. Kujundzic was a founder of the Kootenay School of the Arts and served as its director (1959-1963). In 1968, he moved to the US where he was Head of the Fine Arts Department at Pennsylvania State University, retiring to the Okanagan in 1982.
Glenn Lewis (b. 1935)

Classical Toy Boat, 1987
marble
152.0 x 97.0 x 74.0 cm

Purchased with support from the Canada Council for the Arts Acquisition Assistance Program and the Morris and Helen Belkin Foundation, 2009. Installed with support from UBC’s Matching Fund for Outdoor Art through Infrastructure Impact Charges

This sculpture was installed outside the Power Plant Contemporary Art Gallery on the Toronto waterfront in 1987 as part of the exhibition From Sea to Shining Sea. It was purchased by the Belkin in 2009 and restored in anticipation of its new location. The site chosen for this work is the pool on the north side of University Centre (formerly the Faculty Club) designed by Frederic Lasserre with an addition by Arthur Erickson and landscape design by Cornelia Oberlander. The shape of the boat reflects the innocence of a child’s toy and the material, Italian Carrera marble, makes reference to classical Roman sculpture, a juxtaposition that lends this work a tone of humour. In spite of the weight of the marble, the boat conveys a spirit of resilience, defying gravity and magically hovering above the surface of the water. This work and its site provide a strong connection between the indoor spaces of the building and the outdoors—a visual punctuation to a subdued and discreet site.

Born in Chemainus, BC, Lewis graduated from the Vancouver School of Art in 1958 in painting, drawing and ceramics. He studied ceramics under Bernard Leach in St. Ives, England (1961-1964). He was an active member of the avant-garde art scene in Vancouver during the 1960s, producing work in video, performance, film, ceramics, photography, sculpture and writing that blurred boundaries between media and between viewer and artist. Lewis received a 2017 Governor General’s Award in Visual and Media Arts. He lives and works in Vancouver.

Photo: Michael R. Barrick (BG3552)
13 Myfanwy MacLeod (b. 1961)

Wood for the People, 2002
concrete
183.0 x 366.0 x 48.0 cm
Purchased with support from the Canada Council for the Arts Acquisition Assistance program and the Morris and Helen Belkin Foundation, 2003

Installed along the entry staircase to the Belkin Art Gallery, Wood for the People features 214 pieces of concrete cast in the shape of wood and stacked in the form of a woodpile. The work suggests a romantic pastoral landscape and appears misplaced on the manicured grounds of UBC, thereby inserting a sense of irony. Because of their texture and arrangement, especially after being exposed to the weather, the logs convincingly resemble firewood stacked and ready for use, though the material betrays its status as an architectural folly and lends the work the appearance of a ruin or even a fossil. Seen in this light, the work makes a statement about environmental and economic issues particular to British Columbia. The work also references a barricade, a reading that transforms it from a benign woodpile to a politically charged piece that raises questions about control and access at the University.

Myfanwy MacLeod was born in London, ON and currently resides in Vancouver. She completed her BFA in Film at Concordia University in Montreal, and in 1994 received an MFA from UBC where her advisor was Jeff Wall. Her work has been exhibited across Canada and abroad and she received the VIVA award from the Jack and Doris Shadbolt Foundation in 1999.

Other outdoor works in Vancouver by MacLeod include The Birds (2010) at Olympic Village and Playtime (2016) at BC Women’s and Children’s Hospital. Both express the characteristic sense of humour and whimsy prevalent in her work.

Photo: Howard Ursuliak (BG2494)
14  **Charles Marega (1871-1939) and George Thornton Sharp (1880-1974)**

_{Monkey and the Bearded Man, 1925_}
stone
30.5 x 30.5 cm each
Commissioned by the University of British Columbia, 1925

This work, located over the front entrance of the Irving K. Barber Learning Centre (formerly the Main Library), consists of two components: a monkey holding a scroll bearing the word _evolut_, and a bearded man holding a tablet with the text _funda_ inscribed onto it. This work was made to commemorate the public battle between evolutionists and fundamentalists famously fought in a United States courtroom. John Scopes, a teacher from Tennessee, was tried and convicted for teaching Charles Darwin’s biological history of evolution in his high school classroom. Scopes violated a state law that prohibited the teaching of doctrines contrary to the Bible. This “monkey trial” took place in 1925, the year that construction of the Main Library was completed.

In 1912, the architectural firm Sharp and Thompson was selected to design the Point Grey campus for the University, which included Main Library. Born and educated in England, George Thornton Sharp came to Vancouver in 1908 where he worked as an architect, town planner and artist, contributing significantly to the architectural landscape of UBC and Vancouver, including his design for the Burrard Bridge.

Charles Marega was commissioned to carve the exterior stone on the façade of the Main Library. Born in Lucinico, Italy in 1871, he studied sculpture in Zurich and Vienna and worked in South Africa before arriving in Vancouver in 1909. Marega (who changed his name from Carlos after becoming a Canadian citizen) worked prolifically in Vancouver between 1910 and 1938. His many commissions include the lions at the entrance to the Lions Gate Bridge, the ceiling of the Orpheum Theatre, the Harding Memorial at Stanley Park and the Burrard Bridge.

Photo: Howard Ursuliak (BG702)
15 William McMillan (1887-1977)

*King George VI, 1955/58*
bronze
280.0 x 124.0 x 110.0 cm
Gift of the War Amps of Canada and the Woodward Foundation, 1958

Located near the Woodward Library, this sculpture was a gift to UBC from the Vancouver Branch of the War Amps of Canada and funded by Mr. P.A. Woodward, a veteran of World War II. This sculpture is a second casting of the original, located on the Mall leading up to Buckingham Palace in London. It was unveiled at UBC by the Lieutenant-Governor in 1958 and dedicated by Queen Elizabeth II when she visited campus on June 22, 1958. Up until recently, the sculpture had been erroneously attributed to British sculptor Charles Wheeler.

In the 1970s the sculpture suffered at the hands of vandals when King George’s sword was stolen under the cover of night. Twenty-five years later, a mystery caller telephoned the UBC President’s Office confessing to the prank. For all those years, the sword had decorated his living room. The anonymous caller returned the sword to the site, hiding it under nearby bushes. Unfortunately, the sword was stolen again in recent years.

The statue was rededicated to commemorate the 50th anniversary of the passing of King George VI and to celebrate Queen Elizabeth II’s visit on the occasion of her Golden Jubilee in 2002. The presence of this sculpture on campus reminds us of the colonial history of British Columbia and of Canada’s continued membership in the British Commonwealth.

William McMillan was a sculptor and medal designer. He was born in Scotland and studied at Gray’s Art School and the Royal College of Art, London. McMillan was closely affiliated with the Royal Academy; he was elected an associate member in 1925, a full member in 1933 and from 1929-1941 was Master of the Royal Academy Sculpture School. He has many public works located throughout the United Kingdom.
Robert Murray (b. 1936)

Cumbria, 1966-67/1995
Corten steel and paint
470.0 x 709.0 x 714.0 cm
Gift of Transport Canada, 1995

This work will be restored and reinstalled on campus in 2017-18.

Cumbria was first exhibited at Toronto’s City Hall for Sculpture ‘67. The large-scale work was selected by New York’s Parks Department Office of Cultural Affairs for the Sculpture of the Month program. It was shown at Battery Park in Manhattan, the city where Murray made his home in 1968. The sculpture returned to Canada in 1969 for the newly-opened Vancouver International Airport. Jean Sutherland Boggs (Director of the National Gallery of Canada) hoped the sculpture would reflect the international aspirations of both the airport and the city of Vancouver.

Cumbria generated much public controversy because it departed from traditional sculptural forms. In Vancouver, it was initially to be sited in a prominent place to create a soaring effect but was moved to the median on Grant McConachie Way. Amid busy traffic and beside a gas station, the sculpture could not be properly viewed. By 1993, the airport removed Cumbria with bulldozers, causing irreparable damage, and once again, public controversy. In 1995, with the intervention of artist Toni Onley, Transport Canada agreed to donate the work to UBC and fund its re-fabrication. Cumbria was the first large-scale public sculpture installed at UBC since 1975.

Robert Murray is well known in Canada and the United States for his large, non-representational, painted steel and aluminum sculptures. His early training as a painter is evident in the attention to the surface of the sculptures and his use of colour. Be sure to walk around Cumbria and notice how dramatically the perspective changes from different viewing angles.
Located outside Brock Hall on East Mall, this pole is a replica of Neel’s original, which was given to the Alma Mater Society by the artist in 1948. Neel presented the pole to the AMS in front of a crowd of 6,000 people at the old Varsity Stadium during the intermission of the homecoming football game. Along with the pole, Chief William Scow of the Kwicksutaineuk Nation granted the University permission to use the symbol and name “Thunderbird” for UBC athletics.

The pole tells the story of Tsi-kumi, who overcomes four tests to become Chief Shaman of the Red Cedar Bark Dance and founder of Qui-Owa Sutinuk, ancestors of the carver. Neel wanted the pole to acknowledge and empower Indigenous populations and make visible the commitment made to them by UBC. Neel dedicated the totem with the following statement:

To the Native people of the whole province we can give our assurance that your children will be accepted at this school by the Staff and Student Council, eager to smooth their paths with kindness and understanding. We need now only students to take advantage of the opportunity, so that some day our doctors, lawyers, social workers and departmental workers will be fully trained University graduates of our own race. (Ellen Neel, The Native Voice, November, 1948)

After years of exposure to the elements and incidents of vandalism, the pole was removed in 1973. The AMS hired Douglas Cranmer,
a nephew of Ellen Neel, to restore the pole. After the repair, it was erected near the Student Union Building.

In 2001, the University had to remove the pole again after it had been severely damaged by vandals. Carvers Calvin Hunt, Mervin Child and John Livingston were hired to create a replica, which was dedicated in 2004 as a reaffirmation of UBC’s commitment to stand in solidarity with Indigenous students and to work towards increasing their representation on campus. (According to UBC Public Affairs, in 2004 only one percent, equivalent to 500 people, of the student body At this time, the Musqueam gave permission to the Neel and Scow families to locate the pole on the traditional, ancestral and unceded territory of the Musqueam people.)

Neel was an artist and carver from Alert Bay on Vancouver Island and the granddaughter of Yakuglas, Charlie James, a Kwakwaka’wakw carver who produced the house posts in Stanley Park. She moved to Vancouver with her husband in 1943, where they opened Totem Art Studios and later a workshop at Ferguson Point in Stanley Park. Neel is known as the first woman totem pole carver and was instrumental in helping to revitalize the carving tradition in the Kwakwaka’wakw community. Her artistic legacy continues for generations through her impact on countless Northwest Coast artists, including her own grandson David A. Neel and Kwakwaka’wakw carver and activist Beau Dick (1955-2017).
Marianne Nicolson (b. 1969)

*The Sun is Setting on the British Empire*, 2016
digital print on banner
385.0 x 650.0 cm
Courtesy of the artist
Commissioned and installed with support from the Audain Foundation, 2017

Commissioned for the exhibition *To refuse/To wait/To sleep* (January 13-April 9, 2017), Marianne Nicolson reworks the British Columbia provincial flag by repositioning and inverting the Union Jack below a setting/rising sun that has been recreated with a Pacific Northwest Coast Indigenous aesthetic. Nicolson references the flag’s original orientation (1895-1906); while the early version shows the sun atop the Union Jack and suggests a cooperative situation and mutually beneficial alliances between the crown and Indigenous nations, these emblems were reversed in 1906 and symbolically reveal a relationship of oppression, theft and genocide. By righting the symbols of the flag back to their original relationship, Nicolson’s banner invigorates the hope for and assertion of Indigenous rights over the land, which today remain largely unresolved.

Marianne Nicolson is an artist of Scottish and Dzawada’enuxw First Nations descent, a member tribe of the Kwakwaka’wakw. Working in a variety of media, her artworks are contemporary expressions of traditional Kwakwaka’wakw concepts; she first came to prominence in 1998 when she scaled a vertical rock face in Kingcome Inlet, BC to paint a large-scale pictograph—the first in the inlet in more than 60 years—to mark the continued vitality of her ancestral village of Gwa’yi.

Nicolson’s banner was installed on the exterior of the Belkin Art Gallery in 2017. From 2011 to 2016, Luis Camnitzer’s *The Museum is a School* (2010/11) was installed as part of the artist’s exhibition at the Gallery (September 30-December 4, 2011), with the words, “The Museum is a School: The Artist Learns to Communicate, the Public Learns to Make Connections.” From 2005 to 2010, Jamelie Hassan’s *Because … there was and there wasn’t a city of Baghdad* (1991) hung on the exterior of the building, which originally was conceived in response to the Gulf War and featured a photograph Hassan took on her first visit to Baghdad in the late 1970s. Hassan’s work is part of the Belkin Art Gallery’s permanent collection.

Photo: Michael R. Barrick (T776)
The Sun is Setting on the British Empire (2016) by Marianne Nicolson was installed on the exterior of the Belkin Art Gallery from 2017 to 2020. We are looking forward to a new work by Jordan Wilson and Dylan Robinson.

Visit our Outdoor Art webpage for updates https://belkin.ubc.ca/collections/#outdoor
19  George Norris (1928-2013)

Mother and Child, 1955
bronze
95.3 x 89.0 x 89.0 cm
Anonymous donor, 1957

Located in the Acute Care Patient Park behind Koerner Pavilion, UBC Hospital, Mother and Child was given to UBC by an anonymous donor in 1957. Prior to 2016, the work had been situated between the Irving K. Barber Learning Centre and the Hennings Building. Mother and Child was originally intended for the entrance of the new Education Building and was meant to be accompanied by a pendant sculpture entitled Father and Child. However, the building was not finished until ten years after the commission and Father and Child was never completed. The sculpture was cast in 1956 in Rome, Italy by the Foundry of Signor Uicci.

Norris was born in Victoria, BC, and studied at the Vancouver School of Art, Syracuse University and at Slade School of Fine Arts in London, England. He taught at UBC’s Extension Department and the Vancouver School of Art. In the 1960s and 1970s Norris was well known as a sculptor and received numerous commissions at sites including churches, hotels, commercial buildings and UBC. His projects were often conceived in close collaboration with the architects of the building for which his work was commissioned. Norris has several sculptures on campus, including the UBC ceremonial mace. His large fountain, The Crab (1968) was commissioned by the Vancouver Centennial Commission to celebrate Canada’s centennial in 1967 and is located at the entrance to the Museum of Vancouver in Vanier Park. Norris is the recipient of the City of Vancouver Mayor’s Art Award in 2010.
This carved sculpture is located in the courtyard of the H.R. MacMillan Building, which houses the Faculty of Land and Food Systems. Dr. Blythe Alfred Eagles, who was a long-time Dean of the Faculty of Agriculture, commissioned the work for the opening of the MacMillan Building as a memorial to his parents, who were pioneers in the settlement of British Columbia, and to all of those who laboured to improve agriculture in the province. Eagles’ parents reached BC with their respective families in 1885; his mother from Ontario and his father from England via Manitoba. Both families were actively engaged in agricultural or horticultural pursuits.

The Vancouver Sun offered a tribute to Eagles on the occasion of his Great Trekker Award, lauding that under Eagles’ administration the Faculty of Agriculture more than any other at the University:

...had the closest and most personal relation with problems and progress of a large and important section of the people of British Columbia...[and] was consistently accessible and helpful to, not only organizations and industries, but individual ranchers, farmers, dairmen and specialist growers. ("A Proper Recognition," The Vancouver Sun, October 22, 1966)

Eagles’ commitment to the individual agricultural worker is highlighted in Norris’ sculpture. The work depicts a smoothly curved, stylized figure of a man who is bending down in the action of planting a seedling. The original bronze trifoliate leaf has unfortunately disappeared. The man’s action evokes both the cyclical nature of the growing season and of the farmers’ work.

See Work 19 for a biography of George Norris.

Photos, top to bottom: historical photo showing alfalfa leaves currently missing, UBC Archives (BG3915); Howard Ursulak
21 George Norris (1928-2013)

*Untitled*, 1968
brick
422.0 x 1572.0 cm
Commissioned by the University of British Columbia, 1968

Located on the exterior entrance wall to the Frank A. Forward Building, the sculpture was commissioned by UBC for the new building in 1968. The architects, McCarter, Nairne & Partners, asked Norris to design a work that would accentuate the building’s entrance, which was otherwise difficult to locate. Norris wanted to integrate the artwork with both the design of the building and its purpose, providing a home for the University’s Department of Metallurgy.

Norris’ abstract brick mosaic references a crystalline atomic structure with hexagonal symmetry. This design is an artistic interpretation of a mineral compound such as zinc, emerald or ice, all of which are six-fold in character. Norris made many of the bricks himself and impressed designs upon them with metallic components to create pattern and texture.

Frank Forward, after whom the building was named, was a pioneer in metallurgy and the Head of the University’s Department of Metallurgy from 1945 to 1964. In the early 1990s the Department changed its name to Materials Engineering.

See Work 19 for a biography of George Norris.
Lionel Thomas (1915-2005)

The Lion and St. Mark, 1957
bronze
395.0 x 370.0 x 25.0 cm
Commissioned by the University of British Columbia, 1957

Located on the exterior south wall of St. Mark’s Theological College, Lionel Thomas was commissioned to make this sculpture by the architects Gardiner, Thornton, Gathe and Associates for the opening of the new building in 1957. Thomas’ work depicts St. Mark, the namesake of the Catholic theological college.

St. Mark is traditionally believed to have been the author of the second Gospel in the New Testament. Thomas’ sculpture shows the Saint holding a quill pen in one hand and a scroll in the other, ready to write the Gospel. St. Mark looks to the brilliant sun for inspiration, which is meant to symbolize the light of Christ. The lion, which symbolizes St. Mark, correlates with the opening of the Gospel which tells the story of St. John the Baptist, “the voice of one crying in the wilderness” John the Baptist is described as a leonine being, “clothed with camel’s hair and with a girdle of a skin about his loins” (Mark 1:3).

The welded bronze and gold sculpture, whose lines are reminiscent of the technique of cloisonné, is set off the wall and designed to reflect the afternoon sun, casting shadows on the white wall of the building. This effect adds an important dimension to the work and creates a sense of depth.

Lionel Thomas was born in Toronto, moving to Vancouver in 1940 with his wife and artistic partner Patricia (née Simons) where he began his teaching career at the Vancouver School of Art. He taught at UBC in both the Fine Arts and Architecture Departments between 1950 and 1980. He worked primarily as a painter until the mid-1950s, after which time he began to focus on murals and sculpture. The painted mural The Pacific Rim (1969) by Thomas and his wife, Patricia, hangs in the new student union building, The Nest.

Photo: Howard Ursuliak (BG778)
23 Lionel Thomas (1915-2005) and Patricia Thomas (1918-2011)

Untitle (Symbols and Forms from Education), 1958-60
smalti glass mosaic tile
610.0 x 870.0 cm
Commissioned by the UBC Graduating Class of 1958

Located on the exterior of the Brock Hall Annex entrance, this mosaic was commissioned by the Graduating Class of 1958 for the new wing of the building. Through the use of symbol and colour, the mosaic represents the UBC faculties and departments through 54 separate blocks of varying sizes. Many of the symbols are easily decipherable, such as the one for Music, located at the top centre of the mural, which pictures a twelve-tone scale and ear. Others are more esoteric, such as the image in the square at the bottom right hand corner, which is an early Greek symbol for family and home, and in this context is meant to represent Home Economics.

Lionel and Patricia Thomas collaborated on many projects together. Patricia (née Simons) became well known across North America during the 1950s as a pioneer in the field of architectural colour consulting. Lionel worked predominantly as a painter until the mid-1950s, after which time his practice shifted and he became recognized for his murals and sculpture. The Thomas’ advocated an interrelationship between the arts and emphasized the importance of collaboration between the disciplines of architecture and fine art, evidenced by Lionel Thomas’ teaching appointments at UBC’s Departments of Fine Arts and Architecture. They were committed to these ideals of the modern movement and were instrumental in bringing them to Vancouver. The pair’s painted mural The Pacific Rim (1969) hangs in the student union building, The Nest, and is part of the collection of the Alma Mater Society.
Robert Weghsteen (b. 1929)

*Untitled*, 1971

ceramic

323.0 x 470.0 cm

Commissioned with support from the Vancouver Alumni Chapter Alpha Omega Fraternity, 1971

This work was presented to UBC in 1971 by the Vancouver Chapter of the Alpha Omega Fraternity. It is located on the exterior wall of the south entrance to the MacDonald Building, which is home to the Faculty of Dentistry. Robert Weghsteen prioritized creating a work that would integrate with the building’s architecture.

The surface of Weghsteen’s two-panel ceramic wall mural is a luminous silver-grey with hints of brown. From a distance the colour appears uniform, but a closer look reveals subtle variations in tone and texture. Each panel is composed of fitted tiles that are connected by a rhythm of abstract, organic forms, both raised and impressed into the ceramic.

Weghsteen was born in Belgium in 1929 and studied ceramics in the late 1940s at the Central School of Arts and Crafts in London, England. In 1956 Weghsteen came to Canada on holiday where the landscape of Vancouver and its open spaces provided a sharp contrast to his home in Belgium. Soon after, Weghsteen immigrated with his young family and shipped all of the equipment from his studio, including his kilns, by way of the Panama Canal. Once in Vancouver, Weghsteen established himself as a ceramic artist and muralist and had numerous commissions around the province. Weghsteen was President of the BC Potters Guild and taught at the Vancouver School of Art.
Haida poles are read from bottom to top.

1 Surrounding the base of the pole are salmon, symbolizing life and its cycles.

2 Between the legs of Bear Mother is sGaaga (Shaman), who stands on top of Salmon House and enacts a ritual to ensure their return.

3 Bear Mother holds her two cubs, Raven looks out from between Bear Mother’s Ears.

4 A Canadian Indian Residential School house, a government-instituted system designed to assimilate and destroy all Indigenous cultures across Canada.

5 The children holding and supporting one another are wearing their school uniforms and numbers by which each child was identified. Their feet are not depicted, as they were not grounded during those times.

6 Four Spirit Figures: killer whale — water, bear — land, eagle — air, Thunderbird — the supernatural. They symbolize the ancestries, environment, worldly realms and the cultures in which they are rooted, that each child came from.

7 The mother, father and their children symbolize the family unit and are dressed in traditional high-ranking attire symbolizing revitalization and strength of today.

8 Above the family is the canoe and longboat shown travelling forward, side by side. The canoe represents the First Nations and governances across Canada. The longboat represents Canada’s governances and Canadian people. This symbolism respectfully honours differences, but most importantly displays us travelling forward together side by side.

9 Four Coppers, coloured to represent the peoples of the world, symbolize and celebrate cultural diversity.

10 Eagle represents power, togetherness, determination and speaks to a sustainable direction forward.

The copper nails covering areas of the pole are in remembrance of the many children who died at Canada’s Indian Residential Schools – each nail commemorates one child.
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