



That Directionless Light of the Future: Rediscovering Russell FitzGerald

Curated by Jon Davies

September 3 – December 8, 2024

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In 1968, American Canadian artist and writer Russell FitzGerald (1932–1978) designed his own tarot deck. Friends who received it were struck by one Major Arcana card in particular, XIX The Sun. In the short guide to his tarot, FitzGerald notes that The Sun signifies, simply, “happiness” when facing upright and “less so” when reversed. The card itself figures a duality in its depiction of two intertwined men, one Black and one white, their faces turned away from us. White locks are crowned by a black Afro, a white arm reaches over a black shoulder, a black hand holds a white foot, a white knee hugs a black ankle, and a black arm reaches over a white back to either inflict or staunch deep lacerations. The great science-fiction writer Samuel R. Delany – a close friend of the artist – tells me, “It’s hard to tell whether they are in an embrace or whether they are tearing each other to pieces.”¹

FitzGerald rendered his tarot deck in black and white, but this was not exclusively an aesthetic choice. The artist’s worldview was shaped by a Manichaeic duality of light and dark that originated in his Irish Catholic upbringing and evolved through his pursuits in painting, literature, mysticism, alcohol and drugs, and sex in the 1950s, 1960s and 1970s. It would come to embody all of his thought and his art. He struggled to arouse interest in his ambitious allegorical and religious pictures during his



Russell FitzGerald, XIX The Sun, from his Tarot card deck, 1969

lifetime, and left the earth with virtually no art-historical recognition. Through the efforts of his widow, Dora FitzGerald (née Geissler), almost two hundred of his surviving artworks were donated over twenty-five years to the Belkin Gallery under former director Scott Watson.² *That Directionless Light of the Future* is the first time that a major solo exhibition has been

¹ Samuel R. Delany, interview with the author, June 17, 2024.

² The Belkin also has a modest FitzGerald archival fonds, though the majority of his and Dora’s archive is at The Bancroft Library, University of California, Berkeley (journals, letters, published writing, photographs, etc.). The artist’s surviving works that are not in the Belkin collection are mostly privately held, purchased by or gifted to others.

assembled of this work.³

Considering the FitzGerald's poverty and their itinerance between San Francisco, the US East Coast and finally Vancouver, it is a small miracle that this many of FitzGerald's works survived at all, and their condition varies greatly. Artworks from the historical past, sitting quietly in dark storage rooms, have a capacity to *detonate* in times and places far removed from their original contexts. Overlooked and understudied artists are legion, but FitzGerald's ambitious metaphysical vision – which we can now appreciate by seeing twenty years of his work in one space – seems uniquely suited for rediscovery at a time when we struggle to reconcile messy desires with “good” politics and where we seek out and romanticize heroic figures from the past to redress historical erasures and injustices. FitzGerald is decidedly not a hero, but I hope that digging into his complexity and difficulty will reveal not only radically different ways of thinking, but also a history that while resonating with our deeply afflicted times is by no means comforting. This essay aims to summarize FitzGerald's life and thought, trace key relationships and scenes and begin to unpack the ideas in his work.

San Francisco, 1957–early 1960s

FitzGerald was born into the white suburban somnambulism of Bucks County, PA on December 29, 1932. After studying for a time at the Philadelphia Museum School of Art, he dropped out and headed west with friends, arriving in San Francisco in August 1957 at

³ With Celia Duthie, Watson organized a posthumous FitzGerald retrospective titled *'Stations of a Cross' and other works* – appropriately enough, on Easter weekend of 1982 – at 1048 Robson Street, upstairs. The show received a somewhat negative review by Barbara Daniel in *Vanguard* 11, nos. 5–6 (Summer 1982): 52–53.

the age of twenty-four. Dora first encountered FitzGerald a few months later: “He was tall, still gangly, religious, great at conversation, gay, and smelled extraordinarily fine to me.”⁴ Russell quickly fell in love with Jack Spicer, one of the pillars of the San Francisco Renaissance of poetry, art and revelry centred on the bars and streets of North Beach, particularly Grant Avenue. Sexual liberation and social experimentation were integral to this avant-garde, notably queer scene of poets, painters and bohemians; alcohol- and drug-fuelled camaraderie and conflict thrived in equal measure, as well as an interest in magic and the occult as part of a broader counter-cultural interest in non-Western and mystical spiritual practices. Spicer's ethos of authenticity, purity and rigour held great sway, and two of his beliefs in particular stand out today. First, Spicer and others believed that the artist-poet was just a conduit for transmissions from beyond: “Martians,” higher powers, what have you. Painting a picture or writing a poem involved channelling from the outside rather than self-expression; the artist was the medium, and the work had its own will distinct from its creator.

Second, Spicer believed poetry and art to be sacred, and he professed to be uninterested in what audiences outside of North Beach, the Bay Area or the West Coast might have thought. The people he socialized, drank, read, wrote and made culture with were what mattered, not the faraway reader – a proudly regionalist and anti-capitalist ethos that mythologized the local and spurned distant cultural centres, such as New York. If we see art as a form of private or secret knowledge

⁴ Dora FitzGerald, “A Brief Sketch toward a Biography of Russell FitzGerald,” carton 3, folder 24: “biographical info,” Russell FitzGerald papers, BANC MSS 2009/106, The Bancroft Library, University of California, Berkeley.

meaningful to perhaps only a few – and thereby dissociate its value from the size of its audience – then FitzGerald’s failure to find a market or critical notice for his artwork becomes less relevant. While his work may have been publicly exhibited during his lifetime on only a handful of occasions, it was seen by friends, lovers and muses – the people who the work was made *for*, who shaped it, and who were its first, most vital viewers. What if we instead prioritized this audience of the artist’s intimates? It certainly puts pressure on outsiders (both temporally and geographically) like me to reconstitute at a remove the often-esoteric influences and meanings of a cultural object, pushing us toward queer methodologies such as gossip, the anecdotal, cruising, and speculation.⁵

To rediscover Russell FitzGerald is to embrace curiosity, *unknowing* and a sense of queer affiliation across time and space, as well as the value of what historian Jennifer V. Evans calls “bad kin” or “difficult kinship.” Evans’s theory of queer kinship resists the urge to affirm current LGBTQ2S+ identities by looking to the historical past for role models, instead delving into the messy machinations of desire and power that animate erotic life.⁶

Embracing unknowing, meanwhile, is necessary when it comes to FitzGerald’s elaborate spiritual cosmology and the

iconography of his pictures. He understood his art as a religious pursuit and struggled throughout his life to reconcile his homosexuality with his Catholic faith, the flesh with the spirit. A syncretic system of Marian theology, the tarot, mythology, science fiction and the thought of sixteenth-century German mystic Jakob Böhme, among others, offered a more idiosyncratic path to enlightenment. Seeking derangements in sexual excess and risk, intoxicants and unrequited *amour fou*, FitzGerald ultimately crafted his own cosmology via his art, his writing and his intense friendships.

Additionally, throughout his life, FitzGerald lived hand to mouth, proudly choosing to pursue transformative experiences rather than economic security. He struggled to keep going with his painting in the face of great psychic pain and an art world then uninterested in figurative realism. He was already deeply disillusioned and increasingly reliant on alcohol by his early thirties. However, FitzGerald’s strong sense of spiritual mission to be an artist kept him at it; he also took on commercial art gigs from church painting to miniature making to set and costume design. Simply put, precarity was a powerful force in shaping his art and life.

While Spicer was a profoundly formative figure for him, their romantic relationship was derailed by FitzGerald’s obsession with the pioneering Black Beat poet Bob Kaufman, who had several influential poetry broadsides published by City Lights in San Francisco. Kaufman was primarily heterosexual (and married), but FitzGerald seemingly could not help fixating on

5 See Gavin Butt, *Between You and Me: Queer Disclosures in the New York Art World, 1948–1963* (Durham, NC: Duke University Press, 2005); Jane Gallop, *Anecdotal Theory* (Durham, NC: Duke University Press, 2002); Simon Ofield, “Cruising the Archive,” *Journal of Visual Culture* 4, no. 3 (2005): 351–64; and Saidiya Hartman, *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval* (New York: Norton, 2019).

6 See Jennifer V. Evans, *The Queer Art of History: Queer Kinship After Fascism* (Durham, NC: Duke University Press, 2023).

him, calling him “a living poem” in an October 20, 1957 journal entry.⁷

The earliest paintings in the exhibition, *Fourteen Stations of a Cross* (1957), depict Kaufman as Christ enduring the stations of the cross inside the popular poets’ bar The Place. A stylized Kaufman rendered in a subdued palette endures his afflictions within the four walls of 1564 Grant Avenue. Kaufman was indeed a kind of martyr, constantly hassled by the police for reciting his poems on the streets and regularly imprisoned; he was also subjected to electroshock therapy. Bohemians all behaved badly, but white youth were not hounded by the authorities or criminalized to the same degree as their Black compatriots. While the setting of the events leading up to Christ’s crucifixion at a bar might be profane, on a spiritual level they are deadly serious, and his love for both Christ and Kaufman – whose suffering was seen by himself and others as Christ-like – merged in this singular pictorial program. It established the approach for FitzGerald’s future work: his pictures often feature real historical figures or friends cast in allegorical roles drawn from religion and myth.

New York City, early 1960s to 1970

FitzGerald moved between San Francisco, New York and Doylestown, PA, in the early 1960s. In 1963 he eloped with Dora to New York – removing her young twin girls, Jessica and Marianne, from their father / her husband, the poet Harold Dull in California. Dora would go on to be FitzGerald’s companion through thick and thin, love and rage, until his early

⁷ This and all other excerpts from FitzGerald’s journals can be located in: “Journal,” carton 2, folders 7–15, Russell FitzGerald papers, The Bancroft Library. FitzGerald’s writing is characterized by effusive dashes, idiosyncratic punctuation and spelling inconsistencies. These have been silently changed here for clarity and readability..



Russell FitzGerald, *Fourteen Stations of a Cross* (detail), 1957

death. Dora was the breadwinner, pursuing a career in social work, while Russell would nominally provide childcare. Russell’s 1960s journals are filled with recriminations about domestic life and persistent complaints about his inability to paint in close quarters with the boisterous twins.

FitzGerald fled the family home to pursue Black men in the city. He also started seeing concerts at Harlem’s legendary Apollo Theater, taking in acts such as James Brown and Stevie Wonder. FitzGerald had long had Black male boyfriends, lovers and crushes, but in New York in the 1960s he threw himself wholeheartedly into drinking, hooking up and pursuing relationships with them – gravitating to jazz musicians and their friends. He also drew these men; the stories of many are lost to history, but some names and details survive. He catalogued many of them in a November 12, 1970 journal entry grappling with the metaphysical figure of the “Dark Brother,” a kind of shadow or twin self he had long projected onto the “urban American negro male[s]” in his life. Here he tries to understand the difference between loving these men and turning them into muses for artistic inspiration: “The Beloved is the body of this BLACK

soul, this love, this theme, this meaning, this purpose, this process of making and becoming. While Dark Brother inhabits these Beloveds they function for me as my catalytic connection to the Muse. He passes on. The mere beloved remains. Reappears. Ages. Changes.”

We have a bit more information about one notable lover, Harold Reynolds, thanks to the intensity of their five-year relationship, his role as muse and FitzGerald's publication of his writing in the small literary review *City*. Heroin (or “skagg”) was the toxic glue of their volatile relationship. Reynolds is the subject of FitzGerald's 1968 canvas *Reflections of Harold*, which shows his figure multiplied within a maze of mirrors, and of the artist's final (of five) large-scale “altarpiece” paintings – now lost – *Black Prometheus, for Harold Reynolds* (1970), as well as some drawings.⁸

Their intertwined fates are dramatized in a muscular drawing by FitzGerald – later published in the *Georgia Straight* alternative weekly when the FitzGeralds lived in Vancouver – of a Black man resembling Reynolds and a white man locked in violent struggle, the white man plunging a syringe into the Black man's arm, and the Black man about to stab his companion with an unusual dagger. This trope of an interracial embrace that might also be an act of mutual assured destruction recurs in FitzGerald's work – as we saw in XIX, The Sun tarot card. A stylized version of this makes up FitzGerald's cover design for the first issue of Delany and Marilyn Hacker's “speculative fiction” review, *QUARK!*. Here, the figures are reduced to a mop of blond hair and a black Afro, haloing the black arm holding the dagger and the white arm with the syringe; the

⁸ Some of his most important works were posthumously lost, accidentally cleared out of a family member's basement during a move and brought to the dump: this includes five “altarpieces,” a format more associated with the late Middle Ages and the Renaissance than with modernist realism.



Russell FitzGerald, *Appomattox*, 1970

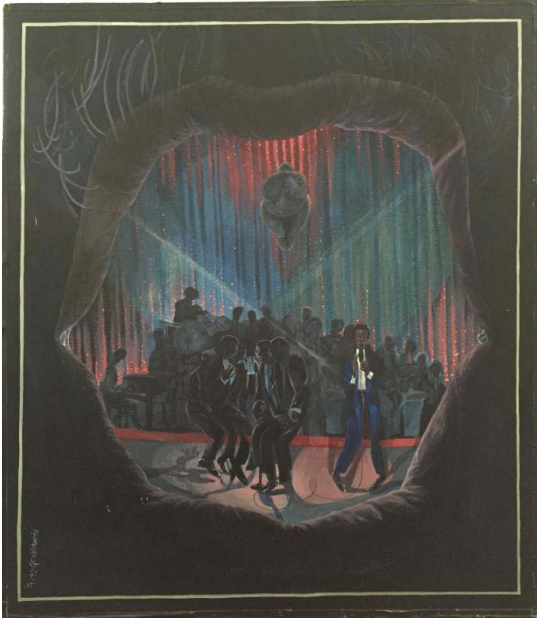
Union and Confederate flags are knotted in the middle, from which a fire burns.

In his journals and in conversations with both Black and white friends, FitzGerald wrestled extensively with his desire for Black men and how this fit within his larger belief system. When I asked Delany about what FitzGerald called his “erotically informed”⁹ interest in blackness, Delany replied, “Everybody I knew had a fetish, a little or huge fetish – I would have been surprised if there wasn't one.”¹⁰ His comment points to the fascination with and misplaced envy toward Black men felt by many white male Beats and hipsters.¹¹ FitzGerald's idealization of Black masculinity may reflect his sincere belief in Black superiority, but this

⁹ FitzGerald credited poet Lew Ellingham for this turn of phrase, see his December 26, 1968, letter to Kirby [Congdon], carton 1, folder 1: “correspondence from RF,” Russell FitzGerald papers, The Bancroft Library.

¹⁰ Delany interview, June 17, 2024.

¹¹ For example, see Maria Damon, “Triangulated Desire and Tactical Silences in the Beat Hipscape: Bob Kaufman and Others,” *College Literature* 27, no. 1 (Winter 2000): 139–57. It uses FitzGerald's journal to trace a “historical intersection of Beat, gay, and minority writers/cultures in San Francisco in the late 1950s” (139).



Russell FitzGerald, *Apollo Theater (Harlem), for them*, 1967

romanticization is a distorting stereotype. However, FitzGerald's desires were inseparable from his larger cosmology, and his art not only returned over and over to Black male figures but eventually embraced light and dark, black and white, as its main conceptual orientation – its form, not just its content. The Dark Brother arguably came to epitomize FitzGerald's entire spiritual-racial-sexual-aesthetic system.

The motif of the body as a site of symbolic violence manifests often in FitzGerald's work. In a number of drawings and paintings, bodies are opened up as if the artist were searching for the seat of the human soul or trying to reconcile inner essence with outside appearances. His 1967 painting *Apollo Theater (Harlem), for them* painting depicts a musical performance inside a Black man's

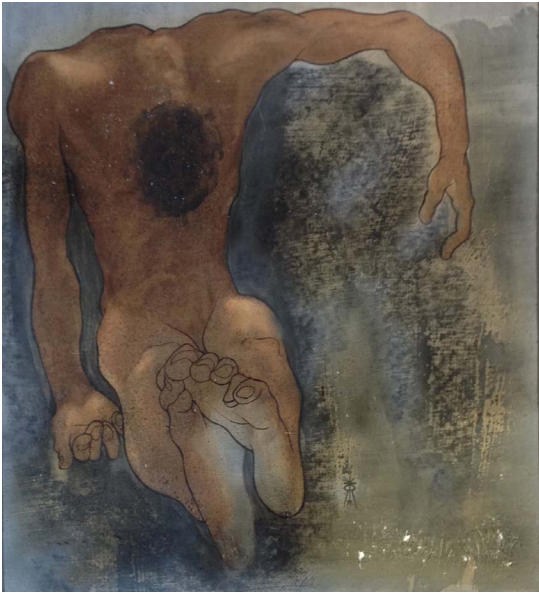
mouth, which stands in for that of the god Apollo himself. FitzGerald's lost *The Death of the Great White Father, for Richard Wagner* (1965) altarpiece was set inside a burning horse carcass from which guts and dollar bills exploded. Ten years later, one of his last canvases, *The Mahler Orchestra* (1976), arranged a suite of musical instruments bedecked with ribbons of text inside an open chest cavity – an internal orchestra.

The 1960s were a period of great productivity for FitzGerald's art and eros but damaging at the same time. He lost control of his heroin use and his fragile young family was at risk of destruction. When Reynolds was in a rehab facility "and Russell was sick and kicking, I proposed that we move to Vancouver," Dora recalls. "To my utter astonishment, he agreed." It was 1970 and in Vancouver, FitzGerald indeed managed to kick heroin, but his alcoholism only worsened, as did his mental health. The cross-continental move put distance not only between FitzGerald and Reynolds but also between him and Black men more generally, considering the significantly smaller Black population in Vancouver: "with his bridges burnt, he tried to pull things together..."¹²

Vancouver, 1970–78

Longing and nostalgia are powerful drugs: thousands of miles from Harlem, FitzGerald began work on what would eventually number thirty paintings and a handful of small bronzes, a collection of Black male nudes based on men he knew and missed in New York that he titled initially the *Watchmen* and ultimately the *Dark Sleepers*. The works were shown in his first

¹² Dora FitzGerald, "A Brief Sketch Toward a Biography..." Russell FitzGerald papers, The Bancroft Library.



Russell FitzGerald, *Dark Sleeper*, 1973

real gallery exhibition, in the “free space” of the Vancouver Art Gallery in March 1973. While based on men with whom FitzGerald was intimate and sketched nude, the final paintings are stylized to become more “imaginary,” evading precise identification. The series title also obscures individual portraiture in favour of a generic type. And while a sleeping subject intensifies the asymmetrical power dynamics of the artist/model relationship, it is worth recalling that FitzGerald and many of his New York paramours got drunk and/or high together, rendering both artist and model alike into sleepers. FitzGerald ultimately needed these men more than they needed him, but it was a significant burden for a white man to ask a Black man to save him from his own masochistic self-hatred.

While he missed New York greatly, FitzGerald's

most artistically and metaphysically ambitious single work was undertaken in Vancouver in the mid-1970s. His “last major picture,” *Blueprint for Böhme* (1975), attempts to visualize the thought of the German philosopher and Christian mystic Jakob Böhme (1575–1624), who had influenced many mystics that followed, including William Blake. The swirl of Black and white men's limbs – with banners of text drawn from Böhme's writings – evokes a cosmic connectedness and love that is not merely corporeal. Most striking, however, is how the work is premised on the binary of light and dark, black and white so central to FitzGerald's cosmology. The original drawings – which consist of sixteen large panels – were meticulously inked in black and then a Mylar blueprint was produced that reversed light and dark, allowing the design to potentially be reproduced. Both versions are extraordinarily powerful – grandiose in scale and conceptual clarity, dense in spiritual ideas and, simply, love of and hope for humanity.

Six weeks after a return visit to his beloved San Francisco in 1978, FitzGerald fell into an alcoholic fugue – cirrhosis of the liver had already been diagnosed – and his condition deteriorated rapidly. He died on March 30, 1978. Dora wrote a series of devastating poems during Russell's final illness and death, grappling with their tumultuous love and the reality that all they had left was “one soul weeping for another” (“The Second Narrows”).¹³ Russell's impotent rage at his weakening condition was often directed at the woman who had loved him unconditionally. At the end, she observed him with a lucidity no one else could have mustered, but she still

¹³ This poem of grief, and those quoted below, are to be found in carton 2, folder 45: “writings—by others: Dora FitzGerald,” Russell FitzGerald papers, The Bancroft Library.

then-director Scott Watson had been befriended as a young man by the Spicer circle poets, which included figures such as Robin Blaser, George Stanley and Stan Persky who had migrated north to Vancouver. Dora now lives on Galiano Island, where she moved in 1989 to be closer to nature. Following Watson's retirement in 2021 after more than thirty years at the Belkin, and the completion of my PhD in art history, which was partly about the queer postwar painting and poetry scene in San Francisco, I was invited by curator and acting director Melanie O'Brian to propose a collection exhibition at the Belkin. I jumped at the chance to finally research and survey FitzGerald's work. I hope this project will lead to a renewed appreciation of FitzGerald's art and thought, and a more nuanced relationship with historical figures that appreciates their singularity and their challenge to present models of art, sex and identity. I seek here to advance an art history that refuses to sit in judgment of the dead, no matter their sins.

The full version of this curatorial essay is available at:
<https://belkin.ubc.ca/FitzGerald>



Jon Davies is a Montreal-based curator, writer and scholar. Davies has worked as Assistant Curator at The Power Plant Contemporary Art Gallery, Associate Curator at Oakville Galleries, and curated independent projects. His writing on film, video and contemporary art has been widely published. He is the author of *Trash: A Queer Film Classic* (Arsenal Pulp Press, 2009) and editor of *Colin Campbell: More Voice-Over* (Concordia University Press, 2021). He received his PhD in Art History from Stanford University and his dissertation is titled "The Fountain: Art, Sex and Queer Pedagogy in San Francisco, 1945-1995."

List of Works

Works by Russell FitzGerald

Fourteen Stations of a Cross, 1957
gouache, ink and watercolour on paper board

34.4 x 51.7 cm

Gift of Dora FitzGerald, 2008

Dis City, 1959

oil, ink, nails and varnish on canvas

26.4 x 32.2 x 5.2 cm

Gift of Dora FitzGerald, 2008

Untitled, c. 1960s

graphite on paper

20.3 x 15.2 cm

Gift of Dora FitzGerald, 2008

Untitled, c. 1960s

ink on paper

21.7 x 20.8 cm

Gift of Dora FitzGerald, 2008

Untitled, c. 1960s

graphite and ink on paper

40.5 x 58.5 cm

Gift of Dora FitzGerald, 2008

Untitled, c. 1960s

ink and crayon on paper

21.1 x 13.5 cm

Gift of Dora FitzGerald, 2001

Untitled, c. 1960s

ink and crayon on paper

21.2 x 13.5 cm

Gift of Dora FitzGerald, 2001

Carnival at New Hope or the Agony to Be Loved, 1961

oil on masonite

122.0 x 167.5 x 4.0 cm

Gift of Dora FitzGerald, 1992

Untitled, 1961

conté and ink on paper

64.8 x 49.7 cm

Gift of Dora FitzGerald, 2008

Untitled, 1961

conté and ink on paper

64.8 x 49.7 cm

Gift of Dora FitzGerald, 2008

Le Martyre de Saint Sebastien, 1962

ink, gouache and collage on paper

25.1 x 30.4 x 0.7 cm

Gift of Dora FitzGerald, 2008

Study for The Prince of the Blues, for Little Willie John, 1963

ink, charcoal and watercolour on paper

101.8 x 76.4 cm

Gift of Dora FitzGerald, 1996

Study for The Prince of the Blues, for Little Willie John, 1963

ink, charcoal and crayon on paper

101.9 x 76.5 cm

Gift of Dora FitzGerald, 1996

Study for The Prince of the Blues, for Little Willie John, 1964

ink, watercolour, charcoal, gelatin silver

print and offset print on paper

101.7 x 59.0 cm

Gift of Dora FitzGerald, 1996

Ex Voto, 1964

oil on canvas

53.4 x 101.4 cm

Gift of Dora FitzGerald, 1995

The Fruits of the Law, 1964

oil and tempera on masonite

122.5 x 167.9 cm

Gift of Dora FitzGerald, 1997

Untitled 7, 1964

conté and ink on paper

64.6 x 51.1 cm

Gift of Dora FitzGerald, 2008

Untitled 10, 1964

conté and ink on paper

65.6 x 50.3 cm

Gift of Dora FitzGerald, 2008

Untitled 13, 1964

conté and ink on paper

63.8 x 48.1 cm

Gift of Dora FitzGerald, 2008

Music Recalls the Day, for Billie and Ornette, 1965

oil on masonite

122.2 x 91.8 cm

Gift of Dora FitzGerald, 2008

Study for The Death of the Great White Father, for Richard Wagner, 1965

graphite on paper

35.4 x 27.8 cm

Gift of Dora FitzGerald, 2008

Study for The Death of the Great White Father (God), for Richard Wagner, 1965

oil on board

152.5 x 101.5 cm

Gift of Dora FitzGerald

Study of Cerberus for Music Recalls the Day, for Billie and Ornette, 1965

graphite on paper

38.3 x 35.4 cm

Gift of Dora FitzGerald, 2008

Study of Ornette Coleman for Music Recalls the Day, for Billie and Ornette, 1965

graphite on paper

35.5 x 16.9 cm

Gift of Dora FitzGerald, 2008

Apollo Theater (Harlem), for them, 1967

oil on masonite

122.2 x 106.8 cm

Gift of Dora FitzGerald, 2016

city/two, 1967

graphite on paper

35.8 x 21.7 cm

Gift of Dora FitzGerald, 2008

Reflections of Harold, 1968

oil on masonite

45.0 x 76.8 cm

Gift of Dora FitzGerald, 2008

Untitled, 1968

ink on paper

24.1 x 21.4 cm

Gift of Dora FitzGerald, 2008

Untitled, 1968

gouache on paper

35.5 x 43.0 cm

Gift of Dora FitzGerald, 2008

Untitled, c. 1968

gouache on paper

21.1 x 20.8 cm

Gift of Dora FitzGerald, 2008

Untitled, c. 1968

gouache on paper

20.5 x 14.6 cm

Gift of Dora FitzGerald, 2008

Study for Prometheus (Harold Reynolds), 1969

conté, chalk and graphite on paper

83.3 x 60.8 cm

Gift of Dora FitzGerald, 2008

Tarot card deck, 1969

each tarot card 12.4 x 8.1 cm

Gift of Dora FitzGerald, 2004

Cock Box, 1969
wooden box with collage (for tarot cards)
6.0 x 17.8 x 13.5 cm
Gift of Dora FitzGerald, 2004

Untitled, 1969
wooden box with collage
6.0 x 17.8 x 13.5 cm
Gift of Dora FitzGerald, 2004

Untitled, c. 1969
ink on paper
21.7 x 9.8 cm
Gift of Dora FitzGerald, 2008

Appomattox, 1970
oil on cardboard
63.5 x 76.2 cm
Gift of Dora FitzGerald, 2007

Portrait of Dora, 1971
oil on masonite
42.6 x 42.7 cm
Gift of Dora FitzGerald, 2015

Dark Sleeper, 1973
ink, conté and oil on masonite
60.6 x 60.6 x 9.4 cm
Gift of Dora FitzGerald, 2008

Dark Sleeper, 1973
ink, conté and oil on masonite
60.7 x 60.7 x 9.5 cm
Gift of Dora FitzGerald, 2008

Dark Sleeper, 1973
ink, conté and oil on masonite
60.7 x 60.8 cm
Gift of Dora FitzGerald, 2008

Untitled, c. 1973
ink and graphite on paper
61.0 x 48.5 cm
Gift of Dora FitzGerald, 2008

Untitled, c. 1973
ink and graphite on paper
61.0 x 48.5 cm
Gift of Dora FitzGerald, 2008

Untitled, c. 1973
ink and graphite on paper
61.0 x 48.5 cm
Gift of Dora FitzGerald, 2008

Blueprint for Böhme, 1975
ink on paper
59.5 x 60.0 cm each
Gift of Dora FitzGerald, 2008

The Mahler Orchestra, 1976
oil, graphite and ink on masonite
121.7 x 115.8 x 4.3 cm
Gift of Dora FitzGerald, 2008

Works by Contemporaries of Russell FitzGerald

Helen Adam performing her "Cheerless Junkie's Song" from Ron Mann's *Poetry in Motion*, 1982
video
2 m 8 s
Courtesy of Sphinx Productions

Bruce Conner
Untitled, 1962
collage and mixed media on board
33.3 x 25.5 x 2.0 cm
Purchased with support from the Canada Council for the Arts and the Morris and Helen Belkin Foundation, 2018

Robert Duncan
The Economic Muse of J. Spicer, c. 1950s
ink on paper
21.8 x 14.1 cm
Gift of the Estates of Robin Blaser and David Farwell, 2020

Fran Herndon
Jack Spicer on the Beach, c. 1962
oil and feathers on canvas
124.7 x 114.8 cm
Gift of David Farwell and the Estate of Robin Blaser, 2010

Fran Herndon
Untitled, 1962/63
oil on canvas
46.0 x 61.5 cm
Gift of the Estates of Robin Blaser and David Farwell, 2020

Fran Herndon
Death of Kid Paret, 1963
gouache, ink and collage on paper
45.5 x 35.0 cm
Gift of the artist, 1995

Jess
The Visitation (I), 1954
oil on canvas
51.4 x 40.2 cm
Gift of the Estates of Robin Blaser and David Farwell, 2020

Jess
Untitled (Eros), c. 1956
collage on cardboard
48.2 x 69.1 cm
Gift of Robin Blaser, 1999

Jess
Robert Duncan: On Reading, 1957
collage and mixed media on card
31.1 x 31.1 cm
Gift of the Estates of Robin Blaser and David Farwell, 2020

Jess
Section Through Hairy Skin, 1960
collage on paper
72.0 x 72.6 cm
Gift of the Estates of Robin Blaser and David Farwell, 2020

William McNeill
Poppies, 1964
gouache on paper
27.7 x 21.5 cm
Gift of Dora FitzGerald, 2008

That Directionless Light of the Future: Rediscovering Russell FitzGerald is curated by Jon Davies and made possible with the generous support of the Canada Council for the Arts, the Province of British Columbia through the BC Arts Council, the Morris and Helen Belkin Foundation, our Belkin Curator's Forum members and our individual donors who financially support our acquisitions and donate artworks to the collection. Showing concurrently at the Belkin is *An Opulence of Squander*, curated by Weiyi Chang.

Programs and Events

For details, visit belkin.ubc.ca

To arrange an exhibition tour for groups and classes, email belkin.tours@ubc.ca

Film Screening: *Fresh Kill on the Outdoor Screen*

Wednesday, September 4 at 5 pm

Curatorial Tours with Weiyi Chang and Jon Davies

Thursday, September 5 from 5 to 6 pm

Opening Reception

Thursday, September 5 from 6 to 8 pm

Conversation Series: *Of Other Earths, with Weiyi Chang (online)*

Tuesdays at 12:30 pm, September 10, October 8 and November 5

Symposium: *Difficult Kinship, with Jon Davies*

Friday, November 22 at 4 pm

Concert with UBC Contemporary Players

Wednesday, December 4 at 2 pm



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