

The image shows the front of the City of Edmonton City Hall building. The central feature is a large, triangular glass facade with a diamond-patterned grid. Below this is a concrete base with several large glass windows. In the foreground, there are several water fountains spraying water upwards. To the left, a tall office building with a red 'CN' logo is visible against a clear blue sky. The text 'city hall art guide' is overlaid on the right side of the image in a white, sans-serif font.

city hall art guide

Public art is a key component in the attractiveness and identity of a city. It demonstrates the character of communities, strengthens the local economy through an investment in the arts, increases livability, and is a reflection of a progressive municipality.

This guide explores the public art pieces from the City of Edmonton's public art collection, located inside and outside City Hall. Paintings, sculptures, photography, print-making, textile, and other art forms can be found in the collection.

How was the art chosen?

While a few pieces have been in the collection for an extended period, many of the pieces that comprise the current collection were commissions or direct purchases for the opening of City Hall under the City's Percent for Art Policy that was established in 1991. The Percent for Art policy ensures that when the City undertakes construction on a project that will be accessible to the public, one percent of the eligible construction budget is allocated to the acquisition of art that enriches the city and is accessible to everyone.

Fifty-two of the original artworks were chosen by specifically formed committees, which provided recommendations for purchases to City Council. Members of the committees included representatives from the City, the community, City Hall's architectural firm, the Alberta art community and the Alberta Foundation for the Arts.

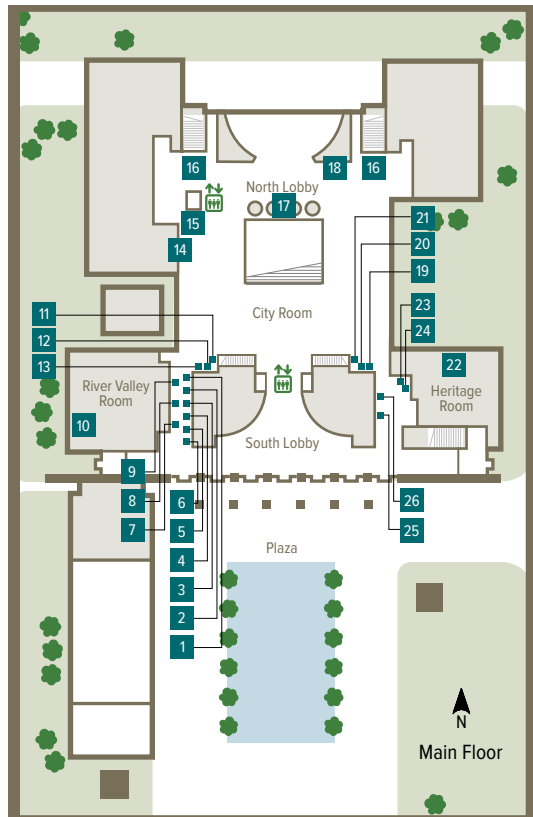
Additionally, eight sites were selected throughout City Hall to receive custom-designed art. Of the hundreds of artists from across the province that applied, the following eight artists received commissions:

- Douglas Haynes – *Promise of Dusk* and *To Morning Light*
- Glenn Guillet – *Ultima Thule*
- Petronella Overes – *One*
- Wendy Toogood – *Edmonton: Aspects of History*
- Hilary Prince – *There is a River*
- Mitsu Ikemura – *Madrigal*
- Judy Armstrong – *Passages of Time (A Survey of Edmonton History)*
- Isla Burns – *Caravel*

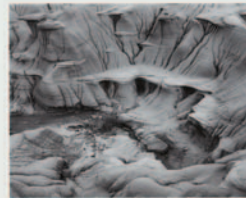
Several new additions to the City Hall collection have been acquired since the building's opening.

You can discover more about all the City Hall artworks and other pieces in the public art collection on the online gallery: edmontonpublicart.ca

main floor



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1 Wayne Jeschke

*Natural Amphitheatre, Dinosaur Provincial Park
1991 | Gelatin silver print*

2 Raymond Gogarty

*Alberta Front Range Near Ghost River
1989 | Gelatin silver print*

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3 Craig Richards

*Howse Peak
1984 | Gelatin silver print*

4 Lawrence Chrismas

*Preparation Plant Workers,
Cardinal River Coals, Hinton, Alberta
1991 | Toned silver archival print*

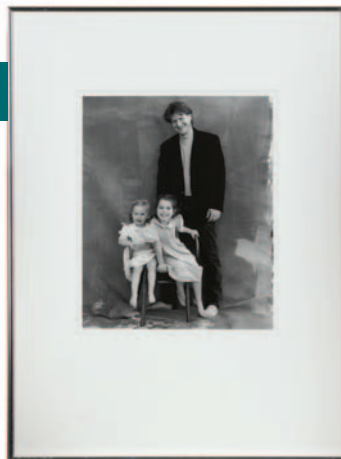
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5 Eleanor Lazare
Carol Lazare & Lilly Lazare-Greene
1991 | Gelatin silver print

6 Eleanor Lazare
*Blair Brennan & Celine
& Siona Gareau-Brennan*
1991 | Gelatin silver print

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7 Walter Jule
Mirror Reversed
1992 | Etching

8 Walter Jule
A Clock for Two Kinds of Time
1992 | Etching

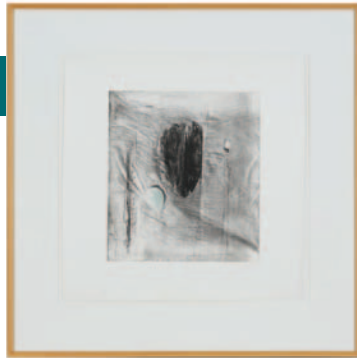
9 Walter Jule
By All Things Advancing
1992 | Etching

10 Hilary Prince
There is a River
1992 | Acrylic on canvas

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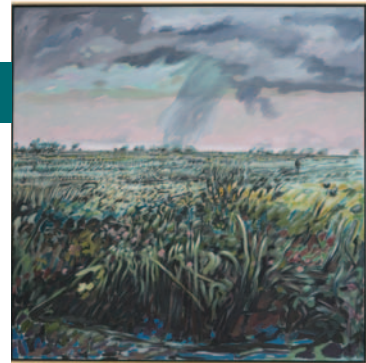
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11 Harry Savage

IV Spring North of Edmonton

1992 | Watercolour

12 Harry Savage

II Spring North of Edmonton

1992 | Watercolour

13 Harry Savage

I Spring North of Edmonton

1992 | Watercolour

15



14 Jim Davies

Genesis

1992 | Acrylic on canvas

15 Hendrik Bres

Little Meadow

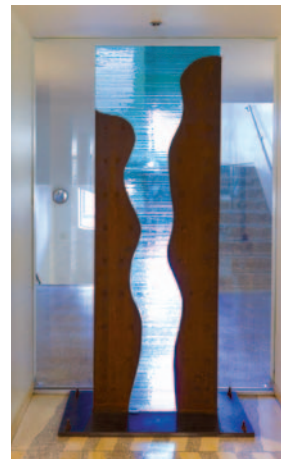
1991 | Acrylic on canvas

16 Petronella Overes

One

1992 | Steel and glass

16



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Glenn Guillet

Ultima Thule

1992 | *Acrylic on plexiglass*

Ultima Thule is an ensemble of large directional fields of colour meant to suggest forms and colours of land and sky in a framework of semi-architectural structure. The structure has a luminous appearance, seeming to be lit from a light source of its own, allowing the artwork to be admired from a distance. The intent was to fill the wall in a manner like that of a relief sculpture. Much like other works by Guillet, the images, though geometric, are not meant to be purely abstract, but are meant to suggest moods and states of mind – in this case linked to impressions of landscape.

18



18 Dennis Mori

HMCS Edmonton

1997 | *Acrylic on canvas*

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19 Craig Richards

Winter, Lodgepole Pine,

Banff National Park

1989 | *Gelatin silver print*

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20 Raymond Gogarty

Conrich

1991 | Gelatin silver print

21 Craig Richards

Douglas Fir, Fog,

Bow River

1982 | Gelatin silver print

22 Wendy Toogood

Edmonton: Aspects

of History

1992 | Mixed media (textile)

22



23 Jim Stokes

Roadside Turnout
1992 | Acrylic on canvas

23



24 Henry George Glyde, R.C.A.

Glyde Commemorative Mural
1957 | Cast aluminum, bas relief

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25 Lyndal Osborne

Diary

1991 | *Lithograph*

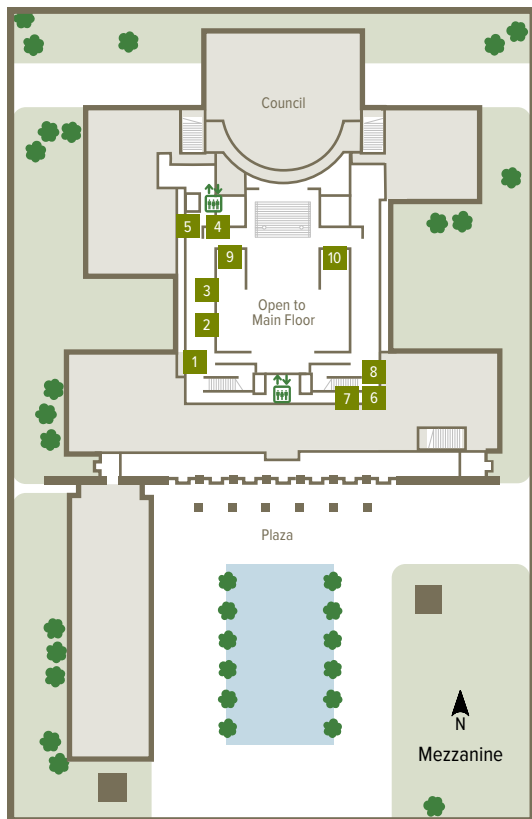
26



26 Lyndal Osborne

Gateway to the Interior

1991 | *Lithograph*



1



1 Wayne Ashley
Honour and the Ultimate Sacrifice
2016 | Tile mosaic

2



2 Joan McNeill
Shelter
1989 | Earthenware

3



3 Catherine Burgess
View February 1992, No. 2
1992 | Welded steel

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4 Jennifer Bushman
Mountain Scene, No. 4
1990 | Fabric applique with stitching

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5 Richard Rogers
Farm Auction I
1990 | Oil on panel

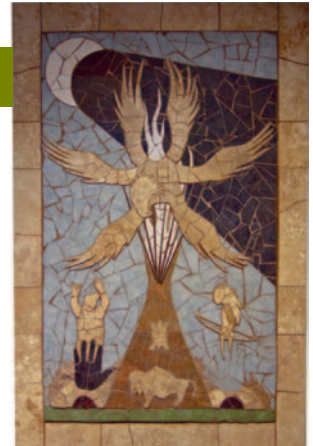
6 Wayne Ashley
The Dwelling
2009 | Tile mosaic

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7 Wayne Ashley
The Six Winged Eagle & Centurion
2009 | Tile mosaic

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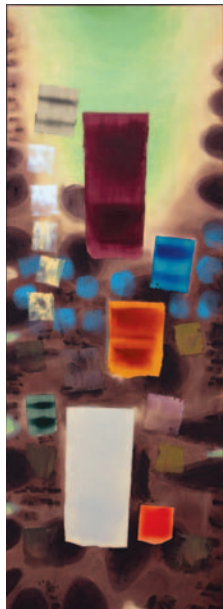


8 Wayne Ashley
The Prophecy
2009 | Tile mosaic

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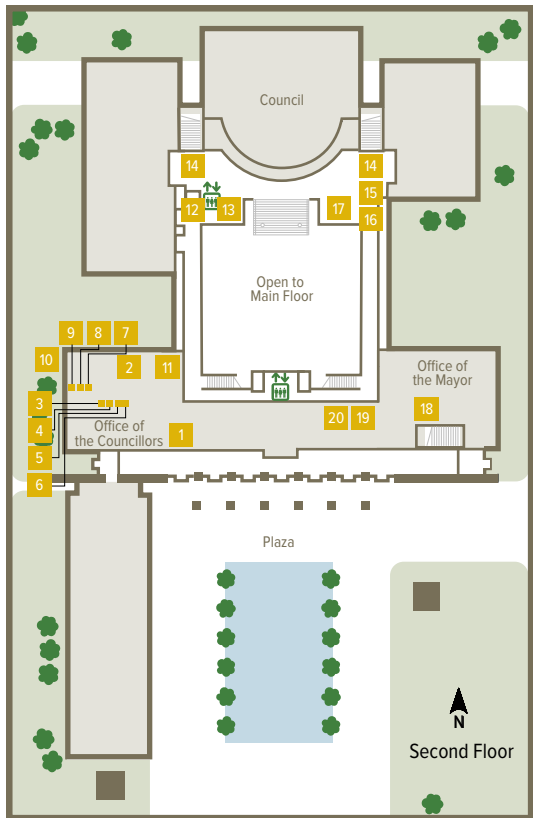
Douglas Haynes

Promise of Dusk and To Morning Light

1992 | *Acrylic on canvas*

Douglas Haynes's four-decade career in Edmonton was instrumental in bringing Abstract Modernism into Edmonton's mainstream. His paintings are a skillful blend of his knowledge of art history, his desire to find his own solutions and his ability to break new ground. These two large paintings evoke feelings of the pursuit of light and the search for enlightenment, and connect with an emotional intensity that results from the glowing blocks of colour which seem to momentarily float to the surface of the vibrantly coloured background, trailing halos of light. Haynes also took into consideration the richness of the wall pattern flanking the staircase and planned for that to enhance the paintings and vice versa.

second floor



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1 Jill Thomson
Edmonton Neighbourhood
2007 | Oil on canvas

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Jane Ash Poitras *The Transformed Feather*

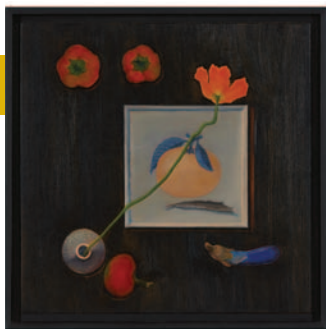
1992 | *Watercolour and mixed media on paper*

Jane Ash Poitras is a storyteller. Her art combines disparate ideas and images to express the artist's unique worldview.

The Transformed Feather is a combination of watercolour and collage on paper that uses Indigenous imagery with personal and spiritual significance to evoke an obscure narrative. The energetic application of colourful paint, loose drawing style, and glyphic writing have the air of being spontaneous and unaffected, yet are rich with symbolism and meaning: a feather in the center of the painting is surrounded by a triangular shape representing a teepee; a shaman figure suggests a spiritual transformation or ritual; Cree syllabics are scrawled loosely into the surface of the paint, like a verse or incantation.

In 2017, Poitras was appointed to the Order of Canada, recognizing her contributions to Canada's artistic landscape as an influential First Nations visual artist.

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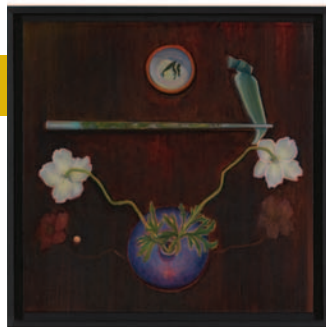
3 Sharon Simmonds Chia

Iceland Poppy, Peppers, Chinese Vase, and Chopstick Rest on Mat
1991 | Oil on masonite

4 Sharon Simmonds Chia

Maple Leaves and Marigolds; Chinese and Japanese Vases; Jay Feather; Rowan Berries and Obed Rock on Mat
1991 | Oil on masonite

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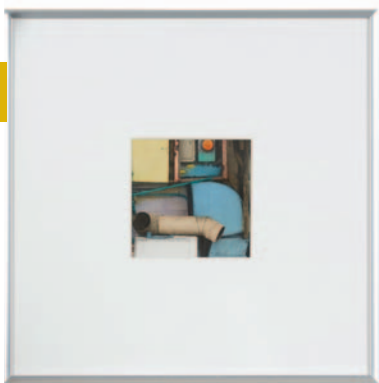
5 Sharon Simmonds Chia

Green Tea Leaves in Chinese Cup, Japanese Chopstick and Rest, Anemones, Makasa Vase and Pearl
1991 | Oil on masonite

6 Sharon Simmonds Chia

Cotoneaster Leaves and Fruit; Japanese Vase and Rice Paper Box by Blue Jay Feather and Chinese Cup on Mat
1990 | Oil on masonite

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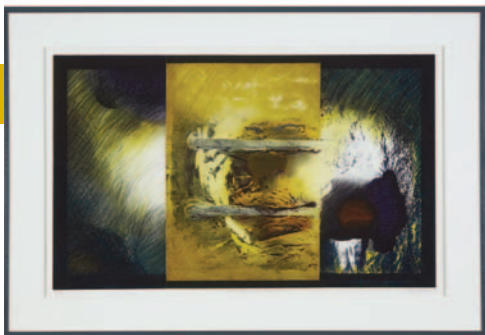


7 Candace Makowichuk
Vents II
1991 | Oil on silver print

8 Candace Makowichuk
Back Alley
1991 | Oil on silver print

9 Candace Makowichuk
Doors
1991 | Oil on silver print

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10 Liz Ingram

Vital Formation
1988 | Etching and drypoint

11 Paul Oayutinnuaq

Polar Bear
1992 | Soapstone

12 Ksenia Aronetz

The Lost Poem of Vasyl Stus
1989 | Acrylic on collage/paper

13



13 Philip Darrah

Dark Glade

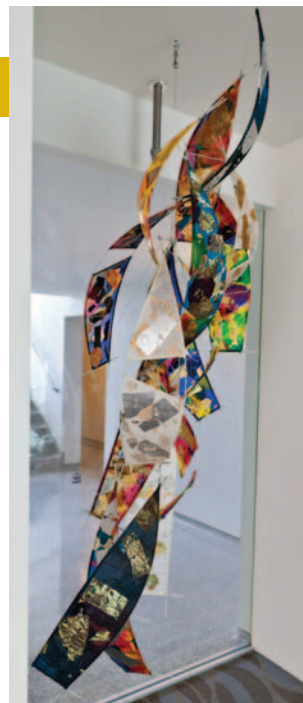
1992 | Acrylic on canvas

14 Mitsu Ikemura

Madrigal

1992 | Metal leaf, silk, fiberglass rods

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15 Steven Dixon

Spruce Trees
1988 | Etching

16 Steven Dixon

Pine Trees
1988 | Etching

17 Terrence Keller

Summer Front
1991 | Acrylic on canvas

18



Peter von Tiesenhausen

Prairie Town

1992 | *Oil on canvas*

In this large oil painting, sun begins to break through the billowing clouds that cover the sky above the rural road. The blues of the clouds, contrasted with the vibrant greens and gold of the road and fields, are brought to life by von Tiesenhausen's prairie staple – energized brush work combined with serene composition.

Peter von Tiesenhausen's multidisciplinary practice includes painting, sculpture, drawing, printmaking, installation, video and performance. He is best known for his large-scale outdoor artworks, and his use of natural materials and natural forces, notably fire, as tools for changing the conditions and contexts of his artworks. Because of his environmental concerns, von Tiesenhausen uses his artistic practice as a type of activism, frequently addressing the impact humans have on the environment.

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19 William H. Webb

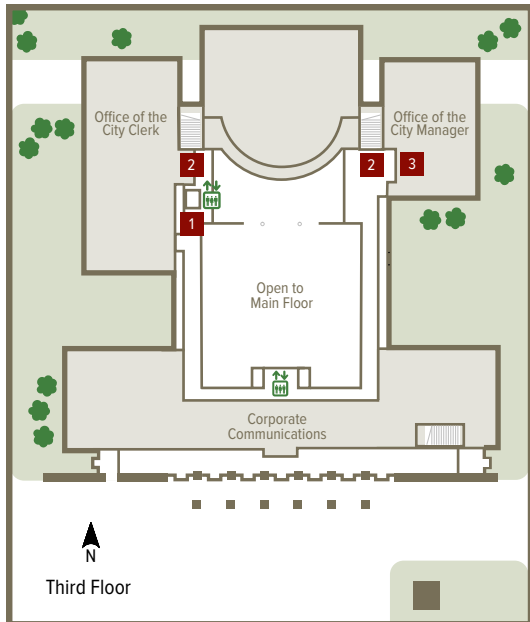
Battle River Interlude

1992 | Acrylic on canvas

20 Robert Lemay

Summer Flowers

1990 | Oil on canvas



1 Carla Costuros

Ritu, Prayer Cloth

1991 | Cotton, gold leaf, photo silkscreen, silk

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2 Judith M. Armstrong

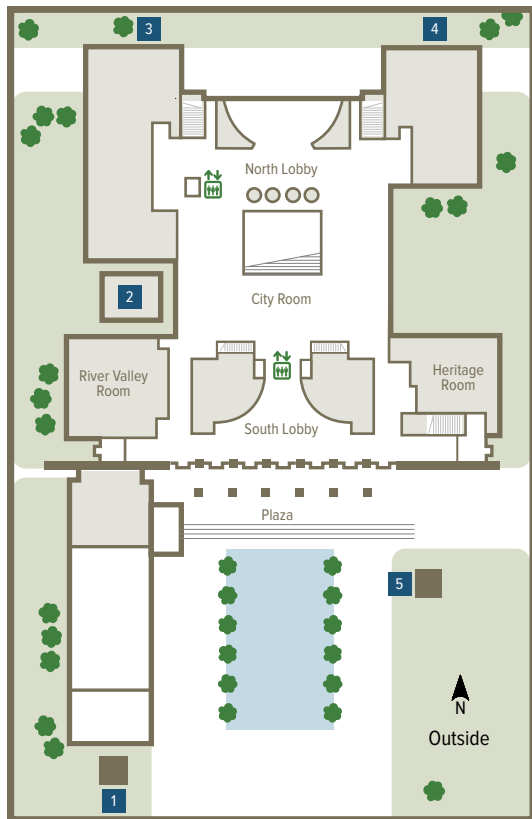
Passages of Time (A Survey of Edmonton History)

1992 | Vinyl acrylic paint on Lexan

3 Jim Stokes

Storm Sketch

1992 | Acrylic on canvas



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1 Ludmilla Temertey
Holodomor
1983 | Painted aluminum and granite



Lionel J. Thomas

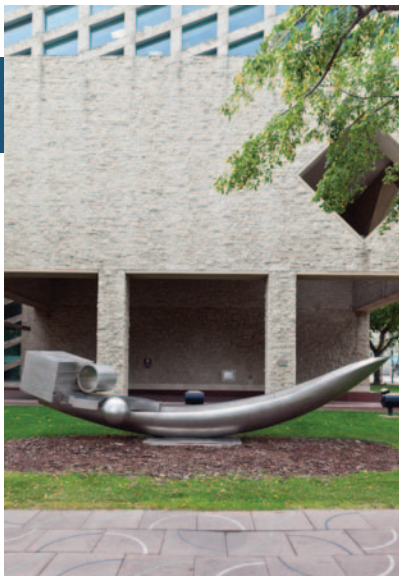
The Migrants

1957 | Tobin bronze

Drawing inspiration from Canada Geese, *The Migrants* depicts a flock of nine abstract geese created with bronze tubes. The five standing and four flying geese symbolize Edmonton as a destination for progress, and as the aviation gateway to the North. Additionally, the sculpture pays homage to the city's history, and the immigrants who played a role in building the city to what it is today.

The sculpture is a direct response to the arrival of the International Style of Architecture in Edmonton. It was unveiled in June of 1957 in front of the City Hall building that opened the same year. Its freeform, abstract shape and colourfully-lit fountain waters stood as a prominent counterpoint to the unadorned modernist building. Although the sculpture was met with controversy when it was first unveiled, when it was incorporated into the new building, the infamy surrounding the sculpture was all but forgotten. The only hint of its troubled past is the lingering nickname that it received from a radio station after it became the subject of a spoof song called *The Spaghetti Tree*.

3



Isla Burns *Caravel*

1992 | *Stainless steel*

Caravel was one of the first major artworks commissioned under the City of Edmonton's Percent for Art Policy in 1991.

Isla Burns knew from the outset that she was going to create a vessel as a base or container to hold precarious arrangements of objects. Her original concept featured a thick, flat dish, but that changed once she re-evaluated the site. The final concept features a four-ton, canoe-like vessel that holds a cube, sphere, and other abstract elements. The horizontal canoe shape reads long and low, taking into account how the work would look from above, from buildings like the CN tower. The piece incorporates the formal approach in which Burns was trained while receiving her Masters of Visual Arts degree in sculpture – an unemotional approach to combining volume, texture, colour, and shape – and a more expressive style that continues to influence her work today.



Marc Boutin

Memoryscape

2013 | Aluminum

Memoryscape asks visitors to assemble their own understanding of the roles of the modern military and community by stitching together fragments of stories. These fragments are images, personal experiences and associations that assemble and re-assemble to form narratives which speak to ideas of peacekeeping, aid, community and homecoming. Activated by a visitor's movement through the site, memories come in and out of focus as visual connections and reflections are established, broken and re-visited. *Memoryscape* employs a celebratory approach which is at once robust, timeless and capable of dynamically capturing voices of the military and their kin.

The piece comments on, and pays tribute to, the layered roles of military personnel and their families in the city as they transition from supporter to supported. Engagement with the piece offers visitors an open-ended, intimate experience.



John Weaver

Madonna of the Wheat

1981 | Bronze

The naturalistic bronze sculpture portrays a female figure wearing a traditional Ukrainian attire. According to the artist, “The young woman cradles the wheat in her arms as though it were a child. She feels the good earth beneath her feet and turns her face to the warm sun. Without words, she is giving thanks for the miracle of the wheat” symbolizing agriculture, abundance and the fertility of the land.

Madonna of the Wheat canonizes the common woman and recognizes those who were often left out of prevailing historic narratives. By placing her on a pedestal, the artist has heightened the importance of agricultural work by female pioneers and raises her above the petty day-to-day concerns of humankind.

The statue was commissioned by The Ukrainian Women’s Association and donated by them to the City of Edmonton as an Alberta 75th Anniversary Project to commemorate all pioneer women of Alberta. The bronze and marble sculpture was designed to be a symbol of the rich culture brought to our province by the Ukrainian community.



Photography by:

R. Loro

D. Marko

D. Martineau

R. Parker

Discover more about the artworks in this guide and the City of Edmonton public art collection on the online gallery: edmontonpublicart.ca

Additional artworks in City Hall belong to the Alberta Foundation for the Arts and the Art Gallery of Alberta collections. For more information, visit affta.ab.ca and youraga.ca.

CITY OF EDMONTON
public **art** collection





edmonton arts council

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