

EQUINOX GALLERY
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Gordon Smith
Selected Works on Paper



Gordon Smith
Untitled (Byway Trees), n.d.
Acrylic on Paper
28 ½" x 36 ½"

Sold

Based on the landscape surrounding Gordon Smith's home in West Vancouver, ***Untitled (Byway Trees)*** offers a glimpse of the view that the artist enjoyed for over fifty years. This piece has all the classic elements of a Smith Byway work: the tops and bottoms of the trees extend beyond the edge of the paper while the ocean spreads from left to right. Works from this series are clearly connected to Smith's earliest modernist tree paintings of the 1950s where the vertical lines of the trees create a staggered rhythm and the sky and ocean illuminate the areas in between like a stained-glass window.

Untitled (Byway Trees) 描绘了 Gordon Smith 位处西温哥华的家周边的景色，让我们得以一览这位艺术家 50 多年来所欣赏的风景。这件作品具有 Smith Byway 作品的所有经典元素：树木的顶部和底部延伸到纸的边缘之外，而海洋则从左向右蔓延。这个系列的作品与 Smith 五十年代最早的现代主义树木画有着明显的联系，树木的垂直线条营造出交错的节奏，天空和海洋像彩色玻璃窗一样照亮了两者之间的区域。

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Gordon Smith
Reflections I, 2002
Acrylic on Paper
33 ¾" x 39 ½"

Sold

Since the mid-1990s, Gordon Smith has been painting ponds as subjects, working from both memories and photographs. ***Reflections I*** shows Smith's fascination with shifting fields of space and the relationship between landscape elements and abstraction. The pond reflects the branches and leaves that hang above, and the water, trees, sky equally become pattern, light, and lines. Gordon Smith makes use of the unpredictable qualities of paint to show the ways in which nature's patterns of growth, while seemingly random, have their own innate beauty and balance.

自九十年代中期以来，Gordon Smith 一直以池塘为其绘画主题，并根据记忆和照片进行创作。***Reflections I*** 展示了 Smith 对不断变化的空间领域以及景观元素与抽象之间的关系的着迷。池塘倒映着悬在头顶的枝叶；水、树、天同样地变成了图案、光线和线条。Smith 利用颜料不可预测的特性来展示自然生长的模式。虽然看似随机，但有其与生俱来的美丽和平衡。

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Gordon Smith
Houlgate Creek IX Shannon Falls, c. 1990
Acrylic on Paper
28 ½" x 36 ½"

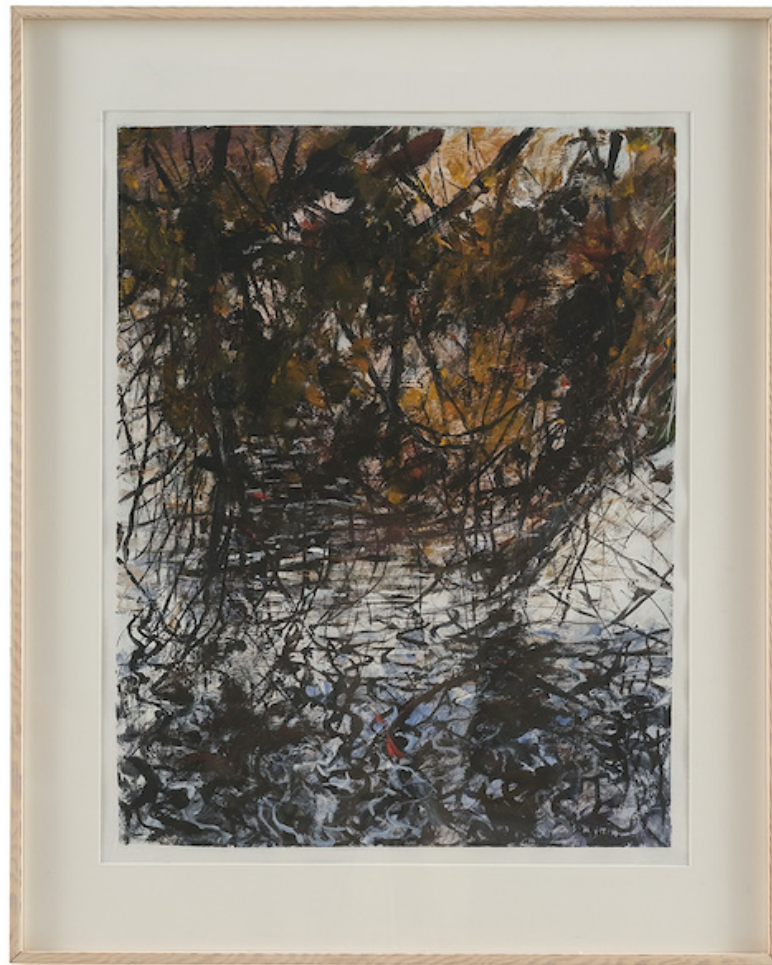
\$30,000

Gordon Smith's ***Houlgate Creek IX Shannon Falls*** has a spontaneous and unconstrained quality. The brushwork is loose and exploratory as he takes his visual clues directly from the landscape through a free use of paint. The natural form of the waterfall helps to drive the composition of the work as rock planes, forest vegetation and chunks of cascading water mix together in a spontaneous handling of form. Smith's fluid brushwork and rich colours capture the energy of the scene and reflect the idiosyncrasies of the natural world.

Gordon Smith 的 ***Houlgate Creek IX Shannon Falls*** 具有自发的及不受约束的品质。在笔触松散而富有探索性的同时，Smith 通过对颜料的自由掌握，直接从风景中获取视觉线索。瀑布的自然形态有助于推动作品的构成，因为岩石平面、森林植被和大块的瀑布水以一种自发的形式混合在一起。Smith 流畅的笔触和丰富的色彩捕捉了场景的能量，充分反映了自然世界的特质。

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Gordon Smith
Reflections R, 2002
Acrylic on Paper
40 ½" x 32 ½"

Sold

Gordon Smith's **Reflections R** pulls from the language of abstraction while being mindful of the evocative nature of the surface of the water. Writer and critic Robert Enright has described works from Gordon Smith's Pond series in the following words: "The more you look at its compositional idiosyncrasies and the more you anticipate a pleasing symmetry, the more persuasive is the realization of how Smith has drawn you into nature's beautiful con-fusions." By incorporating the hazy reflection of the sky and branches otherwise not directly visible, **Reflections R** elaborates to include the world outside of the painting.

Gordon Smith 的 **Reflections R** 从抽象语言中汲取灵感，并关注水面荡漾的本质。作家兼评论家 Robert Enright 曾这样描述 Smith 的《池塘》系列作品：“你越是关注它的构图特质，越能发觉一种令人愉悦的对称性，越能意识到 Smith 是如何将你吸引到大自然的美丽的混乱中。”通过结合天空和树枝的朦胧反射，尽管无法直接看到，却能感受到 **Reflections R** 所精心设计的画外的世界。

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Gordon Smith
Untitled (Pond), c. 1996
Acrylic on Paper
43" x 30 ¾"

Sold

In the mid-1990s, Gordon Smith began painting ponds as subjects, working from photographs and memory. In ***Untitled (Pond)***, Smith's interest in the interplay between landscape and abstraction is evident. The shoreline grasses and floating lily pads are closely observed but remain at the edge of definition while there is the suggestion of entire fields of colour below the surface. Smith's exceptional handling of the brush allows him to respond to the dynamics of pigment and colour as well as to the seasonal changes of the natural world.

1990 年代中期，Gordon Smith 开始根据照片和记忆画池塘作为主题。在 ***Untitled (Pond)*** 中，Smith 对景观与抽象之间相互作用的兴趣显而易见。海岸线的草丛及漂浮的睡莲虽被仔细观察，但仍处于定义边缘。于此同时又隐隐透出在表面下的另一片色彩区域。Smith 对画笔的出色处理使他能够对颜料和颜色的动态以及自然界的季节性变化做出反应。

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Gordon Smith (1919-2020) has been recognized as one of Canada's most important modernists, working continuously to expand the dialogue between abstraction and representation. Through his extensive and lengthy career, his great respect for the natural world is in constant conversation with an aesthetic that is firmly exploratory in nature.

Born in the UK, Gordon Smith immigrated to Canada in 1933 where he attended the Winnipeg School of Art. Upon his return from fighting in WWII, he settled with his wife Marion in Vancouver, and graduated from the Vancouver School of Art. His many major achievements include the creation of the Gordon and Marion Smith Foundation (2002), Order of Canada (1996), Audain Prize for Lifetime Achievement in the Visual Arts (2007), and the Governor General's Award in the Visual and Media Arts (2009).

Gordon Smith's work is included in numerous public collections, including the National Gallery Canada, Art Gallery of Ontario, Museum of Modern Art (New York), Victoria and Albert Museum (London), and the Vancouver Art Gallery.

Gordon Smith (1919-2020) 不断努力扩大抽象与表现之间的对话，被公认为加拿大最重要的现代主义者之一。在他广泛而漫长的职业生涯中，他对自然世界的崇高敬意一直在与其探索自然美学之间进行对话。

Smith 出生于英国，1933 年移民加拿大，就读于温尼伯艺术学院。二战结束归来后，他与妻子 Marion 在温哥华定居，并毕业于温哥华艺术学院。他的许多主要成就包括创建 **Gordon and Marion Smith Foundation**（2002 年）、加拿大勋章（1996 年）、**Audain** 视觉艺术终身成就奖（2007 年）以及视觉和媒体艺术总督奖（2009）。

Gordon Smith 的作品被众多重量级艺术馆收藏，包括加拿大国家美术馆、安大略美术馆、现代艺术博物馆（纽约）、维多利亚和阿尔伯特博物馆（伦敦）及温哥华美术馆。