In Plain Sight: Printmaking from the Canadian Prairies

My Beautiful
Domenico Patassini

Dopo aver studiato le arti nella regione del Marostica, ha dedicato la sua vita alla critica d’arte. Tra i suoi progetti più significativi, il castello di Marostica, un’opera di grande valore artistico che racconta la storia di un luogo che ha fatto parte della storia del paesaggio veneto.

Una città senza guardare e di essere inclusi. Marc Trager e John Berger in My Beautiful (rico- nosciamo in questo spazio la bellezza, la def- inizione del tempo e la vita).

E così sembrano viverla anche gli amici delle pra- tine, in esilio quando non sono in città. Il Canale di Brenta è un paesaggio che è stato nella storia di numerosi confini da tempi antichissimi, è un luogo per lungo tempo abbandonato e temuto. E, spesso, esiste esolevare dai luoghi per poter parlare.

Nel viaggio di un castello, si incontrano e si abbracciano, la risurrezione del nucleo storico del paese, un simbolo di rinascita, di identità e di democrazia. Il potere del paesaggio che ha dato vita a questa storia, è un racconto che non può essere dimenticato.

In Plain Sight: Printmaking from the Canadian Prairies

My Beautiful
Domenico Patassini

Dopo aver studiato le arti nella regione del Marostica, ha dedicato la sua vita alla critica d’arte. Tra i suoi progetti più significativi, il castello di Marostica, un’opera di grande valore artistico che racconta la storia di un luogo che ha fatto parte della storia del paesaggio veneto.

Una città senza guardare e di essere inclusi. Marc Trager e John Berger in My Beautiful (rico- nosciamo in questo spazio la bellezza, la def- inizione del tempo e la vita).

E così sembrano viverla anche gli amici delle pra- tine, in esilio quando non sono in città. Il Canale di Brenta è un paesaggio che è stato nella storia di numerosi confini da tempi antichissimi, è un luogo per lungo tempo abbandonato e temuto. E, spesso, esiste esolevare dai luoghi per poter parlare.

In Plain Sight: Printmaking from the Canadian Prairies

My Beautiful
Domenico Patassini

Dopo aver studiato le arti nella regione del Marostica, ha dedicato la sua vita alla critica d’arte. Tra i suoi progetti più significativi, il castello di Marostica, un’opera di grande valore artistico che racconta la storia di un luogo che ha fatto parte della storia del paesaggio veneto.

Una città senza guardare e di essere inclusi. Marc Trager e John Berger in My Beautiful (rico- nosciamo in questo spazio la bellezza, la def- inizione del tempo e la vita).

E così sembrano viverla anche gli amici delle pra- tine, in esilio quando non sono in città. Il Canale di Brenta è un paesaggio che è stato nella storia di numerosi confini da tempi antichissimi, è un luogo per lungo tempo abbandonato e temuto. E, spesso, esiste esolevare dai luoghi per poter parlare.

In Plain Sight: Printmaking from the Canadian Prairies

My Beautiful
Domenico Patassini

Dopo aver studiato le arti nella regione del Marostica, ha dedicato la sua vita alla critica d’arte. Tra i suoi progetti più significativi, il castello di Marostica, un’opera di grande valore artistico che racconta la storia di un luogo che ha fatto parte della storia del paesaggio veneto.

Una città senza guardare e di essere inclusi. Marc Trager e John Berger in My Beautiful (rico- nosciamo in questo spazio la bellezza, la def- inizione del tempo e la vita).

E così sembrano viverla anche gli amici delle pra- tine, in esilio quando non sono in città. Il Canale di Brenta è un paesaggio che è stato nella storia di numerosi confini da tempi antichissimi, è un luogo per lungo tempo abbandonato e temuto. E, spesso, esiste esolevare dai luoghi per poter parlare.
Artist’s Statement

Howorth’s passion has been printmaking throughout most of his artistic career. He holds Fine Arts degrees from the University of Manitoba and the University of North Dakota and apprenticed under Willy Hajo-Acey in Paris. He and Michael Scholzke introduced water-based screen printing to Druckwerkstatt/BBK in Berlin in 1990. For over 30 years he has exhibited locally, nationally and internationally, received numerous commissions and is a part of many public and private collections.

Howorth is currently a Full-time lecturer in Printmaking at the University of Manitoba’s School of Art and serves as a member of the Winnipeg Art Gallery’s Board of Governors.

Artist’s Statement

My current art uses a non-linear narrative to create a sensual environment. The sequential placement of images sets up an opportunity for the viewer to create their own narrative logic. Process critically influences my work, both the way I think and the way I create within a piece. Individual media inform the style of my work and the development of my visual concepts.

My interest in print lies in the direct usage of the framework (platform) to fuse technology and creative intent.

Digital manipulation of visual material and the ability for storage and retrieval fits perfectly into the unique language of print. It provides a platform for the fusion of design, photo, unique mark-making, two-dimensional and three-dimensional construction and the orchestrated recall of retrievable matter.

I am driven by the desire to experiment with print media. For many years, my work has dealt with the fusion of contemporary and traditional methods of printmaking. In my recent work, I have been rediscoversing the strengths of screen printing and combining it with inkjet printing and direct hand work.

Frank Mikuska

Howorth enjoys an accomplished career as a graphic artist, working with the CBC. Widely regarded by his peers as one of the most formidable talents of his era, Mikuska has, in the last five years, returned to his visual art practice, and undertaken the exploration and development of his ideas in lithography and monoprint. Having achieved significant recognition, these works are held in numerous public and private Canadian collections, and are an integral component of a recent major acquisition of a large body of his work by the Winnipeg Art Gallery.

Artist’s Statement

“Abstract thought is the ‘What If?’ of the mind.”

It is relevant to the art of making visualizations of memories. The images create an art attempt to re-capture equivalents of life’s past experiences already locked in memory. In the process of abstract thought my artworks become non-judgmental entities, as an important tool in accepting life forces which often in reality are difficult to understand.


My main focus lies in the base realities of image making, the cross-over, manipulation of visual forms which yield to personal perceptions. In remembering, I tend to dwell on the intent of experience equating those stored experiences as visual or emotional identities. In truth, I am bound by my “editing processes”, landscape from time to time and wonder at the results of my visual experiences. Imagined forms and content appear for amusement. I have to discover, in visual terms, new insights and variations which invariably become links to my experiences.

The images maintain their original integrity even as visual or emotional identities. In truth, I am bound by my “editing processes”, landscape from time to time and wonder at the results of my visual experiences. Imagined forms and content appear for amusement. I have to discover, in visual terms, new insights and variations which invariably become links to my experiences.

The sequential placement of images sets up an opportunity for the viewer to create their own narrative logic. Process critically influences my work, both the way I think and the way I create within a piece. Individual media inform the style of my work and the development of my visual concepts. My interest in print lies in the direct usage of the framework (platform) to fuse technology and creative intent.

Digital manipulation of visual material and the ability for storage and retrieval fits perfectly into the unique language of print. It provides a platform for the fusion of design, photo, unique mark-making, two-dimensional and three-dimensional construction and the orchestrated recall of retrievable matter.

I am driven by the desire to experiment with print media. For many years, my work has dealt with the fusion of contemporary and traditional methods of printmaking. In my recent work, I have been rediscoversing the strengths of screen printing and combining it with inkjet printing and direct hand work.

Angela Luvera

Born and educated in Italy, Luvera holds degrees in painting, architecture and landscape architecture, and has been internationally recognized for her achievements in all three areas. An active member of the Martha Street Studio since 1990, Luvera maintains a multi-disciplinary practice in Winnipeg, which includes printmaking, painting and sculpture. She has served as Visiting Artist at Southwest Jaotong University in China, where she also exhibited, and most recently was a finalist in the Canadian national art competition for the Richardson International Airport.

Luvera holds degrees from the University of Manitoba, she assisted in establishing the internationally recognized Italian Studies Program which operated for almost a decade in the Veneto’s Brenta Valley.

Artist’s Statement

Iuav :52
William Pura

William Pura was born in Manitoba, Canada and received his Bachelor of Fine Arts from the University of Manitoba followed by a Master’s of Fine Arts degree from Indiana University in the U.S. He subsequently returned to Manitoba where he has taught Printmaking, Drawing and Painting at the University of Manitoba School of Art. William Pura has exhibited widely in Canada and internationally. Locally he has had solo exhibitions at the Winnipeg Art Gallery and the Centennial Concert Hall as well as private galleries such as the Thomas Gallery, and the Upton Gallery. He has been included in many international exhibitions in centres such as Chicago, Illinois, El Paso, Texas, Charlotte, North Carolina, Indianapolis, Indiana, Rockford, Illinois, cities throughout Australia, Maastricht, Holland, and Kiev, Ukraine. Besides several public institutions such as The Winnipeg Art Gallery, Department of External Affairs in Ottawa, and the United States Information Agency, Washington DC, his work is part of many corporate and private collections in both Canada and the United States, including: Prudential Life Insurance Co., Miller Brewing Company, Esso Resources, College of Physicians and Surgeons in Manitoba, Nova Corporation, Archer Communications, C.P.Rail, Timmra Corporation, and Psiladlo, Buchwald, Asper. In 2006 he was artist in residence at Kulturmodell in Passau, Germany where he had a solo exhibition titled: Landscapes, Gods and Animals.

He maintains a website at: www.williampura.com

Artist’s Statement

The images in this exhibition were selected from my recent work exploring the landscape beyond the city. As an artist who has worked in painting as well as a range of printmaking media these images are selected from new works using digital technology.

As with much of my recent work with the landscape the human presence is evident but never explicit. The vagaries of weather and the subtle shadings of the light in the prairie environment have all contributed to my feeling of the poetry of this space. A space of extremes where the horizon seems to wade almost endlessly and yet formations close by can be equally fascinating.

Calvin Yarosh

A visual artist, designer, curator, and educator, Calvin Yarosh has based his artistic practice primarily in Winnipeg, Canada for over 25 years, exploring the theory of drawing, print, and the delineation of spatial and emotional territory. He has lectured, exhibited, and placed paintings, printwork and sculpture into public, corporate, and private collections in Canada, the United States, and Europe.

Artist’s Statement

Text and image.

Ewa Tarsia

Recently honoured by a membership to the Royal Canadian Academy of Arts, Ms Tarsia’s artworks have been widely exhibited and have received international award recognition. They are held in numerous private and public collections all over the world. Working primarily in a monoprint technique of her own devising. Tarsia is known for her diverse colour palette and her unique use of texture.

Artist’s Statement

My work reflects the intimacy I share, and have always shared with landscape forms, abstract textures, colour, shape, and light. My sensitivity to these elements and large areas of life and nature is translated through the medium of printmaking and painting. In this artistic language I am able to animate my perceptions and explore the transience of time, the character of light and day, and memories of past seasons. The images that ensue are both documents and discoveries, bridged by the fundamental element of process. The successive stages of my projects can be planned but never fully predicted, as they depend on inner impulses and my interactions with the ever-changing environment. In this negotiation the dictates of my emotions and thoughts steer the ship, macing to, but never surrendering to external circumstances. I do what I find important at a given instant, and allow instinct to animate the direction of my work. Art making is my vocation and inspiration, and I use it as medicine and meditation. Maintaining the rawness of this energy in the slow, deliberate medium of printmaking and painting is a challenge and opportunity. My present work seeks to connect these two ends, exploring process to extend and support the in-between. I have never practiced philosophical reflection as a prop of my work, but have always recognized the need to record my process and chart my practice. The memories of every decision, choice and thought are inscribed on my printing plates, and I seek to share that dimension with my audience.

I will elevate creative activities to the rank of the rawness of this energy in the slow, deliberate medium of printmaking and painting is a challenge and opportunity. My present work seeks to connect these two ends, exploring process to extend and support the in-between. I have never practiced philosophical reflection as a prop of my work, but have always recognized the need to record my process and chart my practice. The memories of every decision, choice and thought are inscribed on my printing plates, and I seek to share that dimension with my audience.

I will elevate creative activities to the rank of the rawness of this energy in the slow, deliberate medium of printmaking and painting is a challenge and opportunity. My present work seeks to connect these two ends, exploring process to extend and support the in-between. I have never practiced philosophical reflection as a prop of my work, but have always recognized the need to record my process and chart my practice. The memories of every decision, choice and thought are inscribed on my printing plates, and I seek to share that dimension with my audience.

I will elevate creative activities to the rank of the rawness of this energy in the slow, deliberate medium of printmaking and painting is a challenge and opportunity. My present work seeks to connect these two ends, exploring process to extend and support the in-between. I have never practiced philosophical reflection as a prop of my work, but have always recognized the need to record my process and chart my practice. The memories of every decision, choice and thought are inscribed on my printing plates, and I seek to share that dimension with my audience.

I will elevate creative activities to the rank of the rawness of this energy in the slow, deliberate medium of printmaking and painting is a challenge and opportunity. My present work seeks to connect these two ends, exploring process to extend and support the in-between. I have never practiced philosophical reflection as a prop of my work, but have always recognized the need to record my process and chart my practice. The memories of every decision, choice and thought are inscribed on my printing plates, and I seek to share that dimension with my audience.

I will elevate creative activities to the rank of the rawness of this energy in the slow, deliberate medium of printmaking and painting is a challenge and opportunity. My present work seeks to connect these two ends, exploring process to extend and support the in-between. I have never practiced philosophical reflection as a prop of my work, but have always recognized the need to record my process and chart my practice. The memories of every decision, choice and thought are inscribed on my printing plates, and I seek to share that dimension with my audience.

I will elevate creative activities to the rank of the rawness of this energy in the slow, deliberate medium of printmaking and painting is a challenge and opportunity. My present work seeks to connect these two ends, exploring process to extend and support the in-between. I have never practiced philosophical reflection as a prop of my work, but have always recognized the need to record my process and chart my practice. The memories of every decision, choice and thought are inscribed on my printing plates, and I seek to share that dimension with my audience.
Exhibition Context
Angela Luvera and Alex Rattray

Exactly 10 years ago the catalogue accompanying an exhibition of student work at the Istituto Universitario di Architettura di Venezia, undertaken in the Brenta Valley beginning in 1993, included the following statement:

“The act of design is viewed as a fundamentally cultural activity in the Faculty of Architecture at the University of Manitoba. In this light, the Studio della Valles del Brenta is seen as a significant opportunity to engage students in design activities in a foreign milieu. For more than 2000 years the unique geography and history of the Brenta Valley people has intertwined with the story of the Veneto region as a whole. The Valley’s regional pride is reflected in its life, love and landscape, making the place a fertile ground for creativity and learning.” These “design activities in a foreign milieu” unquestionably enriched the lives of all who participated, both personally and professionally. Now, a decade later, and again from the Canadian prairies, a different artist’s expression, that of printmaking, adds its voice to the dialogue between the two cultures. In this instance, six master artists from the Canadian prairies share their perceptions of a dramatically different environment, the prairie landscape of central Canada. This extension of the earlier bi-cultural exchanges is seen as an exciting new dimension to that which has gone before, and one that may lead to other, more ambitious art related initiatives in the future. Again, we are indebted to those from the Veneto region for their support, now including the City of Manito and its Council and, once again, the University IUAV, Faculties of Planning and Architecture which are central to the success of this latest initiative.

Martha Street Studio
Sheila Spence, Executive Director

Martha Street Studio is a community-based printmaking facility, located in Winnipeg’s Historic Exchange District. Its 4000 square foot production space, studio, sales area and gallery occupy a fully renovated heritage structure. It offers the artistic community equipment, facilities and support to produce, exhibit and disseminate cutting-edge print-based work on a local, national and international level. The studio offers the public access to classes both in traditional and digital printing processes, and runs ongoing outreach programs with youth and aboriginal artists. The gallery facility presents a unique selection of visual artwork from emerging and master artists, both local and international.

Martha Street Studio is gaining a reputation nationally as a new model for a printmaking facility. Unlike traditional facilities, Martha Street artists ardently “bend the rules” associated with printmaking. New artists edition work, for example, lending to produce monotypes and monoprints. As well, the studio recognizes digital work in the printmaking paradigm, and houses a 44” digital printer for artists’ production.

Students who are primarily painters, collage makers, collaborative workers and photo-based, all produce and exhibit work at Martha Street Studio, elsewhere in Canada and abroad.

In Plain Sight: Printmaking from the Canadian Prairies brings together a group of artists who are linked in geographical terms, but who are from diverse backgrounds. They are brought together through association with Martha Street Studio, and their works create a richly textured rendition of both contemporary printmaking and the experience of the Canadian prairies. The artists included are selected for their particular approaches to our prairies landscape, representational and abstract. Visual art from the Canadian prairie stands apart from visual art originating in other Canadian geographic locations. The prairies are known for their vastness, the horizon never receding very far into the distance, the streets are wide and population on the streets is sparse. All of these factors inform the visual art created in the Canadian prairie. The exhibition includes the work of EJ Howorth, Angela Luvera, Frank Mikuska, Bill Purdy, Ena Tarsia and Calvin Yarush. All of these artists share their life and work in Winnipeg, a city known in Canada for its visual arts culture. As is often the case in Canada, these artists come from diverse backgrounds; Luvera and Tarsia are immigrants to Canada and the prairies, while Howorth, Mikuska, Purdy and Yarush are not more than one or two generations away from their families’ roots in distant landscapes. The influence of the prairie surroundings is evidenced in the works of all of these artists. All bend the traditional rules usually attributed to printmaking. Luvera, Mikuska, Tarsia and Purdy mostly work in monoprints and monotypes, rarely, if ever, creating an edition. Howorth works with a combination of digital printing and screenprinting. Purdy, who is also known for his paintings and musical compositions, is represented in these exhibitions with photographs of the prairie landscape. The exhibitions are co-ordinated by Angela Luvera, represented in these exhibitions, and Sheila Spence, Executive Director of Martha Street Studio.

Luvera, Mikuska, Tarsia and Purdy mostly work in monoprints and monotypes, rarely, if ever, creating an edition. Howorth works with a combination of digital printing and screenprinting. Purdy, who is also known for his paintings and musical compositions, is represented in these exhibitions with photographs of the prairie landscape. The exhibitions are co-ordinated by Angela Luvera, represented in these exhibitions, and Sheila Spence, Executive Director of Martha Street Studio.