

DON CARR



Electric Prints

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Wired Dionysus - 1999, Hologram, 22"x 18", Ed. 4

APRIL 13 - MAY 27, 2017

HEADBONES GALLERY

Artist Catalog: Don Carr - *Electric Prints*
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April 13 - May 27, 2017

Don Carr, 1944-

Artwork Copyright © 1969-2017 Don Carr

Cover © 1999 HOLOGRAM 38cm x 61cm The hologram was created at the Photon League in Toronto with the technical expertise of Michael Page and Alex Laverick. The object used in the making of the hologram created by Catherine Hahn based on original drawing by Don Carr

Electric Prints commentary © 2017 Julie Oakes

Wired Idol commentary © 2000 Niahm O'Leary

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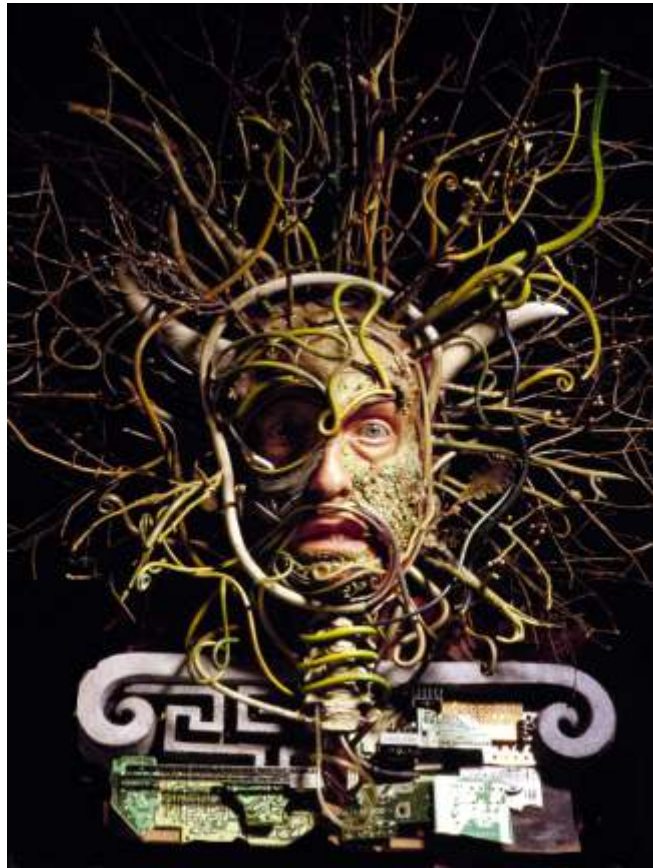
RICH FOG



Micro Publishing

DON CARR

Electric Prints



Working model for hologram - Don Carr & Catherine Hahn, Mixed media mask

COMMENTARY BY JULIE OAKES



Wired Idol - 1997/2016, Relief printed intaglio with oil pastel on handmade paper, 36"x 22", Ed. 18



DON CARR - *Electric Prints*

The discovery of the printing press marks the age of the industrial revolution. It was the melding of a more sophisticated understanding of the workings of the physical world and the desire to communicate beyond a one on one and extend into the concept of mass production. Perhaps because it made such a giant step, printmakers within the fine arts are a special breed for not only are they concerned with creativity, ideas and aesthetics; they must consider the mode of production in equal step. The planning of a print is like the building of a home where the materials and techniques lend shape to the product. First, the brain must work in reverse, always thinking in a mirror image like reading backwards or deciphering a language written in foreign script.

Like a scientist, Carr didn't rest in his acumen but continued along the road between science, technology and the arts. With a working knowledge of complex process built through his practice of creating lithographic prints, he moved into digital photomontages.

Carr's imagery has been a blend between science fiction and social/political commentary. Within fantastic settings, narratives are played out and a story is told of the human condition that is reminiscent of revolutionary posters made before and after perestroika in Russia when another great leap forward had been made in re-structuring the way that society was organized. Carr's 'worlds' are inhabited by unique beings that dwell in fractured environments where the logic is upset yet tight- much like the printmaking process itself.

Carr says: "The lithographs don't refer to specific political or social issues. More accurately, they arise from a general discontent with entrenched power relationships and the human condition."

Carr further actualized his imagined worlds by moving into the third or perhaps it could be called the *fourth* dimension. Once again it was a step that furthered the imagery through science. He created a

hologram, collaborating with Catherine Hahn, theatre designer, and Michael Page and the technicians of Photon League, a hologram facility in Toronto, to make *Wired Dionysius*. Referencing classical thought in the same arena as advanced technology, Carr confronts us with an image that combines past, present and future.

Dionysus is the god of wine and reveling. He is associated with ritual ecstasy and orgiastic illuminations. A god that is a conduit through the physical to the spiritual is, like art, couched in a physical form put in place in order to further a union with a higher plane. Carr lives between Toronto and Umbria, Italy; this may also explain his choice of imagery.

Connecting the imagery to the physical print and then deconstructing the process, Carr has produced the video *Printing Wired Dionysus* documenting the printing of the intaglio at Open Studio in Toronto with Laine Groeneweg as printer and video editor and Johnathon Groeneweg, camera. Using the viscosity print process, lines were filled with a black ink mixed to be drier than the subsequent layers. Much like making a painting the plate is then 'colored in', with an ink that is oilier with colors mixed on the plate as well as before the application. Then it is run through the press.

The hologram begins with a building process rather than the subtractive process of the print where the plate was etched. Hahn, with a long history working with theatre companies from design to hands-on building and with an established reputation as a mask and puppet maker, built a physical rendition of Carr's graphic image using paper mache, bones and mixed media. Carr wore the mask (it is Carr's eyes and teeth we see so clearly in the hologram) and sat with the mask and attached chest plate during a three hour photo session that captured his image. For Carr to create a hologram became a logical extension of printmaking for the process enabled a file to be made from which the hologram was printed. With a master copy (plate) an edition (1/4) has been determined.

Wired Dionysus presents a vision that is at once familiar and alien. With eyes piercing wide as if in alarm, the teeth shiny and sharp- the human state is over-laid by an extended, tentacle depiction that is writhing with energy. Bubbles seem to fizz around the head. In the same frame, the insides are revealed- throat exposed, an operating system apparent, the breast plate harkening to mazes or sacred insignia. *Wired Dionysus* is out there, closer to a god than a man and yet as haywire as modern man in the twenty-first century, captured in a box that becomes a mirror as the image fades on close inspection. *Wired Dionysus* is as elusive as a wine haze, as a Greek god or as the ever-enticing (never totally fulfilled) desires of contemporary living.

Julie Oakes, Vernon, BC- 2017

Wired Dionysus - 2017
Colour intaglio on paper, 37"x 25", Ed. 10



Wine & Dionysus

2013

coloured ink on paper, 37 x 26 cm (14 1/2 x 10 1/4 inches)

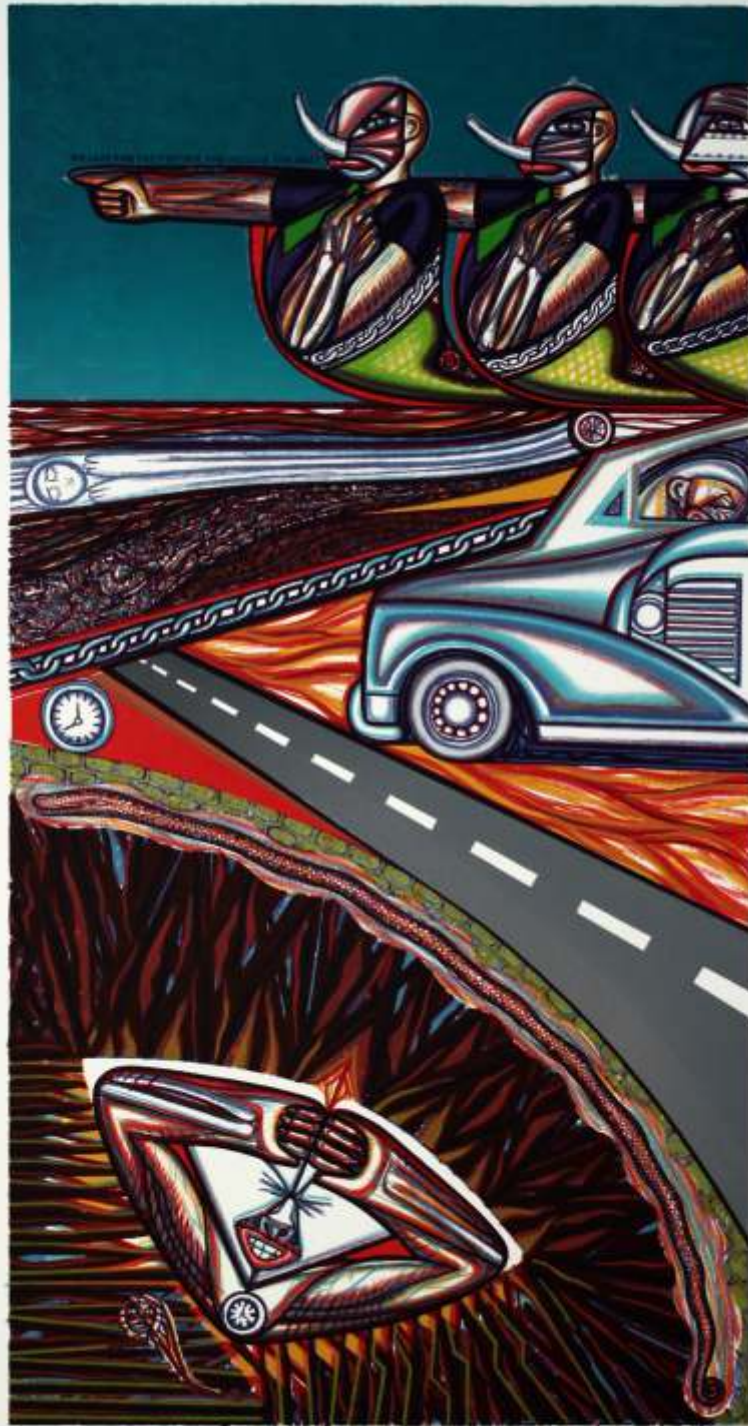


A large part of this show was done during the seventies when I was working only in print, doing multi colour lithographs. Although most of the colour lithographs were printed by me, at McMaster University in Hamilton, Ontario, the "UFO" and "Hold Up" lithographs were printed by Don Holman at Open Studio in Toronto. These lithographs don't refer to specific political or social issues. More accurately, they arise from a general discontent with entrenched power relationships and the human condition.

Don Carr

Prophets - 1971

Coloured stone lithograph on paper, 25"x 13", Ed. 18



Eugene Ionesco

Serviceman - 1974

Coloured stone lithograph with photo-screen on paper, 21.25"x 16", Ed. 18



Columbus Day - 1972
Coloured stone lithograph on paper, 26"x 15", Ed. 18



Psycho Killer - 1974

Coloured stone lithograph on paper, 19.3"x 22", Ed. 18



Fun Lovers - 1973

Coloured stone lithograph on paper, 26.25"x 19", Ed. 18



Melancholia - 1970
Coloured stone lithograph on paper, 24.75"x 16", Ed. 12



Pandemonium Phantom - 1972

Coloured stone lithograph with offset photo collage on paper, 29.25"x 15.25", Ed. 18



Love War - 1970

Coloured stone lithograph on paper, 20"x 13", Ed. 12



Photographer of Phantoms - 1971
Coloured stone lithograph on paper, 16"x 14", Ed. 12



Photographs of Phantoms

1954-1955

U.F.O. - 1974

Stone lithograph on paper, 36"x 22", Ed. 25



Hold Up - 1974

Stone lithograph on paper, 23"x 16", Ed. 18



Arms - 1968

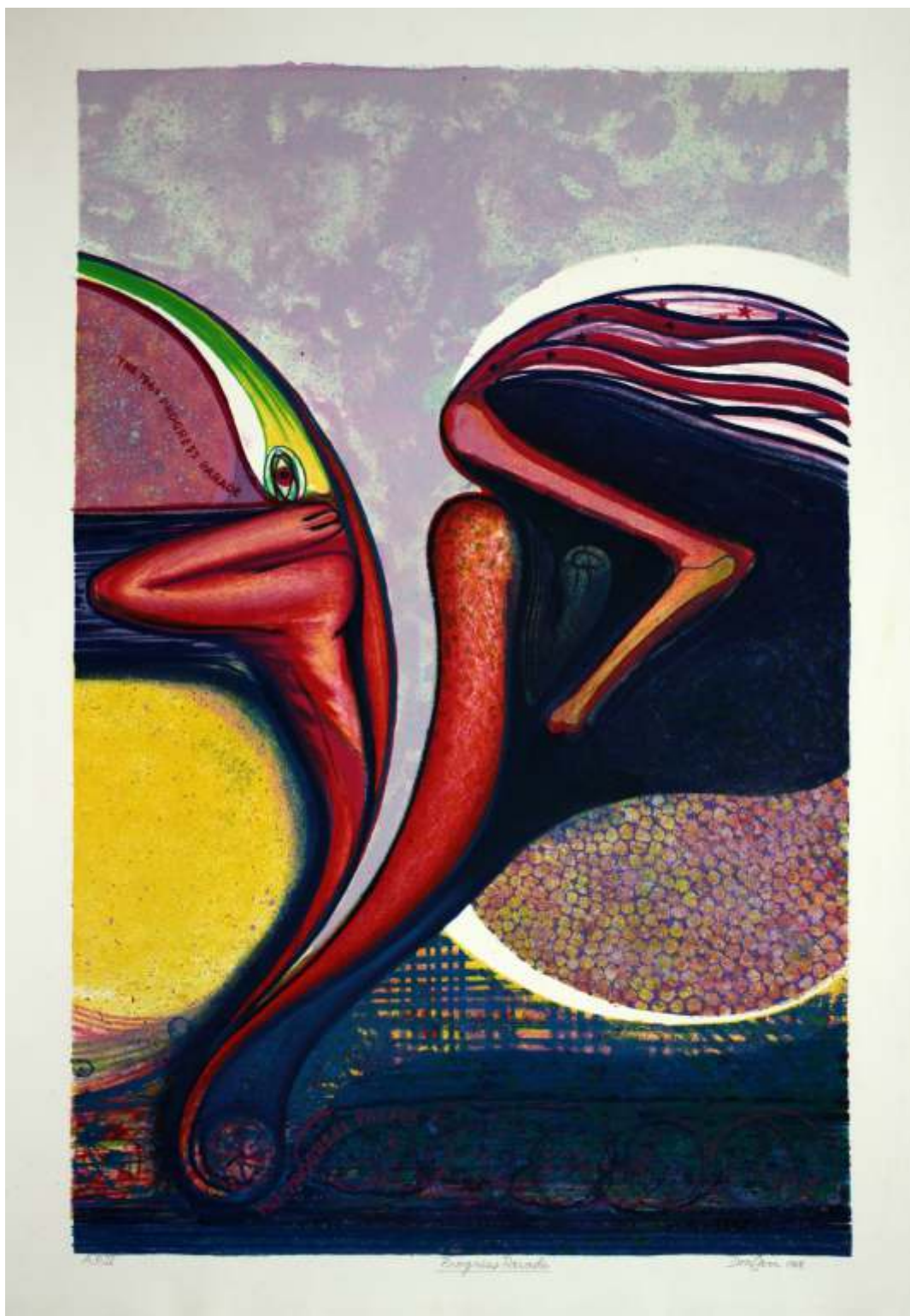
Coloured stone lithograph on paper, 9.25"x 8.75", Ed. 10



70

Don Carr 68

Progress Parade - 1969
Coloured stone lithograph on paper, 24.75"x 16", Ed. 15





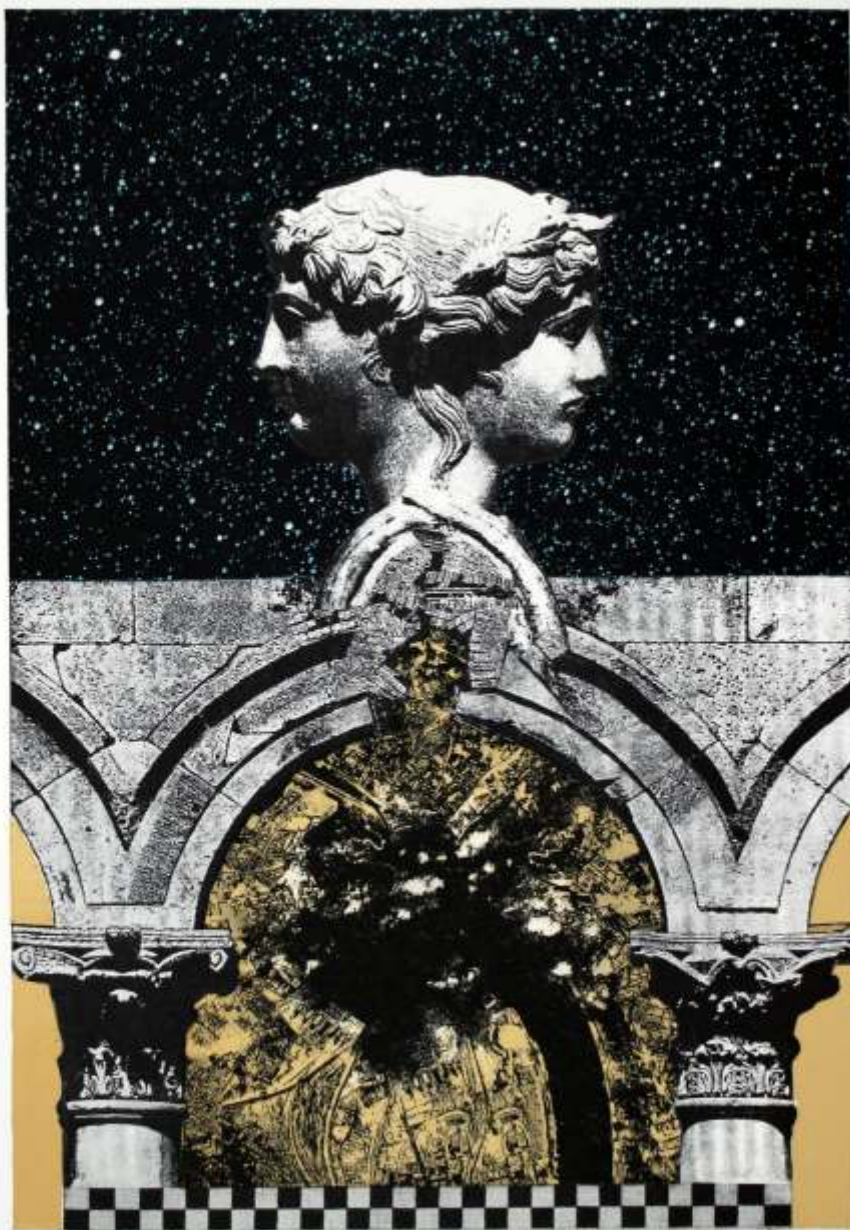
In the early nineties I began staying in central Italy for part of the year. This caused a change in the focus of my art to the artifacts and architecture of the Greco Roman period and its historical beginnings that I found in Italy. This new focus developed into a series, "Sites of Civilization" (www.doncarr.ca), which eventually expanded to include more diverse cultural sources.

I started making prints again in the nineties after working in other media in the 1980s. I had collected a lot of photographic material that was used as references for the mix media drawings and paintings I was doing at that time. With this material I started making an ongoing series of photo montages in the cut-out style of the 1920s.

The opportunity arose to make prints from the photo montage images on a letterpress at Alan Flint's 'Anti Press' in Hamilton, Ontario. Currently, these photo montage images are made digitally and ink jet printed and culminated in the series "Mythic Montages."

Don Carr

Janus - 1997
Letter press on paper, 22"x 15", Ed. 75



Cosmic Egg - 1997
Letter press on paper, 22"x 15", Ed. 75



40

Ismael Egg

San Juan

Deity - 1997
Letter press on paper, 22"x 15", Ed. 75



DEITY

19

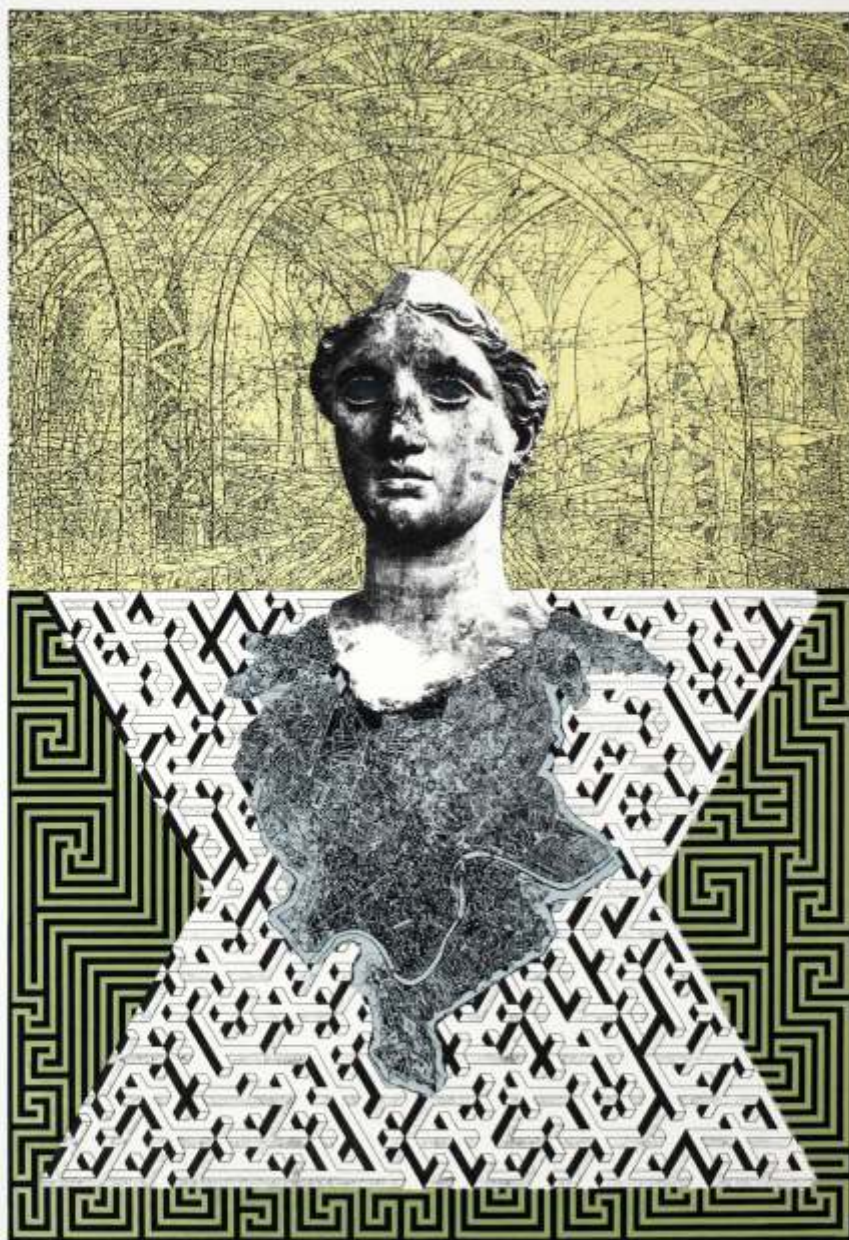
Deity

Don Coss 19

Apollo - 1997
Letter press on paper, 22"x 15", Ed. 75



Goddess Gate - 1997
Letter press on paper, 22"x 15", Ed. 75



199

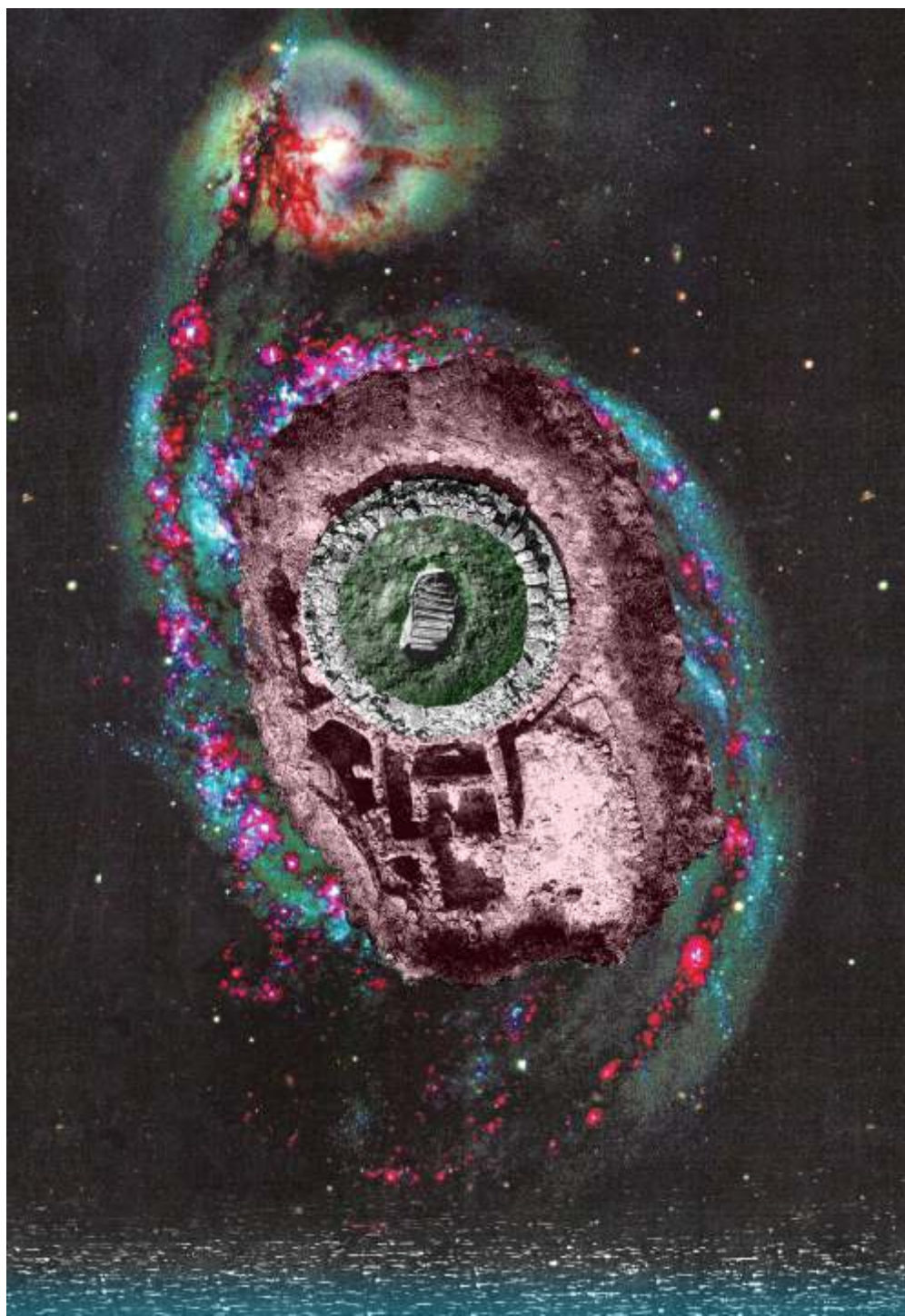
Architectural Detail

2000

Ruined Scull - 2007
Digital print on paper, 19"x 13"



Outer Space Site - 2007
Digital print on paper, 19"x 13"



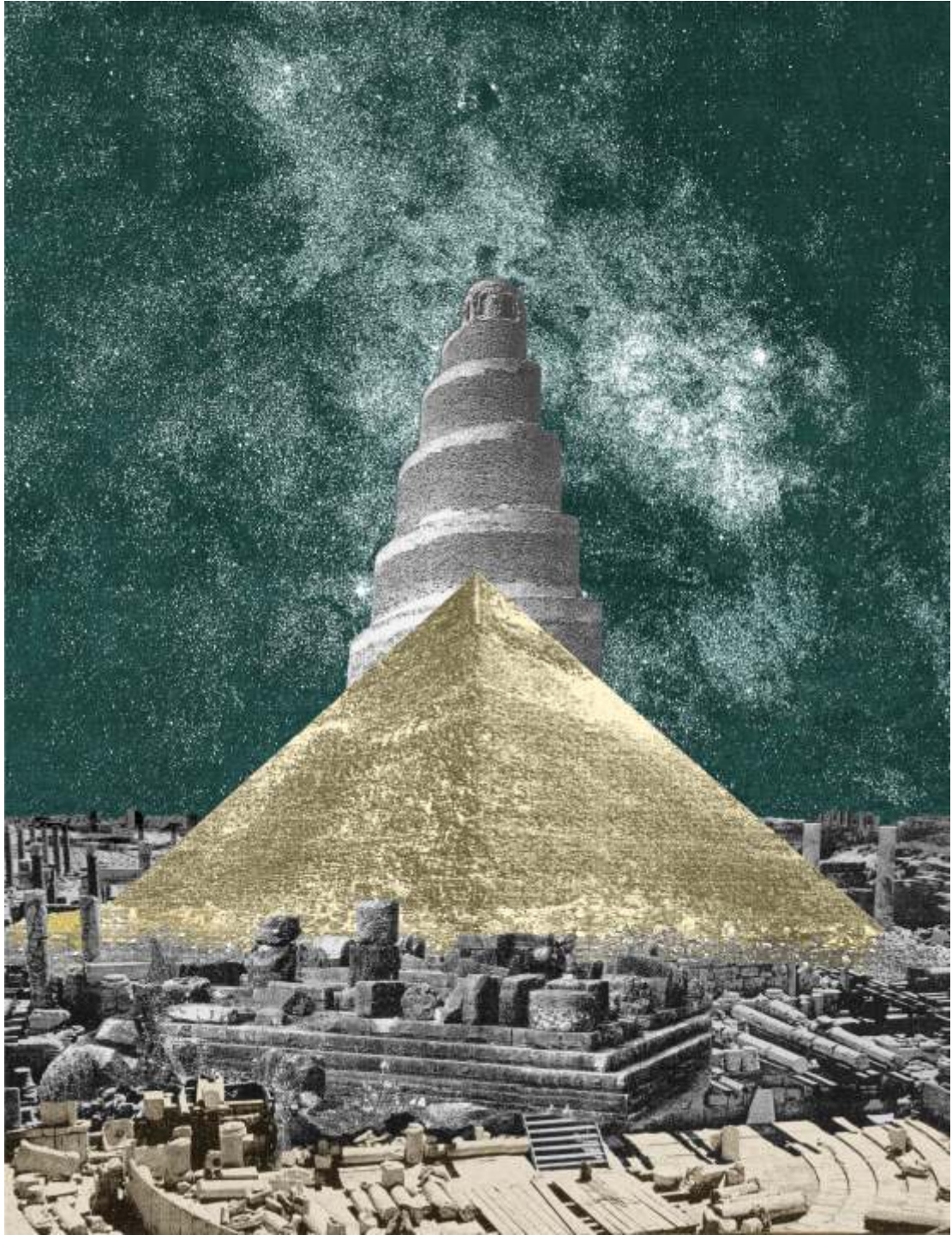
All Roads Lead To Rome - 2007
Digital print on paper, 19"x 13"



Old Temple Moderno - 2007
Digital print on paper, 19"x 13"



Pyramid Tower - 2007
Digital print on paper, 19"x 13"





Wired Dionysis

Bad hair day? Too much java? Accidentally by-passed your desktop and hot-wired your brain to the 'net'?- No, it's just your average pagan deity appearing to remind us of how things really stand.

This potent divinity is literally bursting with life. Roots, branches, arteries and antlers surge forth from his ears, nose, mouth and brain. The snaking rhythms of his hair morph from labyrinthine forest to Celtic interlace design, from spiky antennae to the calligraphy of Islam. An ancient and eternal god, he is connected to all periods of culture (the ionic column capital and Greek meander design) and to the most advanced technology (the computer circuitry). His ruthless, iconic frontality demands our attention. The ferocious all-seeing and all-knowing eyes transfix us with their gaze. We are revealed as mere mortals. Blinded by arrogance, we believe that we are somehow in control of our universe. But true power pulses through this eternal and savage divinity, the conduit for all the untrammelled, unstoppable, primal forces of nature.

Niahm O'Leary

DON CARR

BORN: Toronto, Canada – 1944

EDUCATIONAL BACKGROUND

Ontario College of Art and Design O.C.A.D., 1966 Toronto, Ontario

University of Guelph, B.A., 1968, Guelph, Ontario

University of Chicago M.F.A., 1971, Chicago, Illinois

EMPLOYMENT HISTORY

McMaster University School of the Arts, 1971 to 2006(retired).

SELECTED SOLO EXHIBITIONS

1981 Solo Exhibition, Favio Belli Gallery, Toronto, Ontario

1983 Urban Life (Watercolours), Gallery Idee, Toronto, Ontario

1984 Better Living (Watercolours), Hamilton Artists Inc

1988 Don Carr 'Recent Work', Geraldine Davis Gallery, November, Toronto, Ontario

Better Living, (A Survey of Works on Paper and Canvas, 1970-87) (catalogue available)

Venues:

Rodman Hall Arts Centre, St. Catharines, Ontario

Oakville Galleries, Oakville, Ontario

Art Gallery of Algoma, Sault St. Marie, Ontario

Glendon Gallery, Toronto, Ontario

1989 Lyndwood Arts Centre, Simcoe, Ontario

MacDonald Stewart Art Centre, Guelph, Ontario

The Robert McLaughlin Gallery, Oshawa, Ontario

1991 "City Planet", (Survey of Work on Paper and Canvas, 1970-1991), Castiglione Del Lago, Umbria, Italy

1994 "Civilization Day", (works on paper and canvas 1970-94), Sole Gallery, Perugia, Italy

1996 "Sites of Civilization", Burlington Art Centre (Catalogue available)

2016 "Arco Organico", Treehouse Gallery, Chelsea, QC

2017 "Electric Prints", Headbones Gallery, Vernon, BC (Catalogue available)

SELECTED GROUP EXHIBITIONS

- 1980 Open Studio Tenth Anniversary Exhibition, Harbourfront Gallery, Toronto, Ontario
- 1981 "Chicago Connection" Art Gallery of Brant, Brantford, Ontario
Open Studio 10th Anniversary Traveling Exhibition
- 1982 Faculty Exhibition, McMaster University Art Gallery, Hamilton, Ontario
New Works in Context, Art Gallery of Nova Scotia, Halifax, N.S.
- 1983 Modern Times (Artists as Social Critic), Gallery Stratford, August, 1983, Stratford, Ontario
(catalogue available)
- 1986 "Some Uncertain Signs", Electromedia Pixel Board, Young Street, May 1986, Toronto, Ontario (A Public Access Project)
"Hamilton Now", August, Hamilton, Ontario
Faculty Exhibit, September, McMaster University
- 1987 "Experiencing Drawing: Discipline, Technique and Purpose", McIntosh Gallery, University of Western Ontario, London, Ontario (juried)
Banner made for "Mayworks 87" (used in a performance by Lilian Allen and David Fenario)
- 1988 "Vision Beyond Censorship" Idee Gallery, Toronto, Ontario (juried)
"Salon", Burlington Cultural Centre, Burlington, Ontario
- 1989 Canadian Print and Drawing Council, "Freedom China", Erindale College Art Gallery, Toronto, ON
Canadian Print Exhibit at the 9th Grafikatriennaal Tallinn Estonia
- 1990 Housing A Right, The Power Plant, Toronto, Ontario
- 1991 "Go show", Hamilton, Ontario
- 1992 Prints and Drawings Group Exhibit, Geraldine Davis Gallery, Toronto, Ontario
International Artists, Galleria Sole Gallery, Perugia, Italy
- 1993 Artists of Trasimeno, Castiglione Del Lago, Umbria, Italy
- 1995 Contemporary Prints, Drawings and Mixed Media, Sole Galleria D'Arte, Perugia, Italy
The Drawing Show (3rd Annual Invitational Exhibition), The Carnegie Gallery, Dundas, Ontario
- 1997 Group Exhibit - Sole Gallery, Perugia, Italy
A Public Hanging, Hamilton, Ontario
- 1998 Toronto Carpet Factory Show of Fine Arts, Toronto, Ontario
- 1999 Gallery Artists, Sole Gallery, Perugia, Italy
- 2000 Gallery Artists, Sole Gallery, Perugia, Italy
- 2002 International Prints, George Washington University Gallery, Washington, DC
- 2003 "Drawing 2003", John B. Aird Gallery, Toronto, Ontario (juried)
Faculty Exhibit, McMaster Museum of Art (Catalogue Essay Available)
- 2005 "Unnatural Disasters", McMaster Museum of Art
- 2010 "Pulled"(International print show), Headbones Gallery, Toronto
"Primo Campo De' Fiori", Academia Di Romania, Rome, Italy
- 2011 "What Is Photography", Castello di Frontone, Marche, Italy
- 2013 "International Miniature Photo Exhibit", Umi Gallery, Narita City, Japan
- 2014 "International Miniature Photo Exhibit", Umi Gallery, Narita City, Japan
- 2016 "International Art Exhibit", Horice, Czech Republic
- 2016 "Mater", Filarette Gallery, Empoli, Italy

PUBLIC COLLECTIONS

Adams State College, Alamosa, Colorado
Art Gallery of Brant, Brantford, Ontario
Art Gallery of Peel, Brampton, Ontario
Art Gallery of Nova Scotia, Halifax
Art Metropole, Toronto, Ontario
Canada Council Art Bank, Ottawa, Ontario
Colby College Museum of Art, Waterville, Maine
College of Wooster Art Museum, Wooster, Ohio
Confederation College, Thunder Bay, Ontario
Fanshawe College, London, Ontario
Gallery Stratford, Stratford, Ontario
Kamloops Art Gallery, Kamloops, B.C.
Kenderdine Gallery, University of Saskatchewan, Saskatoon, Saskatchewan
MacDonald Stewart Art Centre, Guelph, Ontario
McMaster Museum of Art, Hamilton, Ontario
Miami University Art Museum, Oxford, Ohio
Mt. Holyoke College Art Museum, South Hadley, MA
Seneca College Collection, Toronto, Ontario
Simon Fraser University Art Gallery, Burnaby, B.C.
Statistics Canada Collection, Ottawa, Ontario
The Gallery, University of Toronto, Scarborough Campus, Scarborough, Ontario
Tyler School of Art, Temple University, Elkins Park, PA
University of Guelph, Guelph, Ontario
University of Delaware, Newark, Delaware
University of Maine Museum of Art, Orono, Maine
University of Pittsburgh, Pittsburgh, PA
Winnipeg Art Gallery, Winnipeg, Manitoba
Canadian Auto Workers, Family Education Center, Port Elgin, Ontario
George Washington University, Washington, DC

ARTICLES AND REVIEWS

Sheppard, Jenny, "Artists Show a World of Wit and Violence" *The Spectator*, October 8, 1974, Hamilton, Ontario

Street, Jeffery, "Don Carr, Art and Ordinary People" *Canadian Art Magazine*, August/September 1977, p. 23 and 24

Bentley Mays, John, "Carr Digs Into Dirty-Thirties Imagery", *The Globe and Mail*, May 19, 1981

Inglis, Grace, "Carr's Art Deals With Realities of Modern Life", *The Spectator*, September 29, 1984, Hamilton, Ontario

Mozel, Howard, *Best Art Shows'88*, *The Oakville Beaver*, January 13, 1988, Oakville, Ontario

Hume, Christopher, *Comic Book Nightmares of Urban Dread*, *The Toronto Star*, 11/11/88, Toronto, ON

Perdue, Jane, "Don Carr: Better Living", *Now Magazine*, September 22-28, 1988

Hanna, Diedre, "Don Carr's Urban Vision" *Artpost*, Summer 1989, p. 28-32

Hujer, Elaine, "Classical Drawings Are Metaphor For Decline of Modern Society", *The McMaster Courier*, McMaster University, October 25, 1994, Hamilton, Ontario, p. 9

EXHIBITION CATALOGUES

Macdonald Stewart Art Center, Guelph, Ontario, *Better Living: Don Carr – A survey of works on canvas and paper, 1970-86*, Essay by Deirdre Hanna, 1988

Burlington Art Center, Burlington, Ontario, *Sites of Civilization*, Curation and essay by Teresa Morin, 1996

Headbones Gallery, Toronto, Ontario, *Pulled (A Print Show)*, Curation and essay by Julie Oakes, 2010

Castello di Frontone, Marche, Italy, *What is Photography*, Curated by Lorenzo di Loretto



Headbones Gallery, Vernon BC- 2017

HEADBONES GALLERY