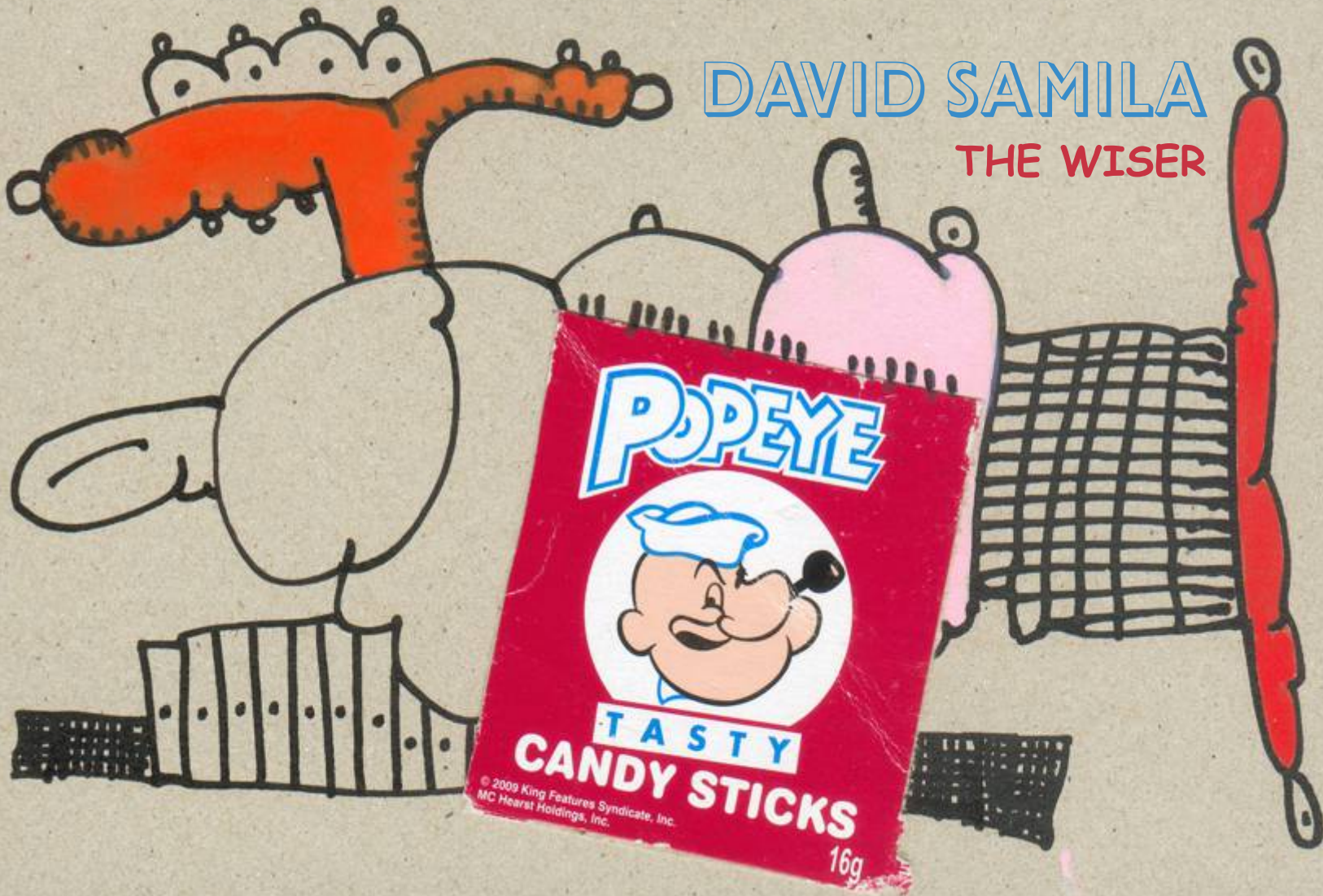


DAVID SAMILA

THE WISER





# The Drawers - Headbones Gallery

*Contemporary Drawing, Sculpture and Works on Paper*

David Samila

*THE WISER*

February 14 - March 17, 2013

Commentary by Julie Oakes

Artist Catalog: David Samila - The Wiser  
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This catalog was created for the exhibition of works by David Samila titled “The Wiser”  
presented at Headbones Gallery, Vernon, BC February 14 - March 17, 2013

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[www.headbonesgallery.com](http://www.headbonesgallery.com)

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Cover: David Samila - detail from work titled- **Dramatic Music: Can You Hear The Sea?**

David Samila

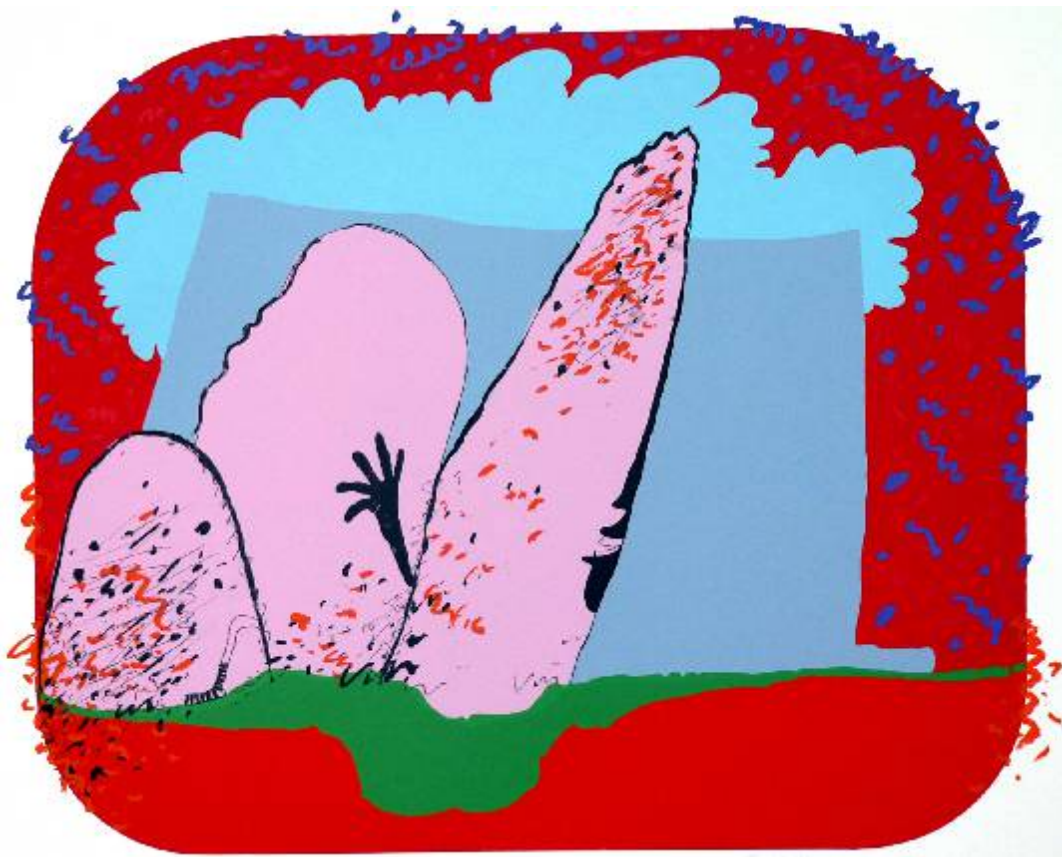
*THE WISER*

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RICH FOG

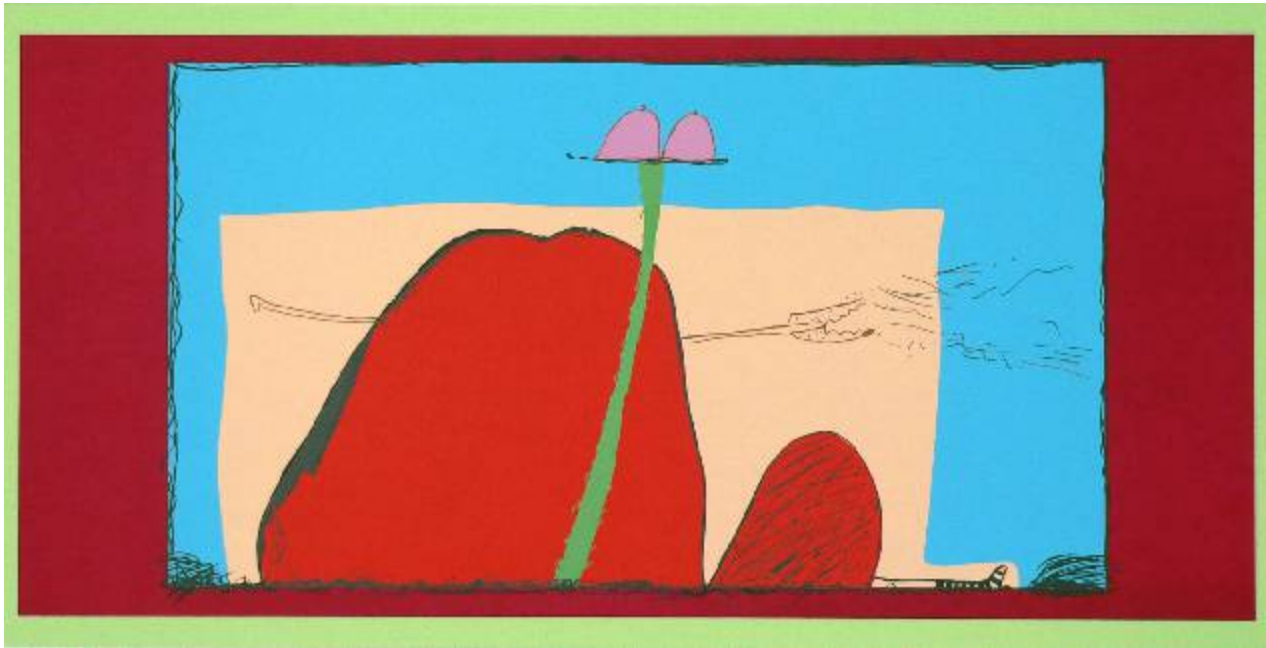


Micro Publishing



(above) **Scrambled Hash** - 1974  
Serigraph on paper, 20.5x26.5 inches, Ed. 45

(opposite) **Apple Crisp** - 1973  
Serigraph on paper, 19x25 inches, Edition 29



David Samila  
*The Wiser*

“The Wiser” is an exhibition at Headbones Gallery of selected drawings on paper by David Samila. “Older but none the wiser” can be challenged. Samila's “Wiser” falls between jester and sage - and not to forget the expression “wise

guy” an attitude looking forward to a good laugh. Samila cuts loose from formality to bring levity to the page. Water color and collage float with humorous abandon resulting in a quirky aesthetic balance.

The echelon of fine art has been known as “serious” (the male thrust of abstract expressionism for instance - *very serious*). There were certain visual tropes, regions, embellishments and modes that



**Salimander** - 1967  
Acrylic, canvas, shaped plywood, 48x48 inches



**Winneco** - 1970  
Acrylic, canvas, shaped plywood, 48x60 inches

(opposite) **Ramsis** - 1967  
Acrylic, canvas, shaped plywood, 48x60 inches



could not be considered. If they were considered, art might look silly and it was important to reinforce the fact that abstraction was NOT something that your child could do just as well. The use of pink, for instance was anathema unless it was used – as with DeKooning's angry tirades against the feminine sex, oft expressed with the soft, fleshy vulnerable colour – in service to more violent, serious feelings.

David Samila took another stance. His early abstracts seem to wave a finger at protectionist convention. He seemed to be advocating – heaven forbid! – fun.

Coming out of the era in the 60's between minimalism and pop, David Samila's earlier works were built upon similar conversations being had by Ellesworth Kelly and Frank Stella. In the abstract, hard edge piece, *Ramsis* a middle vertical striping meets with a small blip – a curvaceous dip or pimple that feels almost decorative. “Decorative” was an adjective that was not welcomed when explaining *serious* art. Samila seems to ask – why not? *Ramsis* answers with assurance - no further need for advocacy – for there is a simple dignity to this piece while still retaining an endearing quality as if the two ochre rectangles are touching noses. In fact, these



are actually two shaped canvases meeting.

Pop also suffered a similar contumely. Clement Greenburg sought to place this now very pertinent movement into a lesser position asserting that Pop Art was not *serious*. In Samila's *Salimandar*, the shapes of an abstract composition are outlined like a cartoon and a wavy line dividing magenta from orange brings to mind a curtain about to open creating humour as if the show is about to begin. Scrambled Hash goes another step further, introducing a cartoonish hand waving from between abstract shapes. A profile seems wedged between



**Staring At The Sun - 2011**

Ink and gouache, glitter pen, collage on paper, 11x14 inches

(above) **Peaches Cleary: Larger Than Life: Almost Music - 2010**  
Ink, gouache and collage on paper, 11x14 inches

(below) **Mammy Yokum Said, "Peace Is Better Than War Mainly Because It's Nicer." 2011**  
Ink, gouache, collage on paper, 14x10.5 inches



layers of free forms and even the title is off-center.

The “wisdom” of the recent works comes forty years hence. It is no surprise that the mature David Samila exercises this irreverent stature with an even freer hand, blowing caution to the wind and without disguise – having fun. In front of a backdrop of bouncing billows of squirts and nipples, caricatures parade and goof about. As if comfortable in clichés

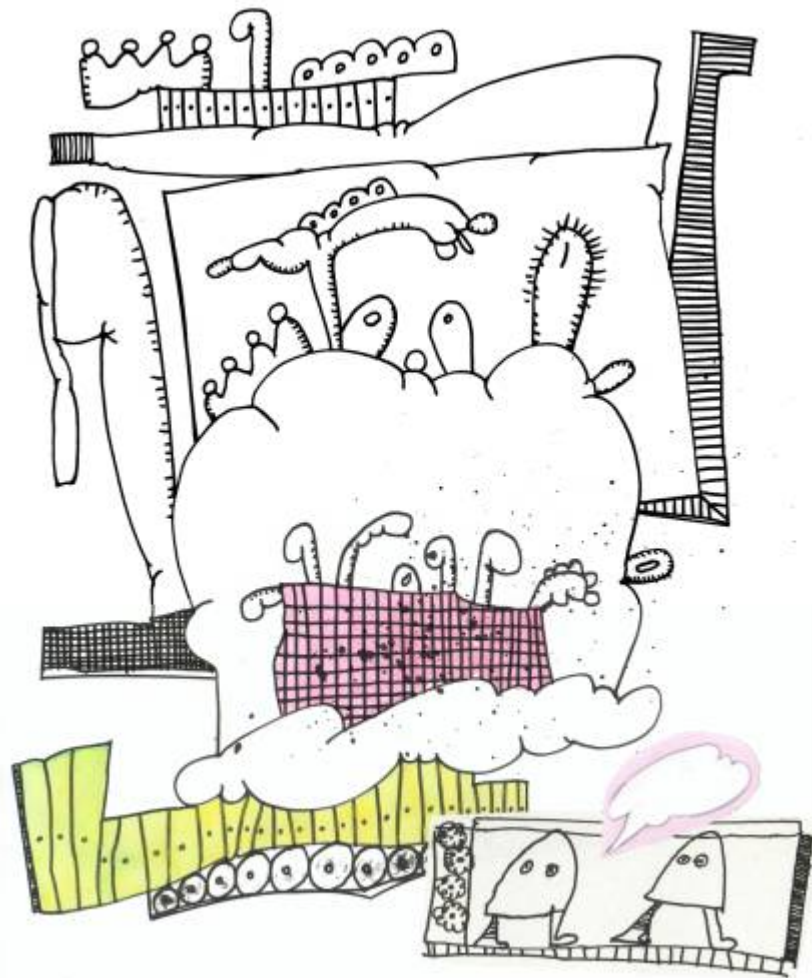
or clubs, couples, threesomes or “just friends”; these characters go about their business – no heavily nuanced “work” here - with oblivious happiness as if enjoying leisure time.

Samila's recent work inspires a lightness of being – his actual persona does as well. David Samila brings a breath of fresh air into an oft jaded art arena.

Julie Oakes - 2013

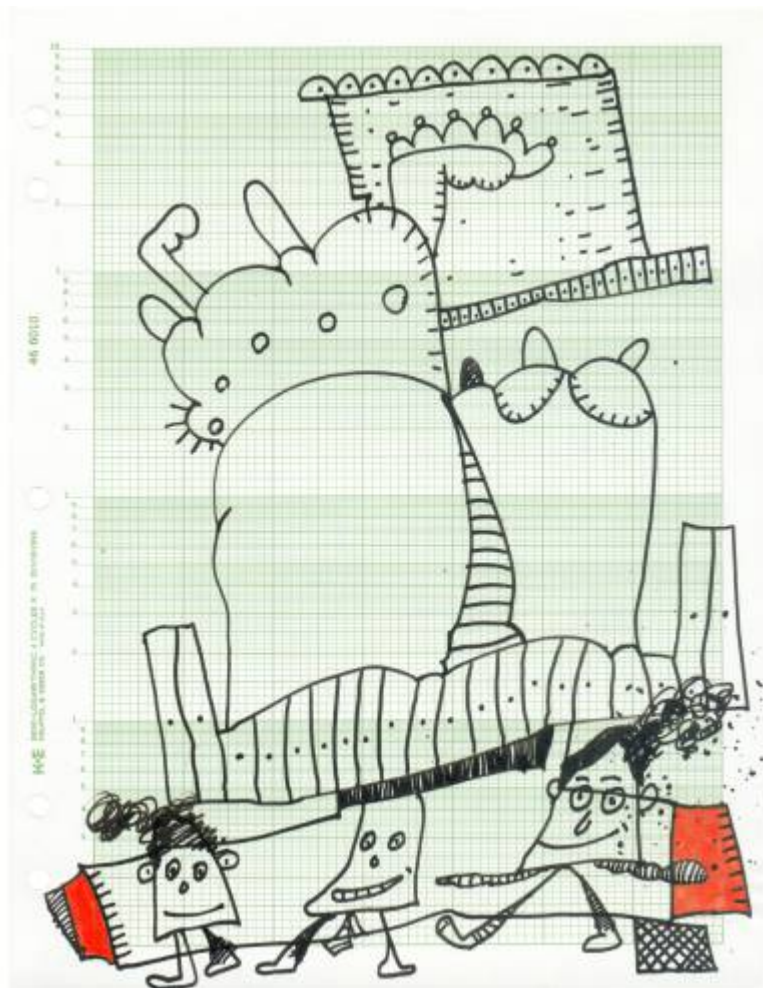


**You, Me and Something Else - 2010**  
Ink, gouache, collage on paper, 14x10.5 inches



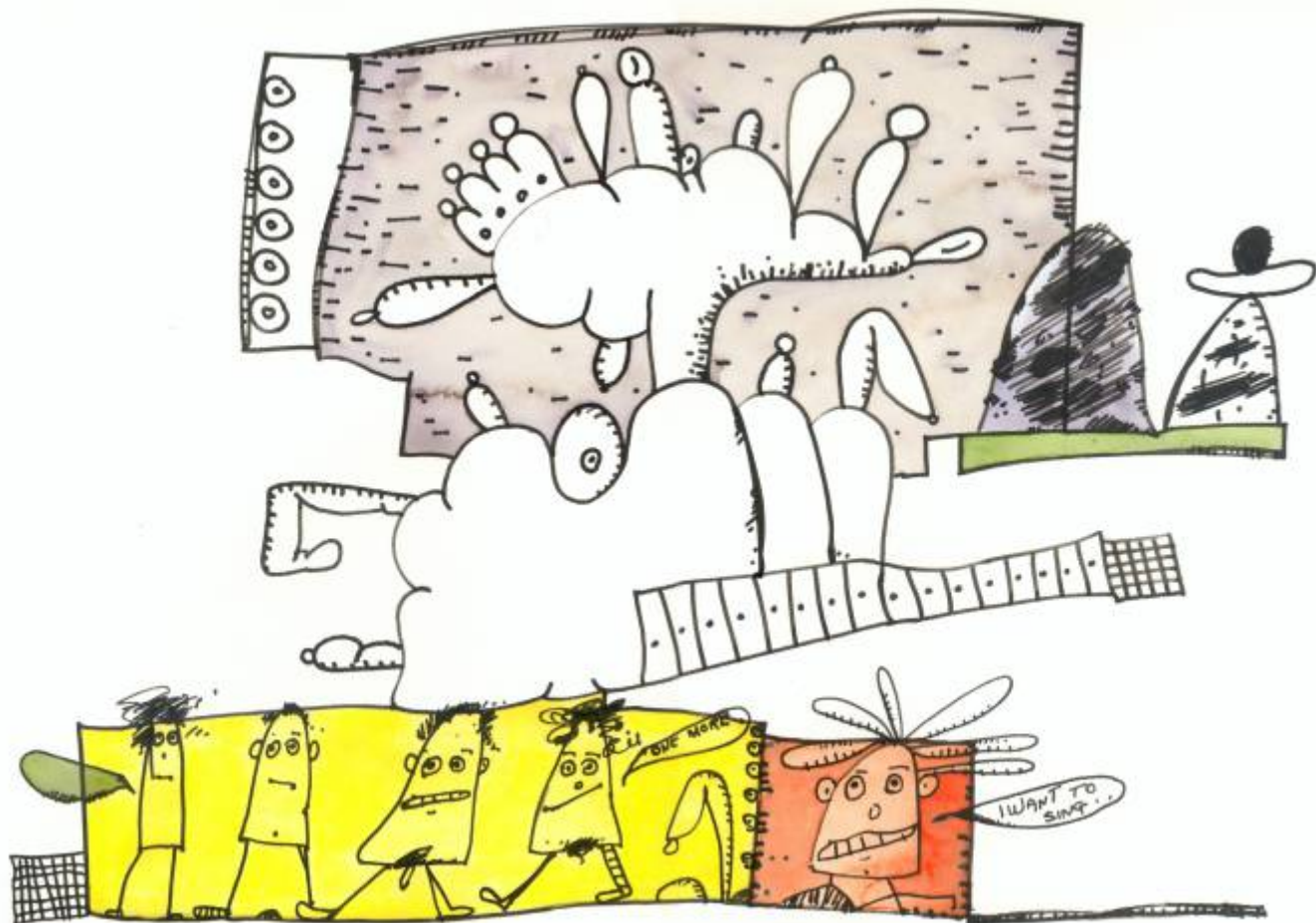
**Dramatic Music: Can You Hear The Sea? - 2011**  
Ink, gouache, collage on paper and card, 12.5x19 inches





**Full House: I Want To Sing!** - 2011  
Ink and gouache on paper, 11.5x16 inches





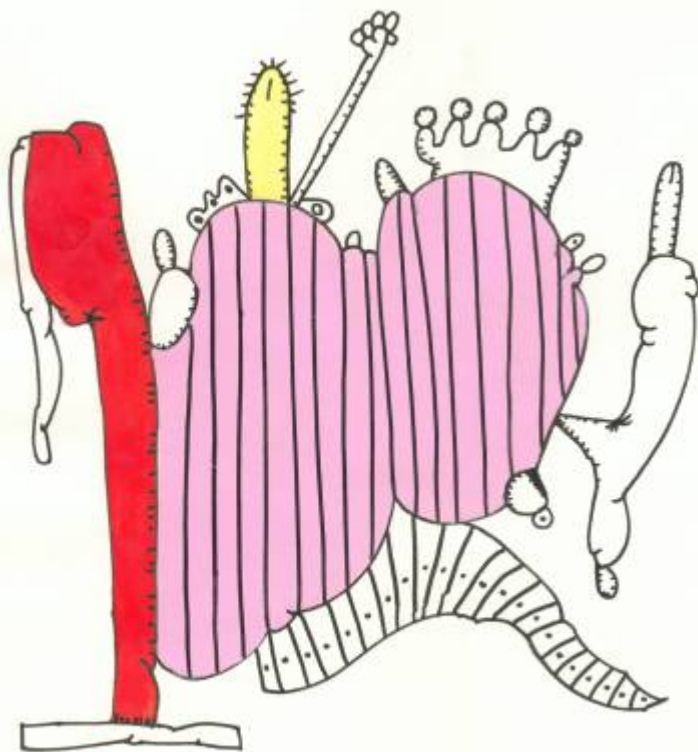
**Help Wanted - 2012**  
Ink, gouache, collage on paper, 11.5x17.5 inches



**Unlock Your Life - 2012**  
Ink, gouache on paper, 11.5x16 inches



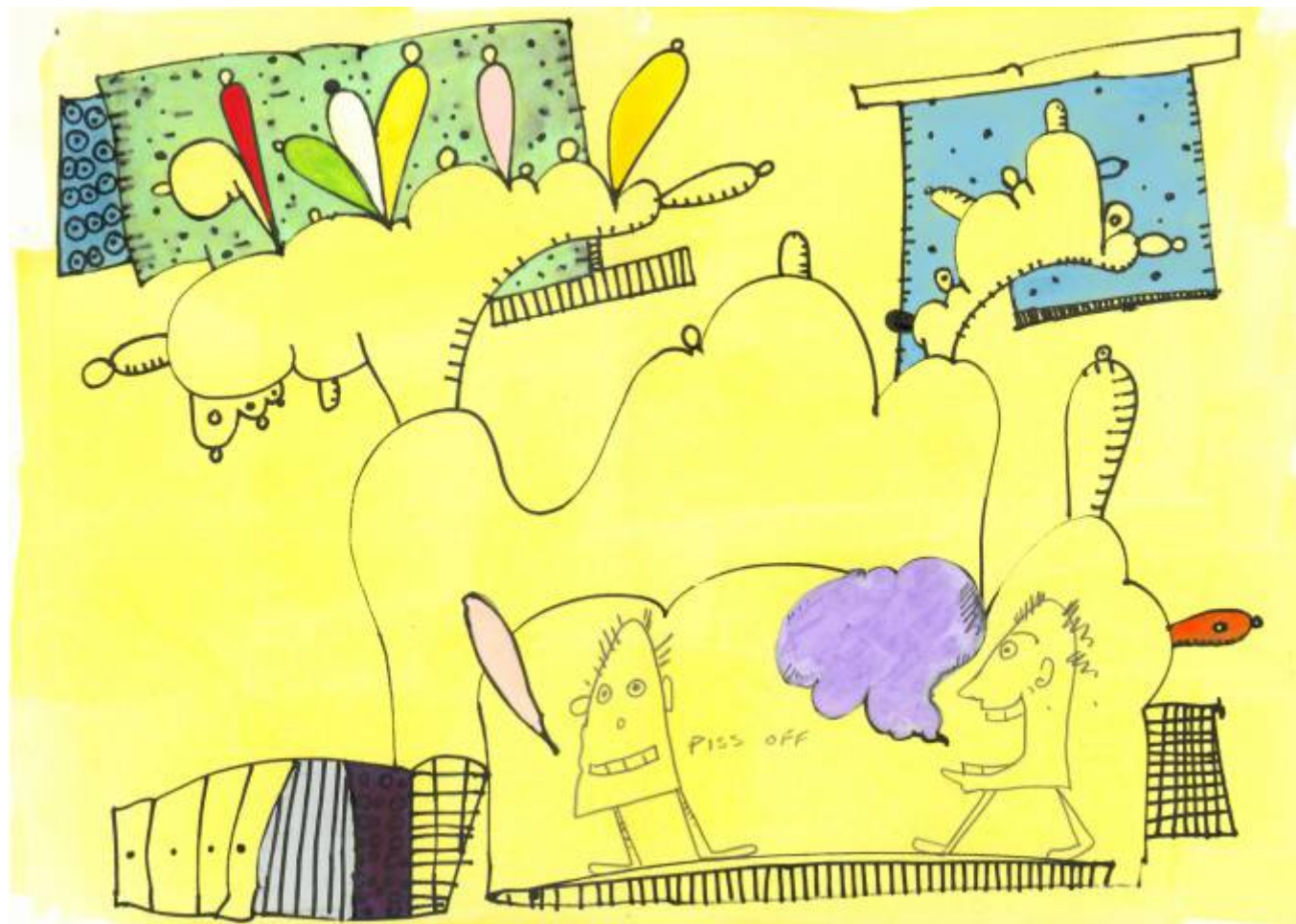
**Next To The Pink Thing - 2011**  
Ink, gouache, graphite, collage on paper, 11x14 inches



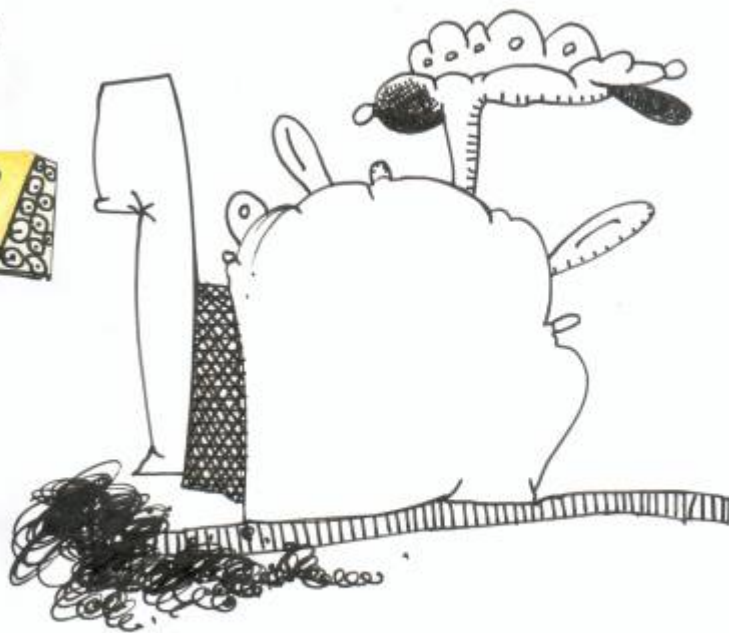
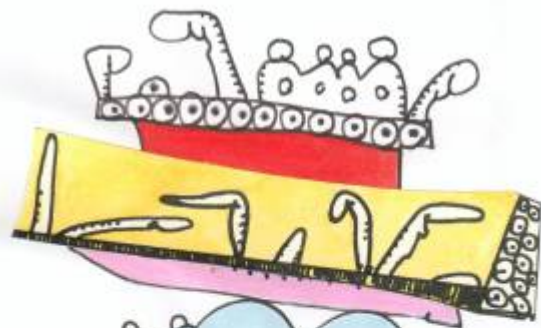
BABYLONIAN

**Some Big Deal** - 2012  
Ink, gouache, graphite on paper, 11.5x16 inches

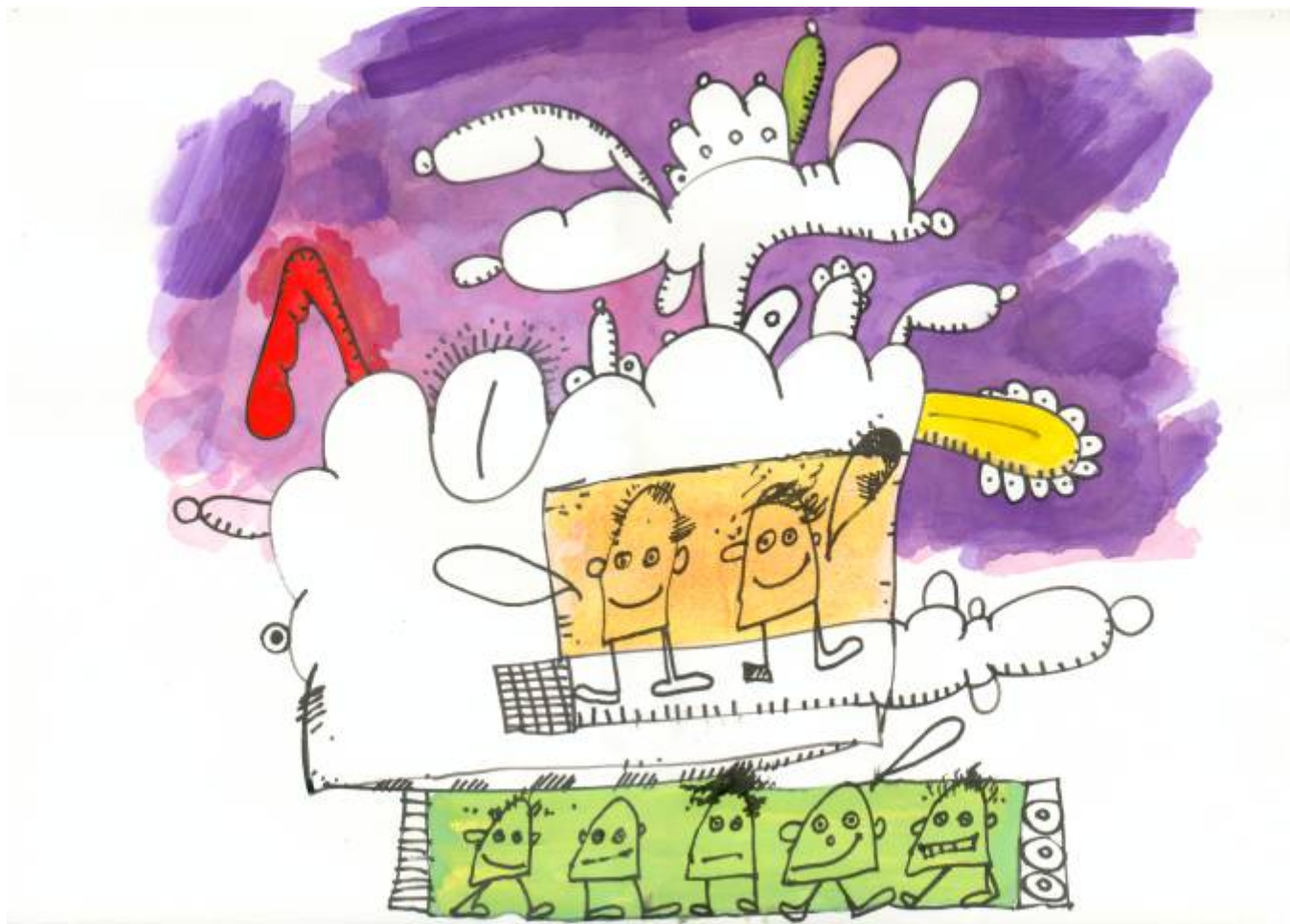




**Nothing Broken, Nothing Fixed** - 2011  
Ink, gouache, collage on paper, 10.5x14 inches

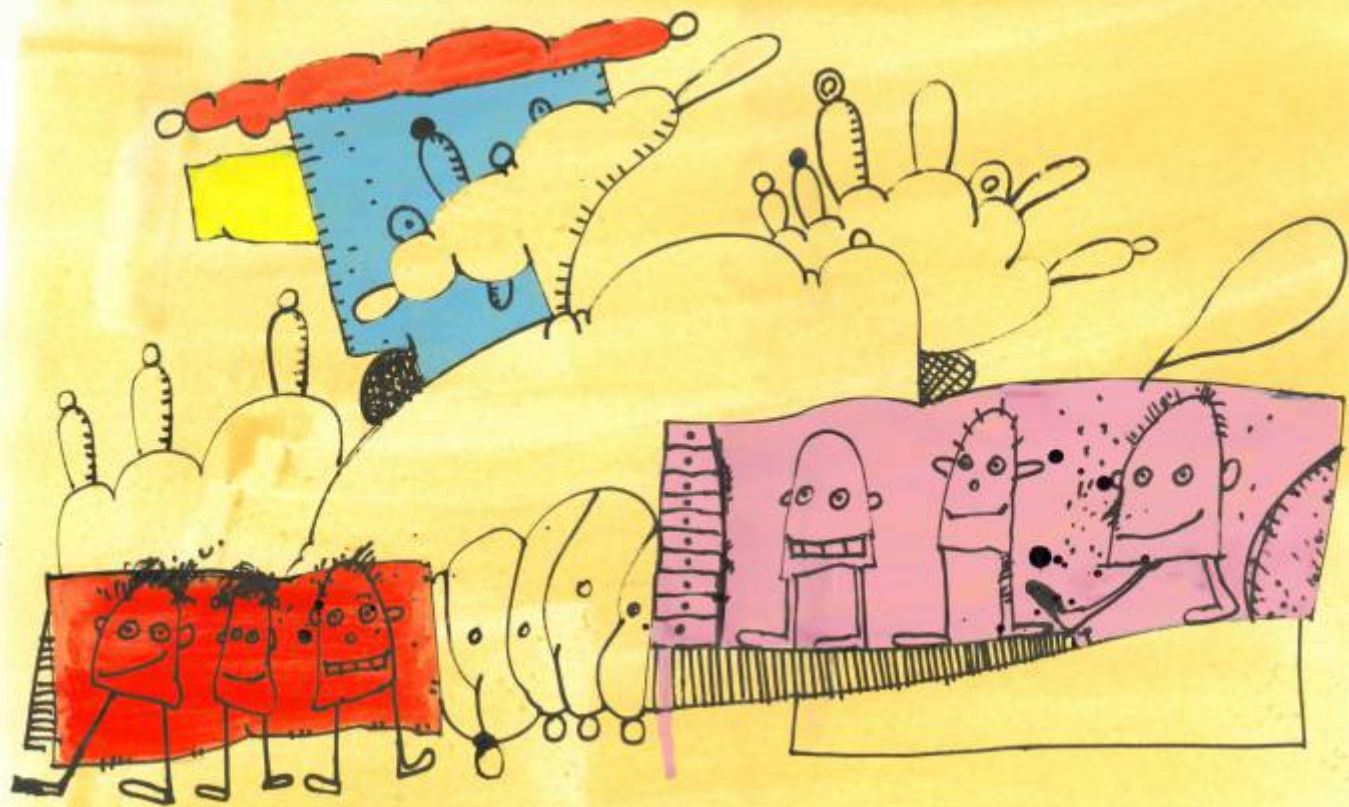


**Worry...But Be Happy - 2011**  
Ink, gouache, collage on paper, 11.5x16 inches



**It's Rude To Stare** - 2012  
Ink, gouache, collage on paper, 11.5x17.4 inches





**It's All About Memories - 2012**  
Ink, gouache, collage on paper, 11.5x16 inches





**My Brother's Friend** - 2009  
Ink, gouache, collage on paper, 14.5x16.6 inches



**Full House: As If By Magic - 2011**  
Ink, gouache, collage on paper, 11.5x16 inches





## DAVID SAMILA

Born Winnipeg, Manitoba 1941

### EDUCATION

Slade School of Art, University College, London, England, 1962–63

Winnipeg School of Art, University of Manitoba, Winnipeg, Manitoba, 1958–62

### TEACHING

Department of Visual Arts, Faculty of Fine Arts, York University, Toronto, Ontario, 1971–77

Winnipeg School of Art, University of Manitoba, Winnipeg, Manitoba, 1969–71

Alberta College of Art, Calgary, Alberta, 1968–69

Mount Allison University, Sackville, New Brunswick, 1967–68

### AWARDS

2010 Curry's Art Supplies Award, Drawing 2010, John B. Aird Gallery, Toronto, Ontario

2009 Best in Show Award, Celebration of the Arts Annual Juried Art Show, Uxbridge, Ontario

2008 Jurors' Choice Award, All-Ontario Open Juried Art Show, Orillia & District Arts Council, Ontario

2005 Caron Cooper Award, Convergence Juried Exhibition, Tom Thomson Art Gallery, Owen Sound, ON

1974 Purchase Award, Graphex II Exhibition, Art Gallery of Brant, Brantford, Ontario

1970 Purchase Award, Winnipeg Show, Winnipeg, Manitoba

1969 First Prize, Spring Exhibition, Agnes Etherington Art Centre, Queen's University, Kingston, Ontario

1968 Prize, Winnipeg Show, Winnipeg, Manitoba

1967 Purchase Award, Second Atlantic Awards Exhibition, Halifax, Nova Scotia





## GROUP EXHIBITIONS

- 2013 David Samila - The Wiser, Headbones Gallery, Vernon, British Columbia
- 2010 Pulled (A Print Show), Headbones The Drawers, Toronto, Ontario  
Drawing Show, John B. Aird Gallery, Toronto, Ontario  
Convergence Exhibition, Tom Thomson Art Gallery, Owen Sound, Ontario
- 2009 Celebration of the Arts, Uxbridge, Ontario  
Village Festival of the Arts, Orillia & District Arts Council, Orillia, Ontario  
ab strac 'tid, Headbones The Drawers, Toronto, Ontario
- 2008 Juried Exhibition, Glenhyrst Art Gallery of Brant, Brantford, Ontario  
Drawing Show, John B. Aird Gallery, Toronto, Ontario  
Samila-Frost 2 Man Show, Gallery of the Orillia & District Arts Council, Orillia, Ontario  
Bi-annual Juried Exhibition, Grimsby Public Art Gallery, Grimsby, Ontario  
Drawing Up a Storm, Confederation Centre of the Arts, Charlottetown, Prince Edward Island
- 2007 Juried Exhibition, Glenhyrst Art Gallery of Brant, Brantford, Ontario  
Drawing Show, John B. Aird Gallery, Toronto, Ontario
- 2006 Drawing Show, John B. Aird Gallery, Toronto, Ontario
- 2005 Local Colour Juried Exhibition, MacLaren Art Centre, Barrie, Ontario  
Convergence Exhibition, Tom Thomson Art Gallery, Owen Sound, Ontario
- 2003 AbEx to Po Mo (by way of Nova Scotia), Dalhousie Art Gallery, Halifax, Nova Scotia
- 2001 The Art Bank visits the Prairies, Winnipeg, Regina, Calgary and Edmonton, Canada



## COLLECTIONS

National Gallery of Canada, Ottawa, Ontario

Canada Council, Ottawa, Ontario

Art Bank, Canada Council, Ottawa, Ontario

Department of Foreign Affairs, Ottawa, Ontario

Canadian Government Exhibition Commission, Ottawa, Ontario

York University, Toronto, Ontario

Seneca College, Toronto, Ontario

Glenhyrst Art Gallery of Brant, Brantford, Ontario

University of Western Ontario, London, Ontario

Museum London, London, Ontario

Agnes Etherington Art Centre, Kingston, Ontario

Vancouver Art Gallery, Vancouver, British Columbia

Art Gallery of Greater Victoria, Victoria, British Columbia

Winnipeg Art Gallery, Winnipeg, Manitoba

Richardson Collection, Winnipeg, Manitoba

Owens Art Gallery, Sackville, New Brunswick

Dalhousie University, Halifax, Nova Scotia

Confederation Centre of the Arts, Charlottetown, Prince Edward Island

Represented in numerous private collections in Canada, the U.S.A., England, Italy and Australia.

RICH FOG



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