



Highland N.Y.

**ETCHINGS
BY
GEORGE
RAAB**





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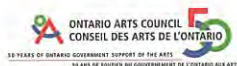
250 Crescent Street, Peterborough, Ontario K9J 2G1
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Into the Woods. Etchings by George Raab

An Art Gallery of Peterborough Touring Exhibition

Curator, Carla Garnet

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FOREWORD

Celeste Scopelites, Director

For those of us living in this temperate climate, we share our world with trees. There is a symbiotic relationship with our botanical comrade whether we live in town or country and it is to this innate relationship of our natural environment that George Raab directs this body of work.

George Raab has come to be associated with this region of Ontario having lived and practiced his art form here for forty years. Yet the focus of his artistic practice transcends this region and speaks to an international audience. The tone of his work captures the awe which often overcomes us in that particular moment when the sun hits a frost covered branch or a clearing is glimpsed through the trees. It is a sensation we know from childhood and stays with us throughout our life. The work of George Raab embraces both familiar and exceptional moments, his finely honed printmaking technique creating a kind of suspended reality.

It has been a pleasure to get to know George and his work. The Art Gallery of Peterborough is honoured to bring forward this

publication documenting the exhibit and tour. We are grateful to George for his patience and generosity in spending time with the curator and writer, assisting in providing valuable information and images.

I would like to thank Jann Bailey, who came to know George Raab and his work when she worked here in Peterborough, earlier in her career. She has been a great supporter of this exhibition and we thank her for the insightful interview which chronicles George's process of creating and his inspirations. Thanks goes to AGP Curator, Carla Garnet for bringing rigor to the development of this exhibition and publication. Her commitment to investigating the core of the issue has brought new perspective to George's work.

We thank the Ontario Arts Council and the Canada Council for the Arts for their ongoing financial support. It is due to their funding that projects such as these are able to happen. The AGP also thanks the City of Peterborough whose commitment to supporting the arts has created a rich environment in which artists and art appreciation flourishes.





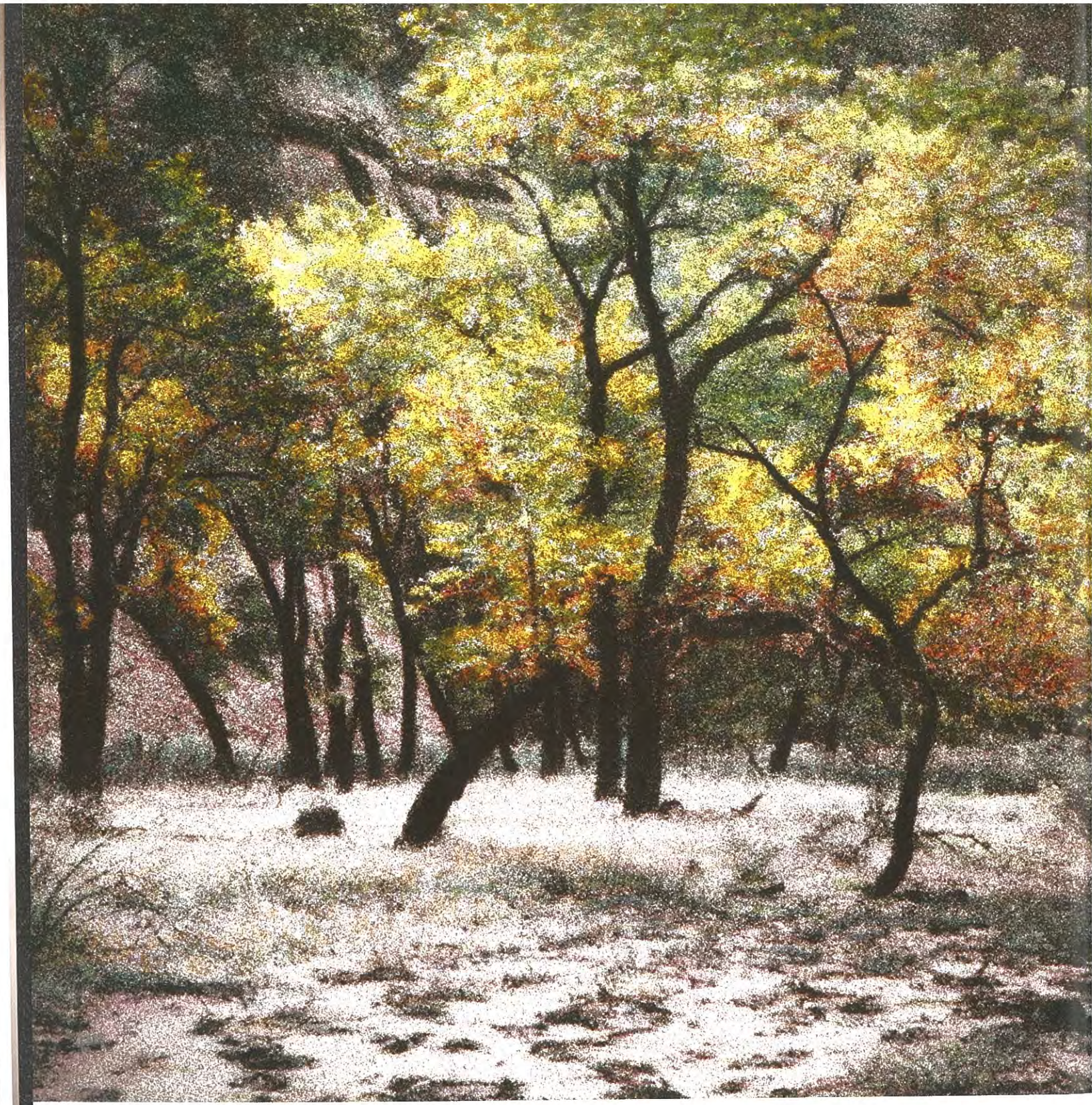




Forest Grove



My Secret Place



Valley Trees



Good Therapy

INTO THE WOODS, ETCHINGS BY GEORGE RAAB

Carla Garnet, Curator

Beginning in the summer of 1922, the philosopher Martin Heidegger (1889–1976) occupied a small cabin in the Black Forest Mountains of southern Germany. Here, inspired by the wilderness around him, he produced many of his most well known writings on dwelling and place. For Heidegger, nature is what links dwelling with being, in an ideal sense, and in turn, he emphasizes preservation and the necessity of harmony with nature. The woods came to figure prominently in Heidegger's writing, symbolizing the unconscious mind—a site of eclipse and revelation where light and dark meet and boundaries are negotiated. For him, the clearing in the woods is the perfect metaphor for philosophical illumination—the site of unconcealment, the essence of truth. The clearing, of course, depends on the existence of the forest—it is the light amidst darkness. Once the woods cease to exist and the clearing is a vast expanse, it no longer has the same illuminative power.

George Raab, too, makes his studio and home on the edge of a forest, in the small village of Millbrook, Ontario. And, like Heidegger, a sense of place—of groundedness in one's physical surroundings—runs through his body of work. He speaks of finding solace—and his artistic voice—in the forests of the Algonquin area, early in his career. For Raab, the forest has power both real and symbolic. Like the landscape artists of the German Romantic period, Raab taps into the sublime power of nature, specifically the primeval energy of the woods. His meticulously detailed and tonally rich prints show viewers the mystery of the forest floor underfoot, while also beckoning a look upward toward the upper canopy and its relationship with the sky and the sun.

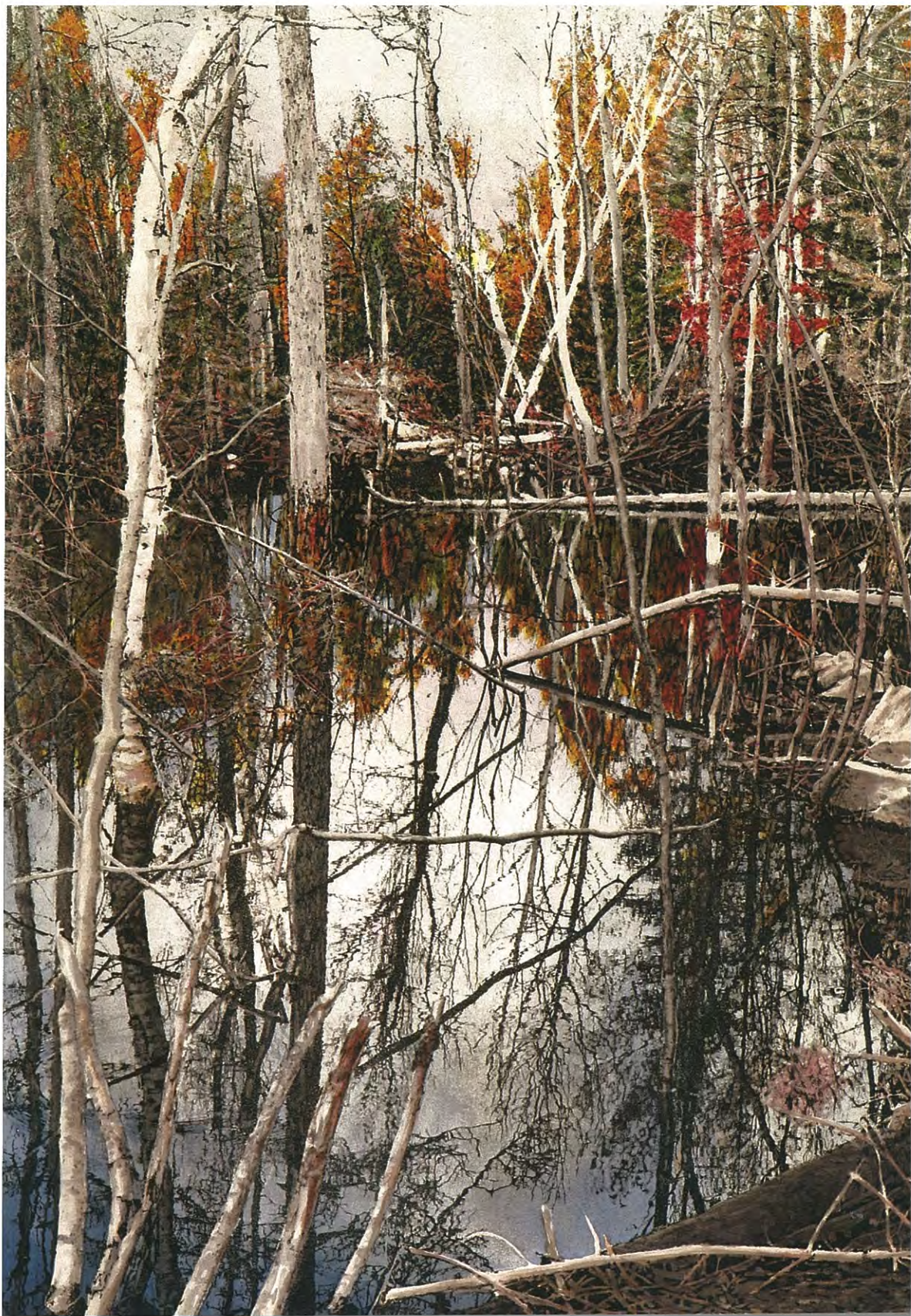
The exhibit, *Into the Woods*, takes its name from Sondheim and James Lapine's musical of the same name, a bricolage of fractured fairy tales, all taking place in the woods woven together, examining and celebrating the significance of forest imagery in our larger cultural imagination. The sacred power of the woods has been an enduring narrative trope, figuring prominently in European folk tales; the source of magic for the fairy tales we know today. In countless stories (from those by Charles Perrault and the Brothers Grimm, the dramatic works of Shakespeare, to the operas of Wagner), the action often unfolds in the woods. Certainly we can think of many folktales where the woods make an appearance as so dark, unknowable, or foreboding. They can also be sometimes enchanting, or mysterious. Cinderella's fairy godmother transforms her pumpkin into a carriage under the cover of the trees, Snow White takes refuge from the huntsman deep within the woods, Red Riding Hood gets more than she bargained for on her route through the forest to Grandma's, and Hansel and Gretel's mother abandons her hungry children to the woods.

The forest is the sphere of both the sacred and the profane, once feared and revered. In Shakespeare's plays, the forest is again a magical place, one where the rules of everyday life are suspended and enchantment and transformation occur. In *Into the Woods*, the woods become a metaphorical theatre of sorts. *Into the Woods* intentionally combines the theatricality, scale, and layered stage curtain with a backstage scrim to engage viewers in an enactment of their own reading of Raab's work—encouraging transforming the exhibition space into a giant stage upon which gallery goers are encouraged to perform.

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A Separate Reality









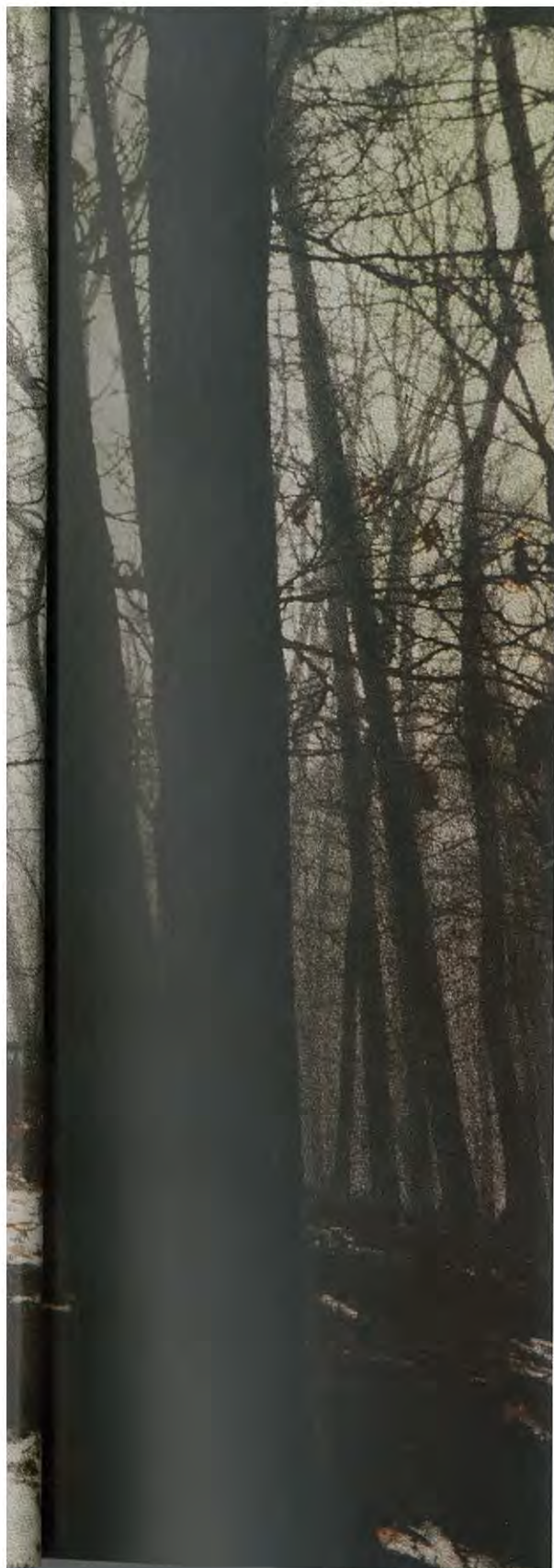
1890

1890









Raab's print-based works reveal expanses of treed space that can be scrutinized from many perspectives—technical, spiritual, political, and aesthetic. Raab lives by the woods in order to draw on a collective spirit that is both timely and timeless. His etching process, one that requires acids, grounds, metals, and pigments is alchemical—ancient, yet reborn with each new print. Using his photographs and drawings as reference and source for some of his impressions Raab conveys the scale and power of the quickly vanishing natural environment. The second act happens back in his studio, where he sifts through his carefully composed photographs and drawings until he alights on one or two that he'll slowly and methodically etch onto plate, remaking each image through a successive series of bites, swipes, and pulls—until the natural world's display reappears in a matrix of lines and dots that can then be made multiple.

Clustered together on the gallery walls, Raab's forest pictures evoke both the specific: the moment of viewing, frozen in time; and the universal: the forest as an idea, as a timeless symbol of our relationship to nature. Some of the images are lushly coloured records of the changing seasons, while others are monochromatic, somewhat removed from a sense of time and place, and instead appear eternal. Though their symbolic power is strong, at the same time they provoke an embodied experience: the viewer standing before the works can readily tap into the hushed and reverent feeling of being within the woods, dwarfed by towering trunks that have existed for countless generations.



This embodied experience of the forest is further explored in a multi-layered conceptual installation and in two museum display cases. One vitrine presents excerpts sourced from the artist's sketchbooks and journals, photographs, negatives, contact sheets, test prints, and Raab's favourite old camera, alongside the forest floor's memento mori. The other holds etching tools, paintbrushes, glass bowls with residual stains left by alchemical acids and resists, tubes and tins of ink, a palette knife, a zinc plate, and some severely blackened cheesecloth as evidence of the physical process of printmaking.

The show's centerpiece is a series of large-scale images of a Hemlock forest printed on nine by four foot semi-transparent fabric panels, strung in three rows and suspended in front of a scrim measuring nine by sixteen feet across. This floor-to-ceiling installation provides gallery-goers with a marvelously surreal experience of Raab's work, inviting them to enter its folds both literally and metaphorically, mimicking the mystery, magic, and transformation that may occur deep under the cover of the trees. What Raab's two-dimensional images subtly communicate—a deep and abiding love for nature and a passionate argument for

the preservation of the wild spaces so necessary for a harm existence—is literalized here, reminding us that the synaptic power of nature will break down if we lack the actual experience of nature to connect it to.

According to Heidegger, it is the role of man to preserve which sometimes means to let things be, and sometimes to intervene on behalf of the greater good. This sense of being in harmony with nature he refers to as dwelling. To dwell is to cultivate, care for, preserve. The philosopher asks us to inhabit a fruit tree; if we are to prune the tree, its branches can receive more light, making them less susceptible to insects and outbreaks, promoting pollination, and thereby result in greater production of fruit. In *Building, Dwelling, Thinking*, Heidegger refers to his traditional Black Forest farmhouse as an ideal of building-as-dwelling. To dwell in a space then, rather than merely inhabit it, means to foster a sense of unity between the individual and the environment. To dwell is “to be set at peace to remain at peace within the free, the preserve, the free that safeguards each thing in its nature.”¹



Rural Reality
Overleaf : *Hailstorm Creek*

George Raab's work resonates with this notion of dwelling. Like Heidegger, Raab is a conservationist. His images are not mere icons of nature, as are so many landscape pictures hanging in buildings, detached from any real sense of place. They are, rather, documents of a life in nature. Raab's carefully composed and beautifully rendered prints make no attempt to rein in the fearful power of the wilderness, but they nonetheless entice the viewer with their calm, cool, quiet surfaces. To imagine inhabiting these vistas is to feel a frisson of excitement and awe not often experienced in the everyday spaces of contemporary society.

Now, forests are disappearing. Whereas natural and supernatural powers have been assigned to the forest since ancient times, the movement to establish national parks in North America began to coalesce in the mid-nineteenth century. The reasoning for the creation of the parks systems, now so important to Canadian identity, arose in part from a concern about the loss and disappearance of the continent's natural and scenic resources. And no wonder: forests are central to life. They provide a range of resources, assist in regulating climate, purifying water, storing

carbon, and mitigating soil erosion and flooding, while providing a haven for ninety percent of this planet's terrestrial biodiversity.

Raab's work taps into a deep cultural anxiety about the world's loss of forest cover—a concrete environmental predicament but also, Raab suggests, an ethical and existential dilemma. Forests are boundaries, thresholds, transitional zones and, as such, have a profound importance as both physical and psychic spaces. To dwell in nature as Heidegger described—to truly be aware of and in harmony with the world around us—is increasingly difficult in a world bent on exerting its dominion over nature. Reminding gallery-goers what it is to dwell amongst the trees, Raab's work implores us to consider what is in danger of being lost—and to go, once again, into the woods.

1. Martin Heidegger, "Building, Dwelling, Thinking," in *Rethinking Architecture*, ed. Neil Leach (London and New York: Routledge, 1997), 102.









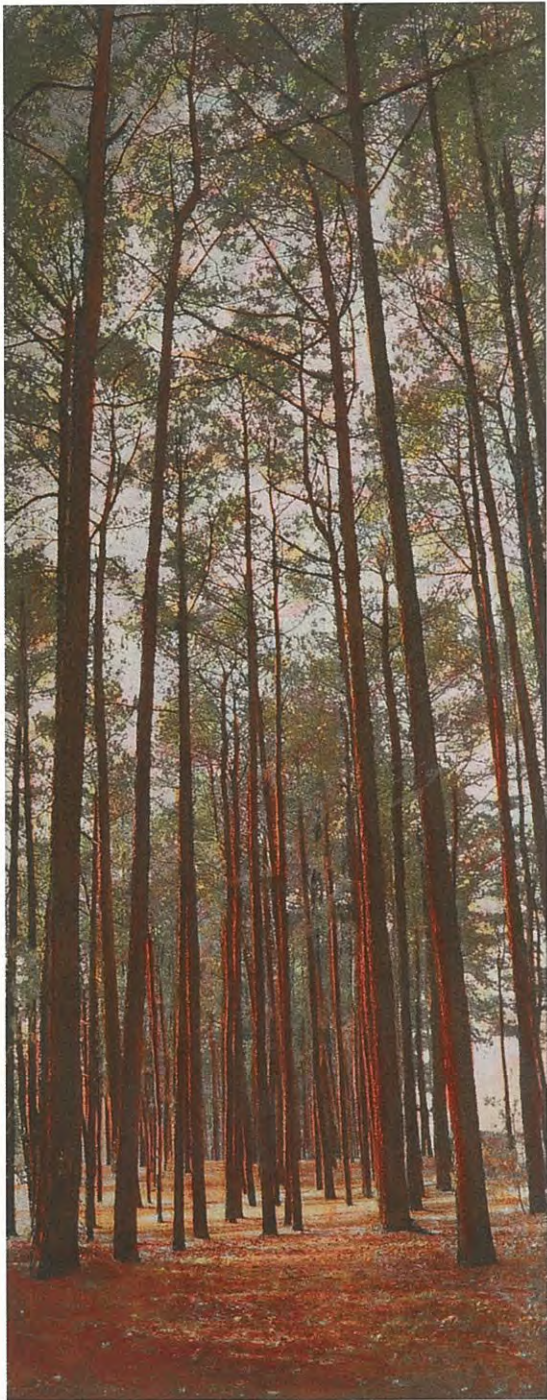




Campsite



River Reflection



Tall Trees



Forest Light



The Creek



Out Front



TO DWELL THERE: A CONVERSATION WITH GEORGE RAAB

Jann LM Bailey, July 2013

In the early twentieth century, a group of artists, working primarily in Ontario and Quebec and inspired by European Post-Impressionist movements, presented paintings to the Canadian public as the expression of a national art. They had broken with a long-standing portrayal of the landscape based on the prescriptions of the Picturesque and its privileging of an Arcadian past. Although urban landscapes and the rolling hills and farmsteads of Quebec were eminent in the work of the Group of Seven, their work was dominated by their images of the land celebrating its unpeopled and pristine wilderness.

Over the course of the twentieth century, the Canadian landscape and its representation continued to affect artists, curators, critics, and scholars. Depicted first as wilderness and then as occupied and settled, the land is now represented as a precious legacy that is both inspiring and worth preserving. Such a representation is deeply embedded in the realms of the political, social, spiritual and the aesthetic.

The conflicting motives behind resource extraction on the one hand, and the preservation of nature on the other, are at the forefront for us in twenty-first-century. Our attachment to the land has shaped our unique character and identity as a people.

As Vancouver playwright John Gray proclaimed in his address to the tenth anniversary conference of the Association of Cultural

Executives in Waterloo:

"Canada is a highly sophisticated country; created just late enough to avoid becoming a traditional European nation-state. This gives us some identity problems, but it also gives us insights that other countries would do well to emulate. For example, as a general order of priority, Canadians regard the survival of the earth as more important than the survival of Canada. Canada doesn't regard nature as something to be conquered. Heritage and weather warn us against this, and we're right. Other nations don't share this view. One country's reality is another country's revelation. Canada has something to tell the world."¹

Nature has inspired artists for many centuries. Up until the 1600s, for example, landscapes often served as handsome backdrops to religious subject matter. Western culture is still dominated by rationalism at this time. During the eighteenth and nineteenth centuries, the Romantic Movement and its cult of nature emancipated landscape from its supporting role. Aesthetic theory of the Sublime was formulated and followed by the principles of the Picturesque. Impressionists sought to strip away the varnish of culture by presenting the landscape as a reflection of light in time. With Post-Impressionism, artists shifted to a more emotionally charged terrain by producing bold and expressive canvases. Some artists sought to express nationalistic aspirations through the depiction of a national landscape. Such were the legacies that motivated the Group of Seven.



Tree Stand



Aspen Glow



Early Thaw

George Raab has been inspired by the Canadian landscape for the past four decades. The dramatic features of the Kawartha topography in the Canadian Shield, with its multitude of rivers, lakes, marshes, bogs, and vast boreal forests, surround him. His work is grounded in the exploration of these natural ecosystems: "Natural areas sustain me and my printmaking is an excuse to dwell there."² His technically sophisticated prints convey a sense of wonder and evoke the highly sensual experience that comes from its simple reverence to things seen and observed.

I have known the artist for the better part of his professional career. In the following conversation, I asked him if his work is a romanticization of the natural world.³

JLMB: Are we, as a global community in the throes of environmental crisis, still trying to emulate the Group of Seven and the visual contribution that its members made to art in Canada? Are we still hoping to find a "wild Canadian landscape?"

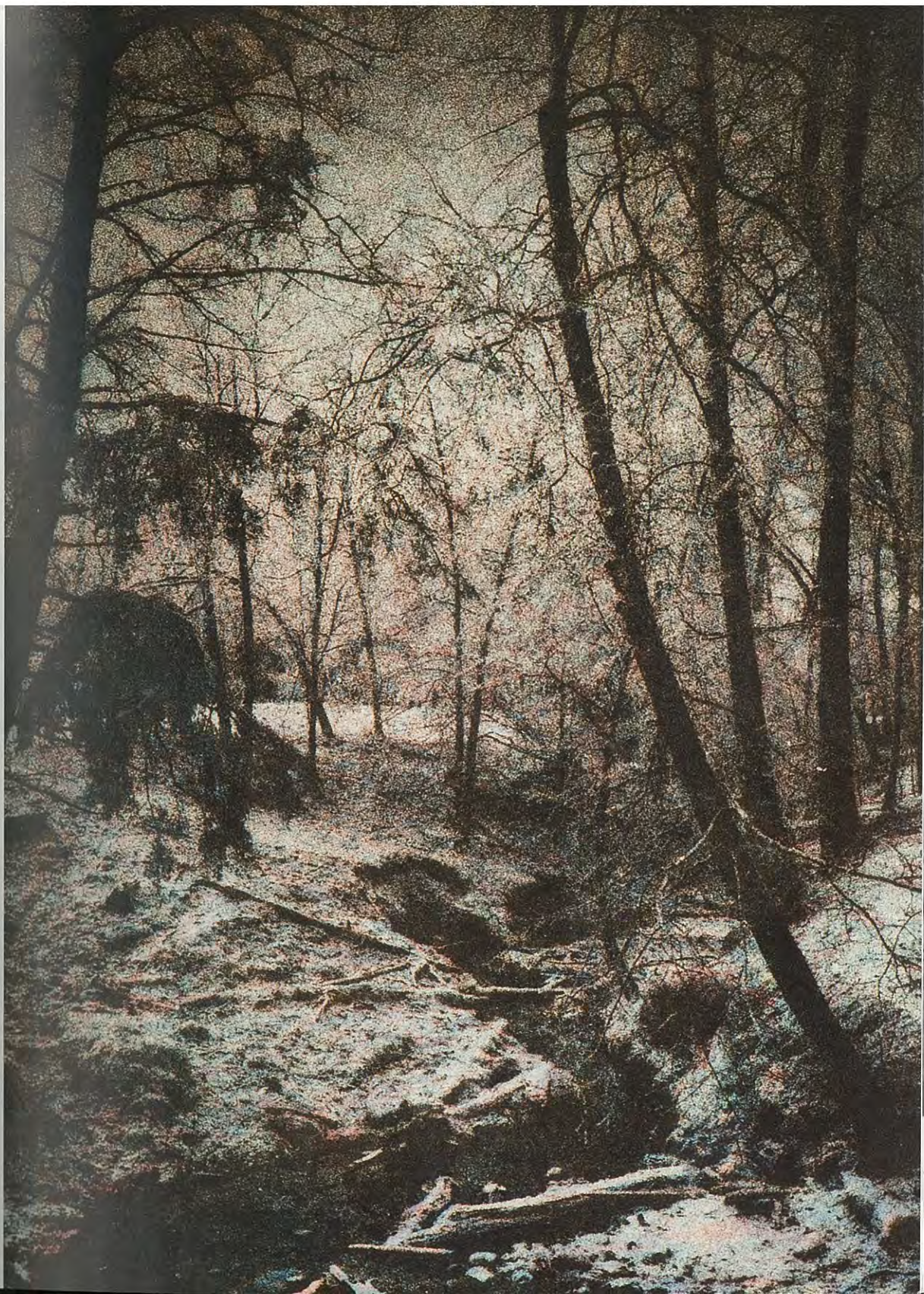
GR: I don't see my work as romanticizing the landscape (although it is informed by the Picturesque). The Group of Seven opened my eyes and imagination to the beauty and wonder of the Canadian north. I am drawn to its dark and craggy corners, thick spring fog in the woods, and fading backlit silhouettes at dusk. At times, my "wild Canadian landscape" is just steps from my studio door.

At other times, it is many kilometers from the nearest town. The "wild" exists in remote places (even if it can, to some degree, be understood and appreciated in the seclusion of an urban park or backyard). I would like my etchings to evoke the same emotions that I experience when gathering in nature. These references might take the form of a path, a reflection of water or an ethereal tree.

JLMB: Artists are the translators of this shifting cultural landscape in terms of approaches to recent art theory. When confronted with diverse philosophies surrounding our concept of the wild, how do you read it as nature or culture?

GR: I don't think about it. But under scrutiny, my work does encapsulate facets of the aesthetic, political, and spiritual notion that we can find peace and solace in nature (even if it is left of it). I believe that it is only in nature where we can find peace and solace. I hope that my landscapes allow viewers to inject their own sense of place into them. This is why I name my works with place names. I also hope that my contemplative etchings reflect my environmental concerns and inspire viewers to protect the areas depicted. I am committed to the preservation of our natural heritage in terms of the places where I live and the prints that I produce as an artist.

Last Light, First Frost



Last Light, First Frost





JLMB: Printmakers are passionate about the medium and its ability to implicitly and skillfully manipulate texture and colour. Yet it is a medium that ebbs and flows within the established system of art (much like drawing) in that it is appreciated as a unique art form but also largely ignored. The medium is mired in public confusion: prints are largely seen in terms of reproduction rather than as original works of art. In recent years, digital technology has played a significant role in the creation of prints and has brought about exciting changes. It has, however, added to the ongoing debate by forcing us to reassess what constitutes an “original” work of art (especially in terms of the status of original prints).

GR: I remember when offset printing of wildlife art gained a massive following in Canada during the 1990s. The images were marketed as fine art prints on archival paper (rather than mechanical reproductions of paintings) and signed and numbered by the artist. Many editions were numbered in the thousands. The publisher-driven investment market for these “prints” has since ebbed. But the phenomena opened my eyes to the fact that there was a keen appreciation for images depicting scenes of nature and its wildlife in Canada as well as the fact that cutting-edge technology in the making and mass marketing of prints was here to stay. In my experience of jurying fine art shows, I have seen the criteria for what constitutes original artwork rapidly change. In photography, the change has been from hand-printed silver gelatin darkroom prints and film cameras to digital

camera images printed with digital printers. In printmaking, there are now commercial print studios and ateliers that produce hand-printed digital serigraphs derived from artist paintings as well as hand-printed photogravure editions from digital images. Photographers to sign and market.

JLMB: How has your worked changed with the integration of computer technology?

GR: I find the ability to merge the traditional techniques of etching and aquatinting with computer technology exhilarating and overwhelming. I have spent decades developing photographic and film positives in my darkroom for my etchings. When positive film was no longer being made, I converted my film-based photographs into digital images. This meant that I was no longer limited by my darkroom or enlarger and could make much larger images. So I began to combine two-by-three inch zinc plates and made etchings that were comprised of up to three plates. They were printed on three attached pieces of paper that were six-by-nine feet in size. I extended the bed of my etching press to eight feet in order to pull six foot images on a single piece of etching paper. Most recently, I pulled an etching that is made up of five full etching plates that is four-by-eleven feet. Being able to push the size of my intaglio prints is significant since the medium is generally known for its small and intricate images. The centuries old rich tones and textures of the



The Light Beyond

rosin powder aquatints which I continue to use and which so aptly captures my impressions of the landscape, merges well with my digitally enlarged format.

Technology will continue to be embraced by artists and a rich discussion between culture and nature will continue to occupy those invested in contemporary art discourse. Regardless of shifting cultural opinions, it is important to consider the work of Raab in terms of its intended purpose so eloquently expressed within this conversation. There is a point when curatorial debate could trivialize and even obfuscate the artist's very simple intent. George Raab is eager to continue to explore the digital printing technology inspired by this exhibition, motivated by his deep-rooted passion in the land itself.

He concluded our discussion while on the road in Colorado: "I'm going to head off on one of my favourite Rocky Mountain hikes this afternoon to Blue Lake in the Brainard Lake area near Estes Park west of Boulder. It will let me know how much older I am and how lucky I am to be in this pristine wonderland. The alpine glaciers are melting, the mountain creeks are gushing, the wildflowers are peaking, the colours seem saturated, and the air, although thin to my Ontario lungs, is as sweet as the honey. As wonderful as this landscape is, the familiar hills and beautiful forests surrounding my studio in the Kawarthas will always be my home and inspiration."

1. John Gray, "A Distinctive National Culture" in *The Cultural Imperative: Creating New Management for the Arts*, ed. Shirley Mann Gibson (Toronto: Association of Cultural Executives, 1986), 139.

2. This statement was made to the author on June 11, 2013.

3. This conversation took place on June 11 and July 3, 2013.

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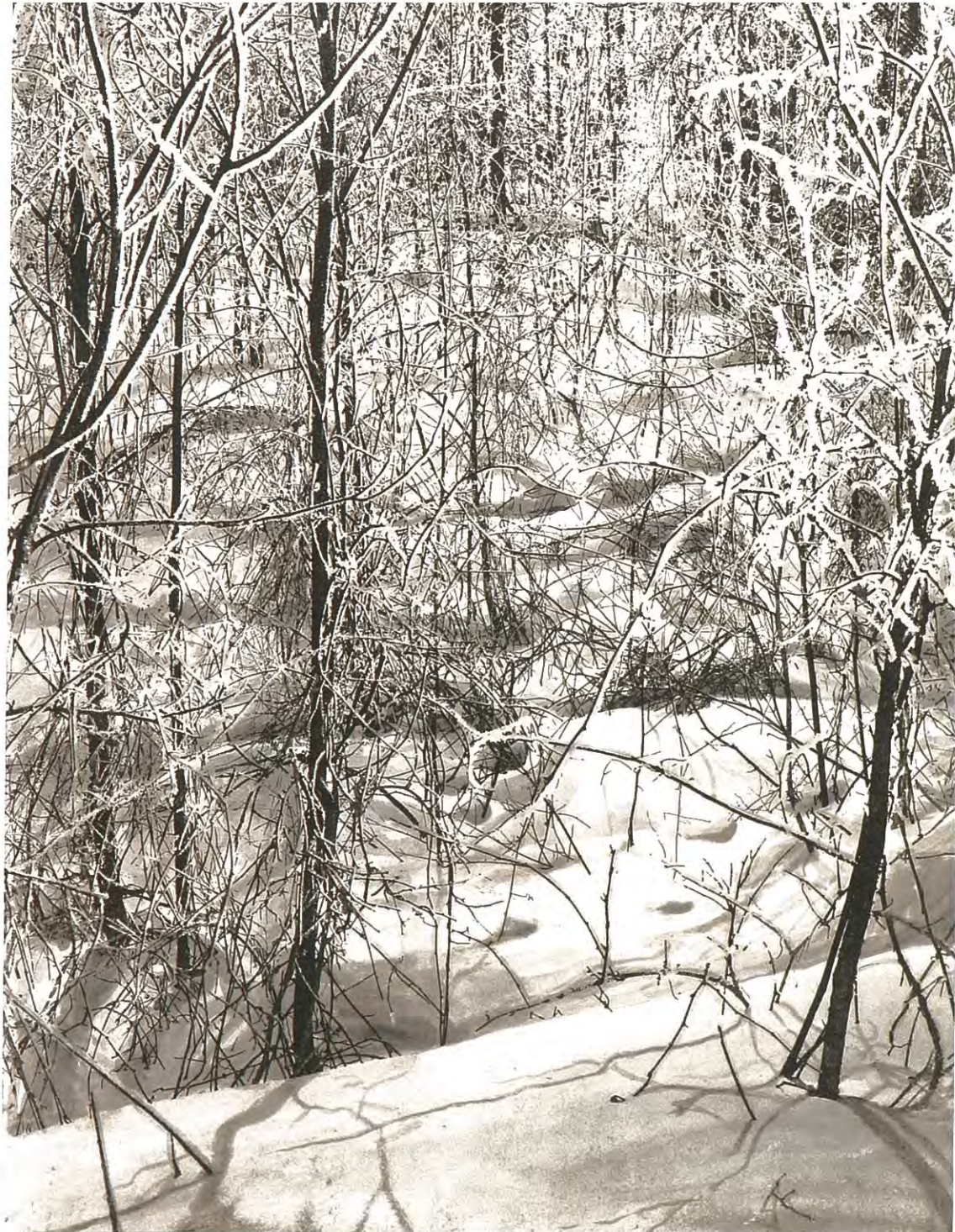
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The Next Generation



Winter Tangle

BIOGRAPHIES

George Raab has gained an international reputation for his wilderness landscape etchings. He has held dozens of solo exhibitions and has participated in more than a hundred group shows world wide, and his work is included in many public, private, and corporate collections. Among George's numerous awards is the Grand Prize for Prints at the prestigious American Biennial of Graphic Art; and his American exhibitions include the Pratt Graphics Center in New York, and the International Graphic Arts Foundation in Washington, D.C. Most recently, George was invited to have a solo exhibition at the Prince Takamado Gallery at the Canadian Embassy in Tokyo, Japan.

www.georgeraab.com

Jann L.M. Bailey has been a museum educator, curator, arts administrator and has extensive management experience in both arts and academic organizations. She has been working in the cultural field since 1977 when she graduated from the Ontario College of Art and Design University, Toronto, completing her graduating year with Sarah Lawrence College (NY), at their (then) Campus in Lacoste, France. From 1977 to 1987 prior to moving to British Columbia she held positions with the Art Gallery of Hamilton, the Art Gallery of Peterborough, and headed up the Arts Administration and Art Conservation programme at Fleming College. Since 1987 she has been the executive director and chief curator of the Kamloops Art Gallery, building the gallery from a small little-known institution to one of Canada's most respected regional art galleries.

Carla Garnet, curator of the Art Gallery of Peterborough, holds an AOCA from the Ontario College of Art and Design and a Master's in Art History from York University in Toronto. As the founder and director of Garnet Press Gallery from 1984 to 1997, Garnet worked to support contemporary Canadian art, artists and culture through a variety of shows and cultural initiatives examining the politics of aesthetics. From 1997 and 2010, she worked as an independent curator, art consultant, and appraiser, curating shows for many Canadian galleries including the Canadian Museum of Contemporary Photography – National Gallery of Canada; the University of Toronto Art Centre; Winnipeg Art Gallery; Mount Saint Vincent University Art Gallery, Halifax; Gallery Stratford; Lethbridge University Art Gallery; Centre A, Vancouver; MacLaren Art Centre; and the McMaster Museum of Art.

LIST OF WORKS

- Tall Trees*, etching and aquatint with watercolour, 17 ¼ x 7 H x W, inches
Early Thaw, etching and aquatint with watercolour, 23 ¾ x 10
Tree Stand, etching and aquatint with watercolour, 23 ½ x 9 ½
Aspen Glow, etching and aquatint with watercolour, 23 ½ x 11
Mystree II, etching and aquatint with watercolour, 8 ¼ x 6
A Separate Reality, etching and aquatint with watercolour, 34 ½ x 23 3/8
Last light, First Frost, etching and aquatint with watercolour, 35 ½ x 24
River of Dreams (diptych), etching and aquatint with watercolour, 47 ½ x 34
Good Therapy, etching and aquatint with watercolour, 18 ¼ x 17
Valley Trees, etching and aquatint with watercolour, 22 ½ x 23
My Secret Place, etching and aquatint, 17 ¼ x 19 ¾
Hillside, etching and aquatint with watercolour, 13 ½ x 18
Forest Grove, etching and aquatint with watercolour, 23 ½ x 29 ¾
Temiskaming, etching and aquatint with watercolour, 22 ¾ x 33 7/8
The Next Generation, etching and aquatint, 23 x 33
Fire in the Sky, etching and aquatint with watercolour, 24 x 35
Hailstorm Creek, etching and aquatint with watercolour, 20 ¼ x 35
Out Front, etching and aquatint with watercolour, 10 x 18
Trees (29 plates), etching and aquatint with watercolour, 23 ½ x 72
Aftermath, etching and aquatint with watercolour, 6 ¼ x 54
Rural Reality, etching and aquatint with watercolour, 8 ½ x 35 ½
Forest Lace, etching and aquatint with watercolour, 10 ¼ x 35 ½
Forest Woods, etching and aquatint with watercolour, 8 ½ x 35 ½
River Reflection, etching and aquatint with watercolour, 3 ½ x 18
The Light Beyond, etching and aquatint with watercolour, 6 ¼ x 35 ½
The Creek, etching and aquatint with watercolour, 7 x 35 ½
Campsite, etching and aquatint with watercolour, 8 x 35 ½
Distant Cedars, etching and aquatint with watercolour, 9 x 35 ½
Field Line, etching and aquatint with watercolour, 7 ½ x 34 ¼
Catalpa (triptych), etching and aquatint with watercolour, 23 ¼ x 68
Birch Trees (triptych), etching and aquatint with watercolour, 6 ½ x 66
Pine Forest (triptych), etching and aquatint with watercolour, 7 ½ x 53 ½
Forest Light, etching and aquatint with watercolour, 17 ¼ x 9 ¾
Winter Tangle, etching and aquatint, 22 3/8 x 17 ¾
Into the Woods (installation), dye sublimation on fabric, 9 pieces, 9 x 16 x 6 feet

ACKNOWLEDGEMENTS

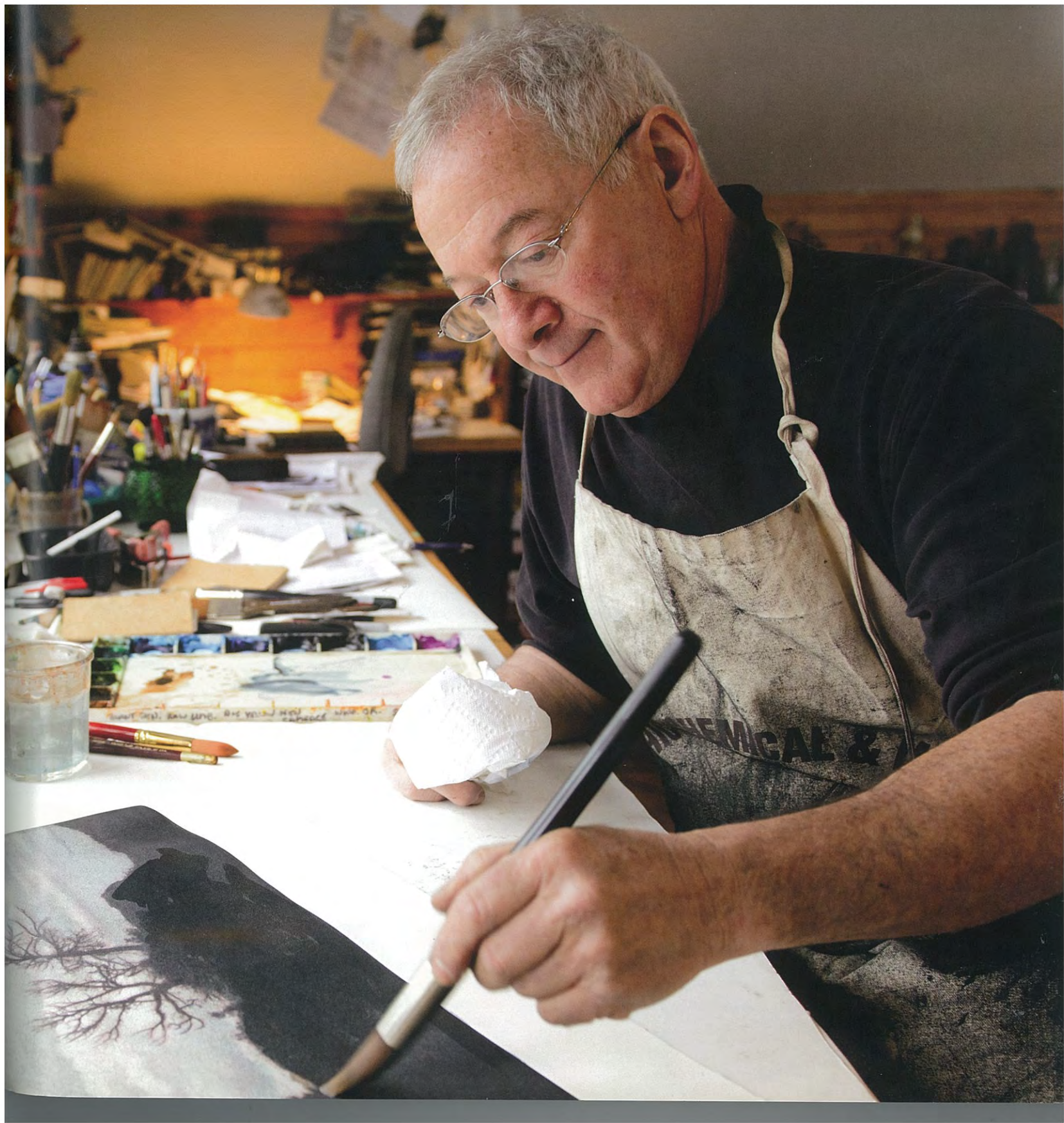
The seeds for this exhibition were sown many years ago by Illi-Maria Tamplin, a former director of the Art Gallery of Peterborough, and I am thrilled to see them come to fruition. I am especially glad that it will travel across Canada. It is not often that I have the opportunity to enjoy a select body of my etchings hanging in a public gallery setting; to sit back and think about the threads that tie the images together and to enjoy the common, ethereal qualities I strive to capture in our forests.

Printmaking is an indirect and often unforgiving medium. My intaglio prints at times incorporate photography and watercolour painting, each of which has its own voice. I enjoy the often unpredictable role these mediums play in my landscape images. The installation, *Into the Woods*, is a new work created for this exhibition and my attempt to recreate the magical experience of entering a forest.

I would like to thank the Art Gallery of Peterborough and director Celeste Scopelites for mounting this exhibition. I would also like to thank AGP curator, Carla Garnet, and Jann LM Bailey, executive director of the Kamloops Art Gallery, for their insightful essays in this show catalogue.

Lastly, thanks to my wife, Evelyn, and my boys Dustin and Jared, my ardent supporters with whom all this becomes possible.

George Raab
Millbrook, June 2013
www.georgeraab.com



GEORGE RAAB CURRICULUM VITAE



Biography and Education

Born Marseilles, France

University of Toronto: General Arts, Intaglio Studio Work

Sheridan College School of Visual Arts: Creative Arts Diploma

Ontario College of Art and Design: Creative Arts Courses

Selected Solo Canadian Exhibitions: 1985 - 2013

Into the Woods: Etchings by George Raab, The Art Gallery of Peterborough, Peterborough, ON

National Traveling Exhibitions:

Annual Fall Studio Exhibition of New Work, Millbrook, ON

Art Gallery of Algoma, Sault Ste. Marie, ON

Colborne Art Gallery

Landscape Etchings, Colborne, ON

Confederation Centre of the Arts, Charlottetown, PEI

Contour Gallery, Toronto, ON

Erindale Art Gallery, Mississauga, ON

Galerie d'art du Parc, Trois Rivières, QC

Ironwood Gallery, Trent University, Peterborough, ON

Kamloops Art Gallery, Kamloops, BC

Laurentian University Museum and Arts Centre, Sudbury, ON

Memorial University Art Gallery, St. John's, NFLD

Queen Charlotte Islands Museum Gallery, Skidegate, BC

Rodman Hall Arts Centre, St. Catherines, ON

Sing Tao Gallery, Toronto, ON

Temiskaming Art Gallery, Haileybury, ON

Wild Impressions and Recycled Objects, The Art Gallery of Peterborough, Peterborough, ON,

The Art Gallery of Hamilton, Retrospective Touring Exhibition, Hamilton, ON

The Justina M. Barnicke Gallery, Hart House, University of Toronto

The Thunder Bay National Exhibition Centre, Thunder Bay, ON

Selected Group Exhibitions: 1985 - 2013

American Biennial of Graphic Art, Cali, Colombia, South America

Bi-centennial of Graphic Art, Museum of Modern Art, Ljubljana, Yugoslavia

Cabo Frio International Print Biennial, Museum of Modern Art, Rio de Janeiro, Brazil

Evergreen, Canadian Museum of Nature, National Juried Exhibition, Ottawa, ON

Centre national d'exposition, Jonquière, Québec

Cherry Creek Art Gallery, Denver, Colorado

Five Ontario Printmakers in China, organized by the Arts Branch, Ontario Ministry of Citizenship & Culture.

Gallery One, Toronto, ON

Gateway Gallery, Albuquerque, New Mexico

York Quay Gallery, Harbourfront Centre, Toronto, ON

International Exhibition of Prints, Kanagawa Prefectural Gallery, Kanagawa, Japan

Internationale Grafik Biennale, Kolping Hall, Frechen, Germany

International Miniature Print Exhibition, Pratt Graphics Centre, New York City

International Print Biennial, National Museum, Krakow, Poland

John B. Aird Gallery, Toronto, ON

John Szoke Gallery, Soho, New York City, NY

Action: Impression Le Conseil Québécois de L'Estampe, Ontario and Quebec

Main Street Art Exhibition, Fort Worth, Texas

Ontario Society of Artists Juried Exhibition, John B. Aird Gallery, Toronto, ON

Pacific Rim Fine Art Exhibition, Seattle, Washington

Art and Environment Project, Sierra Club of Canada

Silver Mine Gallery, Stamford, Connecticut

Contemporary Canadian Graphics, The Art Gallery of Hamilton, Hamilton, ON

Contemporary Landscape Perspectives, The Art Gallery of Ontario, Travelling Exhibit

The Ontario Arts Council Invitational Touring Exhibition, ON

The Print & Drawing Council of Canada Gallery, Toronto, ON

Washington Invitational Art Exposition, Washington, DC



Kugel Trust, Los Angeles, California
 Pachman Inc., Paris, France
 Parly Company, Geneva, Switzerland
 Petach Tikva Museum of Art, Israel
 Queen Charlotte Islands Museum, BC
 Summit Resources Ltd., New York
 The Art Gallery of Ontario, Toronto, ON
 Toronto Dominion Bank
 Trent University, Peterborough, ON
 University of Toronto, Hart House Collection
 Private Collections worldwide

Cultural Property Donations

Art Gallery of Northumberland, ON
 Museum of Northern, BC
 Art Gallery of Hamilton, ON
 Hart House, University of Toronto, ON
 Trent University, ON
 Art Gallery of Peterborough, ON

Selected Articles and Videos

Wild Interpretations - George Raab, Kim Kiser Wildlife Art Vol. 22 no. 6
George Raab: A Profile, Fran Fearnley Art Impressions Magazine
George Raab's Paradoxical Places, Michael J. Knell Art Impressions vol. 11 no. 3
Raab Etchings at Kamloops Gallery Margaret Rodgers Art Impressions vol. 10
Two Different Worlds Robert Fletcher, Dofasco Illustrated News Vol.52, No.3
Four Arts, a 12 minute video profiling four Ontario artists for the Government of Ontario. Produced by Devine Video Works
Suspended Stillness, 12 minute video, The Creative Expression of Artist/Printmaker George Raab, Directed by Brian Fallis

Selected Awards

Juror's Award, Cherry Creek Art Festival, Denver, CO
 Nomination: *Ontario Premier's Award for College Graduates*
Best of Graphics/Printmaking, Lakefront Arts Festival, Milwaukee, WI, USA
Best in Show, Fort Worth Arts Festival, Texas, USA
First Place Graphics, Uptown Arts Festival, Minneapolis, MN, USA

First Place Naperville Art League, Chicago, Illinois, USA
Juror's choice award, Columbus Arts Festival, Ohio, USA
Artist of the Year, Ducks Unlimited, Canada
Acquisition Award: Jiangsu Provincial Art Museum, Nanjing, China
Finalist Award: International Print Exhibit, Taipei Fine Arts Museum, ROC
First Prize, Printmaking: City Hall Exhibition, Toronto, ON
First Prize, Prints: American Biennial of Graphic Arts, Cali, Columbia, South America
Purchase Award: Evergreen National Exhibition, Canadian Museum of Nature, Ottawa
Purchase Award: Burnaby Print Show, Art Gallery of Burnaby, BC
 Numerous Printmaking/Graphics awards from Juried fine art shows in the US.

Commissions: 1995 - 2013

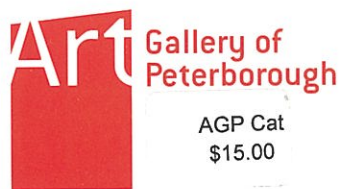
White Oak Incorporated, Easton, Maryland
 General Motors Canada, Oshawa, ON
 Cover art and illustrations for two books of poetry by Kenneth Sherman
 Cover art for books published by Frog Hollow Press; Mosaic Press; The Porcupine's Quill Press

Teaching and Professional Experience

Algonquin Arts Council: Former Founding Board Member
 Art Gallery of Ontario: Appointed Life Member
 Haliburton School of the Arts: Former seasonal Printmaking Instructor
 Ironwood Art Gallery, Trent University, Peterborough: Founder & Former Curator
 Millbrook Gallery: Founding Artist Member
 Ontario Arts Council: Creative Artists in Schools Participant
 The Ontario Arts Council's Creative Artists in the School Program: Jury appointment
 Ontario Society of Artists: Member and Former Executive Council Member
 Otonabee Conservation Foundation: Former member of the Board of Directors
 The Canada Council Art Bank, Ottawa, Ontario: Selection Committee Member
 Trent University, Peterborough: Artist-in-Residence, Guest Lecturer, Workshops







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\$15.00