

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

DON MAYNARD

CV

SOLO EXHIBITIONS

- 2022 *Aqua Nova*, Isabel Bader Centre for the Performing Arts, Kingston, Ontario
- 2021 *Aquarium*, public performance, Kingston, Ontario
- 2019 *Skeye Project*, Floating Archives, Doug Fluhrer Park, Kingston, Ontario
- 2018 *Swimmers*, Newzones Gallery, Calgary, Alberta
- 2016 *Floating Screen*, Skeleton Park Arts Festival, Kingston, and 30 Island Lake; The Spire: 100,000 poets festival, Kingston, Ontario
Installation, Fire Light Festival, Picton, Ontario
- 2015 *Following the afterthought*, Newzones Gallery, Calgary, Alberta
Fluff, House of Falconer, Picton
- 2012 *Tidal Mass*, Cambridge Gallery, Cambridge, Ontario. Curator: Iga Janik
- 2011 *Wind Forms*, J. Johnson Gallery, Jacksonville Beach, Florida
Conditional Atmospheres, Newzones Gallery of Contemporary Art, Calgary, Alberta
New Works, Harbourfront Gallery, Toronto, Ontario
- 2010 *FrankenForest*, Agnes Etherington Art Centre, Kingston, Ontario
FrankenForest, The Robert McLaughlin Gallery, Oshawa
- 2008 *Fractured Reflections*, McIntosh Gallery, London, Ontario
Looks Like Rain & Falling to Pieces, MacLaren Art Centre, Barrie, Ontario
State of Migration, Pouch Cove Foundation, Pouch Cove, Newfoundland
Maintaining Gravity, part 2 of 2, Verb Gallery, Kingston, Ontario
- 2007 *Tidal Mass*, NGB Studios, Kingston, Ontario
Falling to Pieces, Canadian Clay and Glass Museum, Waterloo, Ontario
Weather Report, Newzones Gallery of Contemporary Art, Calgary, Alberta
- 2006 *Absence of Light (Maher Arar)*, Verb Gallery, Kingston, Ontario
Paintings, S-K-H Gallery, Great Barrington, Massachusetts
- 2005 *Blue River Series*, Newzones Gallery of Contemporary Art, Calgary, Alberta
Smoke Signals, Chase Gallery, Boston, Massachusetts
- 2004 *Wave Forms*, Newzones Gallery of Contemporary Art, Calgary, Alberta
- 2003 *Connected*, Agnes Etherington Art Centre, Kingston, Ontario
Works on Paper, Sears-Peyton Gallery, New York, New York
Prima Materia, R&F Gallery, Kingston, New York, New York
- 2001 *Primitive Geometry*, Newzones Gallery of Contemporary Art, Calgary, Alberta
Works on Paper, Sears-Peyton Gallery, New York, New York
- 2000 *Elemental*, Bau-Xi Gallery, Vancouver, British Columbia
- 1999 *Markings*, Bau-Xi Gallery, Toronto, Ontario
Interior Markings, Ute Stebich Gallery, Lenox, Massachusetts

- 1998 *A House Within*, Bau–Xi Gallery, Toronto
New Works, Ute Stebich Gallery, Lenox, Massachusetts
- 1997 *New Work*, Wellington Street, Studio, Kingston, Ontario
Ute Stebich Gallery, Lenox, Massachusetts
Painted City Gallery, Toronto, Ontario
- 1996 *New Work*, Edward Day Gallery, Kingston, Ontario
Painted City Gallery, Toronto, Ontario
- 1995 *The Night of Miracles*, Edward Day Gallery, Kingston, Ontario
- 1993 Agnes Etherington Art Centre, Kingston, Ontario
 Grafeteria, Toronto, Ontario
 Soho Gallery, Toronto, Ontario

PUBLIC ART COMMISSIONS

- 2018 *Stand of Birch*, Cyrville Station, Ottawa Light Rail Transit, Ottawa, Ontario.
 Total budget \$265,000.
- 2015 *Wave*, outdoor sculptural installation for York Community Recreation Centre,
 City of Toronto.
 Total budget: \$235,000.
- 2013 *Fallen Star*, outdoor sculptural installation for Halfmoon Bay Park, Barrhaven, City of
 Ottawa.
 Total budget: \$75,000.
- 2011 *Archive*, outdoor sculptural installation for Central Archives and Ottawa Public Library
 Materials Centre, Ottawa, Ontario.
 Total budget: \$135,000.

The Central Archives and Ottawa Public Library Materials Centre received the Award of Merit — Public Places and Civic Spaces for the Ottawa Urban Design Awards, 2011.

SELECTED GROUP EXHIBITIONS

- 2023 *Summer Preview*, Sears–Peyton, New York, New York
- 2022 *Perception*, Newzones Gallery, Calgary
On Edge, Sears–Peyton, New York, New York
- 2021 *Deck the Halls!*, Newzones Gallery, Calgary
New Year, New Works, Sears–Peyton, New York, New York
- 2020 *Sunscreen*, Newzones Gallery, Calgary
Perception as part of EXPOSURE 2020, Newzones, Calgary
Winter Selections, Sears–Peyton, New York, New York
Sadiqa, virtual exhibition, Kingston, Ontario
Next Door, A Skeleton Park Neighbourhood Art Project, Union Gallery and

- Skeleton Park, Kingston
- 2019 *Perception as part of EXPOSURE 2019*, Newzones, Calgary
- 2108 *Who is Bruce Kaufmann anthology of Kingston poets and film makers*, film by Don Maynard and poet, Steven Hieghton, Kingston
- 2015 *Constellations*, Centre national d'exposition, Jonquiere, Quebec
- 2013 *Constellations*, Masion de la culture Frontenac, Montreal, Quebec
- 2012 *Genus Locii*, Art Gallery of Mississauga, Mississauga, Ontario
- 2011 *Void, Moon, Circle*, York Quay, Main Gallery, Harbourfront, Toronto, Ontario
- 2009 *Maintaining Gravity*, CAFKA, Veracity, Kitchener, Ontario
Maintaining Gravity, Walker Contemporary, Boston, Massachusetts
- 2007 *LA Art Show*, Los Angeles, California, USA
Red Dot Art Fair, New York, New York
- 2006 *Newzones Gallery of Contemporary Art*, Calgary, Alberta
- 2005 *Paint on Metal*, Tucson Museum of Art, Tucson, Arizona, USA. Curator: Julie Sasse
- 2004 *Don Maynard, Bernd Haussmann*, Sam Kasten Gallery, Great Barrington, Massachusetts
- 2003 *Connected: Art in Kingston*, Agnes Etherington Art Centre, Kingston, Ontario
- 2002 *Coda*, Stephen Haller Gallery, New York, New York
- 2001 *Encaustic Now*, Marcia Wood Gallery, Atlanta, Georgia
Four Abstract Artists, Bau-Xi Gallery, Toronto
- 1999 *Pairs*, Don Maynard and Tom Burrows, Bau-Xi Gallery, Toronto
Stephen Haller Gallery, New York, New York
- 1998 Bau-Xi Gallery, Toronto, Ontario
GLO Show, Archive, Toronto, Ontario
Michael Gibson Gallery, London, Ontario
Lonsdale Gallery, Toronto, Ontario
- 1997 *International Juried Exhibition of Encaustic Works*, R&F Gallery, Kingston, New York
Extremes, Studio 21, Halifax, Nova Scotia
- 1996 *Basic Elements*, curated by Moyra Haney and Ben Tamkei, Art Gallery of Ontario, Toronto
Studio 21, Halifax, Nova Scotia
Painted City, Toronto, Ontario
Newzones Gallery, Calgary, Alberta.
Bau-Xi Gallery, Toronto, Ontario
- 1994 Edward Day Gallery, Kingston, Ontario
- 1992 Brock Street Gallery, Kingston, Ontario
KAAI Members' show, Kingston, Ontario
- 1990 *KAAI Members' show*, Kingston, Ontario
Housing: A Right, Power Plant Gallery, Toronto, Ontario
- 1989 *Artefact*, Toronto, Ontario
- 1988 *Artefact*, Toronto, Ontario
St. Lawrence Festival of the Arts, Toronto, Ontario
- 1985 Gallery 44, Toronto, Ontario
ARC, Toronto, Ontario
- 1984 *Oakville Centennial Gallery national travelling exhibition*, Sword Street Press, Toronto, Ontario
- 1979 Loranger Gallery, Toronto, Ontario

GRANTS & AWARDS

- 2021 Canada Council
Ontario Artc Council
City of Kingston
- 2018 Canada Council, Explore and Create Grant
- 2017 Ontario Arts Council Project Grant
- 2013 Chalmers Arts Fellowship
- 2012 Ontario Arts Council, Grants to Visual Artists
- 2011 Canada Council for the Arts, Assistance to Visual Artists, Project Grant
Award of Merit — Public Places and Civic Spaces for the Ottawa Urban Design Awards for
Central Archives & Ottawa Public Library Materials Centre, and *Archive*.
- 2009 The Pollock-Krasner Foundation Grant
Ontario Arts Council, Grants to Visual Artists, Mid-career
- 2007 Ontario Arts Council, Grants to Visual Artists, Mid-career
- 2005 Canada Council for the Arts, Assistance to Visual Artists, Project Grant, Mid-career
- 2002 Ontario Arts Council
- 2001 Ontario Arts Council
- 2000 Ontario Arts Council
- 1999 Canada Council for the Arts
Canada Council for the Arts travel grant
Ontario Arts Council

RESIDENCIES

- 2016 Gibraltar Point, Toronto, Ontario
- 2010 Spark Box Studio, Prince Edward County, Ontario
- 2008 Pouch Cove, Pouch Cove Foundation, Pouch Cove, Newfoundland
- 2007 “New Works” Residency, The Banff Center for the Arts, Banff, Alberta
Artist in Residence, Visual Arts Department, University of Windsor, Windsor, Ontario
- 2000 Artscape, Gibraltar Point, Toronto, Ontario

BIBLIOGRAPHY

- 2018 Galleries West Online, October 2018
Mutual Art, October 2018 <https://www.mutualart.com/Exhibition/Don-Maynard--Swimmers/14922240C27EC87D>
Gil McElroy, *Don Maynard, Through a Glass Lightly*, International Sculpture Center, April 18
- 2010 Woolf, Daniella, *Encaustic with a Textile Sensibility*, Waxy Buildup Press, Santa Cruz, California
Ashton, Alyssa, *Trapped in the Franken Forest*, *The Journal Queens University*
- 2009 McElroy, Gil, *Don Maynard: Looks Like Rain. Espace Sculpture*. Spring 2009
- 2008 Irving, Allan. *Silence: the Music That I Care to Hear*. Fractured Reflections. November 2008
- 2007 Darrah, Ben, *In Review, Canadian Art*, Spring 2007, Volume 24, No. 1, Pgs 112–113
News and Features, ARTINFO Online, March 26,
<http://www.artinfo.com/News/Article.aspx?a=28523>

- 2006 Hill, Shawn. *Dorothea Van Camp and Don Maynard*. Chase Gallery, Boston, MA., Art New England, Dec/Jan, 2006. 27
- 2005 Sasse, Mary, ed., *Paint on Metal: Modern and Contemporary Explorations and Discoveries*. Tuscon: Tuscon Museum of Modern and Contemporary Art, 2005. 90–91
- 2004 Davis, Anthony. *Hot Ticket*, Avenue, May
- 2003 Connected, Agnes Etherington Art Centre (Catalogue)
- 2001 Mattera, Joanne. *The Art of Encaustic Painting*, New York, Watson–Guptill
Dugan, Melanie. *Maynard Reveals His Emotions Through His Art*, *Kingston Whig Standard*, Jan. 20
- 1999 Wilson, Hladini. Don Maynard, Cover Story, *Profile Kingston*, January 13
- 1998 Parpart, Lee. *House on Hold: Don Maynard*, *Canadian Art*, fall, Volume 15, Number 3
Dault, Gary Michael. *Don Maynard at the Bau–Xi*, *The Globe and Mail*, June 27
- 1997 Parpart, Lee. *Maynard Goes Alone to the Playground*, *Kingston Whig Standard*, Oct. 18
Jordan, Betty Ann. *Don Maynard at Painted City*, *The Globe and Mail*, June
- 1996 Parpart, Lee. *Artist gets National Exposure*, *Kingston Whig Standard*, Feb.10
Art on Display, *Kingston Whig Standard*, Jan. 14
- 1993 Parpart, Lee. *Goldfish explore age–old question*, *Kingston Whig Standard*, Feb. 22
- 1992 Christie, Peter. *Mysticism, murals, and a new gallery*, *Kingston Whig Standard*, Sept. 14

MEDIA

CBC, *The Exhibitionists*, Floating Archives documentary, 2019

Don Maynard is the subject of a half-hour segment of "Adrienne Clarkson Presents," produced by the Canadian Broadcasting Corporation.

His work has also been featured on CBC-TV's *Courants du Pacifique*.

RELATED PROFESSIONAL ACTIVITIES

- 2009 Mentor, "Art Shift: an intergenerational project for creative exchange and professional development for artists," Union Gallery, Kingston, Ontario
- 2002 Curator, "Shelter," Street Health fundraiser, Kingston, Ontario

Don Maynard has served as a resource artist for the Department of Fine Arts at Queen's University in Kingston, Ontario, where he teaches workshops and critiques students' work.

COLLECTIONS

Alston and Bird, Toronto
Agnes Etherington Art Centre, Kingston, Ontario
The Bank of Montreal
The Canada Council Art Bank
Central Archives and Ottawa Public Library

General Electric Toronto
Hotel Arts, Calgary, Alberta
The City of Ottawa
The Department of Foreign Affairs and International Trade
The University of Toronto
Robert McLaughlin Collection
Rodin Law Firm Litigation Counsel, Calgary, Alberta
Numerous private collections

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Don Maynard

Artist Statement

“In the process of making my art, I like to explore materials. The relationship between the materials I use and my creative approach is very close. My works on paper are primarily done in the encaustic medium. Encaustic painting is a process that uses melted beeswax to suspend colored pigments. Layers of wax are applied hot and then fused together. The material inspires a certain alchemy. There is a fluid response in these hot materials, and natural sculptural elements result when the piece has cooled. Although my work is rooted in the abstract and minimal aesthetic, water and landscape imagery maintain a strong presence in the current paintings.”

–Don Maynard

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Don Maynard lives and works in Kingston, Ontario. His art practice includes painting, sculpture, and multi-media installations. Previous public art works include *Stand of Birch*, *Archive* and *Fallen Star* for the City of Ottawa, and *Wave* for the City of Toronto. Maynard shows nationally and internationally. He is the recipient of a Pollock-Krasner Foundation Grant and a Chalmers Fellowship. Previous solo exhibitions include *Tidal Mass*, and *Franken Forest* at the Agnes Etherington Art Centre in Kingston, and *Franken Forest* at the Robert McLaughlin Gallery in Oshawa. Maynard is represented by Newzones Gallery in Calgary, Alberta, and Sears-Peyton Gallery, New York City, New York. His works are in private and public collections at home and abroad.

Don Maynard: Through a Glass, Lightly

By Gil McElroy

International Sculpture Center

April 18, 2018

This starts with glass. Again.

This time, though, it's not the hot glass of the studio, but rather the commercial and industrial variety. Like Pyrex, that stuff so familiar to us through its use in durable kitchenware for cooking (and maybe less familiar for its use in laboratory glassware). And the setting is of course neither a kitchen nor a lab, but an austere gallery space – your standard white cube. Along one long wall stand 700 long and thin Pyrex rods. The rods are transparent, and actually lean relatively untidily against the wall.

It's a discreet work, seemingly unassuming and visually undemanding of attention. It's entitled *Looks Like Rain*, and it's a work by Canadian sculptor Don Maynard. But appearances, as the cliché goes, are deceiving, for Maynard has wrought a work that is insistently experiential. Its title gives some inkling of things; overall, the angled setting of the rods is of course suggestive of a heavy rain falling.

But that's perceptually static, and this piece is anything but. Walking up and down along the extent of *Looks Like Rain* reveals its dynamic aesthetic core, born of simple physics and human perception. The varied angles of the leaning glass rods randomly catch the gallery lighting, refracting and reflecting it in disparate ways, and the experience is that of tiny bits of light in motion like tiny drops of rain in motion.

It's a simple and elegant piece, minimalistic in structure and material, but not locked into its own tight and exclusive core of self-referentiality. It points elsewhere, proffering the interactive and experiential. *Looks Like Rain* is inclusive.

And that is rather a hallmark of Maynard's work: experiential and inclusive. He's long been based in the university town of Kingston, Ontario, and has exhibited widely throughout Canada and the United States. And while glass is by no means his central material focus, he's done interesting work with it. *Falling to Pieces* was an installation Maynard created as a companion piece for an exhibition featuring *Looks Like Rain*. In a small, almost cramped gallery space, he installed several

hundred mirrors along all the walls, extending from floor to ceiling. The space was poorly lit – purposely, mind – and the mirrors – small and of myriad square and rectangular shapes – were all affixed so as to point off in slightly different directions. This was no funhouse carnival of self-reflections, here, but rather a view – or, more accurately, non-view – of fractiousness, of the incomplete and broken. Human narcissism might have lured us into the space of this work to see and even admire ourselves whole and complete, but Maynard was having none of it. Where Looks Like Rain may have been discreet, Falling to Pieces addressed the discrete, the shards of reflection mirroring (pun intended) the shards that comprise the human self. “I am large,” Walt Whitman wrote, “I contain multitudes.” We think we see ourselves as we really are in a mirror, but we indeed we see only aspects of the vastness that is the self. In frustrating our vanity, Falling to Pieces speaks to that reality. Through a glass, darkly.

Tidal Mass is a gallery installation made up of almost 2000 fluorescent lighting tubes – used fluorescent lighting tubes. As in: they no longer function as intended. Maynard arrays them out across the floor in several long rows traversing the length of the space. Each of the rows, comprised of hundreds of tubes lined up together, undulates from one end to the other vertically and horizontally. The gaps between each row are ragged and uneven; tubes from one row might extend into and intrude upon the adjoining row, and where the gaps are wider the space below the work is made evident, and the whole sculptural mass rises and falls in waves. Again, this isn't tidy minimalism. Tidal Mass is a grid, to be sure, one laid out horizontally and delimited by the gallery perimeter and punctuated by supporting posts across the space. But it resists the static impetus of the grid; the undulating rise and fall of the tube rows of course conveys a sense of rolling motion (the work was inspired by Maynard's readings on the melting of the polar ice cap and how that will affect rising sea levels), and the undulating, uneven gaps between rows convey an almost tectonic sense of shift.

And of course the light. The non-functional tubes may suggest a light source, but they are obviously no such thing. Function has been excised, leaving form to give shape, a shape lit from both above and below, the former reflecting off the translucent white surfaces of the fluorescents, the latter passing through them.

Don Maynard's sculptural work argues reflection and refraction as a means of aesthetic transmission.

Through a glass.

Lightly.