

# SEARS·PEYTON·GALLERY

## NEW YORK·LOS ANGELES

**Don Maynard**

**CV**

### **SELECTED SOLO EXHIBITIONS**

- 2019 *Floating Archives*, Skeye Projects, Doug Fluhrer Park, Kingston, ON
- 2018 *Swimmers*, Newzones Gallery, Calgary, AB  
*The Spire: 100,000 poets festival*, Skeye Projects, Kingston, ON  
*Fire Light Festival*, installation at Skeye Projects, Picton, ON  
Skeye Projects, *Skeleton Park Arts Festival*, Kingston, ON  
Skeye Projects, *30 Island Lake Project*, South Frontenac, ON
- 2015 *Following the after thought*, Newzones Gallery, Calgary, AB  
*Fluff*, House of Falconer, Picton, ON
- 2012 *Tidal Mass*, Cambridge Gallery, Cambridge, ON, Curated by Iga Janik
- 2011 *Wind Forms*, J. Johnson Gallery, Jacksonville Beach, FL  
*Conditional Atmospheres*, Newzones Gallery of Contemporary Art, Calgary, AB
- 2010 *Franken Forest*, Agnes Etherington Art Centre, Kingston, ON  
*Franken Forest*, The Robert McLaughlin Gallery, Oshawa, ON
- 2009 *Maintaining Gravity*, Walker Contemporary, Boston, MA
- 2008 *Fractured Reflections*, McIntosh Gallery, London, ON  
*Looks Like Rain* and *Falling to Pieces*, MacLaren Art Centre, Barrie, ON  
*State of Migration*, Pouch Cove Foundation, Pouch Cove, NL
- 2007 *Tidal Mass*, NGB Studios, Kingston, ON  
*Falling to Pieces*, Canadian Clay and Glass Museum, Waterloo, ON  
*Weather Report*, Newzones Gallery of Contemporary Art, Calgary, AB
- 2005 *Blue River Series*, Newzones Gallery of Contemporary Art, Calgary, AB  
*Smoke Signals*, Chase Gallery, Boston, MA
- 2004 *Wave Forms*, Newzones Gallery of Contemporary Art, Calgary, AB
- 2001 *Primitive Geometry*, Newzones Gallery of Contemporary Art, Calgary, AB

### **SELECTED GROUP EXHIBITIONS**

- 2021 *Spring Selections*, Sears-Peyton Gallery, New York, NY
- 2020 *Sadiqa*, virtual exhibition, Kingston, ON  
*Sunscreen*, Newzones Gallery, Calgary, AB  
*Next Door: A Skeleton Park Neighbourhood Art Project*, installation, Union Gallery and Skeleton Park Arts Festival, Kingston, ON
- 2018 *Who is Bruce Kauffman?*, anthology of Kingston poets and filmmakers, film by Don

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Maynard and poet Steven Heighton

- 2015 *Constellations*, Centre national d'exposition, Jonquiere, QC
- 2013 *Constellations*, Maison de la culture Frontenac, Montreal, QC  
*Dolce Far Niente*, Sears-Peyton Gallery, New York, NY
- 2012 *Genus Locii*, Art Gallery of Mississauga, Mississauga, ON
- 2011 *Void, Moon, Circle*, York Quay, Main Gallery, Harbourfront, Toronto, ON
- 2009 *Maintaining Gravity*, CAFKA, Veracity, Kitchener, ON
- 2005 *Paint on Metal*, Tucson Museum of Art, Tucson, AZ, Curator: Julie Sasse
- 2003 *Connected: Art in Kingston*, Agnes Etherington Art Centre, Kingston, ON

### **PUBLIC ART COMMISSIONS**

- 2019 *Stand of Birch*, Cyrville Station, Ottawa Light Rail Transit, Ottawa, ON, Total budget: \$265,000
- 2015 *Wave*, York Community Recreation Centre, City of Toronto, Total budget: \$235,000
- 2013 *Fallen Star*, Halfmoon Bay Park, Barrhaven, City of Ottawa, Total budget: \$75,000
- 2011 *Archive*, Central Archives and Ottawa Public Library Materials Centre, Ottawa, ON, 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

### **COLLECTIONS**

The Robert McLaughlin Gallery, Oshawa, ON  
Agnes Etherington Art Centre, Kingston, ON  
City of Ottawa, Ottawa, ON  
Canada Council Art Bank, Ottawa, ON  
General Electric Corporation

### **GRANTS & AWARDS**

- 2020 Ontario Arts Council, Intermedia Arts  
City of Kingston, Kingston Arts Council, City of Kingston Arts Fund  
Canada Council for the Arts, Digital Media
- 2019 City of Kingston, Mayor's Arts Awards, Creator Award
- 2018 Canada Council, Explore and Create Project Grant
- 2017 Ontario Arts Council, Senior 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

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Public Places and Civic Space for the Ottawa Urban Design Awards for Central Archives & Ottawa Public Library Materials Centre, and *Archive*, Award of Merit

2009 The Pollock-Krasner Foundation Grant

### **BIBLIOGRAPHY**

"Don Maynard: Looks Like Rain", Gil McElroy, Espace Sculpture, Spring 2009

"Silence: the Music That I Care to Hear," Allan Irving, Fractured Reflections, November 2008

"Don Maynard," Ben Darrah, Canadian Art, Spring 2007, Vol. 24, No. 1, p. 112.

"Dorothea Van Camp & Don Maynard," Shawn Hill, Art New England, December 2005/ January 2006

Mattera, Joanne, The Art of Encaustic Painting, New York, Watson-Guptill, 2001

"Maynard Reveals His Emotions Through His Art," Melanie Dugan, Kingston Whig-Standard, Saturday, January 20, 2001

"House Hold: Don Maynard," Lee Parpart, Canadian Art, Fall 1998, Volume 15, Number 3

"Don Maynard at the Bau-Xi," Gary Michael Dault, The Globe and Mail, Saturday, June 27, 1998

"Don Maynard at Painted City," Betty Ann Jordan, The Globe and Mail, Saturday, June 7, 1997

"Artist Gets National Exposure," Lee Parpart, Kingston Whig-Standard, Saturday, February 10, 1996

### **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.

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### **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.