



# *Summer Sketches*

Lucius O'Brien and Garrett Walker



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*Summer Sketches* by Emily McKibbon

*Moving into Place* by Andrea Curtis

MacLaren Art Centre, Barrie, Ontario



Garett Walker, *Hopeness Community Centre*, 2015, inkjet print on paper. Image courtesy the artist

# Introduction

Entering the exhibition space for *Summer Sketches: Lucius O'Brien and Garrett Walker*, we are immersed in two artists' impressions of the region surrounding the MacLaren Art Centre and beyond. Working at the remove of over one hundred years, each artist responds to the same landscape within the context of their own time. Watercolours by Lucius O'Brien (b. Shanty Bay, 1832-1899) demonstrate his intuitive approach to landscape painting, possibly made while teaching in his informal "Studio Drawing Club," a roving, informal school that saw O'Brien teaching students *plein air* painting throughout Ontario and Quebec. Made in the years immediately following Confederation, O'Brien's watercolours emphasize the unspoiled beauty of nature. Garrett Walker's contemporary photographs, by contrast, highlight the artist's interest in layering different and competing histories within the landscape of Barrie and Simcoe County. Inspired by the New Topographics movement—a conceptual strain of photography that takes the built landscape as a field for interrogating the contemporary moment—Walker's work mines the remnants of what Northrop Frye termed the "garrison mentality" of Canadian settlement. Taken together, one gets the sense of a landscape in constant flux.

This trenchant pairing demonstrates the mutability that a creative landscape holds for those who seek to represent it. Tying some of the conceptual threads linking these two bodies of work together—and finding new resonances—are a historical essay by exhibition curator Emily McKibbin and a personal essay by guest writer Andrea Curtis. In "Summer Sketches," McKibbin notes the symmetry between O'Brien's and Walker's approach to their environments: O'Brien, established and returning to the landscape of his youth; Walker, emerging, moving to Barrie and encountering a new landscape. In "Moving into Place," Barrie-born, Toronto-based author Curtis ruminates on her own experiences looking at these two disparate sets of images, recognizing in them some of her own conflicting emotions writing "what she knows." On Walker, she reflects: "There isn't ugliness or beauty, past or present, these images suggest, but all of it at the same time. What we each bring to the table—our own history, our background, our particularities—informs what it is we see and what we create from it." *What we see*

*and what we create from it*—this is at the heart of our meaning-making endeavours. What is conveyed through this exhibition is the importance of looking, of being attentive, of a conscious presence in a landscape that changes daily around us.

Our gratitude is extended to artist Garrett Walker and author Andrea Curtis for their participation in this exhibition, and to MacLaren Curator Emily McKibbin. We are also indebted to the Canadian Conservation Institute for their conservation treatments on eight of the O’Brien watercolours from our Permanent Collection. Over the past two years, these watercolours have undergone roughly 780 hours of treatment in their state-of-the-art labs, ensuring that these fragile artworks are stable for generations to come. The O’Brien watercolours in our Collection come from a number of regional donors, including Helen and Arch Brown, Norah Simmelhag Wishart (the grandniece of O’Brien) and John D. Holden. Our appreciation goes to them for making the MacLaren the permanent home for these intimate pieces. We are also deeply grateful to Stewart Esten for their multi-year support of exhibitions drawn from our Permanent Collection, and the City of Barrie, the Ontario Arts Council, the Government of Ontario and the Canada Council for the Arts, as well as our Patrons, Members, Partners and Sponsors, for their ongoing support, which makes all of our exhibitions possible.

— Carolyn Bell Farrell, Executive Director, MacLaren Art Centre



Lucius O'Brien, *Sailboats in Muskoka*, 1893, watercolour on paper, 34 x 55 cm. Collection of the MacLaren Art Centre. Gift of Helen and Arch Brown, 1995. Digital reproduction © Government of Canada, Canadian Conservation Institute. CCI 127502-0062



Garett Walker, *Ice Huts*, Lake Simcoe, ON, 2015, inkjet print on paper. Image courtesy the artist



# *Summer Sketches*

by Emily McKibbon

*It is this "impressionistic" note, if I may use a term to many ears of frightful import, which enhances the value of his later work. In this subjective mood he will show to many people what they have never seen before. He will open their eyes to the rich colours left by the retreating tide on stone and sand, to masses of foliage silhouetted against the sky, to the sun on grass, to the pleasant line, to sea and shore.*

—Harriet Ford, 1894

An artist, aging, returns to the landscape of his youth. Years of acclaim have ebbed into appreciation, but there's a relegation in that, too: an assignment to the past. Younger artists, artists trained in Paris, London, Rome, have begun to grab the attention of a restless audience. This artist's work, once nationalistic, once inspiring, is now out of fashion. The press he gets is positive but underwhelming; at an exhibition of his works in London, a critic writes: "Everywhere and always [he] does his level best. His pictures lack the radiant impress of genius, "the consecration and the poet's dream;" but they attest to the painter's deftness of execution, the equal strength and delicacy of his touch, and, to speak generally, the splendor if not the subtlety of his colour."<sup>1</sup> Formerly the first president of the Royal Canadian Academy of Artists, he declines to stand for re-election in 1890.

Had Lucius O'Brien (1832-1899) retired at this precise moment, he would be remembered for his impressive oils and watercolours of Ontario and Quebec made in the years immediately following Confederation; *Picturesque Canada* (1880-1884), his two-volume book project documenting Canada from coast to coast made when the completion of the Canada Pacific Railway telescoped that distance; and his dedicated leadership of the Royal Canadian Academy in its first years. This would be an impressive



Lucius O'Brien, *Cows in the Meadow*, 1897, watercolour on paper, 27.7 x 38.3 cm. Collection of the MacLaren Art Centre. Gift of Helen and Arch Brown, 1995. Digital reproduction © Government of Canada, Canadian Conservation Institute. CCI 127502-0074

legacy, but an incomplete one: because in the final ten years of his life, O'Brien embarked on a remarkable project documenting the areas immediately surrounding his childhood home in Shanty Bay. Inspired in part by the Aesthetic movement of the late 19th century, O'Brien worked largely in watercolour in this mature period. Spontaneous and richly coloured, his *plein air* "drawings" of Southern Ontario capture the spirit and energy of high summer afternoons, overcast fall days, and the variegated greens of spring.

Art historian Dennis Reid notes that these late works are "shaped by an understanding of nature as a source of personal history, like an open book of his life."<sup>2</sup> *Cows in a Meadow* (1897) shows a low field foregrounded by gently rolling hills, the grass marked here and there by knotty shrubs and white flowers picked out of the grass through careful scratches into the paper. The light is beautiful, softly diffuse; in this long view, the sun shines only on a small pond, and the cows that graze beside it. O'Brien's attitude towards the landscapes of his childhood may be shaped by his mother, who settled with her husband along the shores of Shanty Bay in the early 1830s. On one such June afternoon, she writes of "a low flowery point where the children were in ecstasies and where the rose-scented air was most grateful to my senses,"<sup>3</sup> a passage that could easily be lifted to describe this scene. That O'Brien was one of these children is significant: his early life was shaped by the landscape, but also the approach that the O'Briens took to settling it. His father, Lieutenant Edward O'Brien, was one of the many half-pay officers of the British Army and Navy recruited to act as community leaders in the new settlements springing up north of Toronto, one of several colonial outposts protecting against possible American incursion over the Great Lakes. *Cows in a Meadow* is uncomplicated, this halcyon scene revealing nothing of the turmoil or geopolitical realities of Canadian settlement in this region.

An artist, young, makes sense of a landscape new to him. This is the same landscape that inspired O'Brien, at the remove of more than one hundred years. The things that caught O'Brien's eye are here, but buried under layers of development. While O'Brien sought a naturalistic world untouched and open to Canadian expansion, Garrett Walker's ongoing series *Town and Country* is tuned into other frequencies. Gone are the sailboats and canoes of O'Brien's watercolours; in their place are chip wagons and poutine stops. Where there are lakes, they appear incongruous against artefacts of advanced capitalism: here we see recreational centres and industrially uniform ice fishing tents. Walker's attention to these details reflects

his ongoing interest in the contemporary clutter that accumulates over sites of historical significance. Prior to relocating to Barrie in 2013, Walker lived in Toronto where his artistic practice investigated the buried histories of the city. A graduate of Ryerson University's Master of Fine Arts in Documentary Media in 2011, his thesis work *Toronto Souvenirs* captured the mundane landscapes that coalesced over the graves of cholera victims and paupers, housed munitions workers during World War II, or witnessed Toronto's first aviation tests. He brings this same attention to Barrie and its surrounding areas.

In some respects, Walker's photographs of the area are slower than O'Brien's watercolours. In the digital age, we have a tendency to use our camera phones like sketching pads, capturing the essence of moments rather than composing deliberative scenes. O'Brien's *Sailboat at Muskoka* (1893) is a seemingly quick image, the light muted and the leaves on the far shore dappled a rich, oxblood red. The sailboats here are poised at the edge of a sheltered inlet, their sails apparently slack on the calmly rippled lake. *Walker's Night Ski, Snow Valley, ON* (2016) is a nighttime photograph, taken on a back road leading to a ski hill in Minesing, just outside of Barrie. The shot is lit by multiple, competing light sources: the sky, cloudy and faintly orange, reflects light pollution from the sodium streetlights of a nearby city; the metal halide lights on the course scatter like stars on the camera lens, illuminating the wide, artificial strip of snow cascading down the front of the hill. What Walker captures hints at the sublime, but it's a manmade version. What appears naturalistic reveals human intention on closer inspection. This is not to say that Walker isn't attentive to beauty, or blind to it: consider the blushing peach light suffusing *IBM Data Centre, Barrie* (2015) or *Chip it up, Lakefield* (2016). There is beauty here, and it rewards those who look mindfully.

O'Brien's and Walker's works differ in many respects, but both artists are keenly attuned to the landscapes in which they find themselves. Lucius O'Brien worked *en plein air*, and consequently these watercolours are summer sketches: quick works dashed off outdoors, imbued with the warmth of a season and the chance encounter of a beautiful day. *Summer Sketches* refers to this mode of working, but also this representational style: optimistic, reflective of O'Brien's approach to nation-building rooted in his historical moment. Walker's, less summery, less sketched: here are wintry scenes, but also a sense of the cost of settlement and the historical weight of time.

There is a simultaneity that occurs in exhibitions—historical landscapes can hang next to inkjet photographs, their ink barely dried, and both can inflect our reading of the other. This simultaneity is doubled in this presentation, as the O’Brien watercolours from the MacLaren’s Permanent Collection have recently undergone specialist conservation treatment. Years of acid staining have fallen away, revealing landscapes that are much closer to O’Brien’s intention. Conservators at the Canadian Conservation Institute undertook this work over the course of two years, spending up to 130 hours each on eight watercolours. Familiarity, in this case, bred fondness: as the newly cleaned works revealed the detail that O’Brien layered into his skies, conservators informally dubbed him “Lucius, lover of light.” Presented next to Walker’s photographs, made within the last three years and printed only recently, one gets the sense that the past is never so far behind us.

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<sup>1</sup> Dennis Reid, *Lucius R. O’Brien: Visions of Victorian Canada* (Toronto: Art Gallery of Ontario, 1990): 89

<sup>2</sup> *Ibid.*, 115

<sup>3</sup> Audrey Saunders Miller, ed. *The Journals of Mary O’Brien, 1828–1838* (Toronto: MacMillan of Canada, 1968): 240



Lucius O'Brien, *Ducks on Pond*, 1892, watercolour on paper, 50.3 x 75.4 cm. Collection of the MacLaren Art Centre. Gift of Helen and Arch Brown, 1995. Digital reproduction © Government of Canada, Canadian Conservation Institute. CCI 127502-0054



Garett Walker, *Bunkers Creek, Barrie, ON*, 2015, Inkjet print on paper. Image courtesy the artist



Garett Walker, *June Snow Pile*, Barrie, ON, 2014, Inkjet print on paper. Image courtesy the artist



# *Moving into Place*

by Andrea Curtis

When I was younger, I believed that in order to become the person I wanted to be, I had to move away from the place I grew up. It was a belief so obvious to me that I don't remember ever articulating it. It wasn't something I had to fight for or against, it wasn't something big or terrible, something filled with longing or regret, it was simply the way it was. And as soon as I was old enough, I did, in fact, leave.

I left Kempenfelt Bay with its clean water and steady winds, the sugar shacks of Oro and the woods all around filled with trilliums and Jack in the pulpits. I left Barrie's old Carnegie library where I learned to read, and the city's crumbling Victorian downtown where I learned to drink too much and dance with a beer in my hand. I left the new subdivisions popping up where we used to have bush parties and the country roads where I drove into a ditch in my friend's dad's stolen car. I left behind the knowledge that on any clear night, the stars will be right there, high above in their familiar places.

I left and didn't look back. I didn't think much about that landscape as I studied and travelled and got my first real job or my second. Not when I rented crooked city apartments with bedsheets for walls and noisy radiators painted gold. I didn't think about it until I returned to the thing I'd always wanted to do—write stories—and found that in some significant ways I had never left.

It turns out that the places I grew up—Barrie and Simcoe County and farther north into Georgian Bay—are the landscape of my mind and memory, whether I chose them or not. The region's moods and colours, its pretty vistas and unsightly corners, its sometimes cacophonous clash of town and country are embedded so deeply inside me that they form the vocabulary of my imagination.

I resisted it at first. I remember hearing the old adage, “Write what you know,” and complaining to another writer that what I knew wasn’t interesting or beautiful enough to be the setting for my stories. Perhaps the pretty lakes, ponds and meadows in these tranquil summer sketches by Lucius O’Brien would have seemed to me a more fitting landscape for my nascent creations. They are the scenes of O’Brien’s own childhood growing up in Shanty Bay in the mid 19th century. The works propose nature with a capital N as their subject: the faded blues of endless sky; the soothing yellows of field and turning fall trees; placid water pushing against sailing skiff or canoe.

These are paintings that emerge from and are intended to inspire peacefulness, contentment, groundedness, admiration for the natural world, humility in the face of the largeness of the earth and the smallness of human endeavor.

Okay, maybe not the most appropriate landscape for a writer who grew up in the restless, endlessly forward-looking 1970s and 80s. When I was a child, O’Brien’s Nature was rapidly disappearing. The area was in the process of transformation as once fertile farmland was plowed under, growing instead endless rows of tract housing, strip malls and big box stores. A person would be only slightly more likely to see a two-masted wooden sailing skiff on the lake than a horse-drawn carriage on the 400. Here, as elsewhere, the natural world was being consumed by the artificial, the environment altered by human intervention. Even the idea of landscape inspiring humility had been eroded, dismissed as earnest, nationalist baffle-gab. Such a wholesale transformation, of course, was not without its casualties. It was messy and sometimes ugly, a smash-up derby of old and new.

For a long time all I could see was the ugliness. Fakeness. Featureless suburban streets named for the trees and creatures whose habitat they’d paved over. Charming old buildings torn down and replaced with cement block structures bedecked with antique whimsy and curlicues—or worse, not replaced at all. And it filled me with an ennui and ambivalence about the place that broke my heart. I couldn’t imagine writing this landscape, owning it as an artist. Not because I longed for some irretrievable past like the one O’Brien painted, but because it felt as if the ugly would somehow define me, would decide how I would be in the world, and I wanted to decide for myself.

In his series, *Town and Country*, the young photographer Garrett Walker—inspired by the work of the New Topographic movement, which hails from that same period of my childhood—offers an entirely different take on this familiar territory. His lens tracks over abandoned chip trucks and poutine vendors, filthy mountains of dirt and old snow melting in the Bowlerama parking lot, broken plastic chairs and a soggy couch pulled up by a mucky creek that meanders through town. And instead of ambivalence, it is curiosity and openheartedness that blazes through the images.

After moving to this area from Toronto a few years ago, Walker still calls himself an outsider, one who's working to learn the visual language of his new home. Yet he manages to see the beauty, the ugliness and everything in-between, and he documents it all with compassion and a dose of deadpan humour that illuminates the quotidian, asking us to look at it—the banal and the bizarre, the ancient and the artificial—in an entirely new light.

And we do. There is something, for instance, about those oblivious mallard ducks floating and fishing in the foreground of Walker's image of the little creek that cuts me to the quick. Perhaps it's simply the shock of recognition: I know that winding brook well, having passed it uncountable times on my way to high school. Or maybe my response is to another more distant echo of the past and another set of ducks like those in Lucius O'Brien's painting *Ducks on Pond* (1892). Their habitat is a pristine, misty marsh, lily pads floating on the still water, bull rushes fanning in the breeze. But whatever the cause, Walker's image touches me deeply, articulating without words my conflicted feelings, equal parts affection and despair. Such rivers have been here forever, the birds are the same, Walker reminds us, it is we who have changed.

He finds such traces of the past everywhere. That mountain of old snow melting in the parking lot is a reminder, he tells me, "of how we transform the environment and what's left when it all melts away: the sand and salt and garbage." The teepee-shaped ice huts made of plastic and plywood on Lake Simcoe conjure up the First Nations who made their homes here long before Lucius O'Brien's family and others stamped their farms into the soil.



Lucius O'Brien, *Doon, Ontario*, 1894, watercolour on paper, 20.3 x 35.5 cm. Collection of the MacLaren Art Centre. Gift of Helen and Arch Brown, 1995. Photo: Andre Beneteau

There isn't ugliness or beauty, past or present, these images suggest, but all of it at the same time. What we each bring to the table—our own history, our background, our particularities—informs what it is we see and what we create from it.

The truth of this was elaborated for me recently when I returned from a family holiday with my children. Sharing our photos we discovered we took pictures of many of the same landscapes, the same windy streets or far away mountains. But my youngest son's images include the delivery truck guy leaning against a wall having a smoke break, garbage bags so filled to bursting you can almost smell the sulfur rot, plastic detritus waving in the trees. I, on the other hand, had blithely composed and cropped, unconsciously framed my pictures, removed the unsightly, altered the scene to fit some preconceived notion of how I thought it should have been.

It's what so many of us do, of course, with Instagram and Facebook where we are all artists, presenting our edited, curated version of ourselves and our lives. We construct the world we wish to see. No doubt it was even the same with Lucius O'Brien over 100 years ago. He, too, was painting the childhood he wanted or needed, the home and landscape that fit his adult self, his political inclinations, his painterly aspirations. In *Doon, Ontario* (1891), for instance, there is no trace of the swarms of mosquitos and black flies his cheerful mother, Mary O'Brien, describes in her fascinating journals of the period. There is none of the muck and mud and isolation the O'Brien family faced as they carved their outpost from the forest. Not surprisingly, we also see nothing of the struggle between colonizer and colonized—European and First Nations—that marked the period of his youth. Instead there is the gentle bay lapping against the sides of a canoe in *Canoes in Muskoka* (1895).

O'Brien painted himself into place in the same way Walker is trying to do with his contemporary images. Just as I, too, am finding a way to "write what I know," remembering where I'm from after all these years of forgetting. I'm beginning to appreciate that even if what I know is ambiguous and uncertain, a landscape marked by the collision of old and new, it's no reason for lament. It's simply the nature of things. And, anyway, it's in the jumble that is in-between where the interesting things lie.



Lucius O'Brien, *Under the Cliffs, Port Stanley*, 1873, watercolour on paper, 49.5 x 74.5 cm. Collection of the MacLaren Art Centre. Gift of Norah (Simmelhag) Wishart, grandniece of L. R. O'Brien, 2000. Digital reproduction © Government of Canada, Canadian Conservation Institute. CCI 127502-0058

# Contributor Biographies

**Andrea Curtis** is an award-winning writer. Her latest book, *The Stop: How the Fight for Good Food Transformed a Community and Inspired a Movement*, co-written with Nick Saul, is an international bestseller. Her first book, *Into the Blue: Family Secrets and the Search for a Great Lakes Shipwreck* won the Edna Staebler Creative Nonfiction Award. Andrea also writes books for kids, including *What's for Lunch: How Schoolchildren Eat Around the World*. She lives in Toronto with her family.

**Lucius O'Brien** was born in 1832 in Shanty Bay. A significant Canadian painter in the Victorian era, he was the founding president of the Royal Canadian Academy of Artists and served as Vice President of the Ontario Society of Artists. Best known for his travels throughout Canada, documented in the monumental *Picturesque Canada* (1882-1884), O'Brien was a seminal figure in the early Canadian arts movement, and his painting *Sunrise on the Saguenay* (1880) was one of the first works acquired by the National Gallery of Canada. His work was particularly beloved in this region, and many of the works in the MacLaren's collection were donated either by family members or local collectors, including his grandniece Norah (Simmelhag) Wishart, Helen and Arch Brown and John D. Holden. Lucius O'Brien died in Toronto in 1899.

**Garett Walker** is an emerging artist and photographer. Having completed both of his Bachelor of Fine Arts in Photography and a Master of Documentary Media from Ryerson University, he has travelled extensively across Canada, using his camera to document the country's varied regional cultural heritages. He is a recipient of numerous grants from the Ontario Arts Council, as well as other public and private granting agencies. His work has been shown in solo exhibitions at the Harbourfront Centre, Toronto; Pari Nadimi Gallery, Toronto; Carnegie Gallery, Hamilton; and Pikto Gallery, Toronto. He lives and works in Barrie, Ontario.

**Emily McKibbon** is Associate Curator and Collections Manager at the MacLaren Art Centre, Barrie.



Garett Walker, *Chip it up*, Lakefield, ON, 2016, inkjet print on paper. Courtesy of the artist



## Works in the Exhibition

Lucius O'Brien, *Doon, Ontario*, 1891, watercolour on paper, 20.3 x 35.5 cm. Collection of the MacLaren Art Centre. Gift of Helen and Arch Brown, 1995

Lucius O'Brien, *Cows in Meadow*, 1897, watercolour on paper, 27.7 x 38.3 cm. Collection of the MacLaren Art Centre. Gift of Helen and Arch Brown, 1995

Lucius O'Brien, *Sailboat in Muskoka*, 1893, watercolour on paper, 34 x 55 cm. Collection of the MacLaren Art Centre. Gift of Helen and Arch Brown, 1995

Lucius O'Brien, *Canoes in Muskoka*, 1895, watercolour on paper, 24.5 x 44.5 cm. Collection of the MacLaren Art Centre. Gift of Helen and Arch Brown, 1995

Lucius O'Brien, *Reservoir Creek in Don Valley*, 1898, watercolour on paper, 33 x 44.3 cm. Collection of the Gift of Helen and Arch Brown, 1995

Lucius O'Brien, *Under the Cliffs, Port Stanley*, 1873, watercolour on paper, 49.5 x 74.5 cm. Gift of Norah (Simmelhag) Wishart, grandniece of L. R. O'Brien, 2000

Lucius O'Brien, *Figures on a City Street*, ca. 1895, watercolour on paper, 22.8 x 29.1 cm. Gift of Helen and Arch Brown, 1995

Lucius O'Brien, *Untitled Still Life*, 1897, watercolour on paper, 33 x 44.3 cm. Gift of John N. D. Holden, 2000

Lucius O'Brien, *Ducks on Pond*, 1892, watercolour on paper, 50.3 x 75.4 cm. Gift of Helen and Arch Brown, 1995

Lucius O'Brien, *Rainy Day, Pointe-au-Pic*, 1890, watercolour on paper, 38.3 x 53.3 cm. Courtesy of Art Gallery of Hamilton, the Galbreath Collection, 1949

Lucius O'Brien, *On Lake Simcoe, Ontario*, 1891, watercolour over pencil on paper, 29.4 x 48.3 cm.  
Courtesy of Art Gallery of Hamilton, the Bert and Barbara Stitt Collection, 1981

Garett Walker, *Poutine is us, Elmvale, ON*, 2016, inkjet print on paper, 58 x 84 cm. Courtesy of the artist

Garett Walker, *Night Ski, Snow Valley, ON*, 2015, inkjet print on paper, 108.5 x 159 cm. Courtesy of the artist

Garett Walker, *Ice Huts, Lake Simcoe, ON*, 2015, inkjet print on paper, 108.5 x 159 cm. Courtesy of the artist

Garett Walker, *Chip it up, Lakefield, ON*, 2016, inkjet print on paper, 83 x 122 cm. Courtesy of the artist

Garett Walker, *IBM Data Centre, Barrie, ON*, 2015, inkjet print on paper, 83 x 122 cm. Courtesy of the artist

Garett Walker, *Angus Tornado, ON, 2014*, inkjet print on paper, 83 x 122 cm. Courtesy of the artist

Garett Walker, *June Snow Pile, Barrie, ON*, 2014, inkjet print on paper, 58 x 84 cm. Courtesy of the artist

Garett Walker, *Hopeness Community Centre, ON*, 2015, inkjet print on paper, 83 x 122 cm. Courtesy of the artist

Garett Walker, *Roadside Restaurant, Brechin, ON*, 2015, inkjet print on paper, 58 x 84 cm. Courtesy of the artist

# Acknowledgements

Publication to accompany the exhibition *Summer Sketches: Lucius O'Brien and Garrett Walker*, held July 6 to October 29, 2017 at the MacLaren Art Centre, Barrie, curated by Emily McKibbin. © MacLaren Art Centre in collaboration with the individual contributors, 2017. All rights reserved.

ISBN: 978-1-987895-13-1

Design: Shannon Linde

Front cover: Detail of Lucius O'Brien, *Reservoir Creek in Don Valley*, 1898, watercolour on paper, 33 x 44.3 cm. Collection of the MacLaren Art Centre. Gift of Helen and Arch Brown, 1995. Digital reproduction © Government of Canada, Canadian Conservation Institute. CCI 127502-0058

The MacLaren Art Centre gratefully acknowledges the ongoing support of its Members, Patrons, Donors, Sponsors, Partners, the City of Barrie, the Ontario Arts Council, the Government of Ontario, the Canada Council for the Arts and Heritage Canada, and exhibition support from the Canadian Conservation Institute and sponsor Stewart Esten.



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Garett Walker, *IBM Data Centre, Barrie, ON*, 2015, Inkjet print on paper. Image courtesy the artist.

