

The Canadian Forces Artists Program (CFAP) was established by the Department of National Defence in 2001. Every two years, an advisory committee selects a group of professional civilian artists from various Canadian regions to observe the activities of the Canadian Armed Forces and to contribute, through their own artistic creations, to the understanding of our military history.

The artists maintain complete artistic independence as they capture the daily operations, personnel and spirit of the Canadian Armed Forces, as well as the families and communities affected by Canadian military operations.

GROUP 7

The eight artists who participated in the 2014–2015 cohort of the CFAP are known as Group 7. Together, they represent a number of regions of the country and work in a range of media including photography, video, sketches, oils, glass sculpture, and mixed media works on paper and textiles. The Group 7 artists are:

Nancy Cole: Born in Summerside, Prince Edward Island, Cole grew up on military bases. Her work addresses social themes through an interdisciplinary process that bridges visual arts, textile arts, installation, performance and new media. Her piece in the exhibition, *Night and Day*, consists of two conceptual, minimalist, hand-quilted textiles that reflect the dark and light aspects of the CF-18 Hornet's role: in Operation IMPACT, and as entertainment in air shows.

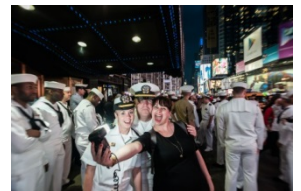
Richard Johnson: This Scottish-born visual artist and writer was embedded with American and Canadian forces in Afghanistan as a journalist for the *Detroit Free Press* and the *National Post*, before travelling to Ukraine as an artist with the CFAP in 2015. His pencil drawings show Canadian and Ukrainian soldiers working together in Operation UNIFIER, the Canadian mission to support Ukrainian armed forces through military training.



Guy Lavigne: An artist from Mont-Joli, Quebec, Lavigne uses the abstraction of aerial photography to straddle the fine line between the documentary and the imaginary, and to encourage people to think about the right balance between nature and human impact. He joined Operation NANOOK in 2015, and the art he created juxtaposes the fragility of the Arctic landscape with the mammoth “protective” military efforts made in the North from the Cold War to the present day.

Ivan Murphy: This native of Québec City describes his abstract paintings as cryptic notes, based on memory, in which larger perspectives supersede individual works, and repetition reveals what is constant and true. He used his CFAP residency, working aboard HMCS *Charlottetown*, to explore the seascape as a metaphor — understood by the military in quantitative, strategic and tactical terms, and “seen” at a remove through technology such as radar screens.

Kathryn Mussallem: After three years of photographing the U.S. Navy, this Vancouver-based artist joined the CFAP for the opportunity to focus on her own country's military. She spent a week aboard HMCS *Calgary* as it sailed from San Diego to Pearl Harbor for RIMPAC (Rim of the Pacific), the world's largest naval exercise. Mussallem's dynamic photographic prints capture the hard work, personalities, diversity and camaraderie of the Canadian men and women who serve.



Erin Riley: After beginning her photography career working for newspapers and magazines in her hometown of Toronto, Riley shifted to an artistic practice. In her art, she explores universal themes and characteristics by focusing on individuals and details in their surroundings. When visiting CFB St-Jean, she used a traditional documentary photo approach, spending time with newly recruited men and women of the Forces to understand why they had chosen to serve.

Mark Thompson: This native of Ottawa creates glass-based paintings and sculpture. The CFAP took Thompson to Kuwait, where he found inspiration in the night missions; the strangeness of massive high-tech air bases in the desert; and the maturity, ability and hard work of the very young Canadians serving there. He describes the experience, which started with a night flight over flaming oil wells and ended at the Kuwaiti National Art Gallery, as life-altering.



Eric Walker: This Ottawa-based visual and media artist is a Métis Acadian from Halifax whose grandfather and father both served in the military. Walker's works often depict urban landscapes, aerial perspectives and stylized architecture. He stayed at CFB Stadacona and sailed on HMCS *Halifax* as part of the CFAP. His experimental video, *The View From Point Pleasant*, conveys the spiritual connection between the Royal Canadian Navy and Halifax.

HISTORY OF CANADIAN WAR ART

The Canadian Forces Artists Program perpetuates a commitment to war art that has engaged Canadian artists since the First World War.

Lord Beaverbrook (Max Aiken), an expatriate Canadian newspaper baron and British member of Parliament, believed it was important to document the First World War from a Canadian perspective. In 1916, he created the Canadian War Memorials Fund and commissioned artists to depict the Canadian war effort on the battlefield, behind the front lines and on the home front.

The first war art program produced nearly 1,000 works by more than 100 artists, including future Group of Seven members A. Y. Jackson, Frank Johnston, Arthur Lismer and Frederick Varley.

During the Second World War, the Department of National Defence organized a similar war art program — supported by the National Gallery of Canada — that engaged 32 established artists including Molly Lamb Bobak, Alex Colville, Charles Comfort and Pegi Nicol MacLeod. Their works, along with those created by artists from the First World War, are now part of the Canadian War Museum's Beaverbrook Collection of War Art, one of the largest of its kind in the world.

Between 1968 and 1995, the National Gallery of Canada managed the Canadian Armed Forces Civilian Artists Program (CAFCAAP), which allowed civilian artists to become more involved and work alongside Canadian soldiers on both domestic and foreign operations.

Today, the CFAP demonstrates that documenting our military history through art remains relevant more than a century after the creation of the first war art program.

The Canadian War Museum is privileged to hold a truly extraordinary collection of war art. The Beaverbrook Collection of War Art comprises over 14,000 pieces, including works by past CFAP artists.

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