



ABOUT THE ARTISTS

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 8

The 2020 exhibition of works by Group 8 artists at the Canadian War Museum features Philip Cheung, Rosalie Favell, Aislinn Hunter, Simone Jones, Emmanuelle Léonard and Andreas Rutkauskas. Group 8's artists were the first group of CFAP artists to be deployed entirely on Canadian soil, exploring search-and-rescue operations, avalanche control and multinational military exercises. Many of these explorations by the CFAP artists took place with deployments in Northern Canada.

Also included in this exhibition is a drawing by the late Tim Pitsiulak, an Inuit artist who participated in the CFAP in 2010. His work, *Rangers*, was recently added to the collection of the Canadian War Museum. This is the first time it has been displayed as part of a CFAP exhibition.

Philip Cheung is a photographer based in Los Angeles and Toronto. Cheung observed parts of Operation NANOOK in Rankin Inlet, as well as a separate Canadian Ranger patrol out of Taloyoak, Nunavut. Cheung's work highlights the ways in which Rangers share essential knowledge with non-northern members of the Canadian Armed Forces — knowledge that becomes ever more crucial as international interest in the region increases.





Rosalie Favell is a photography-based artist born in Winnipeg, Manitoba. During her deployment, Favell observed portions of Operation NANOOK, in which the Canadian Rangers participated. She chose portraiture to document some of the individuals in the group. The portraits are both formal and candid, conveying a sense of the individuals behind the uniform.

Born in Belleville, Ontario, **Aislinn Hunter** is a novelist and poet based in Vancouver, British Columbia. Hunter witnessed military exercises at CFB Suffield, and combined video footage, photographs and interviews to create an audiovisual collage. The resulting work reflects her observations of PRECISE RESPONSE, an annual multinational NATO exercise simulating the use of chemical, biological, radiological or nuclear weapons.



Simone Jones is a multidisciplinary artist who works with film, video, sculpture and electronics. Her video, *Rescue*, features footage taken while she was deployed with 103 Search and Rescue (SAR) Squadron at CFB Gander. The footage is interwoven with the compelling reflections of Corporal Danno Schut, a retired SAR technician and team leader with 442 Squadron at CFB Comox. *Rescue* illustrates the important, yet hazardous nature of the SAR work performed by the Canadian Forces on the home front.

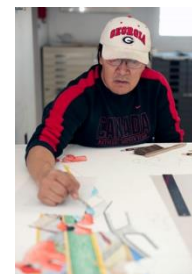


Artist **Emmanuelle Léonard** lives and works in Montréal. For her CFAP deployment, Léonard travelled to Cornwallis Island, Nunavut, to observe part of Operation NUNALIVUT, a series of training exercises in the High Arctic. The operation allows military personnel to assert Canada's sovereignty within the region, while training in a harsh northern climate. Léonard's photographs capture the essence of military service in the North.



Born in Winnipeg, Manitoba, **Andreas Rutkauskas** is a photographer and videographer. The subject of his CFAP deployment was Operation PALACI, an avalanche-control program in Rogers Pass, British Columbia: a critical transportation corridor prone to snow slides. The images in his series, *Against Nature*, highlight the technology needed to safely bring down accumulated snow, and profile personnel trained to target danger zones.

Inuit artist **Timootee (Tim) Pitsiulak** (1967–2016) was born in Kimmirut (Lake Harbour), Nunavut, and was based in Cape Dorset. A highly regarded artist whose work reflected Inuit life in the North, Pitsiulak's coloured-pencil drawings incorporate elements of traditional and contemporary Inuit culture. Pitsiulak was a CFAP participant in 2010. His drawing in the exhibition is based in part upon his own experiences as a member of the Canadian Rangers.



A HISTORY OF CANADIAN WAR ART AND THE BEAVERBROOK COLLECTION AT THE CANADIAN WAR MUSEUM

The Canadian War Museum is privileged to house a truly extraordinary collection of war art. The Beaverbrook Collection of War Art comprises more than 14,000 items, including works by previous Canadian Forces Artists Program (CFAP) artists.

The CFAP continues a commitment to war art that has involved Canadian artists since the First World War.

Lord Beaverbrook (Max Aiken), an expatriate Canadian newspaper baron and British member of Parliament, considered it 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 resulted in 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 established artists such as 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 work alongside Canadian soldiers during 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.