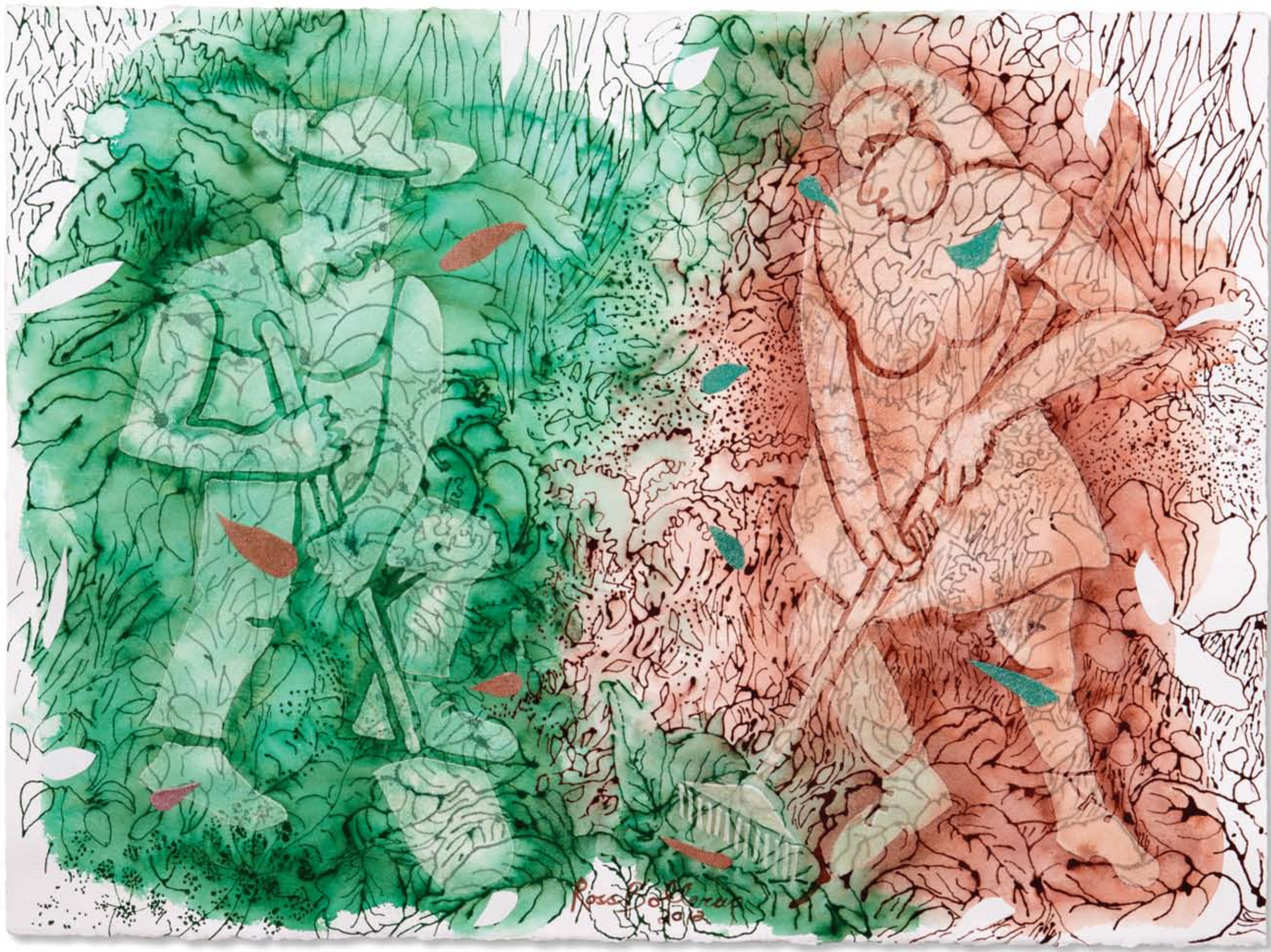


This is a portable digital file (PDF) of an exhibition catalogue of art works by Ross Bollerup. It was assembled and published in the spring of 2020 and covers paper based, studio and en plein air works from 50 years living and working in the Upper Fraser Valley of British Columbia, Canada. The title of the catalogue is *Dichotomies of One*. The first spread below is cover, back and front side, left to right. It is followed by the inside cover. Content begins on page one with art works listed, described and located by page number. A curatorial statement follows on page two. Bollerup's image in his garden and biography are found on page twenty-six. All art works are presented uncropped and without their frames.



**Dichotomis**



**Ross Bollner**





## Dichotomies<sup>1</sup>

Dichotomies of One, works on paper by Ross Bollerup, Ranger Station Public Art Gallery, Harrison Hot Springs, British Columbia.

Works in this catalogue are listed below by page number followed by title, date, media, dimensions and position on page where required. All works are available through the artist. Dimensions of works are given in inches, unframed with height preceding width. Works are paper based, some showing relief in depth due to media.

Cover: *Red and Green Gardeners* 2012 watercolour/acrylic collage 22.5x30

1 *Winter Gathering* 2000 monoprint 29.5x41

2 *Artist's View* 1993 watercolour/stencil 29.5x41 / Curatorial Statement

3 *Autumn Couples* 1991 monoprint 38x29.5

4 *Summer Poppies* 1985 watercolour 22.5x30 (Top)

*Flower Gardener* 1998 watercolour 22.5x30 (Centre)

*Two Gardeners with Two Flowers* 2004 watercolour/stencil 22.5x30 (Bottom)

5 *Campanula with Family Tree* 2000 watercolour/acrylic 30x22.5

6 *Tree Point* 1987 watercolour 30x22.5 (Top L)

*Summer Gardener* 1986 watercolour 30x22.5 (Top R)

*Summer Gardener* 1986 screen print 30x22.5 (Bottom L)

*Brown Trillium* 1990 watercolour 30x22.5 (Bottom R)

7 *Gardener Contemplations Earth and Straw* 1992 monoprint 29x21.5

8 *Spring Mountain* 1985 screen print 30x22.5

9 *Yellow Mountain* 2002 watercolour 30x22.5

10 *Current 3/3* 2018 acrylic screen print 22.5x30 (Top)

*Yellow Current with Family Stones* 2019 acrylic collage 22.5x30 (Bottom)

11 *River with Stones* 2019 acrylic collage 31x24

12 *River* 2015 watercolour 22.5x30 (Top)

12 *River with Stones* 2015 watercolour 22.5x30 (Bottom)

13 *Painting by the Lake* 1993 watercolour 30x22.5

14 *Aubrieta with Bees and Pollen* 2014 watercolour 21x44.5

16 *Green Bee* 2017 acrylic/collage 22.5x30 (Top)

*Yellow Bee* 2017 acrylic/collage 22.5x30 (Centre)

*Brown Bee* 2017 acrylic/collage 22.5x30 (Bottom)

17 *Pink Sunset* 1994 watercolour 22.5x30 (Top)

*Gardener with Parts* 2018 acrylic/collage 22.5x30 (Bottom)

18 *Builders with Parts* 2011 acrylic/wood 30x24.5

19 *Renovation Black & White#2* 2011 mixed media 30.5x25.5

20 *Stump with Loggers* 1990 monoprint 29x21.5

21 *House with Loggers* 1990 monoprint 29x21.5

22 *Early Spring Memories* 2002 watercolour/monoprint 42x29.5

23 *Silhouette with Gold* 2002 monoprint/netting/acrylic stencil 49x37

24 *Pink Fish* 1983 watercolour 22.5x30 (Top)

*Patterned Bird* 1985 watercolour 22.5x30 (Bottom)

25 *Grey Bird* 1985 watercolour 22.5x30 (Top)

*White Bird* 1985 watercolour 22.5x30 (Bottom)

26 Ross Bollerup in his garden / Artist Biography





“The Gods of the hills  
are not the Gods of the valleys.”

Ethan Allen

### Curatorial Statement

When Ross Bollerup, a friend of nearly fifty years, asked me to assist in curating this exhibition catalogue of works on paper I eagerly joined the project. My objective was to unpack and share traits core to his comprehensive body of works. My hope is that these brief analyses are adequate to stimulate a perspective for critically viewing his art.

Ross “arts up” in an area of the Fraser Valley where the Fraser River meets the foothills of Mount Cheam in British Columbia. The mountain towering skyward above his home and studio and the river valley and tributaries below bookend his life and works. Local landscape and familial experience are points of departure for many of his artistic representations of natural and social phenomena. Often presented metaphorically, theme, technique and his mobilization of numerous abstract elements unite to reveal universal patterns of nature and social activity.

In *Spring Mountain* 1985 (page 8) one sees multiple contrasting elements: low valley and high mountain, split and complementary colour scheme, mixed signifiers of season (winter/spring), and a confusion of subject matter as proximities divide viewer’s attention between art edge and art centre. In a more recent *Yellow Mountain* 2002 (page 9) some of the same contrasts are evident: foreground at odds with background, opposing colours, divided viewer attention. Colour is used as natural sign: blue is sky and water, white is cloud and water, green is vegetation, yellow is reflected sunlight off the mountain. This time Bollerup animates the scene using transparent figures in outline, almost featureless, as the barren trees in *Spring Mountain*. The mountain top is circumscribed in outline by another pair of see through peaks. Figures in transparency remind us that our work, love, life and even geology are all transient against the eternal backdrop of natural phenomena.

Energizing the contrasts seen throughout his work, Ross gives the occasional nod to art history. Anthropomorphized plant buds found in a number of his works are shaped like a Henry Moore sculpture as in *Silhouette with Gold* 2002 (page 23). In *Autumn Couples* 1991 (facing page) a dream-like Chagall world is charged with intimate meaning as well as astounding spatial complexity as coupled figures swirl within a foreground of mitochondrion like shapes and a background of supernova event. *Pink Fish* 1983 (page 24 top) is a virtual tour-de-force in illustrating Hogarth’s Line of Beauty. The “S” curve shaped salmon (life) en route to spawning is opposed by a harsh perpendicular intersection with the white and green water ladder (death). In *Winter Gathering* 2000 (page 1) Ross places himself twice into his family portrait. From time immemorial, artists have found elusive ways of painting themselves into their work. Being at once both camera and subject, he is also a member of his and his wife’s families.

Ross’s technical innovations are evident in his adept use of the silk screen. By bringing it off the frame and collaging the stencils he creates directly onto the art, he enables a physical depth to what are basically flat works such as *Current* 2018 (page 10 top) and *Yellow Current with Family Stones* 2019 (page 10 bottom). In *Green, Yellow and Brown Bee* 2017 (page 16) he uses his innovative techniques to lend us fresh eyes as we are invited into the “other’s” dazzling and frenetic world of pollination. The vertical tensions, shown in the highly unorthodox strictly partitioned *Red and Green Gardeners* 2012 (cover image), are masterfully mitigated by the dill weed’s umbrella-like skeletons sweeping diagonally across the composition. Again he employs persistent use of contrasts to engage our attention and thus convey his message.

In summary, by juxtaposing contradictory pictorial elements, Ross uniquely energizes his works of nature and social activity. His unified abstract contrasts are core to his art: Dichotomies of One.











*Each Contemplation, Earth and Stone*

Ross B. Bellamy, Jr.









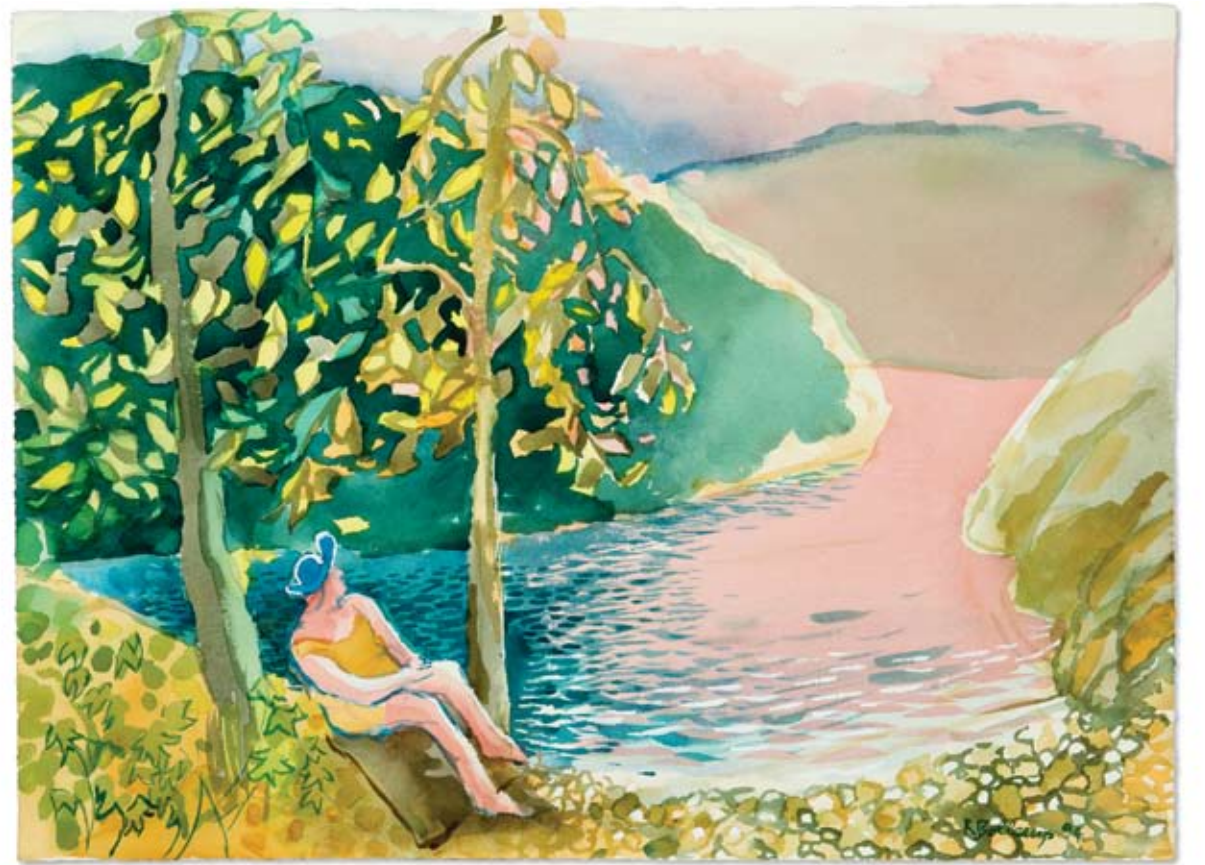
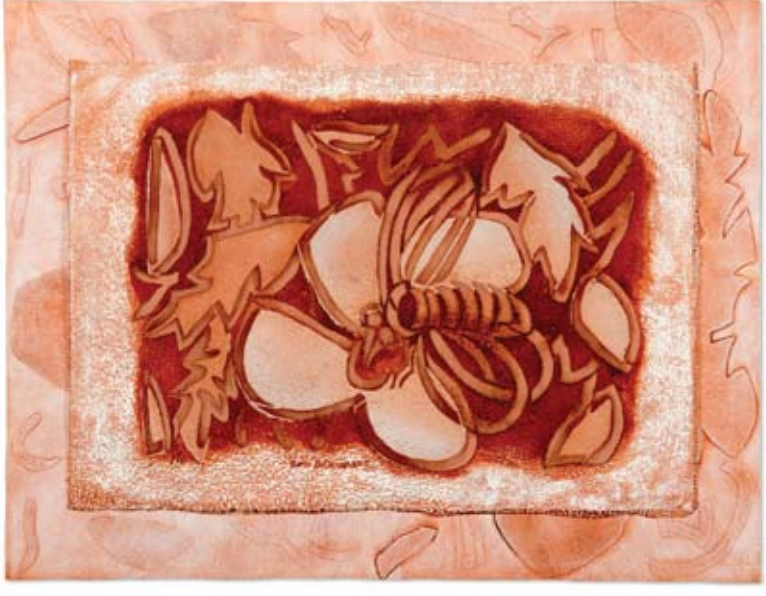














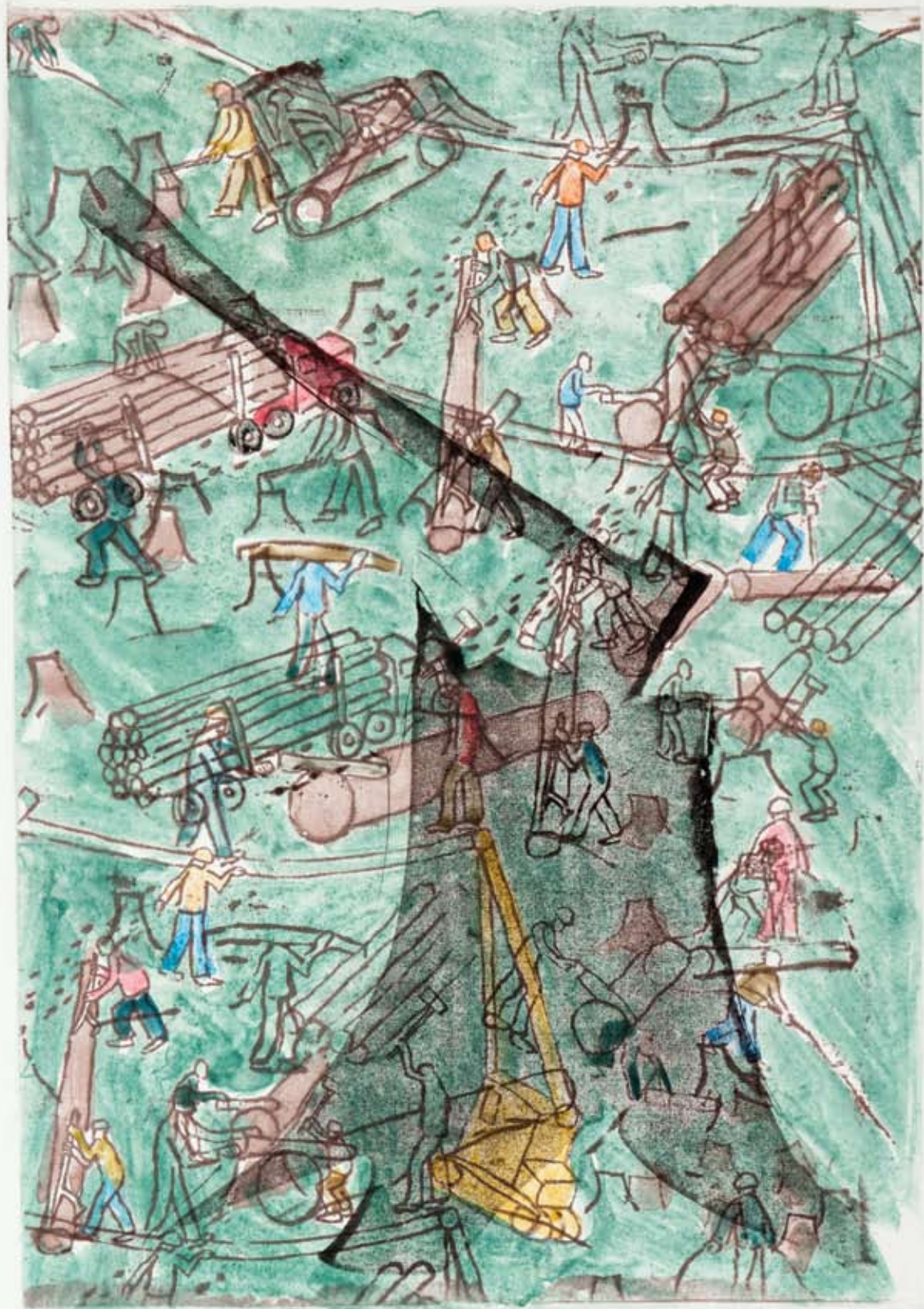


Ross Ballou 2011



Ross Ballou - May 11





Stempel mit Figuren  
Karl Böhm 1914



Stempel mit Figuren  
Karl Böhm 1914





Baby Spring, memento

1911 Kuniyoshi











Ross Bollerup, Dichotomies of One, 2020

Born and raised in the southeast area of Vancouver, Ross Bollerup graduated with honours in painting from the Vancouver School of Art (Emily Carr University) in 1964. There he was influenced and mentored by Jack Shadbolt, Don Jarvis and Reginald Holmes among others. Their interest and example stimulated him to continue in a career as an artist. He lived and worked in downtown Vancouver for a number of years, exhibiting his work at the Bau-Xi and Mary Frazee Galleries as well as local public galleries.

Moving out of the city in 1974 he settled on what was then a rural property near Rosedale in the Upper Fraser Valley (Sto:lo territory). There he established a home, studio and garden. Over the years he has found much inspiration in the nearby river and its tributaries, in the small forest he keeps on his property, in his garden and its abundant vegetables, fruit and flowers, in his family and the patterns of human activity in nature.

Ross has been a part of the Lower Mainland artistic community for more than five decades, and continues to contribute in the fields of painting and print making with his unique vision and innovative techniques. He has exhibited across Canada, in the U.S. and in most of the public galleries in the lower mainland. His most recent exhibitions include the Visual Space Gallery in Vancouver in 2018, The Reach Gallery Museum of Abbotsford 2016, the Chilliwack Cultural Centre 2014, the McGill Library 2009 and Evergreen Cultural Centre in 2006.

The works on paper in this exhibition include examples from the 1980s to the present day representing various media including watercolour paintings, serigraphs (screen prints), watercolour monoprints and acrylic paintings. For a complete image time line of his work from 1966 to the present go to the artists section of the Centre for Canadian Contemporary Art database at [www.ccca.ca](http://www.ccca.ca). and also visit at [www.rossbollerup.com](http://www.rossbollerup.com)