

January 8, 2015



***A Study in Contrast***  
Sybil Andrews and Gwenda  
Morgan  
Jan. 17 to April 12, 2015

Founders Gallery

**Art Gallery of Greater  
Victoria**

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**A Study in Contrast at the AGGV**

The Grosvenor School of Art in London, England offered a rare education in European avant-garde art practices during its operating years from 1925 to 1940. Progressive attempts to move beyond the traditional art school curriculum attracted many students, including a large number of women.

On Jan. 17, a new exhibition, *A Study in Contrast* opens at the Art Gallery of Victoria to examine two exceptional printmakers who studied at the Grosvenor School, Sybil Andrews (1898-1992) and Gwenda Morgan (1908-1991). Andrews produced colour linocuts and Morgan black and white wood engravings.

In 1925, Sybil Andrew became the school secretary at the recently established Grosvenor School of Modern Art, staying until 1928. At the school she learned colour linocutting from instructor Claude Flight. He introduced his pupils to the formal language of the avant-garde art of the Italian Futurists, the French Cubists, and the English Vorticists, all of which influenced Andrew's work. Following World War II Andrews emigrated from Britain to Campbell River, BC, where she spent the rest of her life adapting her modernist approach to decidedly West Coast subjects including First Nations culture, the rainforest, and the logging and fishing industries.

Gwenda Morgan studied wood-engraving, part-time, with a variety of instructors from 1930-36 at the Grosvenor School. The precision of wood engraving appealed to her, as did its relative simplicity as a technique. In 1939 she joined the Women's Land Army, labouring on local farms throughout World War II, and leaving a diary of her time as a 'land-girl'. Many of her experiences as well as the people and places of her home in the Sussex countryside were incorporated into her art. Morgan illustrated books for several private presses from 1936 onwards and exhibited occasionally.

*A Study in Contrast* includes work from both Andrews and Morgan, as well as pieces from their instructors at the Grosvenor School, Claude Flight (1881-1955), school founder Iain Macnab (1890-1967), and Cyril Power (1872-1951) with whom Andrews set up a joint studio in London from 1928 to 1938. Also included in the exhibition are pieces from artists whose printmaking influenced the practice of Andrews and Morgan including Katsusika Hokusai, Pablo Picasso, Paul Cezanne, Rembrandt vanRijn and Albrecht Durer.

The exhibition, which runs through April 12 in the AGGV Founders Gallery, includes work from the collection of the Art Gallery of Greater Victoria as well as loans from the Winnipeg Art Gallery, the Glenbow Museum and the National Gallery of Canada.

For more information visit [aggv.ca](http://aggv.ca).