

Salmon Harris / RECENT DRAWINGS

I tend to think I don't get rid of an image until I've done all I can to it. . . . Theoretically, I guess, you could work on something all your life, like one image. Lots of people have. Some days you get up and go to the studio and you say, "Naa — I just can't work on that anymore, I've got to find another image." Then you start looking for one — that gets even more ridiculous — or to get ideas and then go out and put visuals to them. I don't trust those kinds of ideas, not at all. It just doesn't work that way for me. When it becomes a conscious kind of effort, then you might as well go work on the railroad. It's got to start by pinching your optic nerve. I don't particularly care if it's a mouse trap, or a wedding photo, or a hockey player as much as I care about why it's making me look at it again and again.

— SALMON HARRIS*

* *Salmon Harris March 4-April 2, 1978, The Art Gallery of Greater Victoria, p. 14.*

IMAGES

Self-Portrait, 1977, graphite on paper, ht. 71.1 cm., w. 66.1 cm.

Bride and Father, 1976, graphite on paper, ht. 91.1 cm., w. 66.1 cm.

Single Hockey Player (Dark), 1976, graphite on paper, ht. 101.6 cm., w. 66.1 cm.

Fish #2, 1977, graphite on paper, ht. 71.1 cm., p. 66.1 cm.

Photography: Tod Greenaway







