



## CALGARY: City of Animals

Edited by Jim Ellis

ISBN 978-1-55238-968-3

**THIS BOOK IS AN OPEN ACCESS E-BOOK.** It is an electronic version of a book that can be purchased in physical form through any bookseller or on-line retailer, or from our distributors. Please support this open access publication by requesting that your university purchase a print copy of this book, or by purchasing a copy yourself. If you have any questions, please contact us at [ucpress@ucalgary.ca](mailto:ucpress@ucalgary.ca)

**Cover Art:** The artwork on the cover of this book is not open access and falls under traditional copyright provisions; it cannot be reproduced in any way without written permission of the artists and their agents. The cover can be displayed as a complete cover image for the purposes of publicizing this work, but the artwork cannot be extracted from the context of the cover of this specific work without breaching the artist's copyright.

**COPYRIGHT NOTICE:** This open-access work is published under a Creative Commons licence. This means that you are free to copy, distribute, display or perform the work as long as you clearly attribute the work to its authors and publisher, that you do not use this work for any commercial gain in any form, and that you in no way alter, transform, or build on the work outside of its use in normal academic scholarship without our express permission. If you want to reuse or distribute the work, you must inform its new audience of the licence terms of this work. For more information, see details of the Creative Commons licence at: <http://creativecommons.org/licenses/by-nc-nd/4.0/>

**UNDER THE CREATIVE COMMONS LICENCE YOU MAY:**

- read and store this document free of charge;
- distribute it for personal use free of charge;
- print sections of the work for personal use;
- read or perform parts of the work in a context where no financial transactions take place.

**UNDER THE CREATIVE COMMONS LICENCE YOU MAY NOT:**

- gain financially from the work in any way;
- sell the work or seek monies in relation to the distribution of the work;
- use the work in any commercial activity of any kind;
- profit a third party indirectly via use or distribution of the work;
- distribute in or through a commercial body (with the exception of academic usage within educational institutions such as schools and universities);
- reproduce, distribute, or store the cover image outside of its function as a cover of this work;
- alter or build on the work outside of normal academic scholarship.



**Acknowledgement:** We acknowledge the wording around open access used by Australian publisher, **re.press**, and thank them for giving us permission to adapt their wording to our policy <http://www.re-press.org>



TRAP

# kaleidoscopic animalia



an exhibition designed & curated by  
paul hardy

WELLS IN TRADITION



EVERYTHING ISN'T ALWAYS BLACK AND WHITE

**As Glenbow's** artist in residence for 2015, acclaimed Calgary-based fashion designer Paul Hardy was inspired by Glenbow's vast collection to curate an exhibition focusing on how animal imagery and symbolism have influenced human creativity across time and cultures.

Animal-inspired artifacts and artwork from every area of the museum's collection were juxtaposed with iconic fashion items and original designs Paul created for the exhibition. In fifteen thematic "windows," meant to resemble the incredible storefront windows of some of the world's most iconic department stores, Paul purposefully mixed items from different cultures as a way to highlight the universal appeal of animals, illustrate the significance of animals to many different cultures, or emphasize the timeless desire—whether functional, fashionable, or both—for animal-inspired products.

The subject of this exhibition was also an opportunity to reflect on societal views toward the use of animals for things such as fashion, and how those views have changed through time. As with many museums, Glenbow's collection contains historical objects made from now-endangered species, or materials no longer considered acceptable for use, regardless of purpose. In displaying these historical artifacts, our aim was to encourage thought and discussion about the history associated with those items, changes in values, and how we see our place in the world relative to other species, prompting conversations about consumption, conservation, creation, inspiration, art, and design.

melanie kjarlien

vp access, collections and exhibitions, glenbow

previous

**trapped in tradition** Canadians' relationship with animals is ingrained in our history. This window is a unique portrayal of these deep-rooted connections, referencing the fur trade and the importance of the beaver; the influence of animals in our provincial and territorial identities; and how animal imagery is used to brand products we consume every day.

opposite

**everything isn't always black and white** One of the primary inspirations for this window was Glenbow's collection of Haida argillite carvings. The carvings include images of animals, birds, fish and supernatural beings contained in stories, legends and myths that were passed down through generations and embodied in crests, designs and decoration.

**Our bond** with animals has existed in several forms: from a primeval interplay of hunter versus prey; to an evolution with fibers, textiles, and tanning; to utilitarian needs for farming and transport; to a union in sports, entertainment, and the domestication of pets; and to a visual appreciation of animal aesthetics as seen in arts and interiors.

Regardless of the reason, it is evident that this alliance has permeated every facet of the landscape of life—design in particular. In view of this subject’s transcendent impact in global society, as Glenbow’s artist in residence, I opted to gleefully examine the historic influence animals have had on design and culture, with highlights reflecting the multiculturalism of Canadian life.

My desire in creating this exhibition was to startle the viewer by creating a collision with tradition, and by presenting a fresh outlook on how we view this influence in art, interiors, lifestyle, music, and pop culture.

paul hardy

**beastly fetish** This window contains an exquisite collection of accessories comprised of materials sourced from various animals or adorned with animal imagery. There are hats made of wool, hats adorned with feathers and hats decorated with stylized ravens. There are bags made of leather, satin, satin velvet and buffalo hide, and purses embellished with tortoiseshell or ivory handles. There are boots made of fur, leather, felt, satin—even a pair of foot armour decorated with animals—and shoes inlaid with mother-of-pearl.





**RINGLING  
BROS  
AND  
BARNUM  
& BAILEY**  
COMBINED SHOWS

CURTAIN CALL



**curtain call** The two circus posters from Glenbow's Archives were the first items Paul Hardy chose for this window to represent the popularity of the circus and the excitement surrounding the presentation of exotic animal species. Other items in this window—the coat made of monkey fur, the polar bear rug and the faux cat dress—all represent the eventual demise of the circus as first popularized in the late 1800s.



ARTIFICIAL



FRANK CASHOON  
1850-1880

TUNDRA

92 calgary city of animals



previous

**artificial tundra** In this scene on the frozen tundra, a correlation is made between the functional influences animals have had on fashion design (cold-weather climates in particular) and demonstrates that this influence transcends cultural lines.



above

**harvie's blue plate special** This window pays homage to Eric Harvie—Glenbow's founder—and his interests in wildlife, hunting and his eclectic appreciation for other cultures. It is also an homage to how the common theme of animal subject matter has been integrated into various forms and designs, through both their aesthetics and materials, and throughout history and in cultures around the world. This can be understood in its simplest form, through communing over a carnivorous meal.