

ABOUT THE ARTIST

Gary Sim

Gary Sim was born in Vancouver in 1951. After high school graduation in 1969 he briefly attended SFU and the Vancouver School of Art. In traditional B.C. fashion he has worked at various jobs including welfare hostel cook, factory and sawmill worker, central office telephone equipment installer, fruit picker, log cabin builder, forest fire fighter, book store clerk, tree planter, foundry worker, and auction assistant. Mountaineering courses at Capilano College culminated in a successful climb of Mt. Waddington. A chance conversation led to eight years of employment on the B.C. Rail Rock Gangs, where he qualified as a driller-scaler, blaster, and then Foreman of High Scaling Gang 152, receiving two “attaboys” for heavy salvage work, one for a rock rescue, and a WCB Gold safety award.

A desire to move back to Vancouver led to drafting courses at V.V.I. in 1988. He helped design and build a no-till seed drill for an engineering firm, and then started in architecture in 1989, a career that continues since 2000 with Stantec Architecture, Ltd.

He was a founding director of the Richmond Community Arts Council in 1970, and drew the cover image for their first newsletter. In 2000 he was appointed to the Vancouver Public Art Committee, and elected Chair in 2001. He registered as an Architectural Technologist (AT.AIBC) in 2001, and served on the A.T. Advocacy Committee at the Architectural Institute of B.C. for two years. He was elected in 2003 to the Board of Directors of the Alumni Society at Emily Carr Institute. He has volunteered at the Vancouver International Writers Festival for the past eleven years.



Portrait of the Collector as a Serious Man
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Sim wrote a number of articles for MultiCAD magazine, Australia, and produced a multimedia article for Autodesk Press, USA. His illustrations have appeared in periodicals including architectureBC, the Journal of Commerce, the Wellington Times, and the Illinois Soybean Digest.

He has exhibited drawings, photographs, mixed media, and small sculptures in Vancouver galleries and the AIA Gallery in Seattle. Recent works include pen & ink and brush pen drawings, digital photography and editing, watercolours, and self-illuminated sculptural assemblies. Subjects include public art, architecture, abstracts, and scenes of Vancouver and nature.

Vancouver’s sparsely written early art history prompted Sim to organize research material into *Art & Artists in Exhibition: Vancouver 1890 - 1950*, ISBN 0-9732542-0-3. Using the focus of exhibited art and published catalogues and reviews, it currently has 850 web pages listing almost 300 art exhibitions, 1,500 artists, and 3,400 paintings. These are summarized into 680 artist biographies along with hundreds of references. The project is for sale on CD-ROM. A limited edition compilation *Selected Graphic Works: 1998 - 2004*, ISBN 0-9732542-1-1, was self-published in March; other projects are in the works.

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