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CANADIAN GOVERNMENT PAVILION
EXPO 67, MONTREAL

Cover: "DAPPLED SUNLIGHT" BY DAVID MILNE

The Pavilion of Canada tells a story of a people and their country. That story will create many and varied impressions which may be merged and modified by memory.

For those who wish to preserve their impressions, perhaps to enhance them, this series of brochures has been prepared. Taken together, they describe the overall theme of the Pavilion. Read separately, each presents a broader and deeper view of one or several aspects of the whole.

In coordinating the series, we have borne in mind that Canada has different meanings for different people. For this reason, each writer was left free to interpret the exhibits in his own light and to relate them, as it were, to his own thoughts. The diversity of styles and views apparent in these short essays thus reflects the broader diversity that is a trait of the Canadian people.

H. Leslie Brown
COMMISSIONER GENERAL

Lucien Parizeau
ASSOCIATE COMMISSIONER GENERAL

painting in canada

This exhibition is primarily a selection of major works by outstanding contemporary Canadian painters, both abstract and representational. They are presented in the context of the tradition in which they work, represented by some of the best of our figure and landscape painting of the past and present. It is by no means intended as a retrospective of the development of Canadian painting; the National Gallery of Canada has prepared for 1967 an exhibition of that kind. Other public galleries and museums across Canada are presenting important exhibitions in which the visitor may study various aspects of Canadian art history and the contemporary scene in depth. But this display is intended as a sample at the very highest level of quality of the most exciting painting being done in Canada today, seen against the background of the best of the tradition from which it has developed.

We will examine first the tradition of Canadian landscape painting, and then turn to the role of the figure in Canadian art. Then we will be in a position to evaluate the vigour and extent of painting in Canada today.

I. THE TRADITION OF CANADIAN PAINTING

a. *the Canadian scene*

One hundred years ago, when the Fathers of Confederation met to create one nation from the provinces of British North America, the tradition of Canadian painting was already almost two hundred years old. As early as 1670-71 the Recollet Frère Luc had painted religious pictures for a number of churches in Quebec. Aside from very occasional historical subjects and the landscape elements in the folk-painters' votive pictures commemorating deliveries from danger, however, painting in New France consisted of portraits of the leaders of the colonial community.

It was the British soldier, trained in the days before reconnaissance photographs to record for military and engineering purposes the topography of the land around him, who first began to draw and paint the Canadian scene, in the second half of the eighteenth and the first half of the nineteenth century. Some of the topographers, like the well-known W. H. Bartlett, had very popular engravings made from their drawings and watercolours. In style, these views are a provincial variant of English watercolour landscape painting of the time, and their importance as documents and as a contribution to the development of the graphic arts probably outweighs their role in the Canadian painting tradition.

By the time of Canada's first birthday, however, there had been a painter of the Quebec scene whose work, although it clearly reflected the influence of continental European schools, was considered on account of its subject matter to be intrinsically Canadian. A visitor to Montreal or Quebec wanting a souvenir of his stay in the mid-nineteenth century would probably have sought out a painting by the popular Dutch-German immigrant, Cornelius Krieghoff, such as the one we have included here.

Cornelius Krieghoff

Born at Amsterdam in 1815 or at Dusseldorf in 1812, he learned the romantic theatrical style associated with the school of painting in the latter city before emigrating to America. After a period of service in the United States Army (1837-40), he married the daughter of a Longueuil baker and came to Canada, where he lived from the early 1840s to about 1868 on the sale of his paintings to British Army officers, merchants and others. He visited Europe about 1854-55 and made copies of 'Old Master' paintings there. He had probably been living at his daughter's home in Chicago for a year or two when he painted this work in 1870, although he revisited Montreal and Quebec in 1871. He died in Chicago in 1872.

1. *The Habitant's Home*

Oil on canvas, 27 x 36 inches, signed and dated lower left "C. Krieghoff 1870"

LENT BY the Art Gallery of Hamilton

PROVENANCE: Gift of Mr. Reginald Watkins, 1962; purchased by Mr. Watkins in London, England in early 1930s

REPRODUCED: Handbook, Art Gallery of Hamilton, 1964. p. 14

The other landscape painters of Victorian Canada were certainly less well known, but some of them did work of lasting importance. Perhaps outstanding among them was Daniel Fowler, who, in contrast to the ubiquitous and sought-after Kreighoff, worked in relative seclusion, painting still-lifes and landscapes in which his background in the English water-colour tradition is aided by a just observation and vigorous statement of plane, solidity of form and spatial structure. Thus in these first two paintings in the exhibition, we can appreciate the instructive comparison between an artist celebrated in his own time and still bringing high prices for his picturesque genre scenes, and a virtually unknown painter who was quietly making discoveries parallel to those of Cézanne.

Daniel Fowler

Born in the village of Down, Kent, in 1810, he studied under the then popular draughtsman and watercolourist J. D. Harding, and later described his major early influences as Turner, David Roberts, David Cox and Peter de Wint. He made a tour of the continent, and sketched around England and in Belgium before emigrating to Canada in hopes of improving his health in 1843. He settled as a farmer on Amherst Island near Kingston, Ontario, and did not paint again until after returning from a visit to England in 1857. He then began the still-lifes from direct observation and the landscapes painted *en plein air* for which he is now known. He died in 1894.

2. *Dawn on Amherst Island*

Watercolour, 17½ x 25½ inches, signed and dated lower left "D. Fowler/1875"

LENT BY the Agnes Etherington Art Centre, Queen's University at Kingston, Ontario (Gift of Ernest C. Gill, 1966)

PROVENANCE: Collection, Dr. J. Allan Walters, Toronto

EXHIBITED: catalogue no. 35, *Daniel Fowler 1810-1894*, Agnes Etherington Art Centre, Kingston, 1964; National Gallery of Canada (Ottawa), London Public Library and Art Museum (London, Ontario), Art Gallery of Hamilton, Rodman Hall Arts Centre (St. Catharines, Ontario), Sigmund Samuel Gallery (Royal Ontario Museum, Toronto), 1965

In the last twenty years of the nineteenth century and the first ten of the twentieth, Paris was the centre of education and inspiration for young Canadian artists, and many returned reluctantly to the difficult working conditions of relative isolation, a very limited buying public, and the general lack of sophistication in Canada. The leading painter of this generation was James Wilson Morrice, one of the few Canadian artists recognized internationally as a minor master of his time.

James Wilson Morrice

Born in Montreal in 1865, he went to Europe in 1890, and studied briefly at the Académie Julian in Paris. Influenced at first by the quiet landscapes of Henri-Joseph Harpignies, he began painting in the company of the American *émigré* art students of his generation, Maurice Prendergast, Robert Henri, William Glackens and John Sloan. Through an Australian student, Charles Conder, he was introduced to the world of the *fin-de-siècle* artists, and thereby came under the decisive influence of James Abbot McNeill Whistler. Emulating the latter's refined colour harmonies in blended tones, he gradually came to the attention of leading critics and artists in Paris, and he joined enthusiastically in the cafe society which was thereby opened to him. He painted in North Africa with Henri Matisse and Pierre-Albert Marquet, and some of his works show the influence of these masters. He travelled widely in Europe and visited the West Indies, as well as returning to Canada most winters before World War I to paint scenes like the one included in this exhibition. He died in Tunis in 1924.

3. *The Old Holton House*

Oil on canvas, 24 x 29 inches, signed lower right "J. W. Morrice"
Painted in Montreal about 1909

LENT BY the Montreal Museum of Fine Arts

PROVENANCE: Purchased, 1915, John W. Tempest Bequest, from Wm. Scott & Sons Galleries, Montreal

EXHIBITED: Canadian Art Club exhibition, Montreal, 1912; catalogue no. 2, *Memorial Exhibition of Paintings by J. W. Morrice,* Art Association of Montreal, 1925; catalogue no. 111, *Inaugural Exhibition*, Art Gallery of Toronto, 1926; catalogue no. 5, *Morrice Memorial Exhibition,* National Gallery of Canada (Ottawa), Art Gallery of Toronto, Art Association of Montreal, 1937-38; Richmond, Virginia and Boston, Mass., 1949; catalogue no. 22, *J. W. Morrice,* Montreal Museum of Fine Arts, National Gallery of Canada, Musée du Québec, 1965-66

REPRODUCED: *Canadian Art*, 1948, no. 5, p. 115 (colour); Gazette Printing Co., Montreal, 1954 (colour); Hans Margraf, 1958 (serigraph); *The Connoisseur,* August, 1964, p. 291

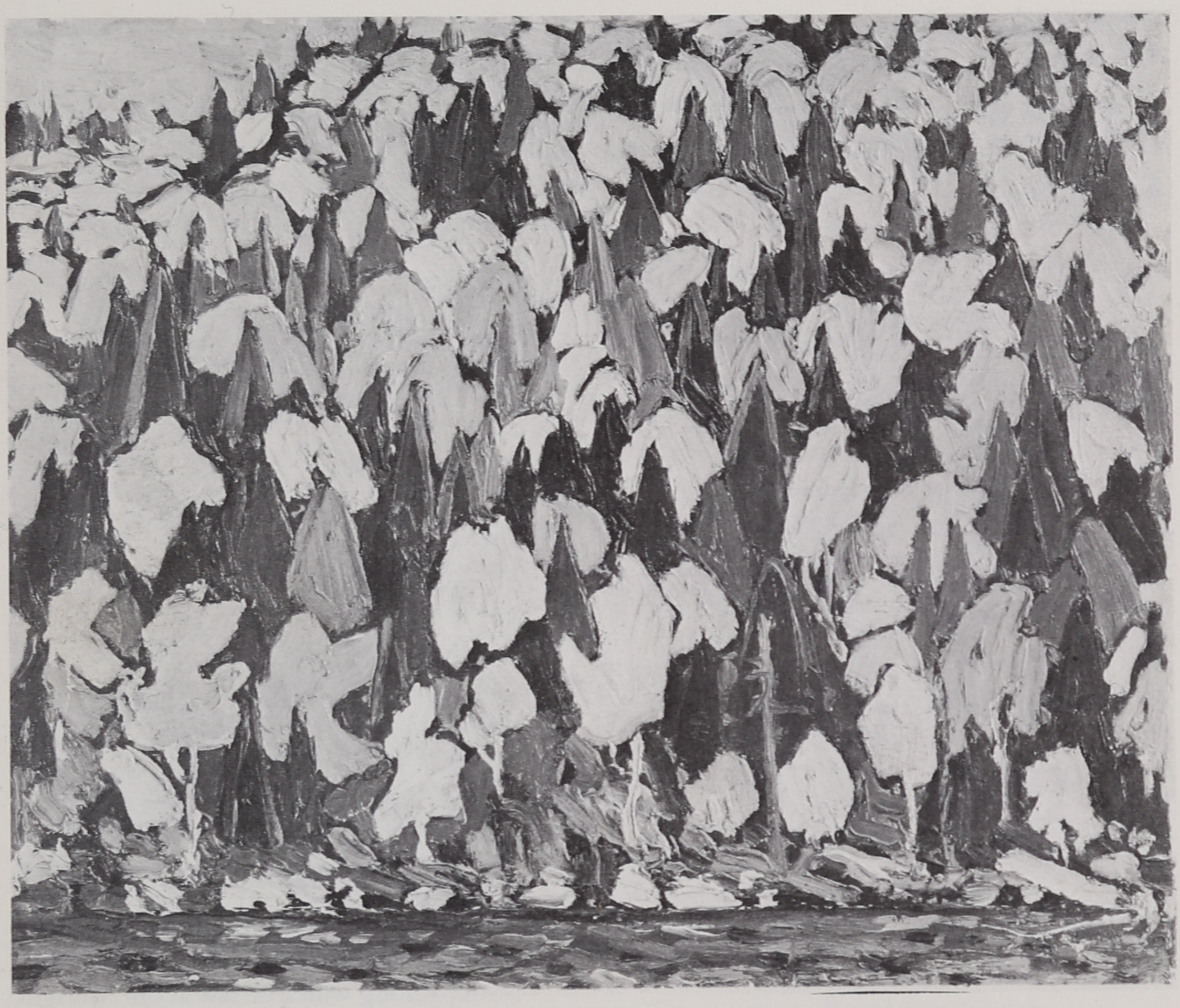
REFERENCES: *Art et Decoration,* Paris, 1926; D. W. Buchanan, *James Wilson Morrice,* Toronto, 1936, p. 157

A pencil sketch for this painting is in the collection of Mr. David R. Morrice, Montreal. The Holton house was located on the site of the present building of the Montreal Museum of Fine Arts until 1912.

Just the opposite to Morrice's career as a Parisian sophisticate was that of Tom Thomson whose only contacts with the painting world beyond Ontario were the art magazines and the accounts of his more widely travelled friends. Yet in his panel sketches like the one included here, Thomson created bold forms in the brilliant hues of Canada's northern woods, and discovered a strikingly original use of colour and space which at the time of his death was developing in a direction comparable to that of the most avant-garde European painting of his time.

Tom Thomson

Born on a farm near Claremont, Ontario in 1877, Thomson's first contact with art was in a Seattle photo-engraving firm where he worked from 1901 to 1904. Returning to similar employment in Toronto, he met J. E. H. MacDonald, who encouraged him to sketch and paint. MacDonald and other artists employed at the firm, Arthur Lismer, Frederick Varley, Frank H. Johnston and Franklin Carmichael, became his companions on sketching trips into the rugged country north of Toronto, particularly to Algonquin Park. He was also encouraged and instructed by Lawren S. Harris and A. Y. Jackson, a painter from Montreal who taught him the use of pure colour and broad forms, lessons which Jackson himself had taken from the canvases of Morrice among others. Thomson's only other influences were the sinuous *art-nouveau* curves of commercial art of the time, and reproductions in art magazines. His brilliant painting career of no more than five years' duration was cut short by his drowning in Canoe Lake, Algonquin Park, in 1917.



4. *Autumn Foliage*

Oil on wood panel, 8½ x 10½ inches, 1917 stamp of the Thomson studio lower right

LENT BY the Art Gallery of Ontario, Toronto

PROVENANCE: Gift from the Reuben and Kate Leonard Canadian Fund, 1927

EXHIBITED: catalogue no. 35, *Loan exhibition of works by Tom Thomson,* Mellors Galleries, Toronto, 1937; catalogue no. 43, *Tom Thomson 1877-1917, George Thomson, 1868-,* London Public Library and Art Museum, London, Ontario, 1957

REPRODUCED: R. H. Hubbard, *Tom Thomson,* Toronto, 1962, no. 27

Three years after Thomson's death, his friends officially constituted themselves the Group of Seven, giving rise to what was to become a national movement in painting, a 'Canadian style' for painting Canadian landscape. Just one year before the first Group exhibition, Lawren S. Harris, one of the most active of them, painted this view of a Toronto street as part of a series of house paintings dating from 1910 to 1925, and ranging from the picturesque through gentle satire to pertinent social criticism. This picture, from about the middle of this series which constitutes only one aspect of Harris' long life's work, affords an interesting comparison with the winter view of Montreal painted by Morrice ten years earlier.

Lawren S. Harris

Born in Brantford, Ontario, in 1885, he studied painting in Munich and Berlin from 1905 to 1907, and travelled around Europe and to the Near East in 1909. Returning to Toronto he developed an interest in the urban scene which he had shown earlier in childhood sketches of Brantford houses and studies of Berlin slums into the series of street scenes which is exemplified here. He knew the Canadian paintings of Morrice, and may have been influenced by them to introduce in house paintings like this one the softer, more muted tones of Morrice's colour harmonies rather than the 'hot' Fauve colours of Georges Braque which he had favoured. He was also affected by the ubiquitous *art-nouveau* movement, which may be seen in the flat patterning created by closing the perspective with the facade of the houses seen directly from the other side of the street, and in the 'screen' across the upper part of this painting made by the interlaced branches and twigs of the trees. Very much influenced by an exhibition of Scandinavian painting which he saw at the Albright Gallery in Buffalo in 1913, he painted snow scenes and began to sketch in the northland, particularly in Algoma, with other members of the Group. In search of the monumentality which had impressed him in the paintings of Harald Sohlberg in that exhibition, he went on to the north shore of Lake Superior, the Rocky Mountains and eventually the Arctic. In 1934 he became artist in residence at Dartmouth College, Hanover, New Hampshire, and did not return to Canada until 1940, when he went to live in Vancouver. Since that date he has developed the visual and philosophical implications of his work in a series of non-representational canvases. He lives in Vancouver.

5. Return from Church

Oil on canvas, 40 x 48 inches, signed and dated lower right "LAWREN/HARRIS/19"

LENT BY the National Gallery of Canada, Ottawa

PROVENANCE: Presented by the artist in 1950

EXHIBITED: catalogue no. 14, *Lawren Harris Paintings 1910-1948,* Art Gallery of Toronto

REPRODUCED: R. H. Hubbard, *The National Gallery of Canada Catalogue of Paintings and Sculpture* Volume III: Canadian School, Ottawa and Toronto, 1960, no. 5006, p. 113; R. H. Hubbard, *An Anthology of Canadian Art*, Toronto, 1960, no. 87; *Canadian Art,* no. 82, 1962, p. 427

REFERENCE: Russell Harper, "The Development 1913-1921", *Lawren Harris Retrospective Exhibition, 1963,* Vancouver, 1963, p. 17

While Harris was painting the streets of Toronto, another Canadian artist was at work on views of the New York streets, although due to his poverty he was soon to abandon urban subjects for the life of village and country-side. David Milne, in contrast to the mutual influence of the Group of Seven and their followers, developed his highly expressive and original style in comparative isolation.

David Milne

Born near Paisley, Ontario, in 1882, he went to New York for a brief period of study at the Art Students' League about 1904. Working as a commercial artist in New York, his views of its streets showed the strong colours of the Fauve painters whose influence was widespread among young American artists of the time; in 1913, five of his works were included in the American contribution to New York's Armoury Exhibition, which was of crucial importance in the development of modern art in the United States. In 1918, while serving with the Canadian armed forces, he was appointed an official war artist, and further developed his use of spare, dry pigment while painting in England and Flanders for the Canadian War Memorials. He returned to village life in the United States for some years; from 1928 until his death he lived in small towns and villages north of Toronto. He died in Toronto in 1953.

6. *Dappled Sunlight*

Oil on canvas, 24 inches square, not signed or dated

LENT BY Mr. and Mrs. C. Murray MacAllister, Ottawa

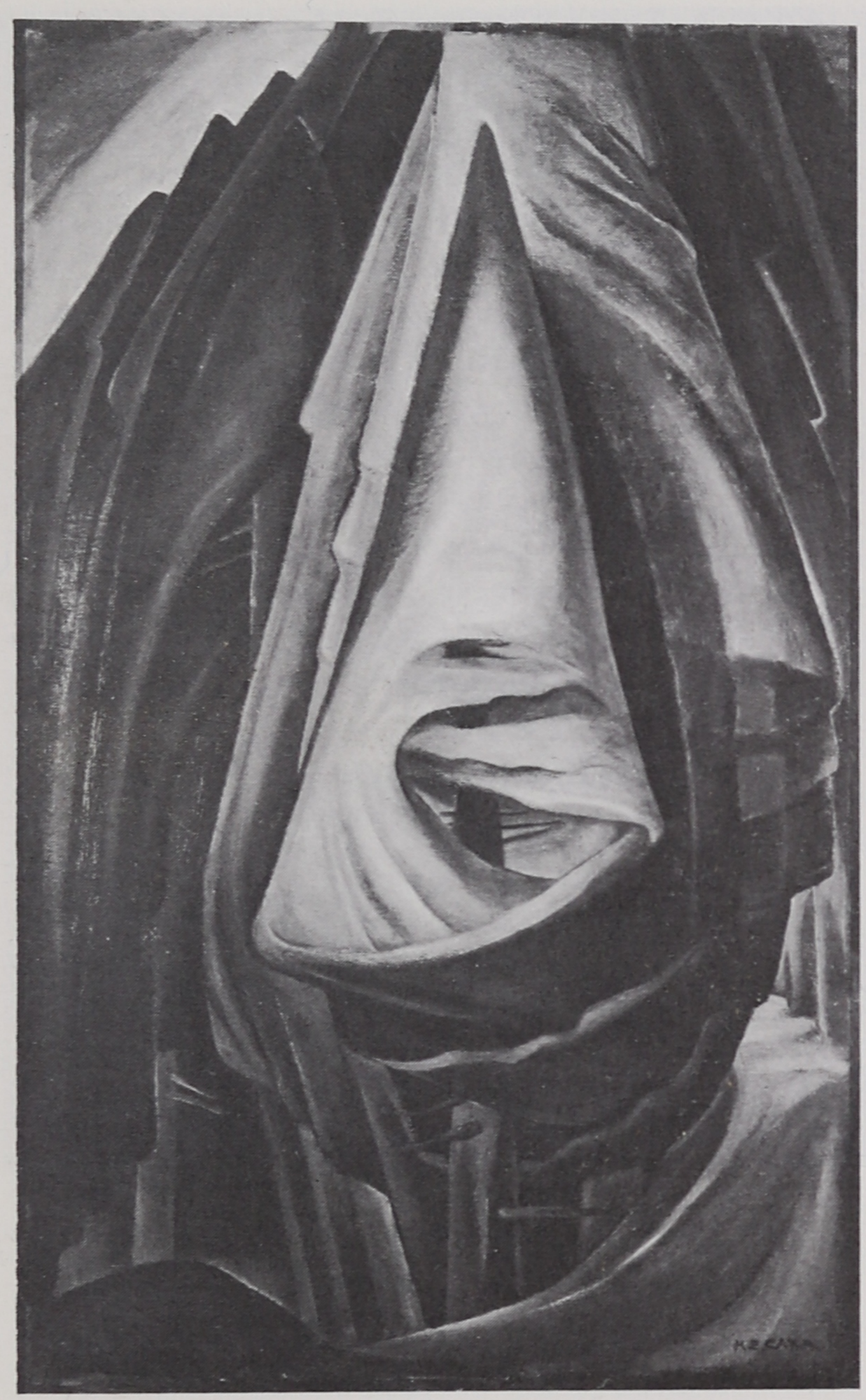
PROVENANCE: Purchased from the Milne Estate, 1962

EXHIBITED: Hart House, University of Toronto, 1962

Contemporary advances in communications and transportation often make it difficult for us to appreciate today the problems of the isolated provincial artist of only a few years ago. While the artist was unable to see at first hand the latest work of his fellows perhaps working in similar directions, his public was also limited, in that its lack of contact with other cultures encouraged the growth of closed minds and inhibited senses. Another painter who, like Milne, developed a unique and expressive style in the second quarter of this century was Emily Carr. Although, living on the west coast, she worked in even greater isolation than Milne, she profited greatly both in style and inspiration from her contact with the Group of Seven, particularly with Lawren Harris.

Emily Carr

Born in Victoria, British Columbia in 1871, she studied at the San Francisco School of Art from 1889 to 1895, and continued this academic training at the Westminster School of Art in London from 1899 to 1904. On her return she began making documentary studies of the west-coast Indian villages. A decisive influence on her style was the Fauve painting which she encountered while studying in France in 1910-11 with the Australians Frances Hodgkins and Harry Gibb. The stronger colours, forthright paint textures and bolder forms of the Fauve technique were useful to her when she returned to take difficult and dangerous trips to sketch and paint along the Pacific coast; but the lack of understanding in her Victorian environment so discouraged her that she virtually stopped painting until 1927, when she travelled to eastern Canada to attend an exhibition of her work. There she met Lawren Harris and other members of the Group of Seven, and, encouraged by their sympathy and enthusiasm, she returned to her original subjects and began to paint powerful evocations of totem and tree. She also benefitted from the visits of Washington painter Mark Tobey, who acquainted her with the organizing principles of synthetic cubism. Harris' compositional monumentality and the cubist way of treating space in solid geometrical forns structured from the two-dimensional plane of the canvas are elements in *Grey*. In her later paintings these heavy, sombre forms give way to more intense and expressionist brush strokes, suggesting light and the movement of growth. Emily Carr died in Victoria in 1945.



7. *Grey*

Oil on canvas, 43¾ x 27¼ inches,
signed lower right "M. E. Carr"
Painted in Victoria about 1930

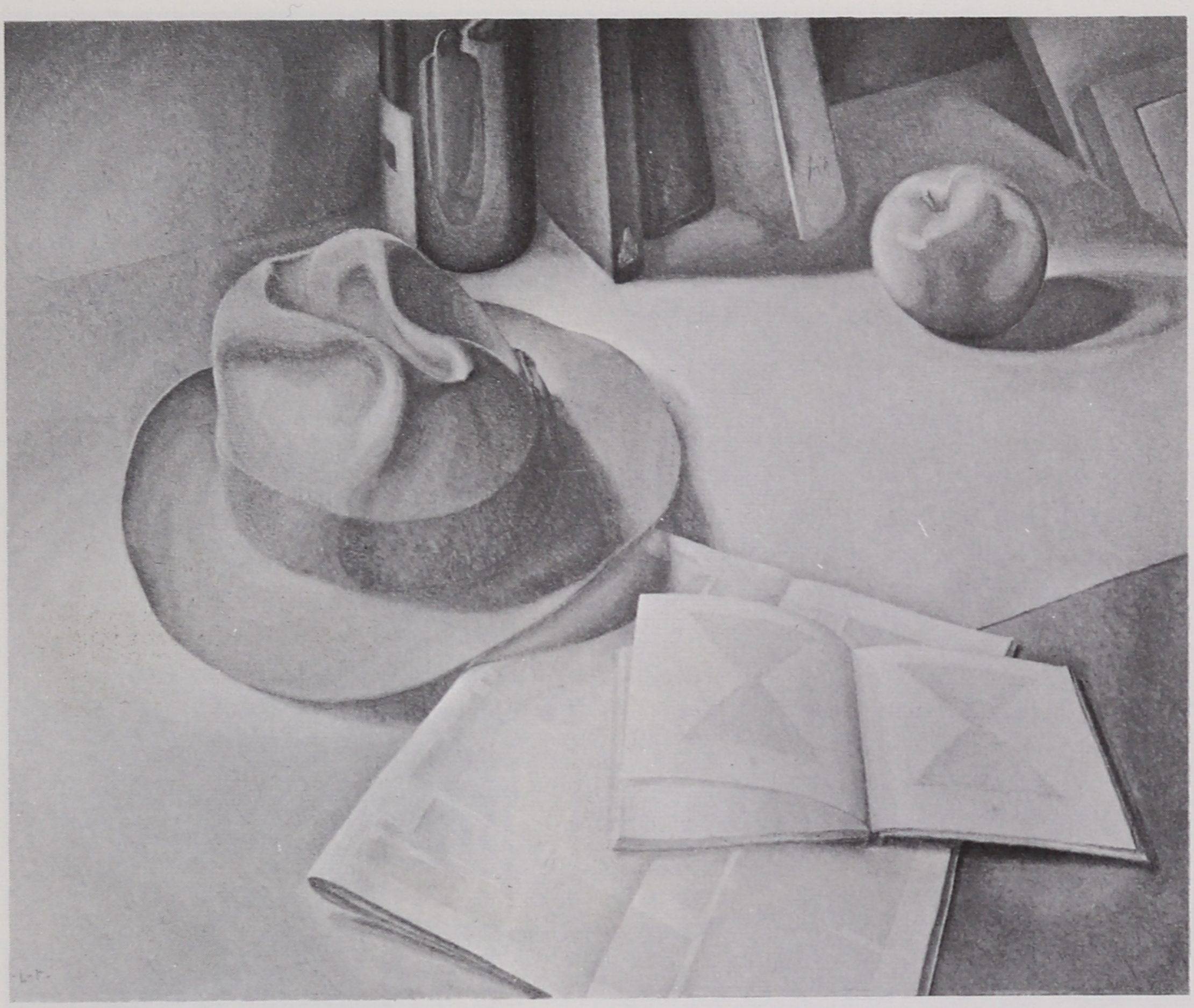
LENT BY Mr. & Mrs. Charles S. Band,
Toronto

EXHIBITED: catalogue no. 15, *The Collection of Mr. and Mrs. Charles S. Band,* Art Gallery of Toronto, Montreal Museum of Fine Arts, 1963

While David Milne in his later years painted the ponds and streams of southern Ontario, and Emily Carr created her monumental statements from the towering conifers and luxuriant undergrowth of the West Coast rain forest, another Canadian artist was quietly at work in the backyards of Winnipeg. L. L. FitzGerald, again an individual with a highly personal vision and style, contributed his carefully composed and tellingly drawn still-lifes and landscapes to the developing tradition of Canadian art.

Lionel Lemoine FitzGerald

Born in Winnipeg in 1890, he studied art in that city, and then went to New York for a year's work at the Art Students' League in 1921. After some employment in commercial art, he became an art teacher in Winnipeg in 1924 and remained in that capacity until his retirement in 1949. His painstaking drawing and painting technique patiently analyzed the formal structure and relations between virtually the same subjects throughout his life — back yard views, trees, still-life arrangements of books and apples like the late work exhibited here. Only his nudes and self-portraits have a more fiery, expressionist character. He died in Winnipeg in 1956.



8. *Still Life with Hat*

Oil on masonite, 24 x 30 inches, signed lower left "L.L.F.". Painted in Winnipeg about 1955

LENT BY Mrs. Hugh W. Morrison, Toronto

PROVENANCE: Mrs. L. L. FitzGerald, Winnipeg; on loan to Winnipeg Art Gallery since 1958

EXHIBITED: catalogue no. 104, supplementary showing in Winnipeg, *L. L. FitzGerald Memorial Exhibition*, 1958

b. *the figure in Canadian painting*

Landscape has undoubtedly been the dominant mode in the Canadian painting tradition. In the colonial period in New France, however, and in the late eighteenth and early nineteenth centuries in both the Maritimes and the Canadas, portrait commissions were an important source of income for most artists. In Quebec the portrait styles of late-seventeenth-century France soon gave way to the more primitive qualities of the Canadian-born painters who had very limited knowledge of the mother country. Beginning with François Beaucourt in the second half of the eighteenth century however, Canadian-born portrait painters crossed the Atlantic for further study, so that sophisticated Parisian influences thereafter affected the tradition. Perhaps outstanding among these painters who combined a native talent with the influences of a study tour in Europe was Antoine Plamondon.

Antoine Plamondon

Born at Ancienne-Lorette, near Quebec, in 1804, he received his first lessons in painting and restoring from the Canadian Joseph Légaré, who had taught himself to paint by copying the works of minor European masters. Plamondon went to France in 1826, and studied under Paulin Guerin, a follower of Jacques-Louis David, who had died only one year before. In addition to the lessons of careful draughtsmanship and neo-classical style which he learned from Guérin, Plamondon profited from the opportunity to study the paintings of the then current school of romanticists, admiring the paintings of Eugêne Delacroix, Théodore Géricault and Richard Parkes Bonington. Returning to Quebec in 1830, he soon became the leading portrait and religious painter of his time. He died at Neuville in 1895.

9. *Portrait of Madame Dionne*

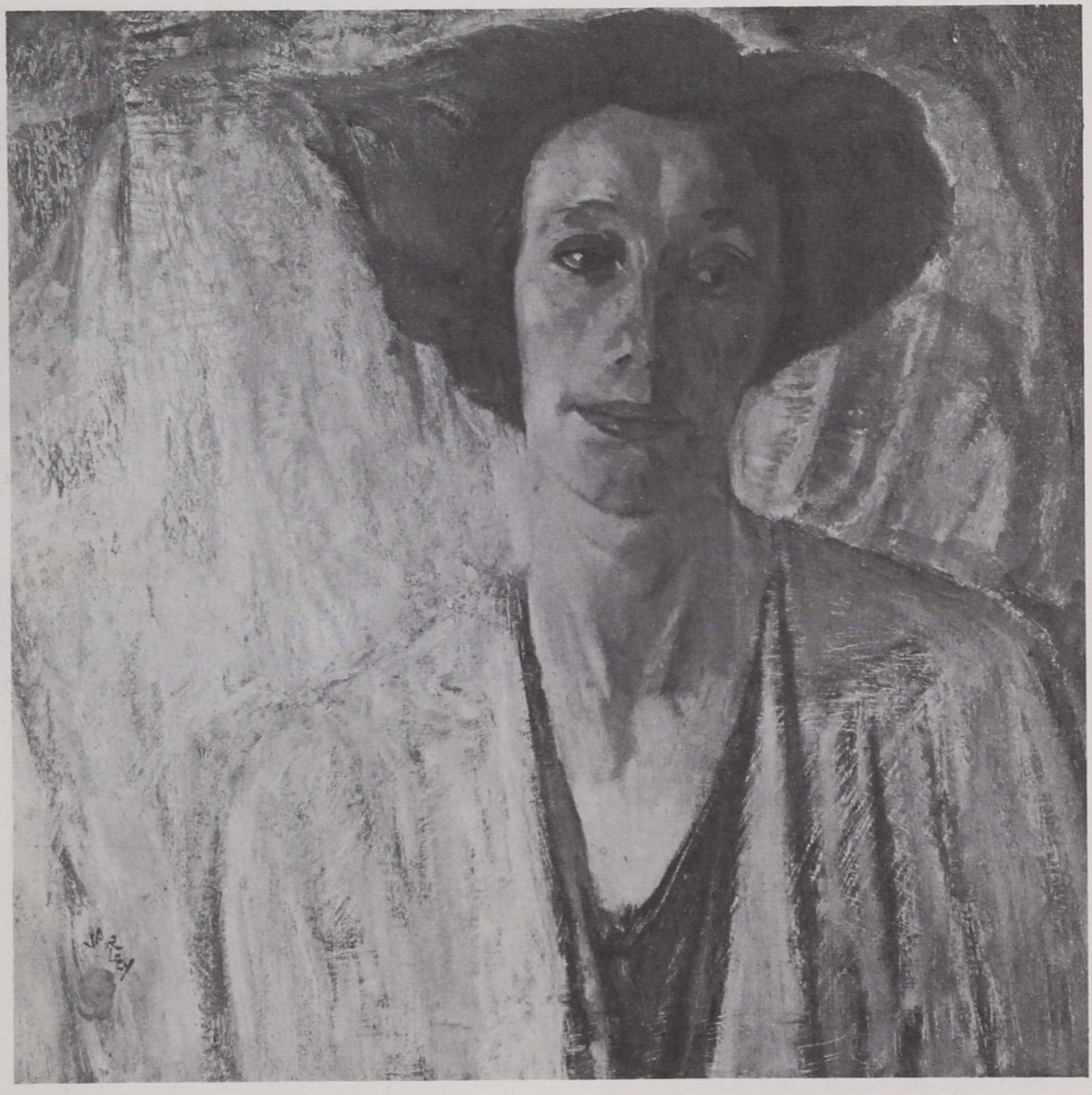
Oil on canvas, 30 x 26¼ inches, signed and dated centre left. Painted in Quebec City in 1835

LENT BY Mr. and Mrs. Maurice Corbeil, Montreal

In the latter part of the nineteenth century the portrait painter was being replaced by the photographer, and his formerly lively art retreated to the level of the official portrait, intended for board room or office and usually stamped with the sober realism of the 1880s. In the first decades of our century the Group of Seven concentrated chiefly on landscape — all except the expressionist F. H. Varley, who was equally interested in painting people.

Frederick Horsman Varley

Born in Sheffield, England, in 1881, he began his studies at the Sheffield School of Art at a very early age, from about 1892 to 1899. Keenly aware of his heritage of English landscape painting, he particularly admired the works of Turner. From 1900 to 1902 he extended his studies at the Académie Royale des Beaux-Arts in Antwerp, and was awarded two medals for drawing and painting from the figure when he left the school. After four years' experience as a magazine illustrator in London, he came to Toronto in 1912 and went to work in a photo-engraving firm with his fellow Sheffield artist and friend Arthur Lismer. There he met the other members of the Group of Seven and began sketching and painting with them. Commissioned to paint for the Canadian War Memorials in England and France in 1918, he completed a number of canvases which bespeak the horror and futility of war, as well as some portraits of Canadian officers. He may have been influenced by the war paintings of the British artist Paul Nash; in any case he was evidently deeply affected by his experience of 1918, and continued to develop the trenchant, expressive qualities in his work after that date. Returning to Toronto, he rejoined the Group for some years, and became an art teacher, in Toronto (1925-26), Vancouver (1926-35), and Ottawa (1936-40). In 1945 he moved to Toronto, where he still lives.



10. *Portrait of a Woman in Green*

Oil on canvas, 22⅝ x 20¼ inches, signed lower left "Varley". Painted about 1949

LENT BY Mr. and Mrs. Charles S. Band, Toronto

EXHIBITED: catalogue no. 35, *F. H. Varley Paintings 1915-1954,* Art Gallery of Toronto, National Gallery of Canada (Ottawa), Montreal Museum of Fine Arts, western Canadian centres, 1954-55; catalogue no. 45, *The Collection of Mr. and Mrs. Charles S. Band,* Art Gallery of Toronto, Montreal Museum of Fine Arts, 1963

Taken in the context of the development of painting in North America as a whole, the Group of Seven was only one manifestation of the phenomenon of regionalism prevalent throughout the continent in the period between the First and Second World Wars. In the Depression years these attemps to capture the spirit of places or people ripened into a social realist style which concentrated the artist's attention on the community around him and its problems. Due to the preponderance of rocky shores and lonely pines in the Group's version of regionalism however, this more urban-oriented social realism had a limited influence on the development of the Canadian figure tradition. One artist who was influenced by the Group, but who also responded to social realism and distinguished himself in figure painting was Charles Comfort. His was aiso the generation which furnished the official war artists of World War II; in his book, Artist at War, *published in 1956, Comfort shows how this experience was as central to his development as the Great War had been to that of Varley.*

Charles Comfort

Born in Edinburgh in 1900, he was brought to Winnipeg in 1912, and studied there before going to the Art Students' League in New York, where he worked under Robert Henri and E. Allan Tucker. In 1925 he settled in Toronto and was associated with the development of the national movement in landscape painting, based on the style of the Group of Seven. In 1932 he entered into a commercial art partnership with his friend and fellow artist Will Ogilvie, who is the subject of this portrait. During the 1930s he executed a number of important mural commissions, and exhibited fairly large water-colour portraits like this one. From 1943 to 1946 he painted in Italy and northern Europe as an official war artist. He has been a teacher at the Ontario College of Art, a professor of art at the University of Toronto, and, from 1960 to 1965, Director of the National Gallery of Canada. He now lives in Hull.

11 *Portrait of Major W. A. Ogilvie, MBE*
(Portrait du Major W. A. Ogilvie, MBE)

11. *Portrait of Major W. A. Ogilvie, MBE*

Watercolour on paper mounted on stretcher, 31 x 33 inches, signed and dated lower left "Comfort '48" Inscribed on back "Major Will A. Ogilvie, M.B.E., Official Canadian War Artist serving with the Cdn. Army. A water colour portrait against a Sicilian background. The hill town of Agira, upper left." Painted in the Studio Building, Toronto, in 1948

LENT BY the National Gallery of Canada, Ottawa

PROVENANCE: Purchased from the artist by the Trustees of the National Gallery, 1949

EXHIBITED: Canadian Society of Painters in Water Colour exhibition, Toronto, 1949; catalogue no. 17, *Forty Years of Canadian Painting*, Museum of Fine Arts, Boston, 1949; catalogue no. 93, *Fifty Years of Painting in Canada, 1900-1950*, Art Gallery of Toronto, 1949; catalogue no. 37, *Canadian Society of Painters in Water Colour Retrospective*. National Gallery of Canada, Ottawa, 1951; Exhibition Association, Regina, 1952; London Public Library and Art Museum, London, Ontario, 1953 and 1957-58; Stratford Shakespearian Festival, Stratford, Ontario, 1954 and 1964; Maritime Art Association, 1954-55

REPRODUCED: *Canadian Art*, Volume VI, no. 3, Spring 1949, p. 124; *Saturday Night*, Vol. 64, February 1, 1949; R. H. Hubbard, *The National Gallery of Canada: Catalogue of Paintings and Sculpture*, Vol. III: Canadian School, Ottawa and Toronto, 1960, acc. no. 4978, p. 61

A charcoal portrait of "Captain Ogilvie—War Artist", 13¾ x 9¾ inches, dated November 9, 1943, is in the War Collections of the National Gallery of Canada, Ottawa.

The hill country near Agira Sicily was the location of some of the most significant of the sketches done by Major Ogilvie as an official war artist, sketches and notes made under fire; for these sketches and his other paintings contributed to the War Collections of the National Gallery of Canada in Ottawa, Ogilvie was awarded the M.B.E. *in 1946.*

While in Toronto regionalism flourished with the Group of Seven and their followers, the painters in Montreal, following in the international tradition of Morrice and encouraged by critic and artist John Lyman, who was fully informed of developments in Europe in his day, concentrated more on formal problems and their solution. Foremost among the English-speaking artists in that city was Goodridge Roberts, whose landscapes, still-lifes and figure studies had more in common with Cézanne and Bonnard than with any North American schools. Roberts eschewed regional flavour, social problems and psychological subtleties in order to accept his subjects simply as visual data to be translated into plastically successful images.

Goodridge Roberts

Born in Barbados in 1904, he was brought to Fredericton, New Brunswick, as an infant. He studied at the *Ecole des Beaux-Arts* in Montreal and at the Art Students' League in New York under John Sloan, Max Weber and Boardman Robinson. His first one-man show in Montreal in 1933 brought him praise from critic John Lyman who applauded his "terse characterization in drawing" and his direct use of colour as a plastic element in the painting, rather than in an illustrative or ornamental sense. Having taught painting in Ottawa, Kingston and Montreal, he went to England as an official war artist in 1943. He returned to Montreal two years later, worked in France on a Canadian government fellowship from 1953 to 1955, and served as resident artist at the University of New Brunswick in the 1959-60 academic year. He lives in Montreal.

12. *Nude on Red Cloth*

Oil on masonite, 48 x 60 inches, signed lower right "G. Roberts"

LENT BY Mr. and Mrs. James Borcoman, Ottawa

PROVENANCE: Waddington Gallery Montreal, 1961

EXHIBITED: Waddington Gallery, Montreal, 1961; *Canadian Painting 1939-1963,* Tate Gallery, London, 1964; *Images for a Canadian Heritage,* Vancouver Art Gallery, 1966

REPRODUCED: *Canadian Art*, no. 92, July-August 1964, p. 201; exhibition catalogue, *Canadian Painting 1939-1963*; Elizabeth Kilbourn, *Great Canadian Painting* (Toronto, 1966) pp. 82-3

If the figure has been the subordinate tradition in Canadian painting, still rarer has been the successful painter of the figure integrated in the landscape. One of the few artists who have addressed themselves to this subject consistently is Jean-Paul Lemieux. His modulated colours painted over large flat areas may be said to be in the tradition of Morrice; but their purposefully primitive handling brings us back to regionalism, a haunting atmosphere and an isolation of the individual in relation to a vast, empty landscape that seems peculiarly Canadian.

Jean-Paul Lemieux

Born in Quebec City in 1904, he studied at the *Ecole des Beaux-Arts* in Montreal under Charles Maillard, Edwin H. Holgate and others, and then went to Paris for further work at the Colarossi and *Grande Chaumière* academies. He developed his sophisticated primitive simplifications of plane in religious subjects beginning in the 1930s, and in the latter 1950s put his style to use in painting the distinctive series of landscape-with-figure, of which this work is an example. In 1954-55 he returned to France on a Canadian government fellowship. He lives in Quebec.

13. *Solstice d'hiver*

Oil on canvas, 39 x 66 inches, signed lower right. Painted in Quebec City in 1960

LENT BY Canadian Industries Limited, Montreal

PROVENANCE: Purchased from the Agnes Lefort Galleries, Montreal, 1962

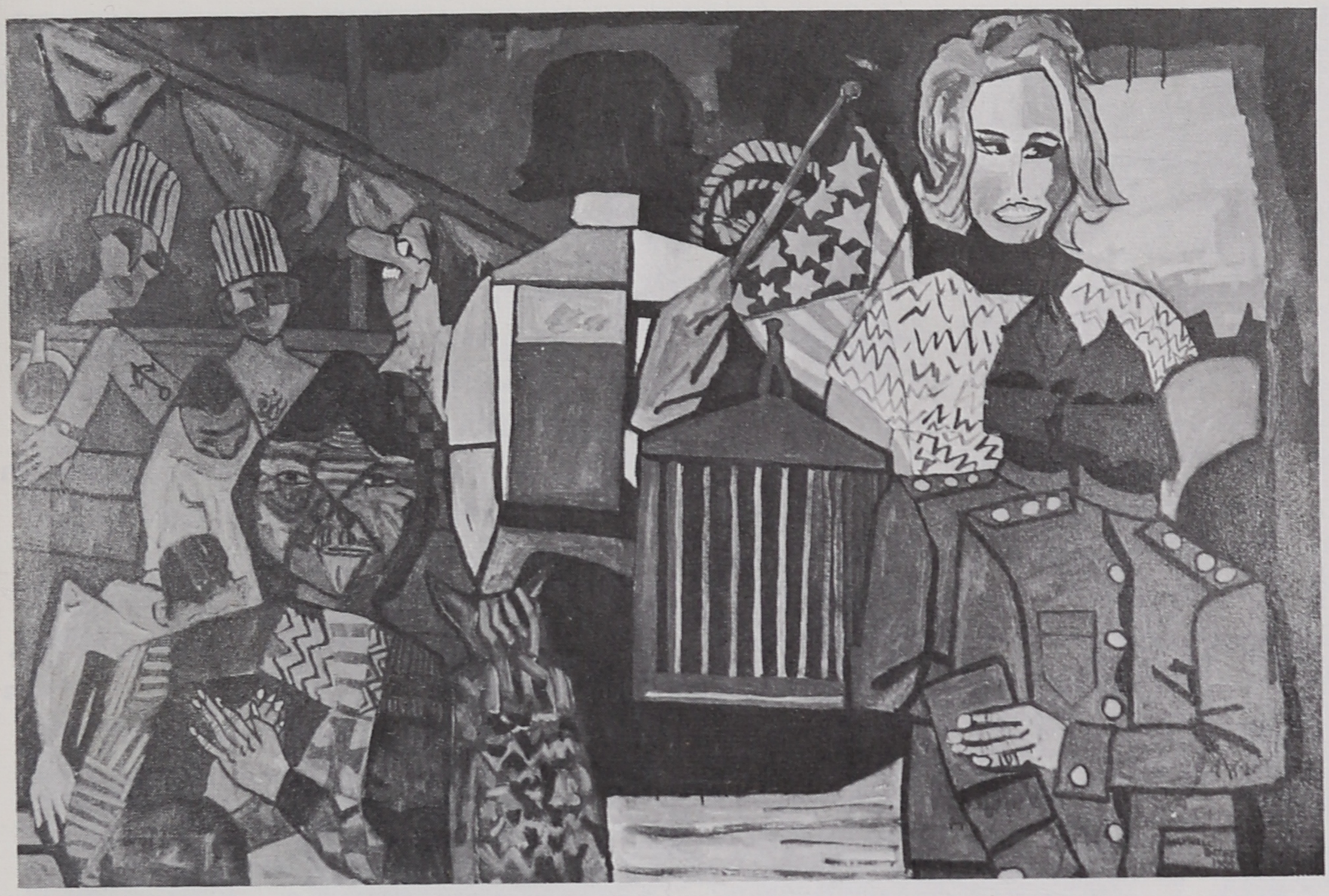
EXHIBITED: Montreal Museum of Fine Arts, 1962; *Centre d'Art*, Shawinigan, P.Q., 1962; Canadian Industries Limited Building, Toronto, 1963; Stratford Shakespearian Festival, Stratford, Ontario, 1963; *Fifteen Canadian Artists,* Hunter Gallery of Art (Chattanooga, Tennessee), Currier Gallery of Art (Manchester, New Hampshire), Phillips Exeter Academy (Exeter, New Hampshire), Washington (D.C.) Gallery of Modern Art, Mercer University (Macon, Georgia), Columbus (Ohio) Gallery of Fine Arts, Minneapolis Institute of Arts, Colarado Springs Fine Arts Center, San Francisco Museum of Art, Seattle Art Museum, Confederation Art Gallery and Museum (Charlottetown, P.E.I.), 1963-65

REPRODUCED: catalogue, *Fifteen Canadian Artists*, Museum of Modern Art, New York, 1963

The Canadian figure tradition has also been developing both to the west and to the east of the Ontario and Quebec schools. While the paintings of Varley and Emily Carr, and in a more general way those of Milne and FitzGerald, indicate the important influence which expressionism exerted on the development of Canadian painting in the first half of this century, the works of westerner Maxwell Bates show an even more specific expressionist stamp.

Maxwell Bates

Born in Calgary, Alberta in 1906, he studied first under one Lars Haukaness there, and became a 'pioneer' expressionist painter in western Canada. He emigrated to England in 1931, and did not return to Calgary until 1946, after five years as a prisoner of war in Germany. He was further confirmed in his expressionist style by a year's study (1949-50) at the Brooklyn Museum Art School under Max Beckmann and Abraham Rattner. He is also a professional architect, and has published a volume of poems. He now lives in Victoria, British Columbia.



14. *Babylonian Emissaries*

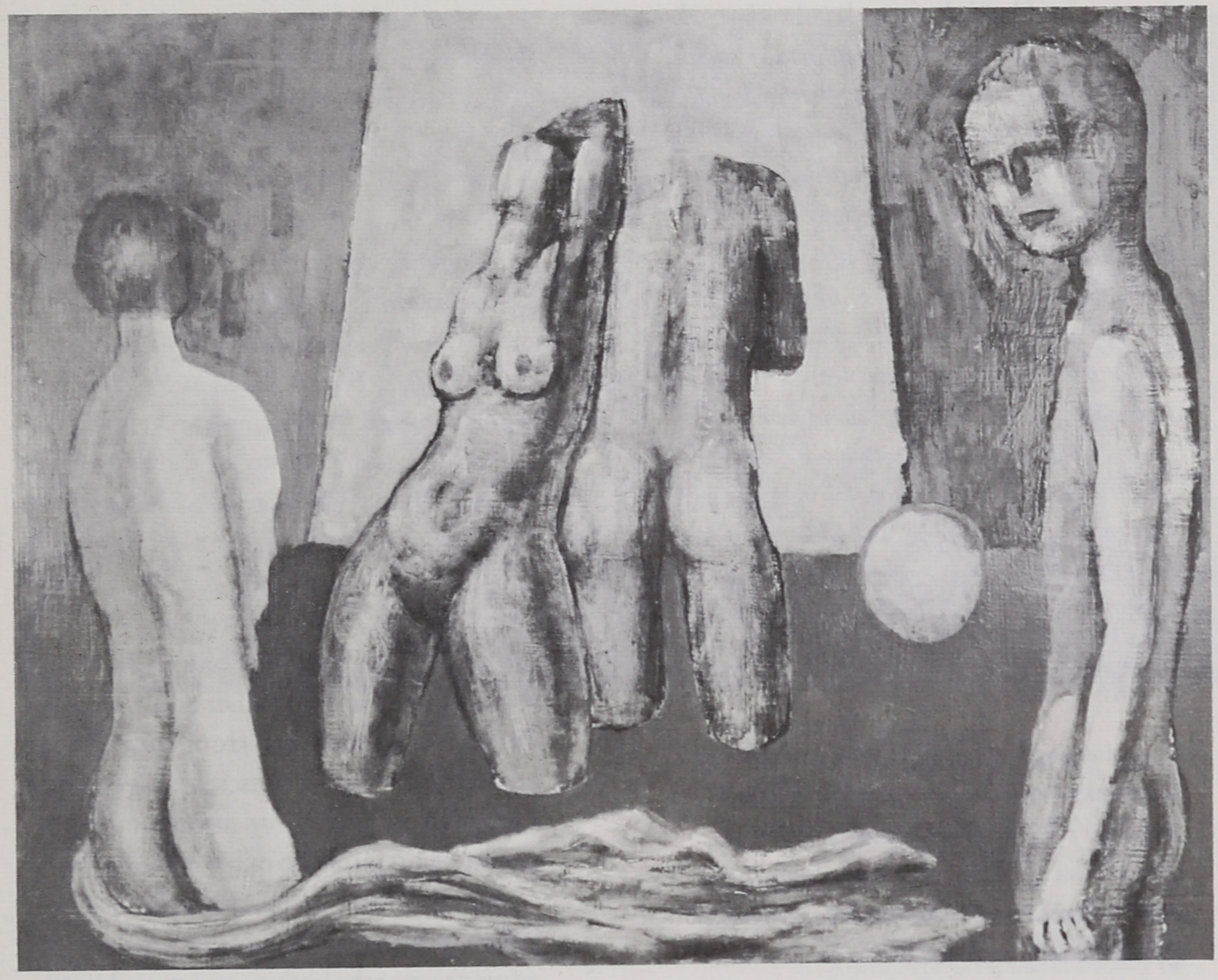
Oil on canvas, 48 x 72 inches, signed and dated lower left. Painted in Victoria, March, 1966

LENT BY the Artist

On the east coast, where the Group's landscape manner did not take hold, Miller Brittain developed his interest in and insight into the human personality directly in the context of regionalism and the social realism of the Depression years. But after returning from his experience as a bomb-aimer in World War II, and a brief period as an official war artist, he soon turned from his genre subjects, first to biblical illustrations and then in the 1950s to a highly individual style which appears to be surrealist but which in fact has deep personal roots in his life and earlier work. One of the most original in the tradition of Canada's figure painters, his works of the past fifteen years have anticipated in some ways developments of the 1960s by much younger artists, who are characterized below as 'the new figure painters'.

Miller Brittain

Born in Saint John, New Brunswick in 1912, he studied drawing in that city before going to the Art Students' League in New York in 1930. Unable to afford painting materials, he studied only drawing there, under the American etcher and sculptor Harry Wickey. Returning to Saint John in 1932, he began a series of pencil drawings of social realist genre subjects, which led the critic Graham Campbell McInnes to comment that Brittain had more rights than anyone else since Krieghoff to the title of 'the Canadian Breughel'. After some lessons from the slightly older Saint John painter Jack Humphrey, he began to paint, developing his use of oil glazes and tempera from descriptions of the techniques of the old masters in Max Doerner's book *The Materials of the Artist*, which had first been published in 1935. In 1942 he joined the Royal Canadian Air Force, and after service based in Yorkshire painted in Toronto in 1945-46 as an official war artist before returning to Saint John. Although his paintings are in several New Brunswick public collections, they are not well known in the rest of Canada. He lives in Saint John.



15. *Boy and Torsos*

Glazes on casein on masonite, 24 x 30 inches. Painted in Saint John in 1954

LENT BY the Artist

EXHIBITED: catalogue no. 3, Hartert Galleries, New York, 1955; Greenwich Gallery, Toronto, 1957

II. PAINTING IN CANADA TODAY

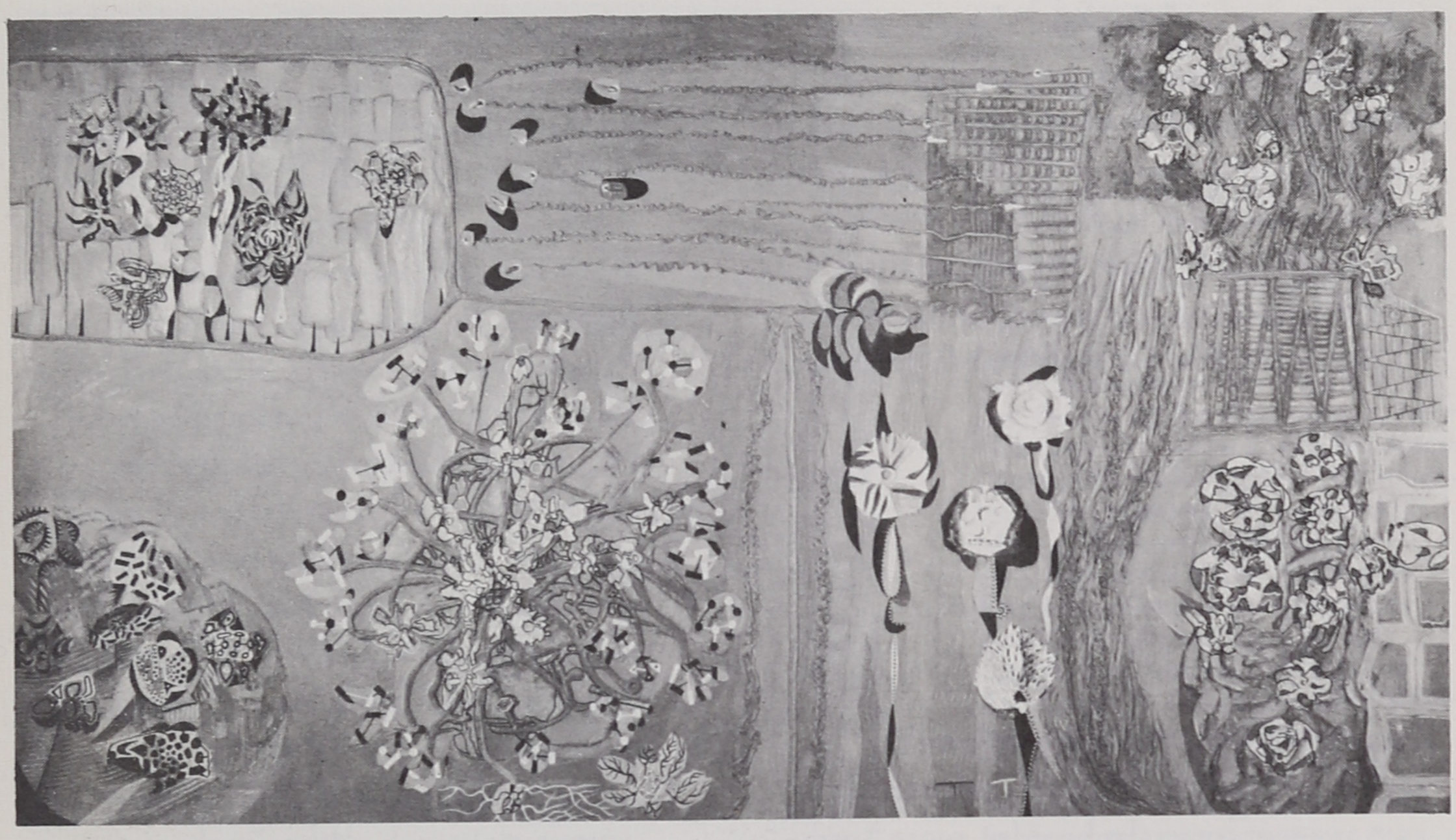
Having considered, however briefly, the tradition in which today's Canadian painter stands, we are in a better position to understand and evaluate his work. It must be remembered however that the tradition is a living one in every sense, and that some of the artists included in the preceding sections, as can be seen from the recent dates of their paintings, are still producing work of great importance. They are very much a part of the contemporary scene.
But the artists whom we are about to discuss have all painted works which have helped to characterize the mainstream of development in Canadian painting from 1945 to the present day. First, three great teachers have formed a vital link between generations:

a. *the teachers*

Canadian art has benefited from a number of important teachers—for instance, William Brymner who directed the classes of the Art Association of Montreal from 1886 to 1921, and Arthur Lismer, who has been recognized internationally as an authority on art education. But the names of three artist-teachers stand out in any account of the development of contemporary Canadian painting: Alfred Pellan, Paul-Emile Borduas and Jock MacDonald.

Alfred Pellan

Born in Quebec City in 1906, he was a prize-winning student at the *Ecole des Beaux-Arts* there from 1920 to 1925; in 1922 the National Gallery of Canada purchased a view of Quebec by the sixteen-year-old artist. Four years later he won the first Quebec government scholarship for an art student, and went to Paris to study under Lucien Simon at the *Ecole Nationale Supérieure des Beaux-Arts*. He was again a prize-winning student, and he was recognized as a leading painter of the younger generation in Paris. Forced to flee from the German advance in 1940, he left the company of such figures as Le Corbusier and Fernand Leger, and came to live in Montreal. At first through exhibitions and then through his role as a teacher at the *Ecole des Beaux-Arts* in Montreal from 1943 to 1952, he stimulated a new consciousness of recent European art, and, more important, encouraged his pupils to explore freely the resources of their imagination. In 1952 Pellan returned to Paris on a Canadian government scholarship, and stayed until 1955 when a large exhibition of his work was shown at the *Musée National d'Art Moderne* there. Back in Canada he received a Canada Council grant in 1958 to paint the *Jardin* series, of which this painting is an example. He lives in Sainte-Rose, near Montreal.



16. *Jardin vert*
Oil on canvas, 41 ½ x 73 ½ inches, signed and dated lower right
Painted in Sainte-Rose in 1958

LENT BY the Musée du Québec, Quebec City

EXHIBITED: Galerie Denyse Delrue, Montreal, 1958; catalogue no. 45, *Alfred Pellan,* National Gallery of Canada (Ottawa), Montreal Museum of Fine Arts, Musée de la Province de Québec (Quebec City), Art Gallery of Ontario, 1960-61

REPRODUCED: Guy Robert, *Pellan,* Montreal, 1963, p. 97, pl. 340 (colour)

Pellan's role as a teacher and his formation of the Prisme d'Yeux *group of artists in 1948 was unfortunately, due to personal differences, in conflict with another great liberating force in Montreal at that time, Paul-Emile Borduas. In the same year, 1948, Borduas published* Refus global, *the manifesto of the* Automatistes, *of whom he was the acknowledged leader.*

Paul-Emile Borduas

Born in Saint-Hilaire, Quebec in 1905, he began his studies about 1920 with Ozias Leduc, assisting him in his work of church decoration. He also studied briefly at the *Ecole des Arts et Métiers* in Sherbrooke, and at the *Ecole des Beaux-Arts* in Montreal from 1923 to 1927. In 1928 he went to Paris for a year's study at the *Ecole des Arts Sacrés* under Maurice Denis, and worked for a year at church decoration in the Meuse region. He returned to Canada in 1930, and three years later began teaching art in Montreal. From 1937 until 1948 he taught at the *Ecole du Meuble* in Montreal. He was influenced by the Morrice retrospective shown in Montreal in 1938, and was encouraged to explore surrealism and contemporary French culture by the well-informed critic John Lyman. After the fall of France, he was further stimulated by the presence in Montreal of *émigré* artists and intellectuals from Paris, especially the distinguished Dominican teacher and artist, Père Couturier, and Alfred Pellan. In 1941 he began painting non-representational works, and during the following decade especially had a dynamic effect on those around him. Among his students, whom he encouraged to develop their own individual means of expression, were Jean-Paul Riopelle and Marcel Barbeau. He joined with them and others to form the *Automatistes*, a group of artists who were advancing what we now call 'action' or 'gesture' painting, emphasizing the values of direct or 'automatic' control of the brush or palette knife through the impulse of the moment of the act of painting. In 1948, he published their manifesto *Refus Global*, which associated this aesthetic of chance, intuition and decision with a revolutionary anarchist social philosophy. Although he was immediately discharged from his teaching position, Borduas continued to act as a mentor in the broader, more Socratic sense of the term until 1953, when he left Canada for the United States. After two years there, during which he was directly influenced by the works of New York action painter Franz Kline, Borduas moved on to Paris. *Chatoiement*, exhibited here, is from the beginning of this Paris period; it may be regarded as a synthesis of his earlier paintings, with their brilliant colour, flickering surface effects and organic qualities, and the more austere works of his last years which it anticipates. Following the formal implications of his painting, and stimulated partly by the example of Kline and his studies of Mondrian, and partly by his trips to the Mediterranean, Borduas began to paint canvases with a very restricted palette and heavy impasto, achieving deep contrasts of tonal and tactual qualities in an even and intense light, and increasingly realizing expressive spatial and formal dynamics which went beyond the three-dimensional reference of his earlier works. He died in Paris, in 1960.

17. *Chatoiement*
Oil on canvas, 58 x 45 inches, signed lower right. Painted in Paris in 1956

LENT BY Mr. and Mrs. Gérard Lortie, Montreal

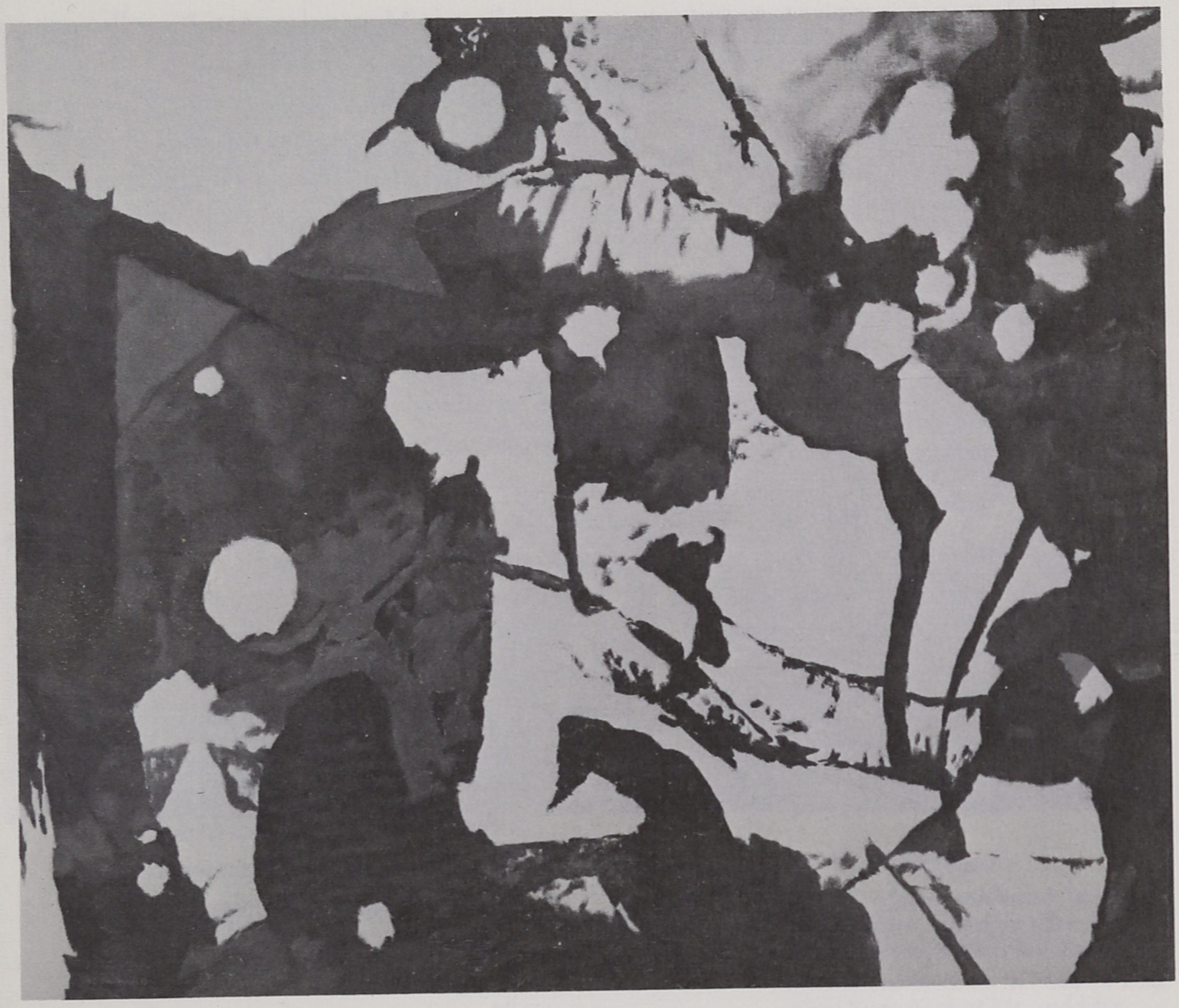
EXHIBITED: catalogue no. 99, *Paul-Emile Borduas 1905-1960*, Montreal Museum of Fine Arts, National Gallery of Canada (Ottawa), Art Gallery of Ontario, 1962; *Fifteen Canadian Artists,* Hunter Gallery of Art (Chattanooga, Tennessee), Currier, Gallery of Art (Manchester, New Hampshire), Phillips Exeter Academy (Exeter, New Hampshire), Washington (D.C.) Gallery of Modern Art, Mercer University (Macon, Georgia), Columbus (Ohio) Gallery of Fine Arts, Minneapolis Institute of Arts, Colarado Springs Fine Arts Center, San Francisco Museum of Art, Seattle Art Museum, Confederation Art Gallery and Museum (Charlottetown, P.E.I.) 1963-65

REPRODUCED: catalogue, *Paul-Emile Borduas 1905-1960* exhibition, p. 33

Hitler's advance through Europe had forced many leading artists on the continent to flee to Montreal and New York at about the same time; their presence served as a catalyst in the development of abstract expressionism in both cities in the 1940s. Toronto's artistic community was not stimulated from abroad this way, so that a similar movement there was retarded for almost a decade. When it did come, another great teacher was fortunately on hand—Jock (J.W.G.) MacDonald.

Jock (J.W.G.) MacDonald

Born in Scotland in 1897, he studied at the Edinburgh College of Art and came to Canada in 1926. He taught art in Vancouver, at Banff and in Calgary before bringing his ability to spark originality in his students and his open-ness to new ideas to the Ontario College of Art in 1947. Six years later he and ten others (including Harold Town and Jack Bush) formed the *Painters Eleven* group, whose exhibition in 1954 brought abstract expressionism forcibly to the attention of the Toronto public for the first time. MacDonald continued to encourage creativity in his students until his death in Toronto in 1961, and particularly in his last years contributed canvases of major importance to the modern Canadian tradition.



18. *Earth's Awakening*

Oil on canvas, 49 x 60 inches, signed and dated lower left. Painted in Toronto in 1959

LENT BY Mr. and Mrs. John David Eaton, Toronto

PROVENANCE: Art Gallery Ltd., Toronto, 1960

EXHIBITED: *Fifteen Canadian Artists,* Hunter Gallery of Art (Chattanooga, Tennessee), Currier Gallery of Art (Manchester, New Hampshire), Phillips Exeter Academy (Exeter, New Hampshire), Washington (D.C.) Gallery of Modern Art, Mercer University (Macon, Georgia), Columbus (Ohio) Gallery of Fine Arts, Minneapolis Institute of Arts, Colarado Springs Fine Arts Center, San Francisco Museum of Art, Seattle Art Museum, Confederation Art Gallery and Museum (Charlottetown, P.E.I.), 1963-65

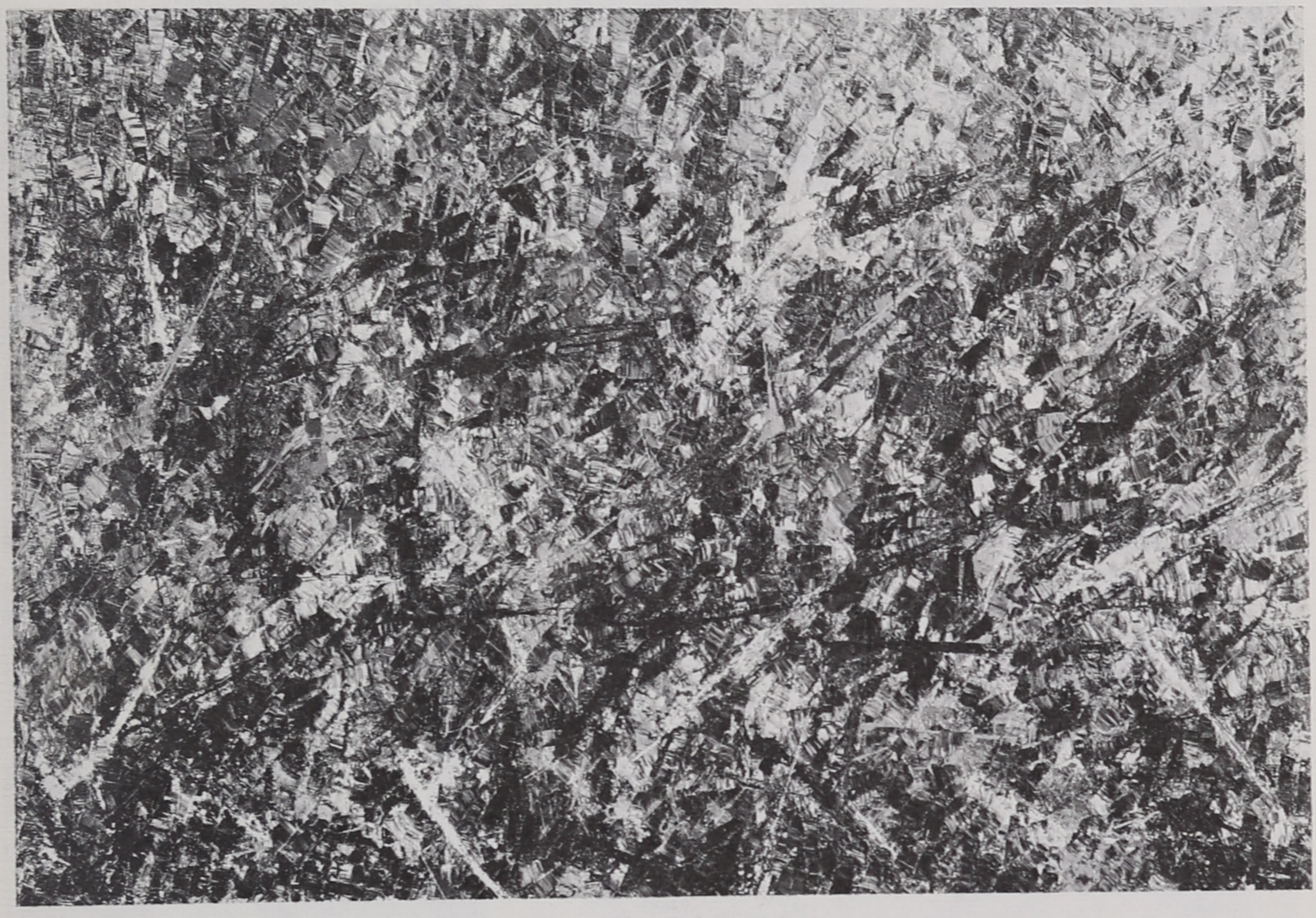
REPRODUCED: catalogue, *Fifteen Canadian Artists,* Museum of Modern Art, New York, 1963

b. *abstract expressionism*

For a whole generation coming to maturity in the immediate post-war years the three great teachers led the way to abstract expressionism: non-representational canvases executed as personal expression. The group around Borduas looked for further inspiration to Paris, whence the war-time stimulus had come. Most famous of these was Riopelle, the first Canadian painter since Morrice to attain widespread international recognition.

Jean-Paul Riopelle

Born in Montreal in 1923, Riopelle began as a painter of landscape and still-life, admiring the work of Ozias Leduc, who had been Borduas' teacher. He was encouraged to experiment in finding self-expression by Borduas himself. Immediately after the war he visited France and Germany, returned briefly to Montreal and New York, and then emigrated to Paris where he has lived since 1947. By that time he had exhibited with the Montreal *Automatiste* group, and his style was recognizable in France as "*tachisme*", the School of Paris term for action painting. After a few difficult years (during which he was briefly associated with Georges Mathieu) he experienced a meteoric rise to renown in the art world. *Forest Blizzard* is typical of the palette-knife technique and brilliance of colour for which he is best known. He has travelled widely in Europe and has returned to North America from time to time. He still lives in Paris, where since 1960 he has turned to sculpture as well as painting.



19. *Forest Blizzard*

Oil on composition board, 67⅛ x 100¼ inches, signed and dated on back. Painted in Paris in 1953

LENT BY the Museum of Modern Art, New York (Gift of Mr. and Mrs. Ralph F. Colin)

PROVENANCE: Pierre Matisse Gallery, New York

EXHIBITED: catalogue no. 3, *Riopelle,* Pierre Matisse Gallery, New York, 1954; *XXVth Anniversary Exhibition,* Museum of Modern Art, New York, 1954-55; catalogue no. 34, *Contemporary Canadian Painters,* organized by the National Gallery of Canada for circulation in Australia, 1957; Canadian Pavilion, Brussels World Exposition, 1958; *Ecole de Paris,* Walker Art Center, Minneapolis, 1959

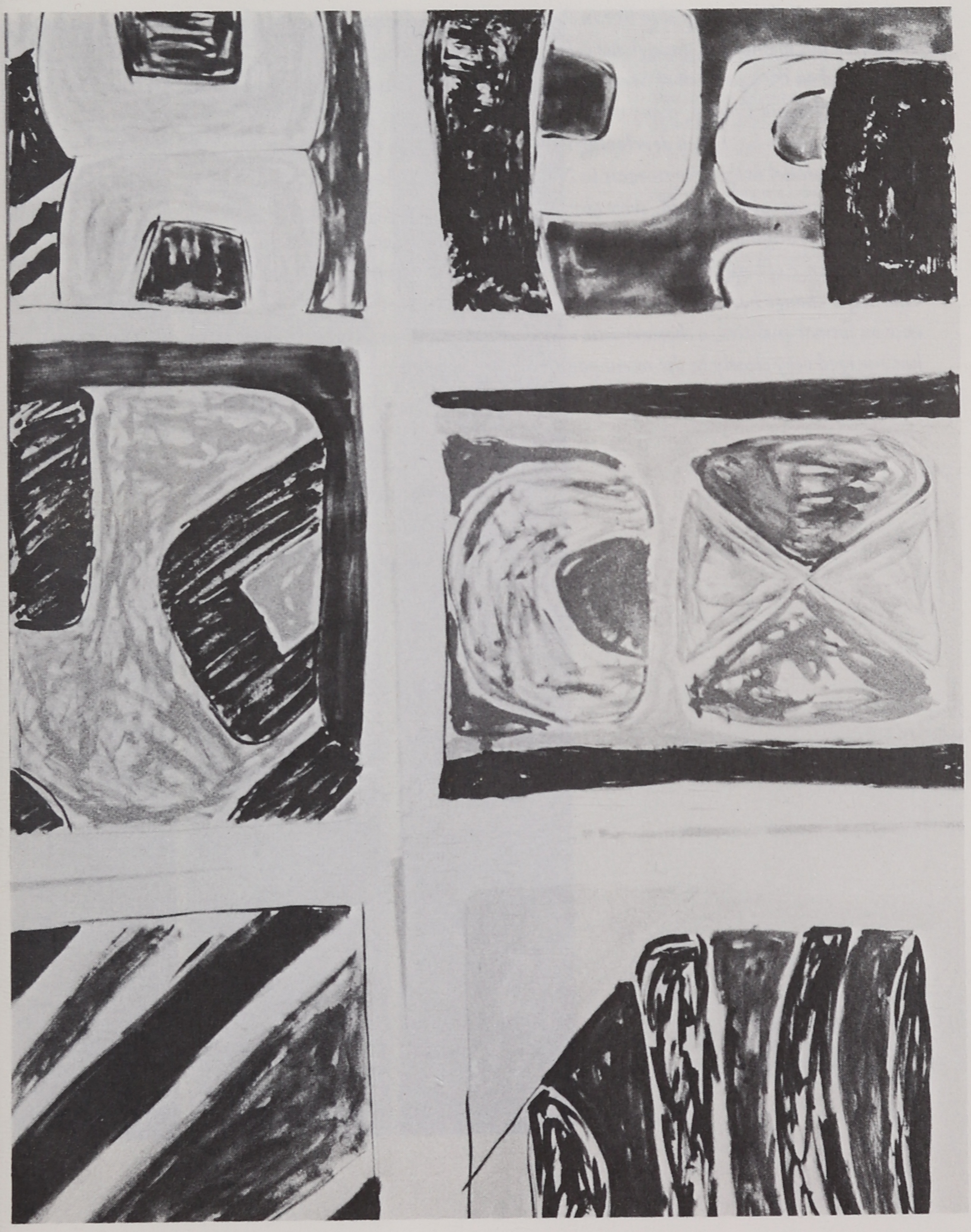
REPRODUCED: The Museum of Modern Art Bulletin, vol. XXIII, no. 3, 1956, p. 26; *Contemporary Canadian Painters* catalogue, pl. 7

REFERENCE: *Painting and Sculpture in the Museum of Modern Art: a Catalog,* Museum of Modern Art, New York, 1958, p. 52

In contrast with the celebrated Riopelle is another émigré *artist from Montreal whose works have also been acquired for New York museums, but whose name is virtually unknown even in Canada, Pierre Clerk.*

Pierre Clerk

Born in Atlanta, Georgia of Canadian parents in 1928, Clerk grew up in Montreal and attended McGill University and the art school of the Montreal Museum of Fine Arts. For many years thereafter he lived in Europe, where he was particularly influenced by the late works of Henri Matisse. After one-man shows in Italy and Switzerland, he was discovered as "New Talent" by the Museum of Modern Art in 1956, and a painting by him was acquired for the Museum collection. In recent years he has been living in New York, where the rapidly declining popularity of the gestural 'brush stroke' aspects of abstract expressionism largely accounts for his relative obscurity at present.



20. *The Mother*

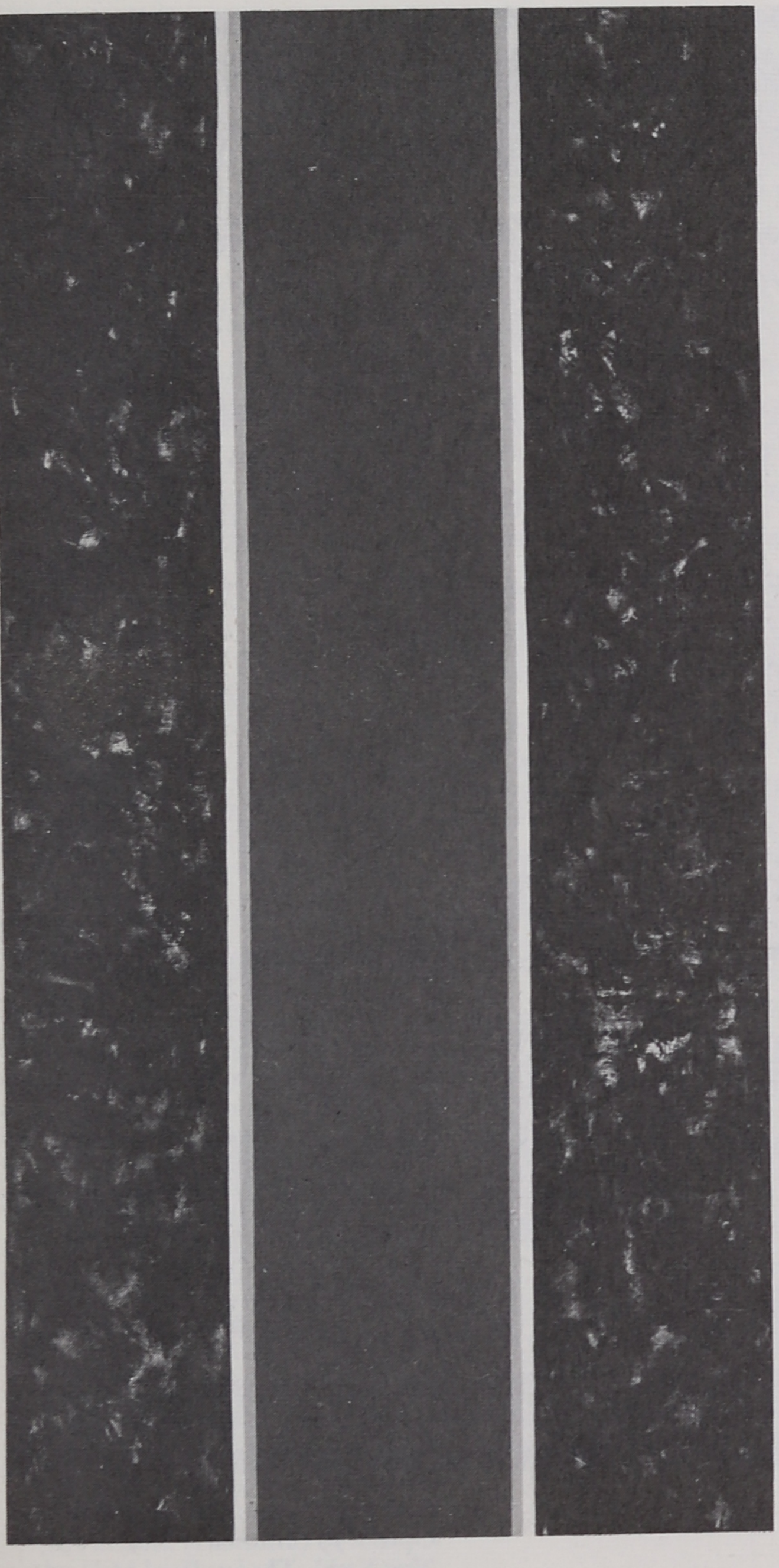
Oil on canvas, 102 x 78½ inches
Painted in New York in 1965

LENT BY the Artist

While Riopelle has continued to live in Paris, and Clerk has maintained through his colour-forms based on the late work of Matisse an orientation toward Europe, many other Montreal painters have been developing in directions parallel to the new currents in New York. This was to be expected, since abstract expressionism originally grew out of the war-time experience of both cities in similar ways. One major change has been a renewed insistence on formal qualities, a characteristic which has emerged very clearly in the recent paintings of Jean McEwen.

Jean McEwen

Born in Montreal in 1923, McEwen has a degree in pharmacy, and is a self-taught painter, another graduate of the ferment of the 1940s. The most obvious elements of his typical paintings are glowing light-and-colour effects and a lush impasto surface; pigments richly worked over large rectilinear areas have inevitably suggested comparisons with the American painter Mark Rothko. McEwen's recent works, like the one exhibited here, have eschewed the appealing, seductive impasto for a more astringent and ordered image in which hard edges regulate the colour passages; the result is a revelation of the artist's abiding concern with pictorial structure, which was always present but was more difficult to appreciate in his more decorative works.



21. *Les Muses II*

Polymer emulsion on canvas, 120 x 60 inches, signed and dated on back
Painted in Montreal, 1965-66

LENT BY the Artist

This is the second in a series of nine paintings of identical size and format called Les Muses *which the artist completed during the winter of 1965-66 on a Canada Council Grant awarded to him to enable him to concentrate on this series of large paintings.*

Since abstract expressionism had taken root in Toronto only after its inception in Manhattan, the Ontario capital has been even more dependent on developments in New York than has Montreal. In the present age of international styles such dependence is by no means to the artist's disadvantage. Foremost in reputation among the Toronto school has been Harold Town; unlike Riopelle, Town has remained in Canada after achieving considerable success outside her borders. We may still however be surprised to find within the context of his contemporary idiom a use of colour and surface qualities reminiscent of the Group of Seven. Such links, however strained by differences in subject and manner, suggest a continuing Canadian tradition.

Harold Town

Born in Toronto in 1924, Town was among the pioneer artists who formed the *Painters Eleven* group in 1953, and quickly became the best known of them, both inside Canada and without. Although he has exhibited widely in world art capitals, he has seldom personally left Toronto. Working out formal problems in his paintings and occasionally drawing imagery from such sources as the Royal Ontario Museum, he has concentrated in recent years on series of canvases exploring themes. He has also worked as a sculptor and with great success as a print-maker.

22. *In Memory of Pearl McCarthy*

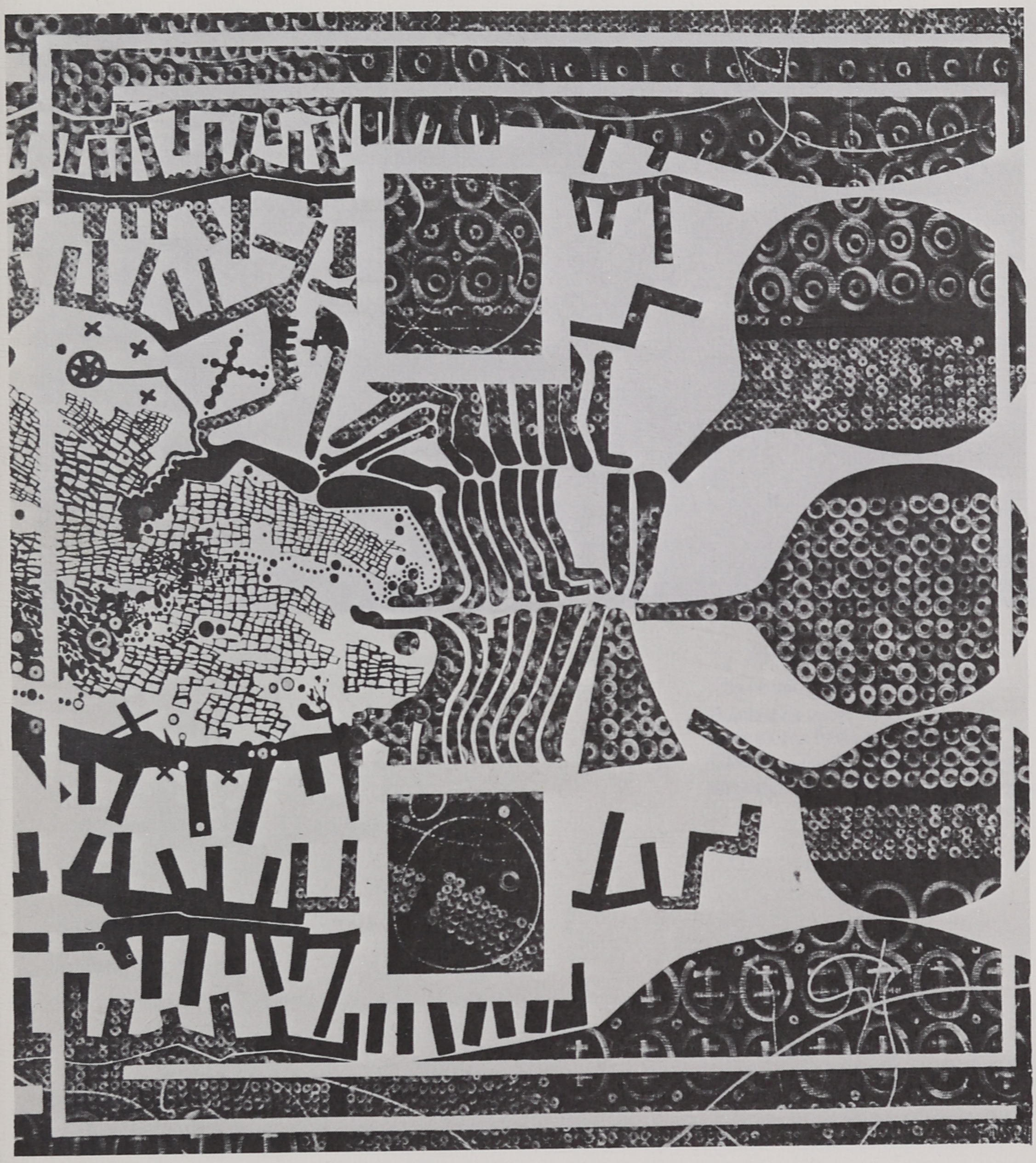
Oil and lucite on canvas, 81 x 74 inches, signed and dated lower right, and on back with hand print
Painted in Toronto in 1964

LENT BY Mr. and Mrs. E. Bernard Herman, Don Mills, Ontario

EXHIBITED: Bonino Gallery, New York, 1964; Mazelow Gallery, Toronto, 1966

REPRODUCED: catalogue, Mazelow Gallery exhibition, Toronto, 1966; J. Russell Harper, *Painting in Canada: A History*, University of Toronto Press, 1966, pl. 353, p. 392

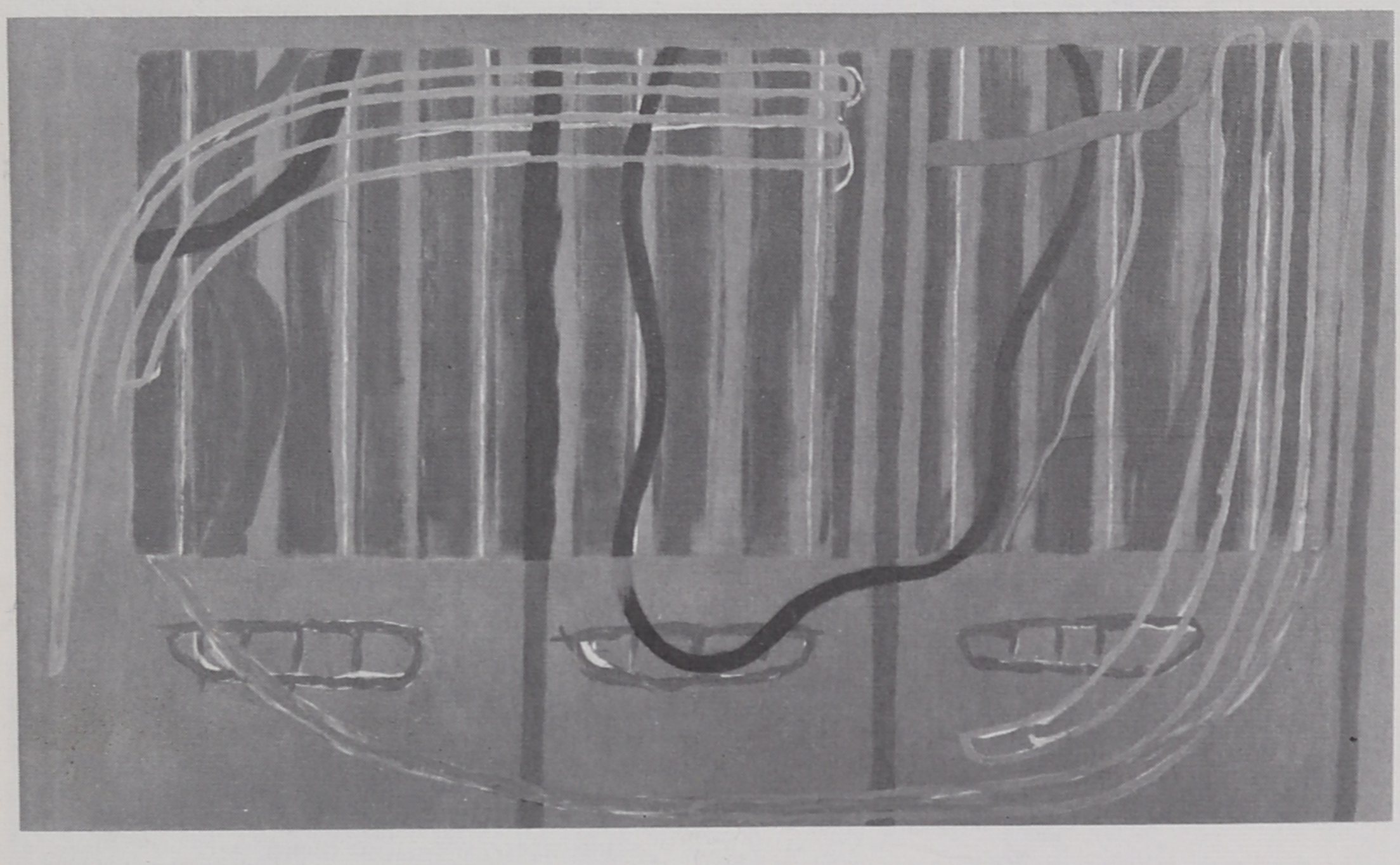
Town's canvases most closely related to this one are The Great Divide (*Art Gallery of Ontario, Toronto*) *and* Optical #9 (*Museum of Modern Art, New York*). *The late Pearl McCarthy was art critic for a Toronto newspaper.*



Although Jock Macdonald was a member of Painters 11, *his example and influence as a teacher were even more crucially important for the slightly younger artists who attended the Ontario College of Art during his period there, and who reached their artistic maturity in the late 1950s, when Macdonald's own painting was at its best. For a number of these artists the galleries operated by dealer Avrom Isaacs provided a congenial focus of activity. John Meredith is one painter of this "Isaacs Gallery" group whose work has been quietly claiming greater attention in recent years.*

John Meredith

Born in Fergus, Ontario in 1933, Meredith studied at the Ontario College of Art. His paintings of the last few years have demonstrated an increasing mastery of brilliant colour and of a single image with strongly brushed graphic qualities. He works in Toronto.



23. *Presence II*

Oil on canvas, 60 x 102 inches

Painted in 1964

LENT BY the National Gallery of Canada, Ottawa (Purchase, 1966)

PROVENANCE: Isaacs Gallery, Toronto

Meanwhile, abstract expressionist paintings had appeared outside the two major cities. In Saint John, New Brunswick, Jack Humphrey, a painter just four years younger than Macdonald and equally open to new ideas, returned from a visit to Europe in 1954, and moved boldly into a series of non-figurative canvases.

Jack Humphrey

Born in Saint John in 1901, Humphrey studied under Philip Hale at the Boston Museum of Fine Arts school, and at the National Academy of Design in New York and in Provincetown under Charles Hawthorne. In 1930 he went to Munich to study under Hans Hofmann, who was later to be one of the great seminal figures in the growth of abstract expressionism in the United States. Although Hofmann was then encouraging his students in a particularly vital cubism, with heavy volumetric forms represented in tension and movement, he may have imparted something of his later influence to the young Canadian painter, whose non-objective canvases like the one shown here were later to suggest comparisons with Hofmann's subsequent work. Humphrey's cubist lessons were immediately apparent in some brilliant still-lifes and self-portraits of the early 1930s; more typical of his production of the next two decades were the conventional portraits and landscapes which associated him with the then fashionable regionalist ideas about painting and its proper subject matter. In 1952 he went to France on a Canadian government fellowship, and after his return began to produce non-representational works in which his strong painterly construction combine with warm colour and imaginative associations which often suggest the landscape that still frequently provides him with themes. In pictures like *The Dark* he synthesizes these elements to great expressive point. Humphrey died in Saint John in 1967.

24. *The Dark*

Oil on canvas, 36 x 48 inches, signed lower right. Painted in Saint John about 1960

LENT BY the Confederation Art Gallery and Museum, Charlottetown, Prince Edward Island (Purchase, 1965)

EXHIBITED: *Six East Coast Painters*, organized by the National Gallery for tour of western and central Canada, 1961-62; *Contemporary Canadian Art*, Confederation Art Gallery and Museum, Charlottetown, 1965

The theme of the painting was derived indirectly from a watercolour of vertical format, representing tree trunks in a woodland.

While Humphrey worked in relative isolation in New Brunswick, there gathered on Canada's West Coast in the late 1950s a group of painters who also derived abstract compositions from themes suggested by natural subjects. A dominant characteristic of much of their work was modulated colour and a lyrical quality reminiscent of British landscape and abstract painting of the previous decades; one explanation offered for this phenomenon is the similarity of climate between Great Britain and the mild, damp weather of the Pacific rain forests, which may produce comparable conditions of light and colour perception. One painter of this group who is in an excellent position to benefit from any such link is Toni Onley, who grew up in the British Isles but came to live in British Columbia.

Toni Onley

Born on the Isle of Man in 1928, Onley studied at the Douglas School of Fine Arts there before leaving wartime Britain at the age of fifteen. He first lived in Brantford, Ontario, and studied at the Doon School of Art under landscape painter Carl Schaefer before moving on to Penticton, B.C. In 1958 he won a scholarship for further study at the Instituto Allende in San Miguel de Allende, Mexico; his effusive canvas-on-canvas collages of about that date gradually gave way to a cooler palette as in the 1961 painting exhibited here. Since then the compositional elements in his paintings have been progressively reduced to relationships between a few lines or shapes. In 1963 he returned to England on a Canada Council grant for a year's work, and has recently produced a series of etchings. After many years in Vancouver, Onley is now artist in residence at the University of Victoria.

25. *Polar No. 1*

Oil and collage on canvas, 46⅛ x 55 inches, signed and dated lower right
Painted in Vancouver in 1961

LENT BY the Trustees of the Tate Gallery, London (Presented under the terms of the Samuel and Ayala Zacks Award, 1963)

EXHIBITED: Vancouver International Festival Exhibition, Vancouver Art Gallery, 1962; catalogue no. 56, Art Gallery of Toronto, Memorial University of Newfoundland (St. John's) and Agnes Etherington Art Centre (Queen's University, Kingston), 1963

REPRODUCED: *Museums Journal*, LXII, 1963, p. 258

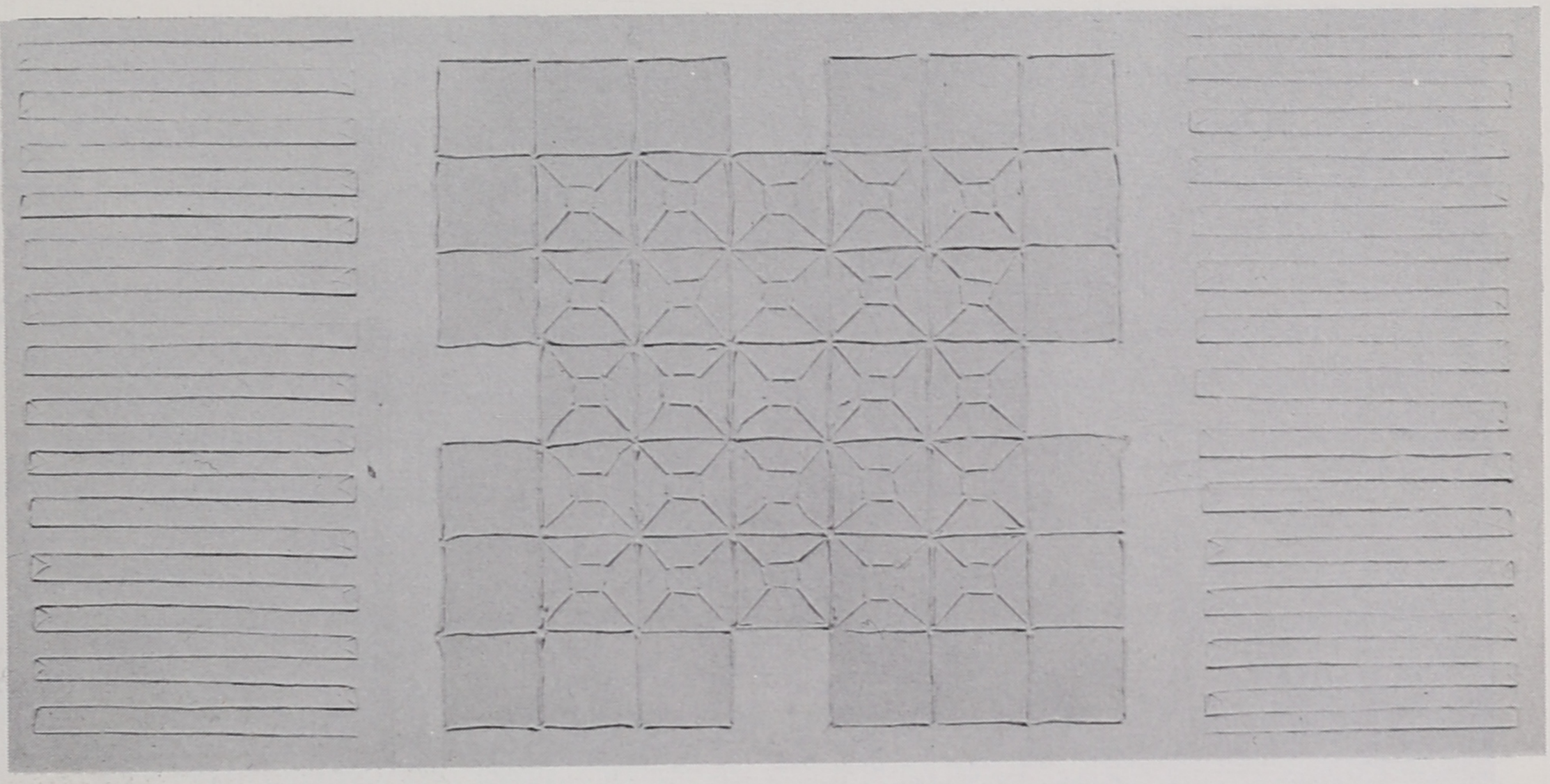
REFERENCE: Robert Ayre, "Canadian Painting", *Museum Journal*, LXII, 1963, p. 261

c. *The Regina Group*

Painters in the relatively small city of Regina had neither the west-coast connections of Vancouver nor the proximity to New York and Europe which affected eastern Canadian painters. In the late 1950s, a group of them decided to overcome this isolation by inviting leading figures from New York to their Emma Lake painting workshop in northern Saskatchewan; painters Barnett Newman, Kenneth Noland and Jules Olitski, and critic Clement Greenberg were among the personalities who came to the remote location for intensive periods of work and confrontation. Under this constant stimulus, an important group of original painters continued to develop in style and confidence until in the early 1960s Regina had become paradoxically the home of the best-informed and most advanced painters in Canada.

Ronald Bloore

Born in Brampton, Ontario in 1925, Ronald Bloore is a graduate in fine arts and art history from the University of Toronto (1949) and from Washington University in St. Louis (1953). He also studied for two years at the Institute of Fine Arts in New York, and after participating in the Belgian Art Seminar in 1955, studied for another two years at the Courtauld Institute in London. In 1958 he brought his considerable scholarship, as well as several years' teaching experience in England, St. Louis and Toronto, to the Regina Campus of the University of Saskatchewan. His example as artist and teacher, as well as his imaginative direction of the Norman Mackenzie Art Gallery there, did a great deal to help stimulate the development of the Regina group. In 1962-63 he visited Greece on a Canada Council senior fellowship. His paintings have developed a technique of relief and incision, and in the past five years a use of white tones exclusively in working out the formal logic and cognitive implications of such elements as circle, cross, square and star in subtle and tautly expressive images. In 1966, after eight years in Regina, he returned to Toronto to become artist in residence at York University.

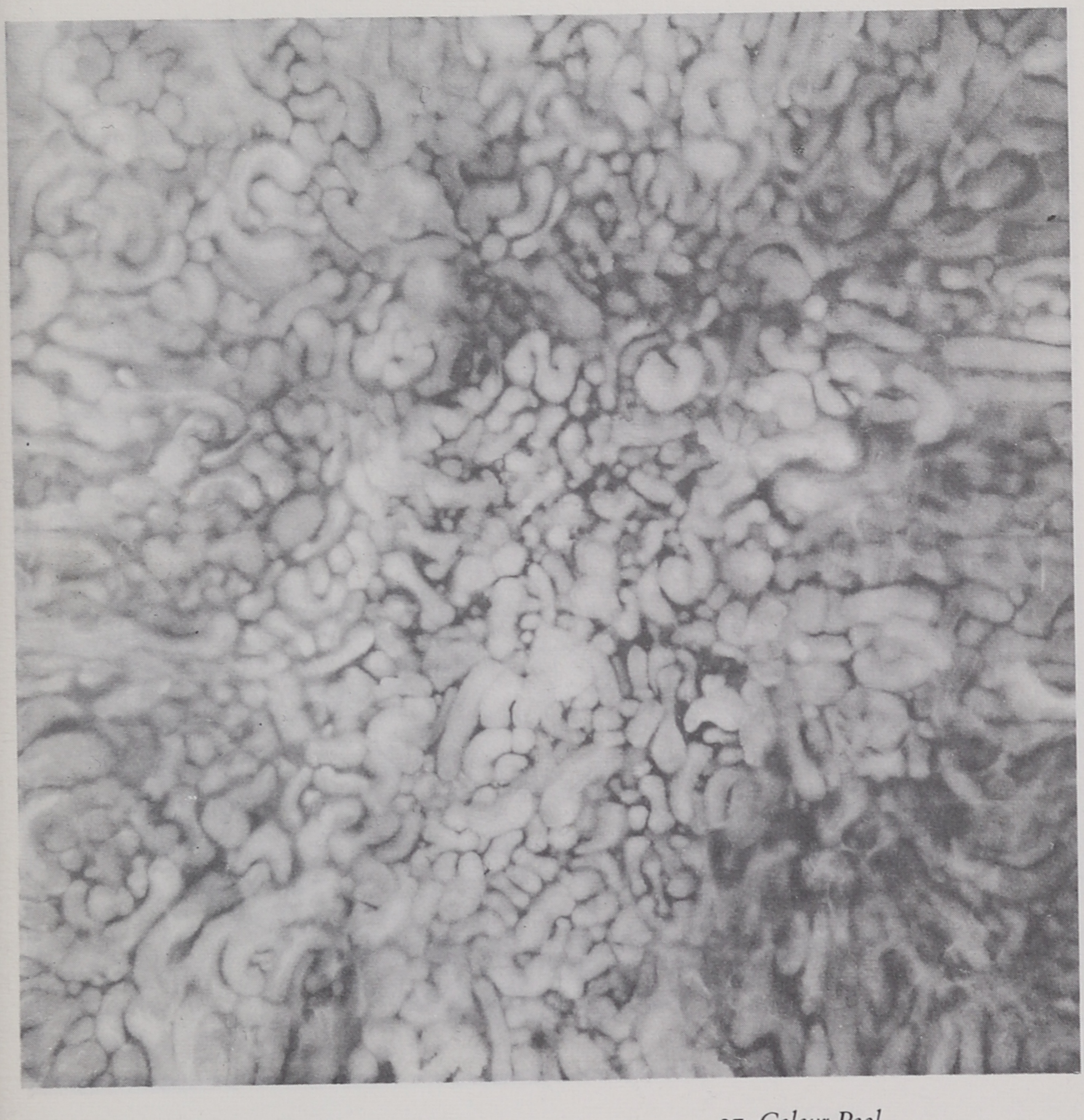


26. *Painting No. 1 (1964)*
Oil on masonite, 48 x 96 inches
Painted in Regina in 1964
LENT BY the Vancouver Art Gallery
(Purchase, 1965)
EXHIBITED: catalogue no. 1, *Ronald Bloore Paintings*, Dorothy Cameron Gallery, Toronto, 1965; *Images for a Canadian Heritage*, Vancouver Art Gallery, 1966

Like Bloore, most of the Regina painters have tended toward austere works with a deliberate avoidance of device in exploring the possibilities of single images or combinations of them in a series of paintings. A major exception is Ted Godwin, who has retained an organic quality in his canvases, and demands an all-over attention different from the more controlled focus of the others.

Ted Godwin

Born in Calgary in 1933, Godwin studied under Illingworth H. Kerr at the Provincial Institute of Technology there. *Colour Pool* is typical of his larger canvases, which draw the viewer into a sensory involvement with his colour and texture; the sensation is not unrelated to psychedelic experience, a field of research in which Regina doctors have pioneered. Godwin lives in Regina, where he teaches painting at the University of Saskatchewan.



27. *Colour Pool*

Acrylic on canvas, 96 inches square, signed and dated on back
Painted in Regina, 1964-65

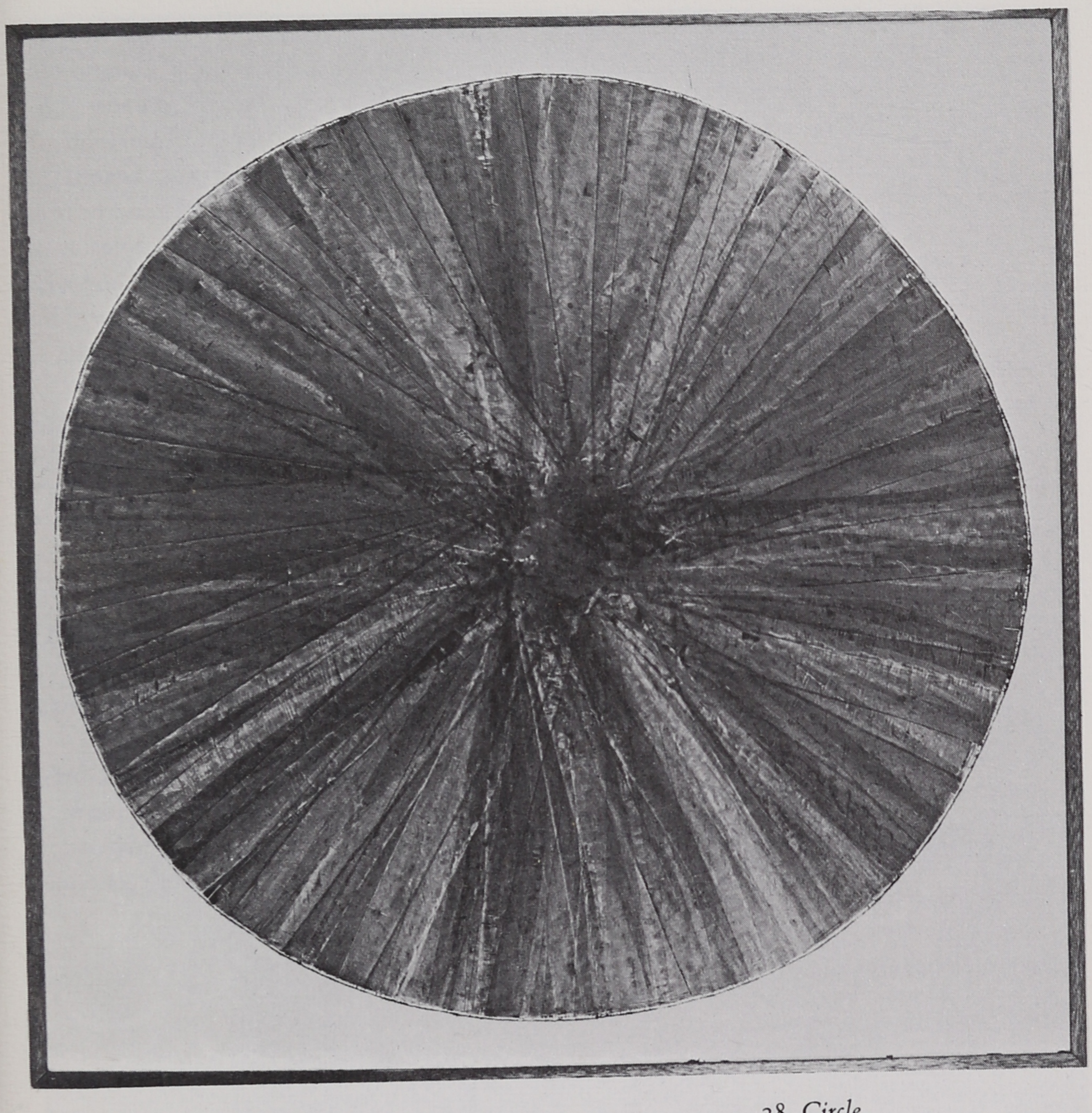
LENT BY the Artist

EXHIBITED: Norman Mackenzie Art Gallery, University of Saskatchewan, Regina, 1965

The influence of the visiting workshop leaders at Emma Lake has not always been beneficial; some artists have become derivative in style and ideas. Art McKay is one painter who has been closely associated with the workshop, but has used its stimulus only to develop his own personal statement.

Arthur McKay

Born in Nipiwan, Saskatchewan in 1926, McKay studied at the Provincial Institute of Technology and Art in Calgary from 1946 to 1948, and at the Academie de la Grande Chaumiere in Paris in 1949-50. Appointed special lecturer in art on the Regina Campus of the University of Saskatchewan in 1952, he has remained there, except for a year's study at Columbia University in New York and the Barnes Foundation in Merion, Pennsylvania in 1956-57. He has developed a distinctive use of enamels with a limited but very striking range of colour, developing from an all-over distribution of evocative light-and-dark passages in the late 1950s to an intense concentration on specific central-ized images — circle, square, mandala — in the past five or six years.



28. *Circle*

Oil on masonite, 48 inches square,
signed and dated on back
Painted in Regina in 1964

LENT BY the David Mirvish Gallery,
Toronto

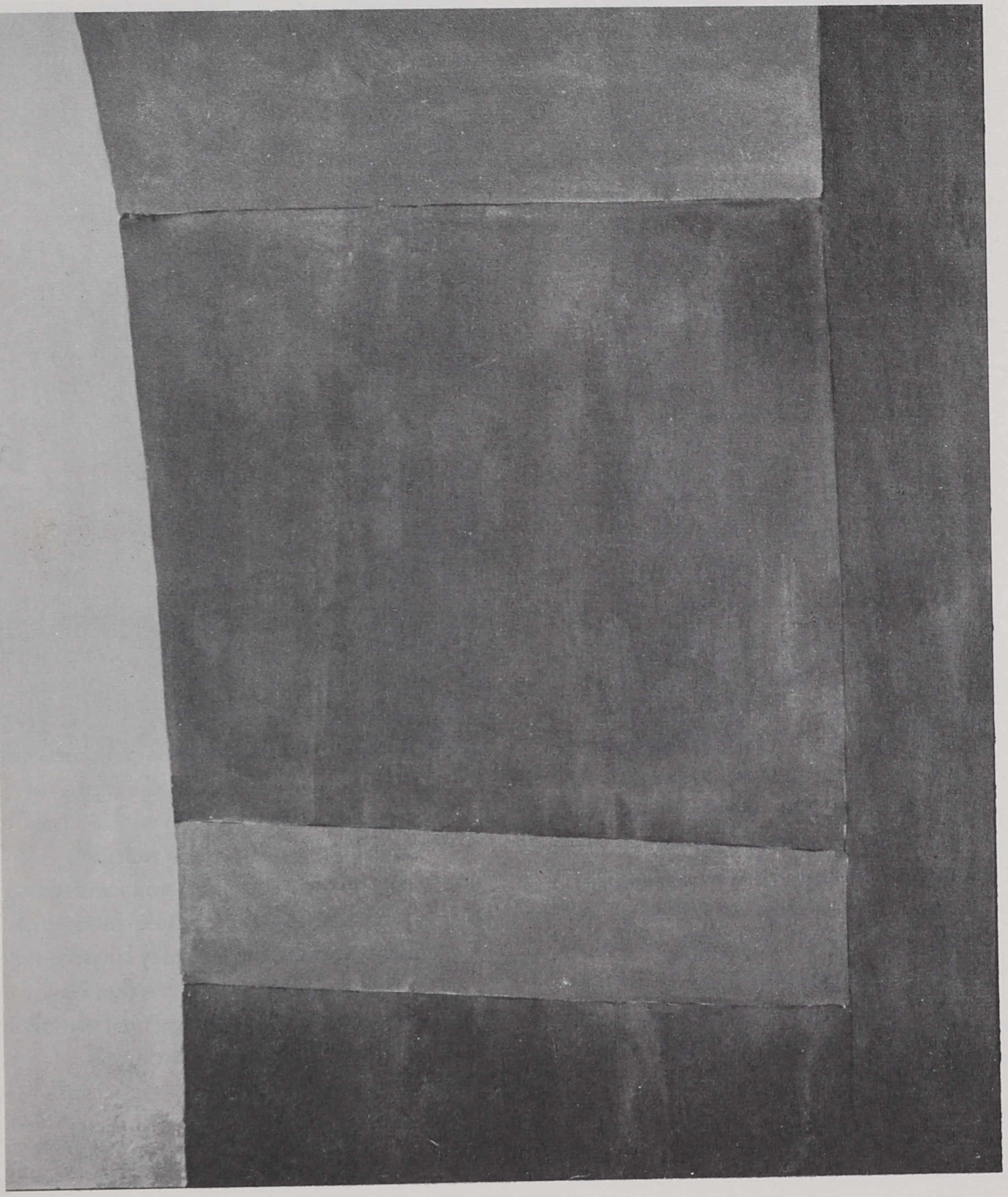
PROVENANCE: purchased from the
artist

d. *post-painterly abstraction*

In New York and Montreal for almost two decades, abstract expressionism had been the revolutionary avant-garde. By the late 1950s however, it had become to a considerable extent the art of the schools, and some of the more original painters were beginning to recognize the limitations of some of its stylistic devices — in particular, they rejected the expression of individual personality through manipulation of paint textures, brush strokes or the slash of palette knives (a type of painting exemplified in this exhibition by the Riopelle canvas). They also rejected any allusions on the canvas to three-dimensional tactile space, and insisted on the two-dimensional character of the colour-forms with which they worked. New York critic Clement Greenberg, one of the most influential visitors to the Regina group's Emma Lake workshop, coined the term "post-painterly abstraction" for this general movement, which became increasingly recognizable in the early 1960s. Greenberg included several of the Regina painters in the exhibition he organized in 1964 to define the style. He had already several years earlier identified Toronto painter Jack Bush as one of the few artists of an earlier generation who had successfully mastered this contemporary idiom.

Jack Bush

Born in Toronto in 1909, Bush received his early training in London, Ontario and at the Ontario College of Art under F. S. Challener, Charles Comfort and John Alfsen. After many years as an established member of the Toronto art scene, he began to develop an individual and original means of expression in the early 1950's, and with Jock Macdonald was one of the few older-generation members of Painters 11, the Toronto abstract expressionist group formed in 1953. In recent years he has been directly influenced by his contact with Clement Greenberg and a group of U.S. painters to which that critic has paid particular attention. Distinguishing characteristics of these artists are the technique of staining large areas of unprimed canvas with single hues, a consequent attention to the relation of colour-forms as essential, a retention of the two-dimensional character of the canvas surface without significant textural variation or volumetric suggestion, and a purist rejection of all other artifice. Bush continues to live in Toronto.



29. *Two Reds, Two Greens*

Oil on canvas, 94 x 80 inches, signed and dated on back in pencil
Painted in Toronto in 1965

LENT BY the David Mirvish Gallery, Toronto

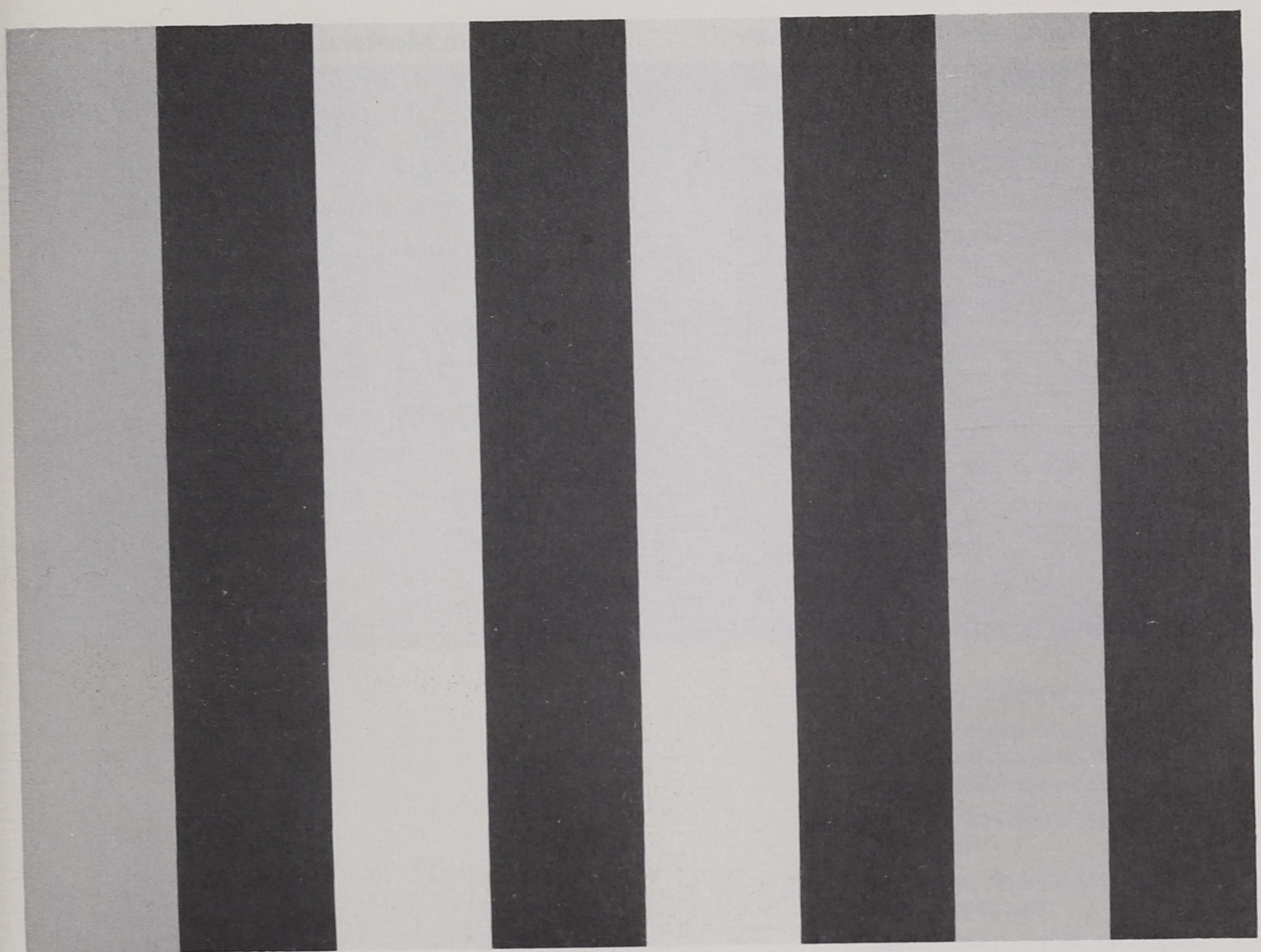
EXHIBITED: David Mirvish Gallery, Toronto, 1966

e. *hard-edge painting*

The large-format, casually inflected colour-forms of Bush's Two Reds, Two Greens *are closely allied to, though distinct from, another contemporary type of painting which also rejects the three-dimensional allusions of earlier abstract expressionism. This is "hard-edge" painting, so called simply because it delineates colour areas with distinct, crisp edges, without the modulation of tone or texture which characterized much earlier abstract painting. The roots of hard-edge go back to the earliest abstract paintings of the second decade of this century — to artists like Kandinsky and Malevich who began to paint in this way following the rectilinear and two-dimensional suggestion of some of the Cubist experiments. In Canada lone figures like Bertram Brooker in Winnipeg and Toronto, and the German immigrant artist Fritz Brandtner had responded to their lead very early. When the Dutch painter Piet Mondrian was forced to flee the Nazis, he brought to New York the fruits of his life's research into "pure" painting, using primary colours to paint rectilinear plane and line. Contemporary hard-edge painting also owes a great deal to the abstract expressionists, from whom it has derived a tautness of image, a breadth of spatial reference, and a high-keyed over-all surface quality not found in earlier geometric canvases. The lead in this direction was taken by Montreal, where Guido Molinari remains an outstanding exponent.*

Guido Molinari

Born in Montreal in 1933, Molinari studied at the *Ecole des Beaux-Arts* and at the School of the Montreal Museum of Fine Arts under Marian Scott, an abstract painter having stylistic affinities with Kandinsky. Coming to painting maturity just after the *Refus global* revolutionary moment of the *automatistes* in 1948, he was encouraged toward hard-edge painting by the manifestoes and activities of a Mondrian-oriented group formed by critic Rodolphe de Repentigny in 1954, and by the example of Fernand Leduc, an older painter who had gone to Paris at the same time as Riopelle, but returned to Canada for brief periods. During the latter 1950s Molinari was an active member of the *Association des Artistes non-figuratifs de Montreal,* and operated a gallery in which the works of his contemporaries were exhibited. As early as 1956 he was painting major canvases with hard-edge rectilinear forms in very few colours. In recent years he has adopted a format of stripes, of constant width within a particular canvas, in which a rich interrelation of colours gives unity and strong tonal character to the whole. In some of these canvases, the interplay between the colour-bars is so strong that they have been associated with the retinal stimulation of "op art". He lives in Montreal.



30. *Espace orangé-bleu*

Acrylic latex on cotton, 81 x 108 inches, signed and dated on back
Painted in Ville Saint-Laurent in 1964

LENT BY the Artist

EXHIBITED: *Galerie du Siècle,* Montreal, 1964

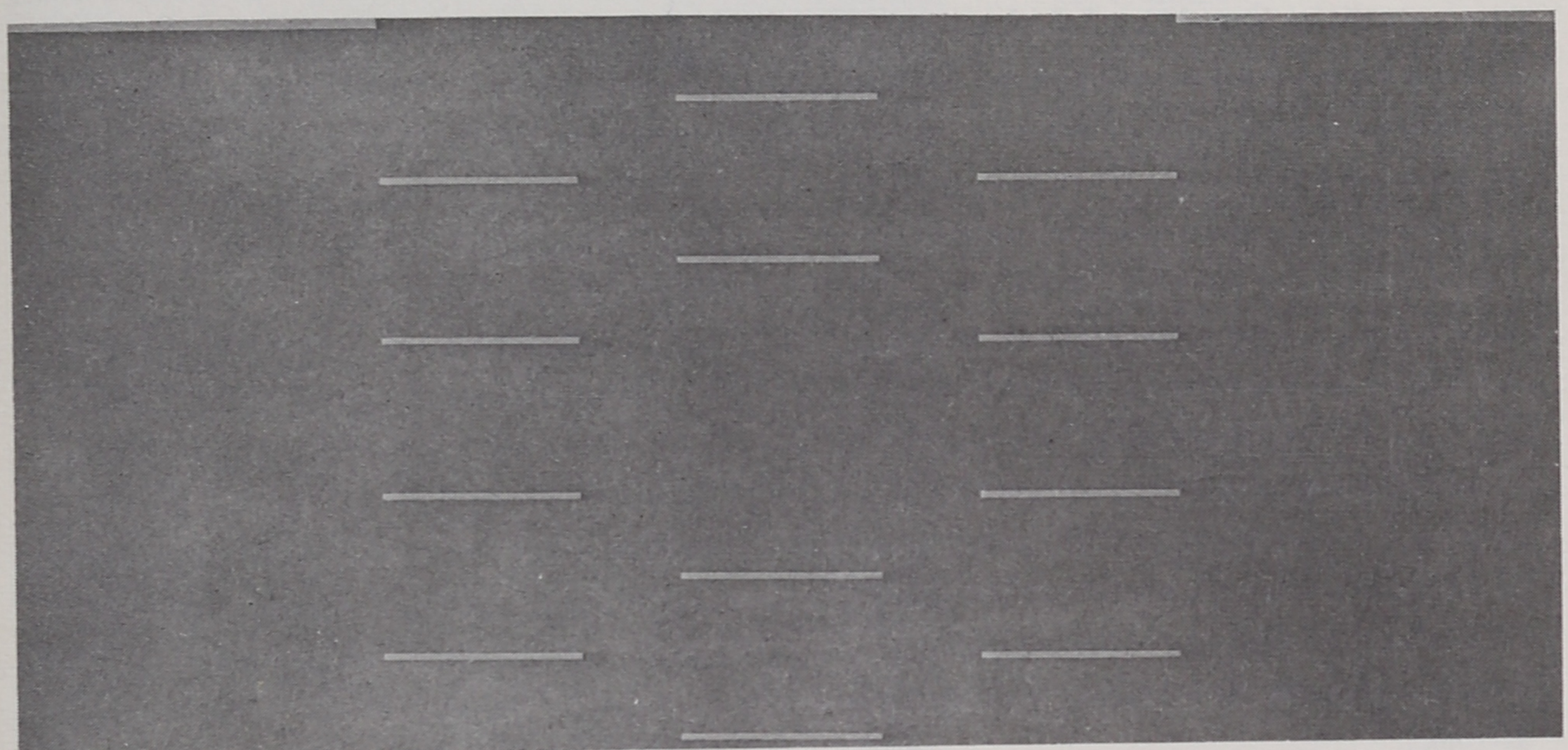
REPRODUCED: *Vie des Arts,* December, 1964; autumn, 1966, p. 45

REFERENCE: Claude Beaulieu, *Vie des Arts,* December, 1964

Another Montreal artist whose hard-edge paintings have also been associated with "op art" is Yves Gaucher, who presents the interesting case of an artist who established an international reputation as a print-maker, developing through abstract-expressionist imagery to a spare and rectilinear surface in that medium, and then turned to hard-edge painting.

Yves Gaucher

Born in Montreal in 1934, Gaucher studied at the *Ecole des Beaux-Arts* in Montreal under Albert Dumouchel. By 1964 he was known in the world's leading print exhibitions for his outstanding series of prints, consistently original over the years in both technique and imagery. In that year he turned to painting, following the implications of his Webern series and related geometrical prints at first into a diamond-shaped canvas, and then into the rectangular formats with linear integral units on colour fields, as in the work included here.



31. *Grey Silences for Green*

Acrylic on canvas, 50 x 100 inches,
signed and dated on back
Painted in Montreal in 1966

LENT BY the Galerie Agnes Lefort,
Montreal

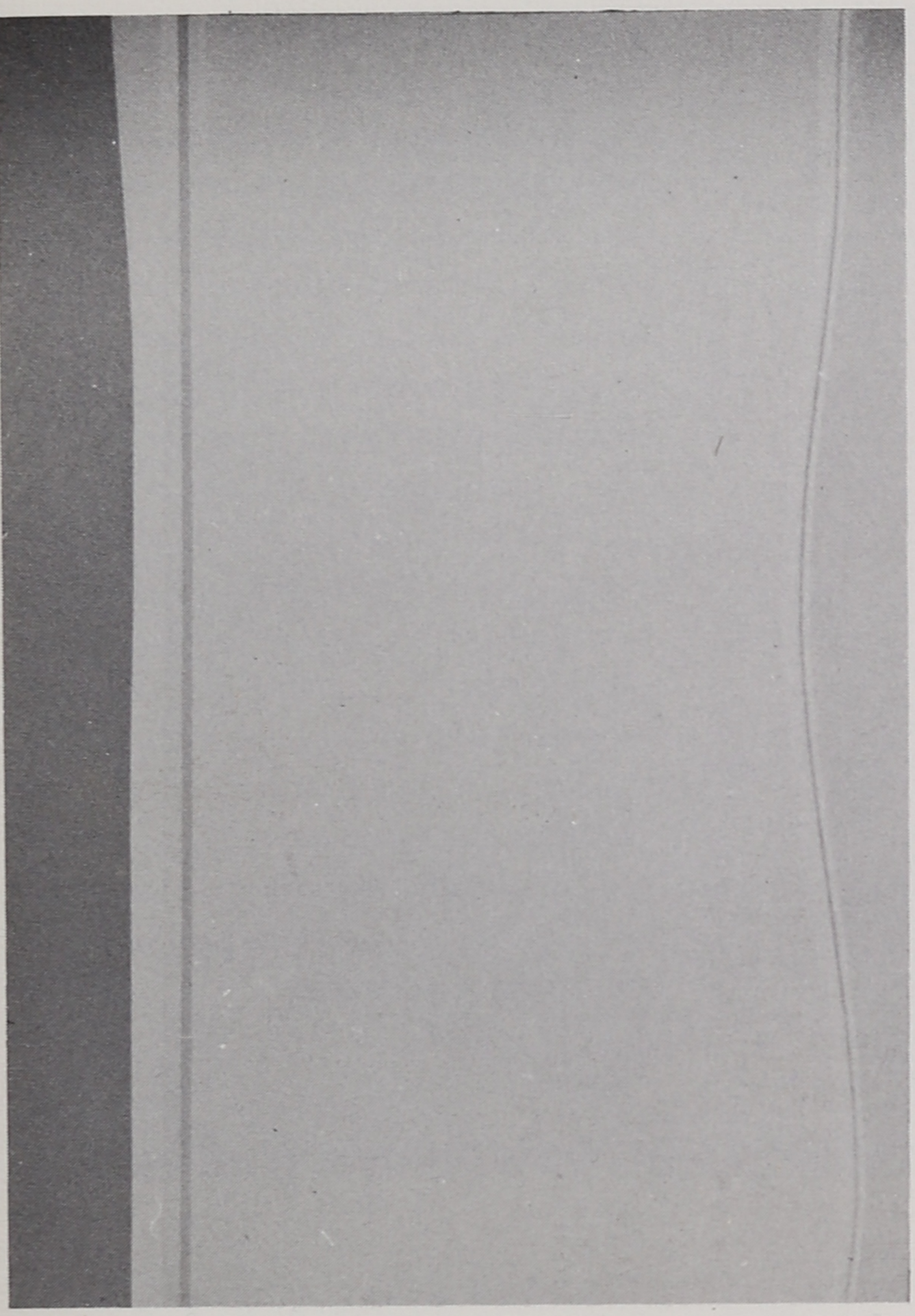
EXHIBITED: Martha Jackson Gallery,
New York, 1966

REPRODUCED: cover, catalogue,
Martha Jackson Gallery exhibition,
1966

Other artists have experienced stylistic developments parallel to that of Gaucher, though working in painting alone. The general direction has been away from heavily articulated surfaces replete with textural variation and organic imagery resulting from the manipulation of the painting materials, and toward evenly applied, large areas of pure colour bounded by discrete edges. The attitude of the artist towards his work seems to have changed as well, from one of intense involvement with the process of painting and relative indifference to the results, to one of cool contemplation and rational control. One artist whose canvases have changed radically in this way is Roy Kiyooka.

Roy Kiyooka

Born in Moose Jaw, Saskatchewan in 1926, Kiyooka, like McKay and Godwin of the Regina group, studied at the Provincial Institute of Technology and Art in Calgary. Having worked under Jock MacDonald and Illingworth Kerr there, he achieved some distinction for his city-scapes. He was awarded an O'Keefe Scholarship in 1950, and a scholarship for study at the Instituto Allende in San Miguel de Allende, Mexico in 1955. For several years he was an important member of the developing Regina group of painters and attended the Emma Lake workshops before accepting a teaching post at the Vancouver School of Art. While living in Vancouver he visited Japan on a Canada Council grant. As late as the early 1960s his non-representational canvases had the organic, almost visceral quality of his brush strokes, the record of the act of painting. By 1963, these elements were contained within hard-edge "frameworks" which became progressively more important until in the following year they constituted the paintings exclusively. In works like the 1965 canvas exhibited here however, Kiyooka does not restrict himself to the rectilinear, but uses his hard-edge forms with fidelity to the more fluid qualities which have always characterized his work. In 1965 Kiyooka moved to Montreal where he teaches at Sir George Williams University.



32. *Untitled*

Acrylic on canvas, 96 x 60 inches,
signed and dated on back
Painted in Vancouver in 1965

LENT BY the Artist

EXHIBITED: David Mirvish Gallery, Toronto, 1965; *Academy in Retrospect,* Charlottetown, P.E.I., 1966

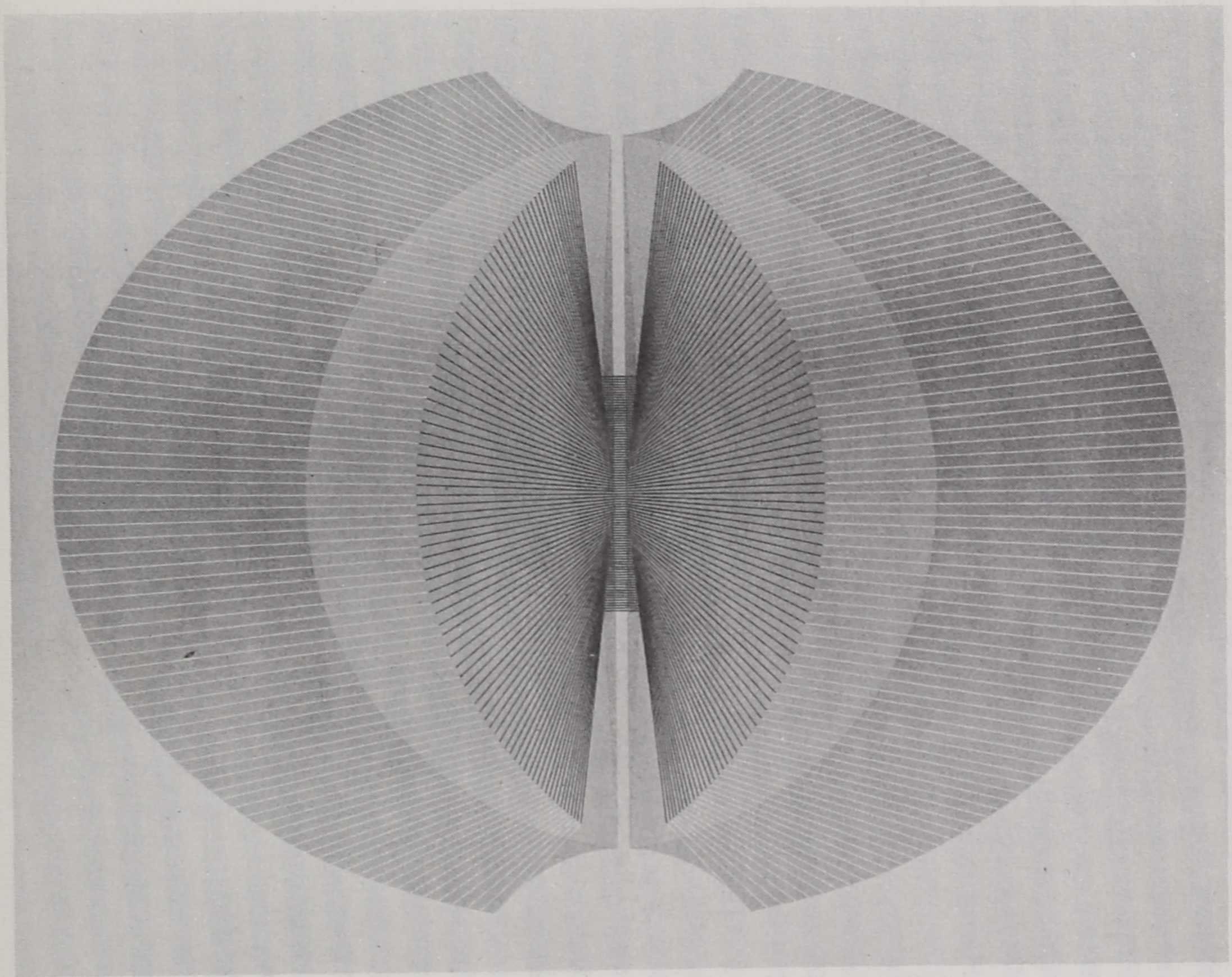
REPRODUCED: *Canadian Art*, October, 1966, Vol. XXIII, No. 4, Issue No. 103, p. 48

REFERENCE: Barry Lord, "Charlottetown" *Canadian Art*, October 1966, Vol. XXIII, No. 4, Issue no. 103, p. 48

The Regina painters are almost all teachers, and young graduates from their instruction are already attracting attention in exhibitions today. One of these is Vancouver painter Brian Fisher, whose images constructed of linear elements on a colour field may be termed hard-edge, although the fact that they excite certain retinal responses might as well classify them as "op art".

Brian Fisher

Born in London, England in 1939, Fisher was brought to Canada the following year. He was educated in Regina, and studied there from 1957 to 1959 under Roy Kiyooka, Art McKay, Ronald Bloore and Kenneth Lochhead. After two years of further study at the Vancouver School of Art, he was awarded an Italian government scholarship to study at the *Accademia di Belle Arti* in Rome. He stayed in Rome for one more year on a Canada Council grant, and returned to Vancouver in 1963. He developed a central one-focus image comparable to the circular motif of his former teacher Art McKay, first in a series of drawings, and then in large paintings with black lines on a white ground. The image has gradually grown more complex, and, as in *The Trap*, is now being painted in a brilliant chromatic range.



33. *The Trap*

Polymer emulsion acrylic on cotton, 44 x 56 inches, signed and dated on back

Painted in Vancouver in 1965

LENT BY Dr. and Mrs. D. R. Stanley, Edmonton

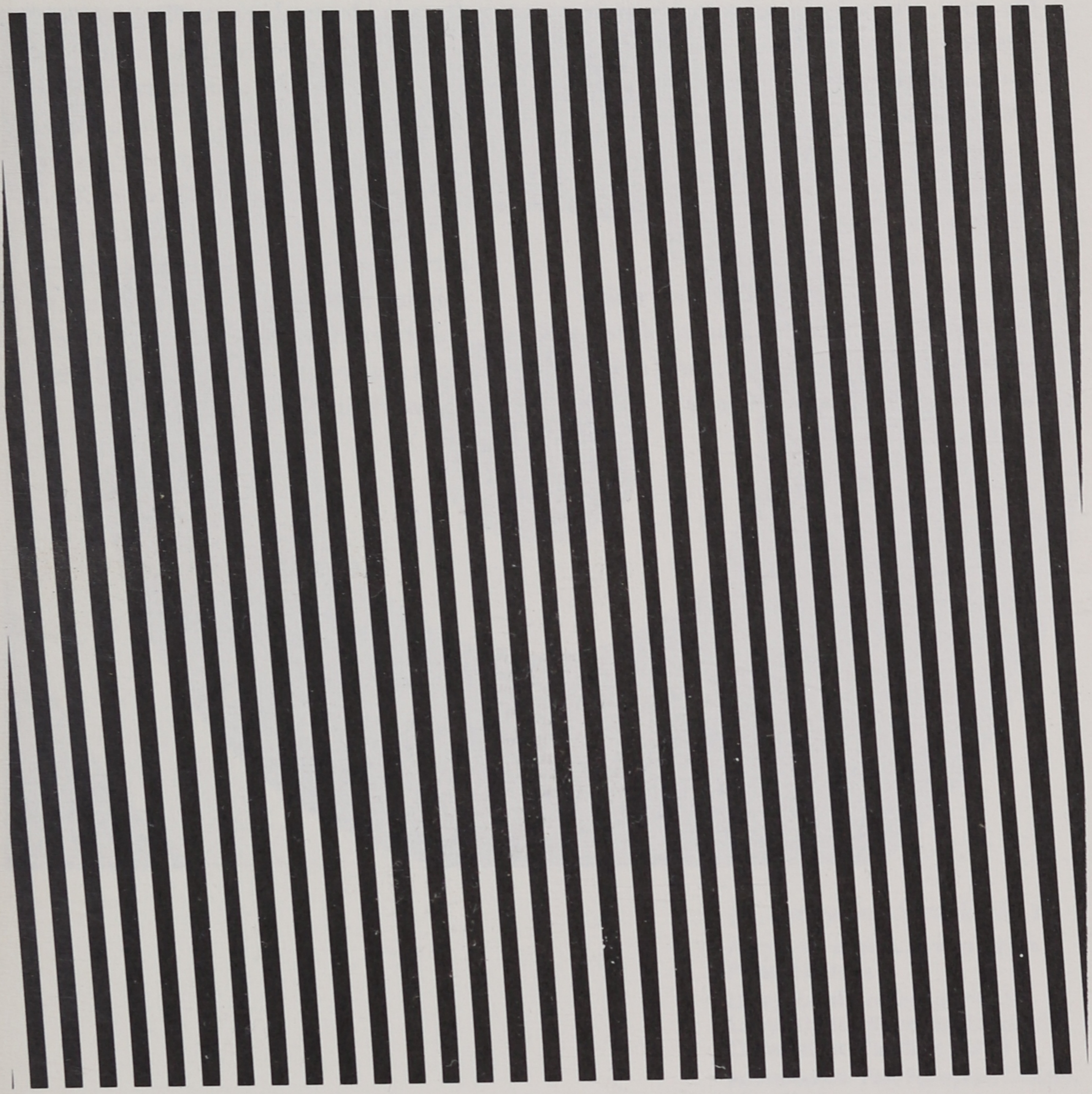
EXHIBITED: Calgary Allied Art Centre, Gallery III (University of Manitoba, Winnipeg), Art Gallery of Greater Victoria, 1966

f. *op art*

The fact that paintings by Molinari, Gaucher and Fisher have been exhibited and/or discussed as "op art" will indicate that hard-edge painting and op are closely related contemporary styles. Many op canvases, like the two included here, display the discrete edges (often painted with the aid of masking tape) and strong colour-form areas of hard-edge painting. The op artist, however, utilizes the involuntary retinal responses evoked by pattern repetitions and brilliant colours as an essential part of his work, so that our eyes, transposing hues or 'seeing' virtual movement of lines and shapes, help to complete the paintings. Although op has antecedents in the exploitation of retinal response reaching back to Seurat in the nineteenth century, and through many of the artists associated with it had been developing their styles in this direction for many years, op (for optical) art has been recognized and identified as such only in the last three years.

Marcel Barbeau

Born in Montreal in 1925, Barbeau is another distinguished pupil of Borduas; he studied at the *Ecole du Meuble* and was an original and active member of the *Automatiste* movement, having signed and contributed to the 1948 *Refus global* manifesto. Like Borduas however, he continued to develop his style in subsequent years, and is today one of the few members of that abstract expressionist generation still producing fresh paintings of vital interest in a contemporary manner. He worked in Europe in 1962-63, and since then has become widely known in Paris and New York for his paintings which have progressively explored the possibilities of utilizing the vibrations between opposing and repeated colour-line combinations. *April Shower* is an example of this recent work. Barbeau at present lives and works in New York.



34. *April Shower*

Polymer acrylic on canvas, 80 inches square, signed and dated on back
Painted in New York in 1965

LENT BY the East Hampton Gallery, New York

EXHIBITED: catalogue no. 6, *Marcel Barbeau Paintings,* East Hampton Gallery, New York, 1965

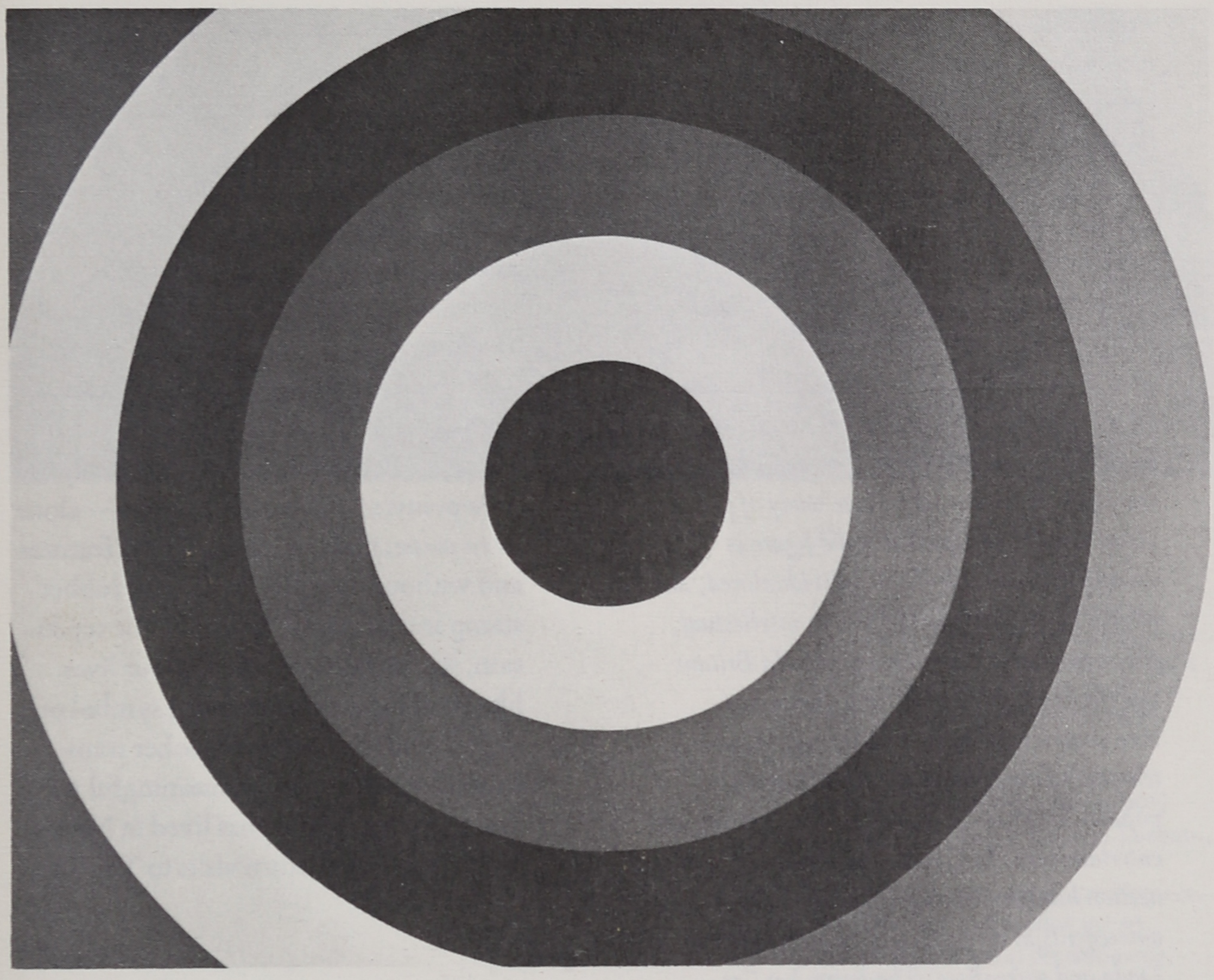
REPRODUCED: *Arts*, March, 1965

Related works are Zoomm *and* Yellow Jack, *both in the collection of Richard Brown Baker, New York.*

Op artists, like hard-edge painters and many abstract artists, tend to choose a format and work out its possibilities and limitations in an indefinite series of canvases, each one related to the problems raised in the preceding work. Lines, circles, stripes, squares, moiré patterns and many other modules for organizing the canvas surface have been explored. The interest of a number of these artists, who make up an international fraternity, has been drawn by the concentric rings of a target; one of them is another Montreal painter, Claude Tousignant.

Claude Tousignant

Born in Montreal in 1932, Tousignant studied at the Montreal Museum of Fine Arts school, where his teachers included Arthur Lismer, Jacques de Tonnancour and Marian Scott. He then went to Paris for further study at the *Académie de la Cloison d'or* and the *Académie Ronson*. With Molinari, he has been a leader in hard-edge painting in Montreal for some years, and only recently has been identified in New York as an op artist. At present he lives and works in New York.



35. *Intervalence Speciale No. 1*
Acrylic on canvas, 40 x 50 inches
Painted in 1964
LENT FROM the collection of The Larry Aldrich Museum, Ridgefield, Connecticut (Purchase, 1965)
PROVENANCE: East Hampton Gallery, New York
EXHIBITED: catalogue no. 33, *Op from Montreal*, Fleming Museum, University of Vermont, 1965

g. *the new figure*

Perhaps the most radical of all breaks with the abstract expressionist tradition has been the emergence of new figure painting. Although the representational orientation of this type of painting denies the very premise of non-objective art, the new figure artists do owe a great deal to the context of abstract painting within which they are working. The spatial reference of the situation of their figures is very similar to that of much non-representational painting, and the figure itself is neither the impassive model of earlier figure painting, nor the psychological or social case study of previous years. The identity of the figure is usually generic rather than individualized, and its role in the painting is often an intellectual, philosophical or even literary one. In Britain and the United States the new figure has been associated closely with the use of contemporary iconography derived from the popular art forms of commercial advertising and entertainment. In Canada this "pop art" connection has been much less specific, and the antecedents in art history have been closer to Dada and surrealism. The figure has "returned" to painting — but in a most unexpected way!

Michael Snow

Born in Toronto in 1929, Snow graduated from the Ontario College of Art in 1953 and continued his studies for a year in Europe. He is a sculptor, film-maker, illustrator and jazz musician as well as painter. After many years of mostly abstract painting, he returned to the figure and in 1961 began the series of *Walking Woman* which he is still painting. The visual and philosophical implications of the silhouette of the walking woman figure, have been explored from many viewpoints and in many contexts — alone or *en masse*, nude or clothed, with features and without, in sculpture, prints, rubber stamp and painting. By this iconic repetition, she has become a part of our lives, like an ubiquitous advertising symbol or slogan, and we are able to *see* her transformations in a new and meaningful way. For many years Snow has lived in New York, with brief return visits to Toronto.

36. *Clothed Woman*
(in memory of my father)

Oil and lucite on canvas, 60¼ x 152¼ inches, signed and dated lower right "Snow '63"; inscribed on back "Clothed Woman" lower left, and "My father died the day this was finished Feb. 24 '63"

LENT BY the National Gallery of Canada, Ottawa (Purchase, 1966)

PROVENANCE: Isaacs Gallery, Toronto, 1966

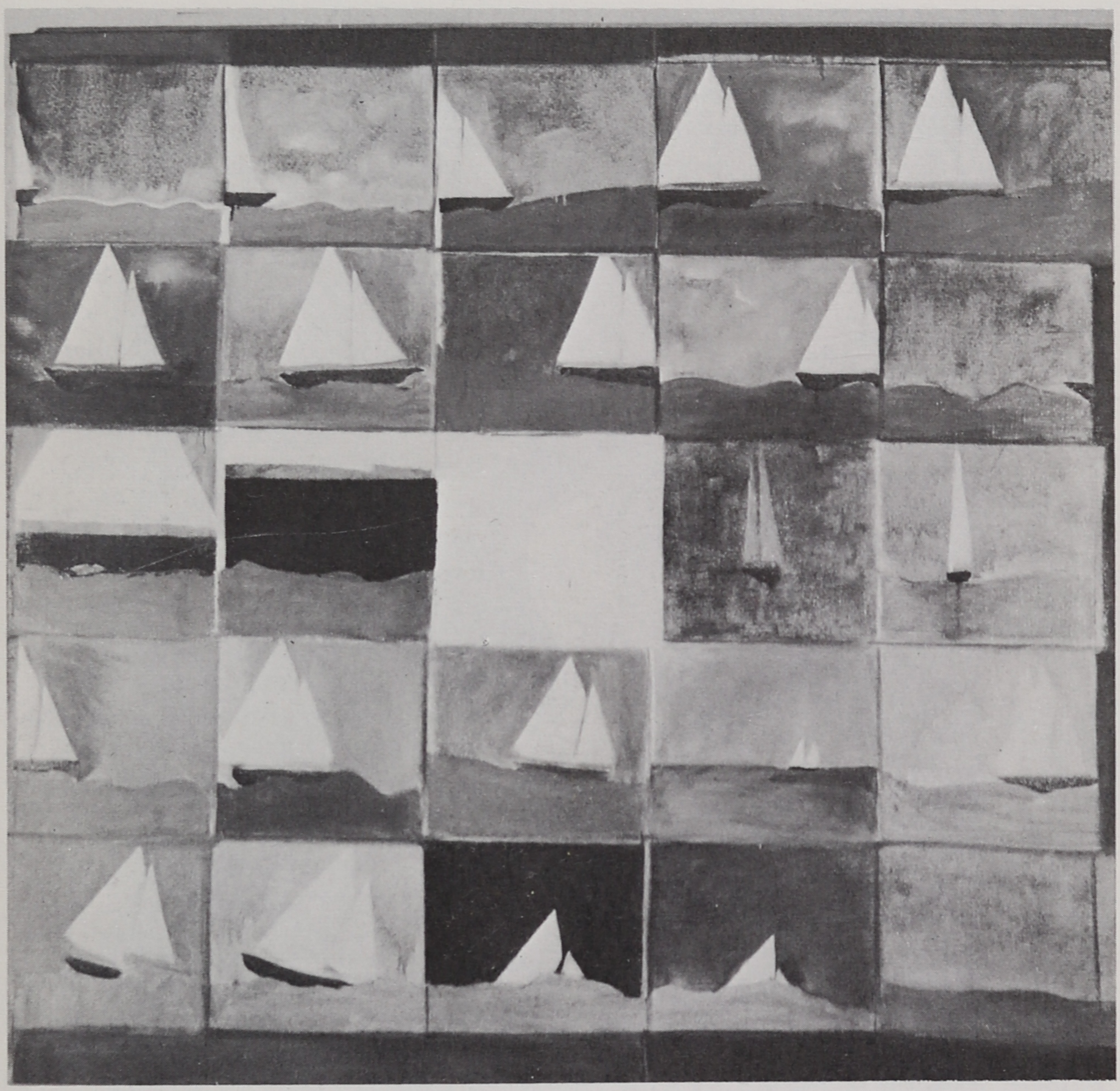
REPRODUCED: Canadian Art, September/October, 1964, Issue no. 93

The painting is one of the continuing Walking Woman *series, begun in 1961.*

Working beside Snow is the original Walking Woman, his wife, Joyce Wieland, another formerly abstract painter who has developed in a neo-figurative direction. Her art includes frank references to the comic book, films and advertising, so that of all the Canadian new figure painters she is most closely associated with pop art.

Joyce Wieland

Born in Toronto in 1931, Joyce Wieland studied at the Central Technical School there. After a series of large abstract paintings exploiting the technique of staining paint into the canvas, she turned in the early 1960s to smaller-format works of a figurative and narrative character in which panels similar to those in a comic strip organize the scenes, which are intended to be "read" as on a comic book page. The formal and philosophical implications of the whole are usually combined with warm humour. She lives with her husband, Michael Snow, in New York, where she has also been active as a filmmaker and animator.



37. *Sailboat Tragedy*

Oil on two canvases, one 52½ x 54½ inches, the other 11 x 9¾ inches, both signed lower right; smaller canvas dated lower right
Painted in New York in 1963

LENT BY Miss Marian Grudeff, New York

PROVENANCE: Isaacs Gallery, Toronto

While Mr. and Mrs. Michael Snow were not teachers, and in any case lived in Toronto only for brief periods after moving to New York, they nevertheless were somewhat influential in encouraging the development of a young new figure painter of their acquaintance in London, Ontario — Greg Curnoe.

Greg Curnoe

Born in London, Ontario in 1936, Curnoe first studied at the H. B. Beal Technical School, where teacher Herb Ariss encouraged his interest in cubism. In 1956 he attended the Doon School of Art and then spent three years at the Ontario College of Art. He returned to London in 1960, and since then has become known for his highly individual figure paintings, using strong colour combinations, forthright but sophisticated solutions of plane and motion problems, and a unique use of stamped and stencilled lettering to frame, to point attention, or simply to celebrate his personal heroes and recent experiences. He is well informed on the history of Dada, to which his art and his many activities — in sports, theatre, writing, politics and pop music — have been compared. He often incorporates elements of local or regional flavour in his art; he continues to live in London.

38. *For Ben Bella*

Oil, plastic, metal, plaster and rubber stamp paint on plywood, 59½ inches high, dated on back with rubber stamps. Painted in London, Ontario in 1965

LENT BY the Isaacs Gallery, Toronto

EXHIBITED: *Greg Curnoe,* Vancouver Art Gallery, Edmonton Art Gallery, 1966; Isaacs Gallery, Toronto, 1966

REPRODUCED: *arts/canada,* January, 1966, issue no. 104, cover (colour)

REFERENCE: "The New Magazine", *arts/canada*, January, 1966, issue no. 104, p. 24

Related works are Sketch for "For Ben Bella" (*oil, plastic and rubber stamp paint on plywood, 26 x 38 inches, 1965*) *in the artist's studio in London, a working drawing in the collection of Mr. and Mrs. Donald Vincent, and two working drawings of the electrical apparatus in the collections of Miss D. Wilkinson and Miss E. Sadler, all in London.*

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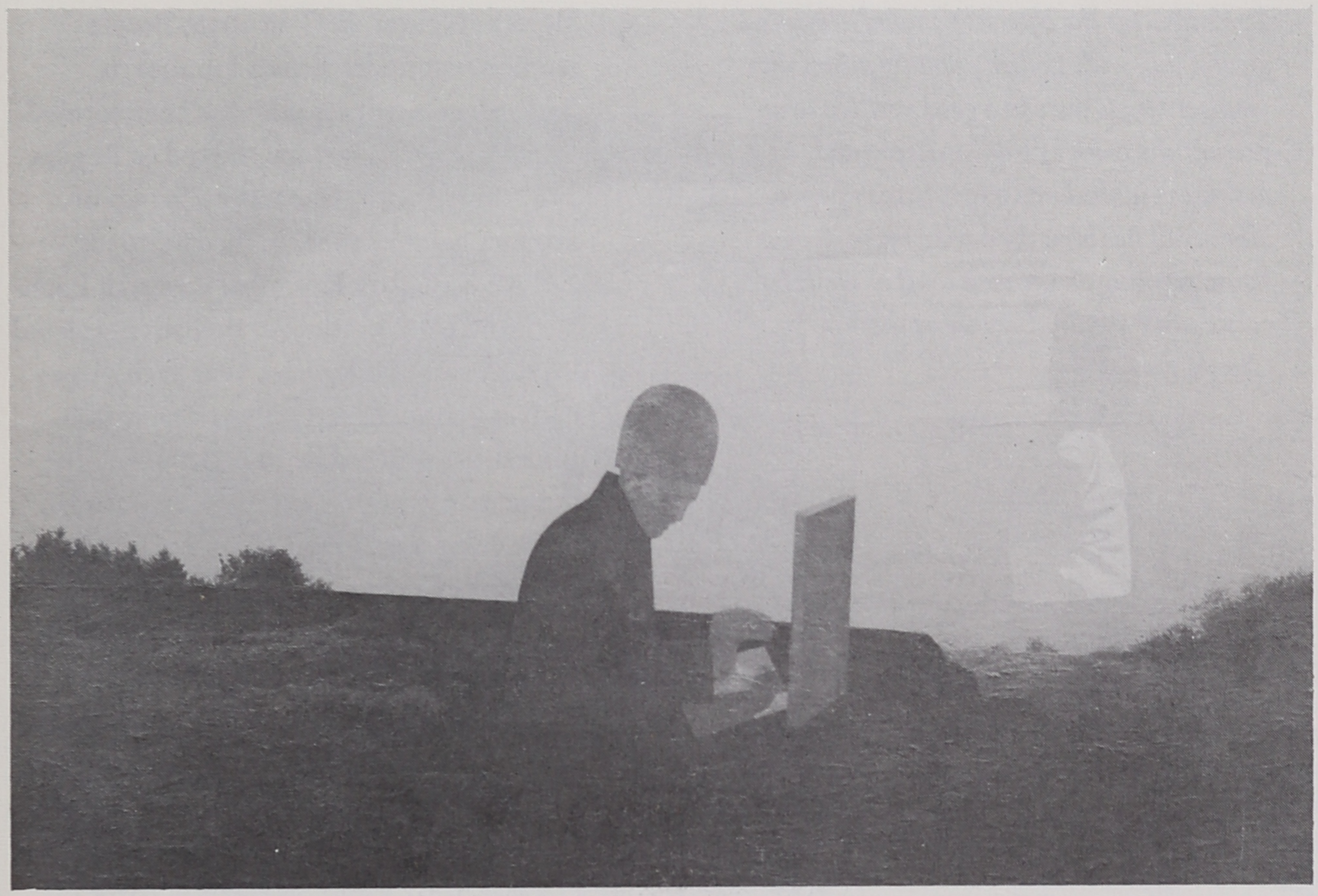
Curnoe is by no means the only artist of interest working in London, Ontario. In fact, a London group of artists has taken the position of stimulating leadership which belonged to the Regina group before its dispersal through geographical separation a few years ago. There are several older artists, some recently established figures like Curnoe, and a slightly younger group all busily at work in the city. Exhibitions at the University of Western Ontario and the recently opened 20/20 Gallery are supplementing the offerings of the local art museum, and the result is an informed and engaged artistic population. Although the styles pursued are diverse, there is some underlying similarity in the practice of placing figures in the paintings in a segmented manner, reminiscent of certain surrealist techniques. Another important member of this London group is Jack Chambers.

John Chambers

Born in London, Ontario in 1931, Chambers, like Curnoe, first studied art at the H. B. Beal Technical School there; an important influence on his development was his visit to Spain, where he studied in the *Real Academia de Bellas Artes* in Madrid. Since his return he has been painting works which have been associated with surrealism, though they are not directly related to that school (any more than the similarly associated pictures of Miller Brittain, which they resemble somewhat in surface qualities and theme). Chambers' subject is usually clearly identifiable as personal rememberance and a concern with death. While earlier the sources of his paintings appeared to be family snapshot albums, they have more recently suggested the motion picture medium, in which Chambers is now working. A thick even impasto texture underlying thin veils of paint, and an uncanny but effective use of lurid colours carefully modulated, both elements incorporating the frames of his pictures, contribute to the disturbing lucidity of Chambers' statements.



39. *Stuart Shaw Mixing Reds and Greens*

Oil on panel, 52 x 76 inches, signed and dated lower left
Painted in London, Ontario in 1965

LENT BY the Confederation Art Gallery and Museum, Charlottetown, P.E.I. (Purchase, with the assistance of the Canada Council, 1966)

EXHIBITED: Isaacs Gallery, Toronto, 1966

REFERENCE: Rae Davis, "The life of death in London, Ontario", *Canadian Art*, July 1966, Vol. XXIII, no. 3, issue no. 102, p. 25

In Vancouver the abstract painters' temperamental link with British painting meant that younger artists were in a good position to appreciate the work of Francis Bacon and, as it developed in the late 1950s, British pop art. The result has been the development of new figure painting on the west coast as well. Its outstanding youthful exponent there is Claude Breeze.

Claude Breeze

Born in Nelson, B.C. in 1938, Breeze studied first under Ernest Lindner in Saskatoon, a painter who has been termed "magic realist"; he then moved to Regina and studied with the exciting group of abstract painters there in the late 1950s — Art McKay, Roy Kiyooka, Kenneth Lochhead and Ronald Bloore. Breeze completed his student period with a year at the Vancouver School of Art. His earlier work sometimes suffered from eclecticism, due to the many influences he incorporated in his development; Francis Bacon appears as the most evident early source, but there were many others, including discovery of Persian miniatures in an exhibition, and acquaintance with British pop art through another young art student and friend, Gary Lee Nova. In the past four years Breeze has evolved a personal style which has immediate impact with its directly corporeal approach to subjects of violence, eroticism and social problems, and also rewards contemplation with his clashing orchestration of primary hues. This painting is one of the *Lovers in a Landscape* series, one of several series of major canvases which he has completed in recent years.

40. *Lovers in a Landscape No. 6*

Polymer emulsion acrylic on canvas, 70 inches square, signed and dated lower centre
Painted in Vancouver in 1965

LENT BY the Art Gallery of Ontario, Toronto. (Gift from anonymous fund, and Canada Council matching grant purchase, 1965)

Although west coast painting has had a continuing liaison with British art, Vancouver is also affected by its relative proximity to California. The development of important groups of painters in San Francisco and Los Angeles since 1945, first in abstract expressionism and subsequently especially in pop art, has naturally drawn the attention of young British Columbia painters, and will probably be an increasingly important factor in the immediate future. One painter who has taken advantage of this connection is Sherry Grauer.

Sherry Grauer

Born in Toronto in 1939, Sherry Grauer grew up in Vancouver, but pursued her studies of painting and art history at the *Ecole du Louvre* in Paris, and, in 1964, at the San Francisco Art Institute, where she had the opportunity to become acquainted with the paintings of Richard Diebenkorn, a former abstract expressionist who had returned to the figure. In California and back in Vancouver, she painted several works which also showed some influence of U.S. west-coast pop art. This is an example of her constructions, on which she has been engaged for the past several years. After a brief return visit to Paris, she now lives in Montreal.

41. *Former Wife on the Terrace*

Oil and crayon on sewn canvas and plaster over wire mesh, 60 x 48 inches, signed and dated lower right
Painted in Vancouver in 1965

LENT BY the Artist

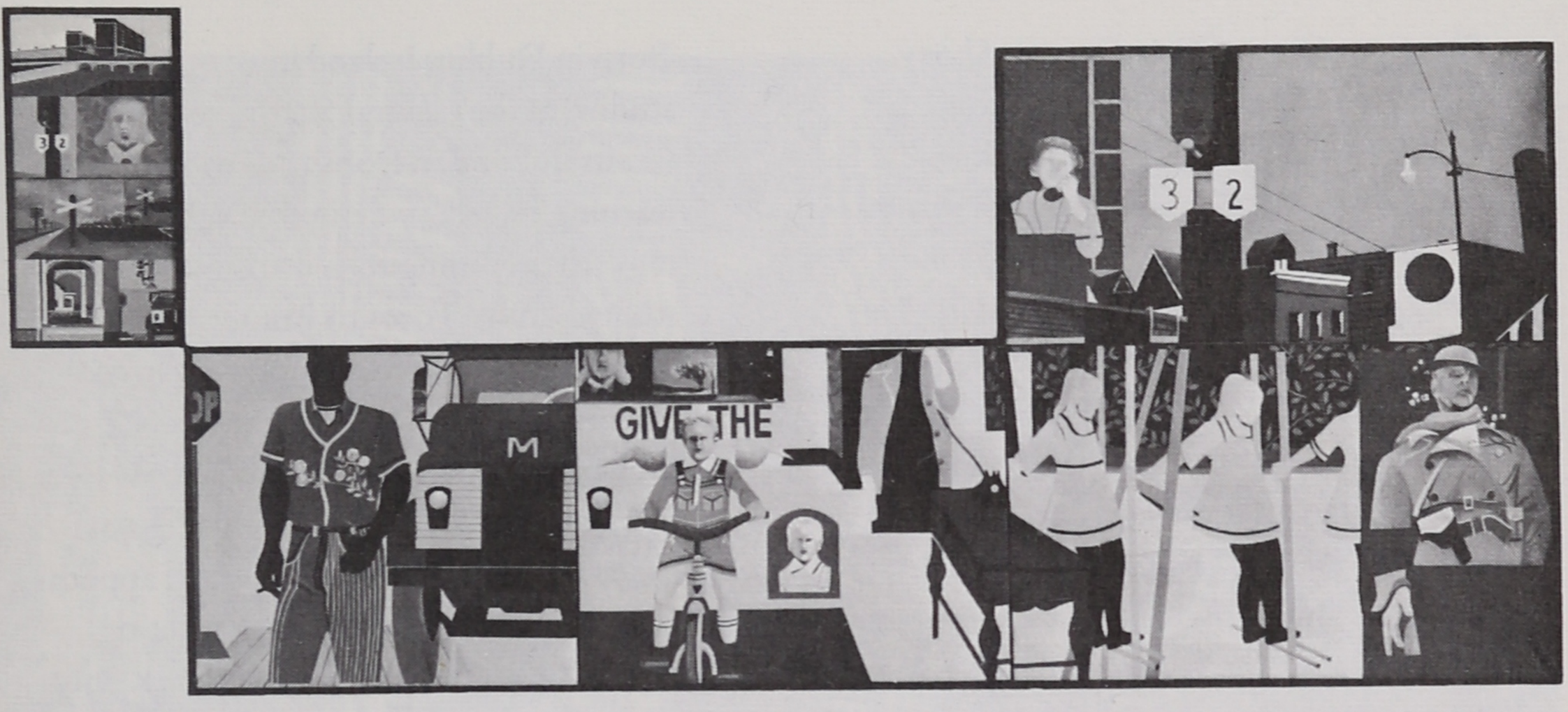
EXHIBITED: Bau-Xi Gallery, Vancouver, 1965

The artist prepared drawings for the relief part of the work, but they have since been destroyed.

One indication of the contemporary relevance of new figure painting is its widespread independent growth. While other young artists in New York, Toronto and London, Ontario were giving the figure a prominent place in their studios, a young girl in Winnipeg, Esther Warkov, was developing in the same direction.

Esther Warkov

Born in Winnipeg in 1941, Esther Warkov attended the University of Manitoba's School of Art there. Although slightly influenced by U.S. new figure painters, her development has been largely in isolation. Her segmented figures juxtaposed in environments and her local-colour subject matter are characteristics typical of the London, Ontario group, and she has in fact exhibited there and visited the city. She lives in Winnipeg.



42. *Winter Games in a Ukrainian Ice Palace*

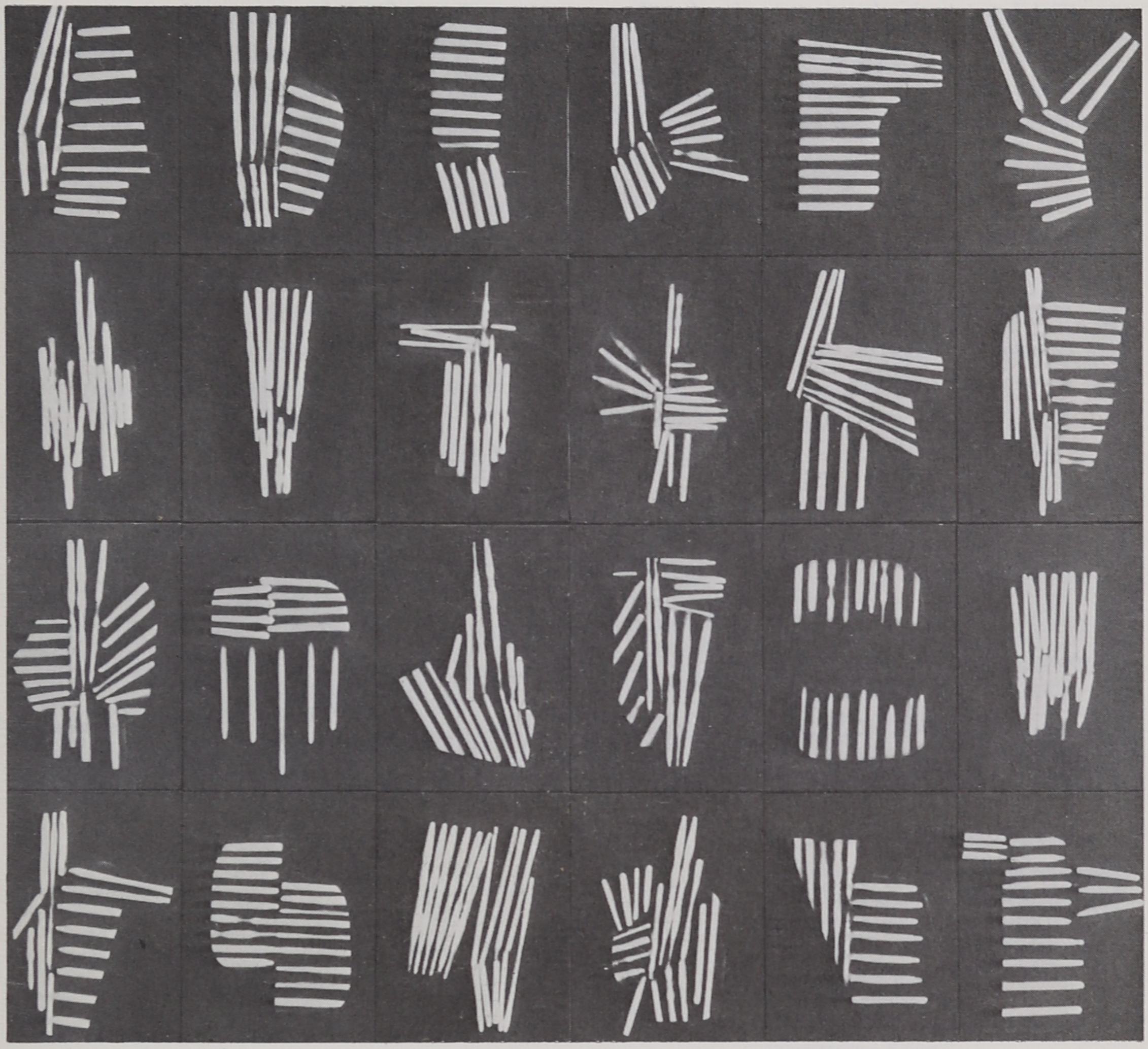
Oil on canvas, 82 x 190 inches
Painted in Winnipeg in 1965-66
LENT BY the Canada Council, Ottawa (Purchase, 1966)
REFERENCE: Illi-Maria Harff, "Canadian Art Today, No. 7", *Canadian Art,* October 1966, Volume XXIII, No. 4, issue no. 103, p. 59

h. *new techniques and materials*

The constructions of Greg Curnoe, Sherry Grauer and Esther Warkov have already introduced us to the use of other than conventional art materials, and to the fact that the artist no longer necessarily thinks of a canvas with a frame around it as his end product. This use of new means and materials not originally intended for the arts dates back to the Cubists and Futurists prior to World War I. But the advances of recent technology have expanded the possibilities for the artist to a point where complete control of the exhibition environment and use of factory techniques is becoming commonplace. The integration of art forms is another contributing factor here, with electric lighting, sound recordings and tapes, mechanical and electronic machinery, and the motion picture being combined to produce happenings and environments. The artist is in some cases becoming the designer of mass-produced items, and in others the entrepreneur of a sound-and-light spectacle which discards the conventional definitions of performing and visual arts.

Les Levine

Born in Dublin, Ireland in 1935, Levine studied at the Central School of Arts and Crafts in London from 1954 to 1956, learning jewellery design as well as painting. After coming to Canada in 1958, he studied under Toronto painter Mashel Teitelbaum. He travelled widely in the United States in 1961-62, and in 1964 moved to New York, where he now lives. In paintings like *24*, he used the legs of chairs as a 'screen' for his airbrush application of paint; the white underpainting shows through the airbrushed black only where the chair legs were held. In subsequent work he has coated chairs and other pieces of furniture in painted plastic, and in 1966 created a mylar kinetic environment at the Art Gallery of Ontario.



43. 24

Airbrushed oil on canvas, 112 x 120 inches, signed on the back
Painted in Toronto in 1964

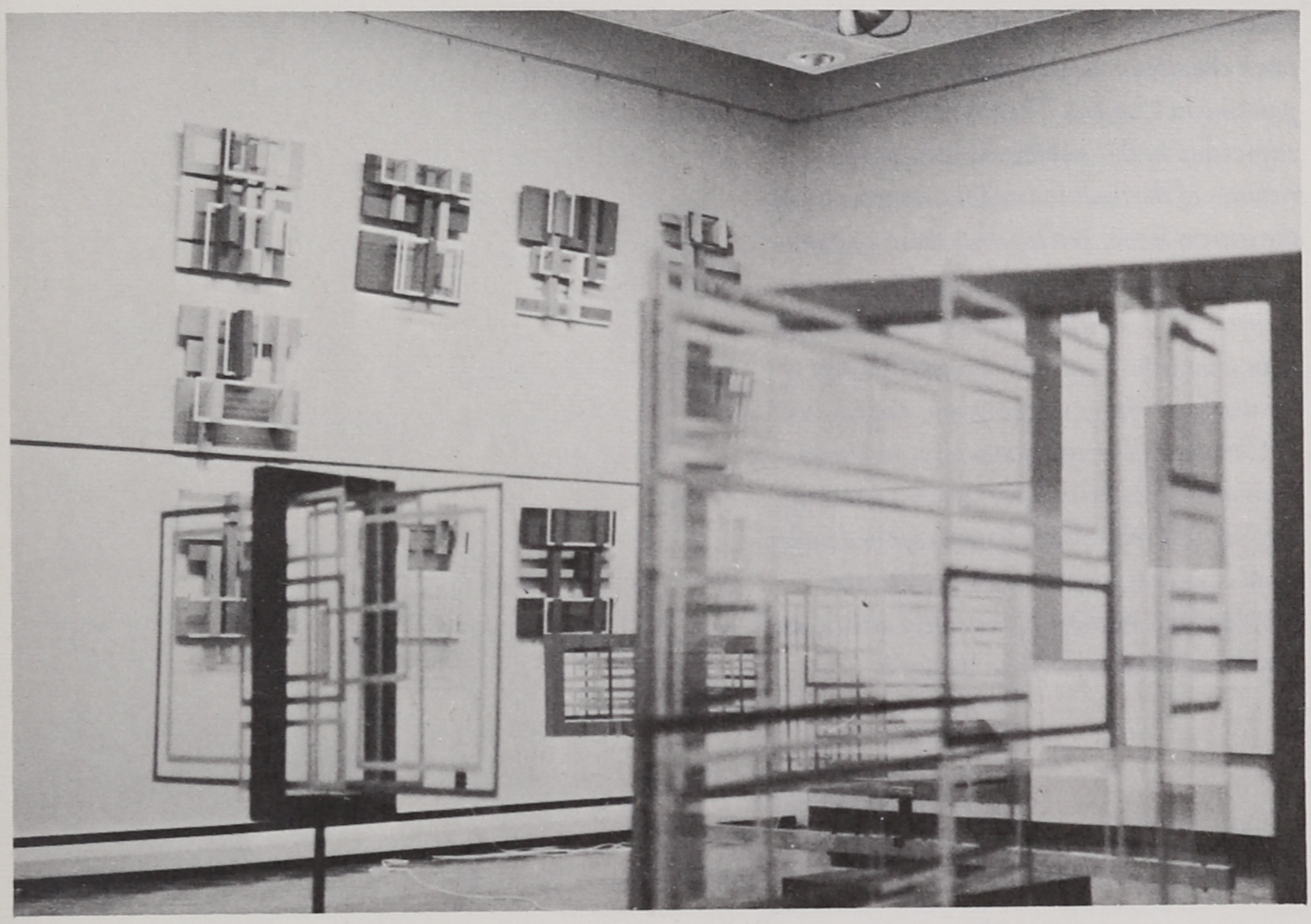
LENT BY the Art Gallery of Ontario, Toronto

EXHIBITED: Hart House, University of Toronto, 1964; Art Gallery of Ontario, Toronto, 1966

While Levine has been using airbrush, silk-screen stencil, x-ray, plastic and most recently mylar, another Toronto artist, Zbigniew Blazeje, has been exploring the possibilities of movement, light, sound and fluorescence, utilizing any device of modern technology which contributes to his purpose. The result is an art form which combines characteristics of sculpture, painting and theatre to effect a total environment maximally relevant to the living conditions, both visual and psychological, of urban Canadians today.

Zbigniew Blazeje

Born of Polish parents in Barnaul, U.S.S.R. in 1942, Blazeje was carried as an infant through India to Mexico, then to Maine, and finally to Brampton, Ontario, where he grew up. He attended the Ontario College of Art briefly in 1963, and travelled in the United States and Mexico, but is essentially self-taught. His work as a production technician in Toronto's television studios evidently complements his construction of audio-kinetic art.



44. *Audio-Kinetic Environment*

Acrylics and plastics on wood panels, with tape recorder, fluorescent lighting and electronic equipment; approximately 22 paintings and two pieces of sculpture designed for installation in a room
Completed in Toronto, 1965-66

LENT BY the Artist

EXHIBITED: Art Gallery of Toronto, Norman Mackenzie Art Gallery (University of Saskatchewan, Regina), Saskatoon Art Centre, Winnipeg Art Gallery, Montreal Museum of Fine Arts, Confederation Art Gallery and Museum (Charlottetown, P.E.I.), New Brunswick Museum (Saint John) and Agnes Etherington Art Centre (Queen's University, Kingston), 1966-67

Individual components from the environment are in the collection of the Art Gallery of Ontario (Toronto), the Norman Mackenzie Art Gallery (University of Saskatchewan, Regina), Sir George Williams University (Montreal) and the Confederation Art Gallery and Museum (Charlottetown, P.E.I.).

Blazeje's audio-kinetic environment is the latest chapter in the continuing development of painting in Canada. The range and variety of expression in this exhibition indicate the richness of the tradition and the complexity of the current scene. But together these 44 paintings convey something of the quality, as our painters see it, of life in this part of the world, or in some cases, life after leaving this part of the world. In the next 100 years, the painter in Canada will be using whatever resources, ideas and imperatives occur; he will certainly surprise. He may also help us to see and understand ourselves, the land, the people, the spirit and the meaning of the world around us. And he will thereby help to change it.

Schedule of Visiting Curators

Friday, April 28th *to Saturday, May 20th*	MR. STUART ALLEN SMITH Director, Beaverbrook Art Gallery Fredericton, N.B.
Sunday, May 21st *to Saturday, June 10th*	MR. GILLES HÉNAULT Director, Musée d'art contemporain Montréal, Qué.
Sunday, June 11th *to Sunday, June 25th*	MR. WILLIAM J. WITHROW Director, The Art Gallery of Ontario Toronto, Ontario
Monday, June 26th *to Saturday, July 15th*	MRS. DORIS SHADBOLT Acting Director, The Vancouver Art Gallery Vancouver, B.C.
Sunday, July 16th *to Saturday, August 5th*	MR. PETER BELL Curator, Art Gallery, Memorial University St. John's, Newfoundland
Sunday, August 6th *to Saturday, August 26th*	MISS ILLI-MARIA HARFF Curator, The Winnipeg Art Gallery Winnipeg, Man.
Sunday, August 27th *to Saturday, September 16th*	MR. GUY VIAU Director, Musée du Québec Québec, Qué.
Sunday, September 17th *to Saturday, October 7th*	MR. CLARE BICE Curator, London Public Library & Art Museum London, Ontario
Sunday, October 8th *to Friday, October 27th*	MR. JOHN E. CLIMER Director, Mendel Art Gallery Saskatoon, Saskatchewan
	DUNCAN de KERGOMMEAUX Gallery Director Canadian Pavilion, Expo 67

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