

CANADIAN GOVERNMENT PAVILION EXPO 67



prints and drawings

WITH A COLLECTION OF PHOTOGRAPHS BY YOUSUF KARSH

002.436

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canadian
prints and
drawings

*With a collection
of photographs
by Yousuf Karsh*

CANADIAN GOVERNMENT PAVILION
EXPO 67 MONTREAL

Cover: "COEUR D'ORANGE" BY KITTIE BRUNEAU

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

Foreword

It is a challenge to present to a large public the graphic arts of Canada, especially when that presentation must be made within definite limitations of space. The intention here is not an historical survey nor yet a survey of contemporary work; the field is too rich and varied, in physical terms alone too vast, extending as it does from British Columbia to Newfoundland, to cover all that is being accomplished. The purpose is rather by means of a small and carefully selected number of recent prints and drawings to indicate the quality and vitality of these arts in Canada today.

Selection is never easy, and in an exhibition such as this many who should be represented must of necessity be omitted. Here then are shown only a few examples. These represent on the one hand artists of established reputation who have made and continue to make a significant contribution, and on the other those who have more lately appeared on the scene to add to it a further freshness and liveliness. Differing widely in their manner of expression and in their choice of media, every artist here, in a sense, stands for many, for alongside each one must be envisaged others, often of equal stature, who are working out similar visual problems in their own individual ways.

The trends, as in other aspects of modern art, are various and complex. Some spring directly out of past historical styles, others from the search for a freer visual language with which to express the impact of new experiences in a rapidly changing world, which

in turn requires a broader conception of art. The many different responses to these new experiences are evident in a deepened sensibility to details, in a concern with pure form, in a heightened awareness of space, and the exploration of optical illusion. The results have been to raise the graphic arts in Canada to a level commensurate with painting and allow them to take their place in the international scene.

Miss Pamela Osler, Assistant Curator of Prints and Drawings at the National Gallery of Canada, and Mr. Duncan de Kergommeaux, on the staff of the Canadian Pavilion, have given much valuable help with the selection and presentation of the works shown here. Miss Osler has also prepared the catalogue. To both of them I wish to express my gratitude and warmest thanks.

Kathleen M. Fenwick

CURATOR OF PRINTS AND DRAWINGS

THE NATIONAL GALLERY OF CANADA, OTTAWA

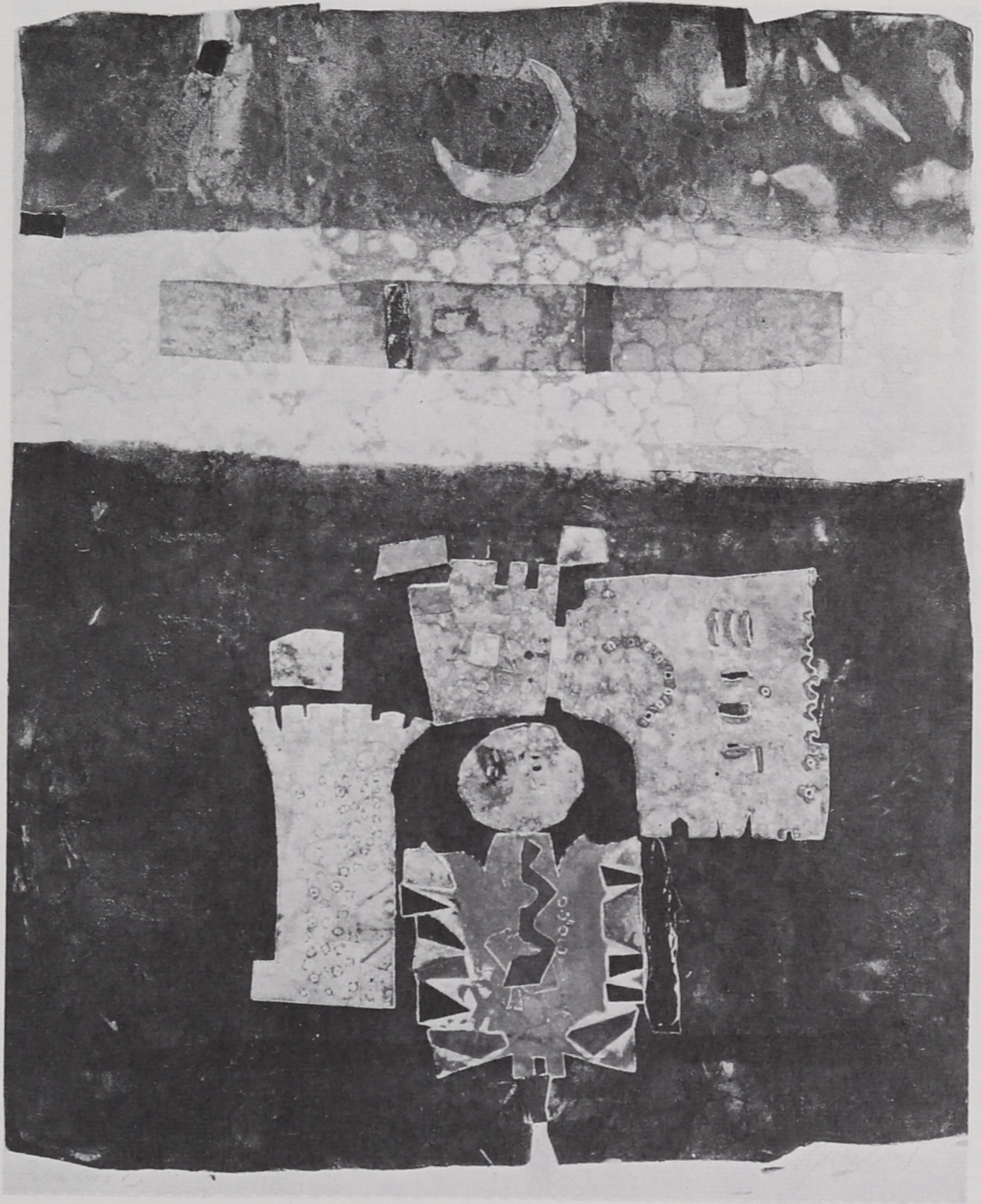
Abbreviations

CSGA	Canadian Society of Graphic Art
CWCDP	Canadian Water Colours, Drawings and Prints, National Gallery, Ottawa
OSA	Ontario Society of Artists
RCA	Royal Canadian Academy
Ljubljana	Exposition internationale de gravure, Ljubljana, Yugoslavie
Lugano	Mostra Internazionale di Bianco e Nero, Lugano, Svizzera
Minneapolis	Walker Art Center Biennial, Minneapolis, Minn., U.S.A.
Santiago	Bienal Americana de Grabado, Santiago, Chile
Tokyo	International Biennial Exhibition of Prints, Tokyo, Japan

In all measurements height precedes width

I. Palace Guard

23 x 18 1/2 in. Relief metal collage 1/1.
1965. Signed lower right: *James Boyd*



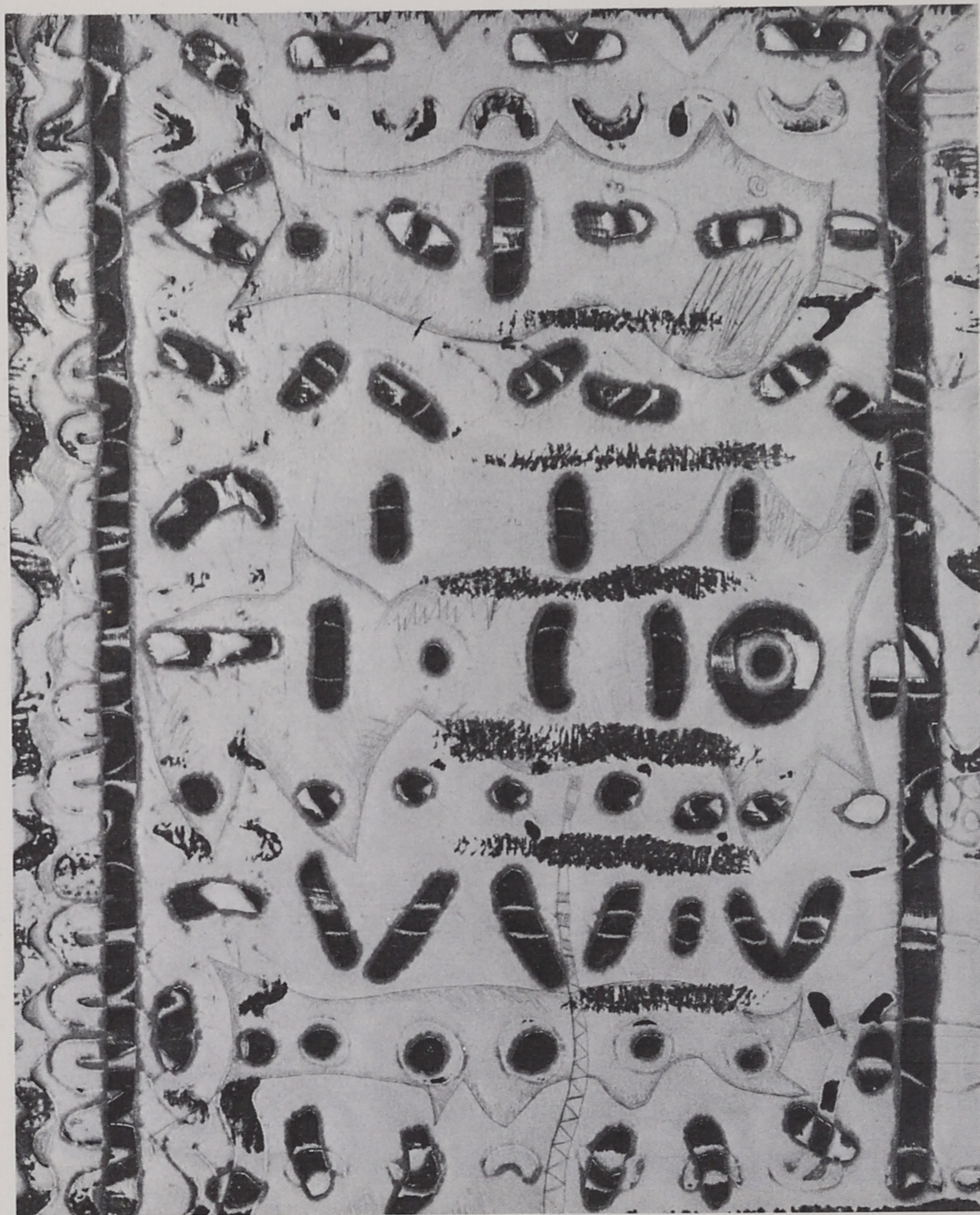
BOYD, James b.1928

Born in Ottawa. Studied in New York at the National Academy of Design, the Art Students League and the Contemporaries Graphic Workshop. Exhibited at Tokyo 1964 and in CWCDP, Ottawa, 1964 and 1966. Awarded first prize at the First Burnaby National Print Show 1961; second prize at the Annual Calgary Graphics Exhibition 1962; honourable mention at Santiago 1963; a purchase prize at Lugano 1964; and the prize for the best foreign etcher at Santiago 1965. Lives in Ottawa.

2. Cœur d'orange

14 1/2 x 11 3/4 in. Colour etching 13/75.

Signed and dated lower right: *K Bruneau 66*



BRUNEAU, Kittie b.1929

Born in Montreal. Studied there at the Ecole des Beaux-Arts 1946-9 and with Gitta Caiserman; also at the Académie Julian, Paris. Lived in France 1950-8.

Exhibited in CWCDP, Ottawa, 1966.

Awarded a grant from the Canada Council 1964, and from the Conseil des Arts de la Province du Québec 1965. Member of the Graphic Guild, Montreal, 1966. Lives in Montreal.

3. Untitled

26 x 26 in. Silk screen. Signed and dated
lower right: *Dallegret/66*



DALLEGRET, François b.1937
Born in Morocco. Studied architecture at
the Ecole Nationale Supérieure des Beaux-
Arts, Paris. Came to Canada in 1964.
Designed Le Drug on Mountain Street,
Montreal. Exhibited at Musée d'Art Con-
temporain, Montreal, 1965 and at Gallery
Moos, Toronto, 1966. Lives in Montreal.

4. Marriage No. I

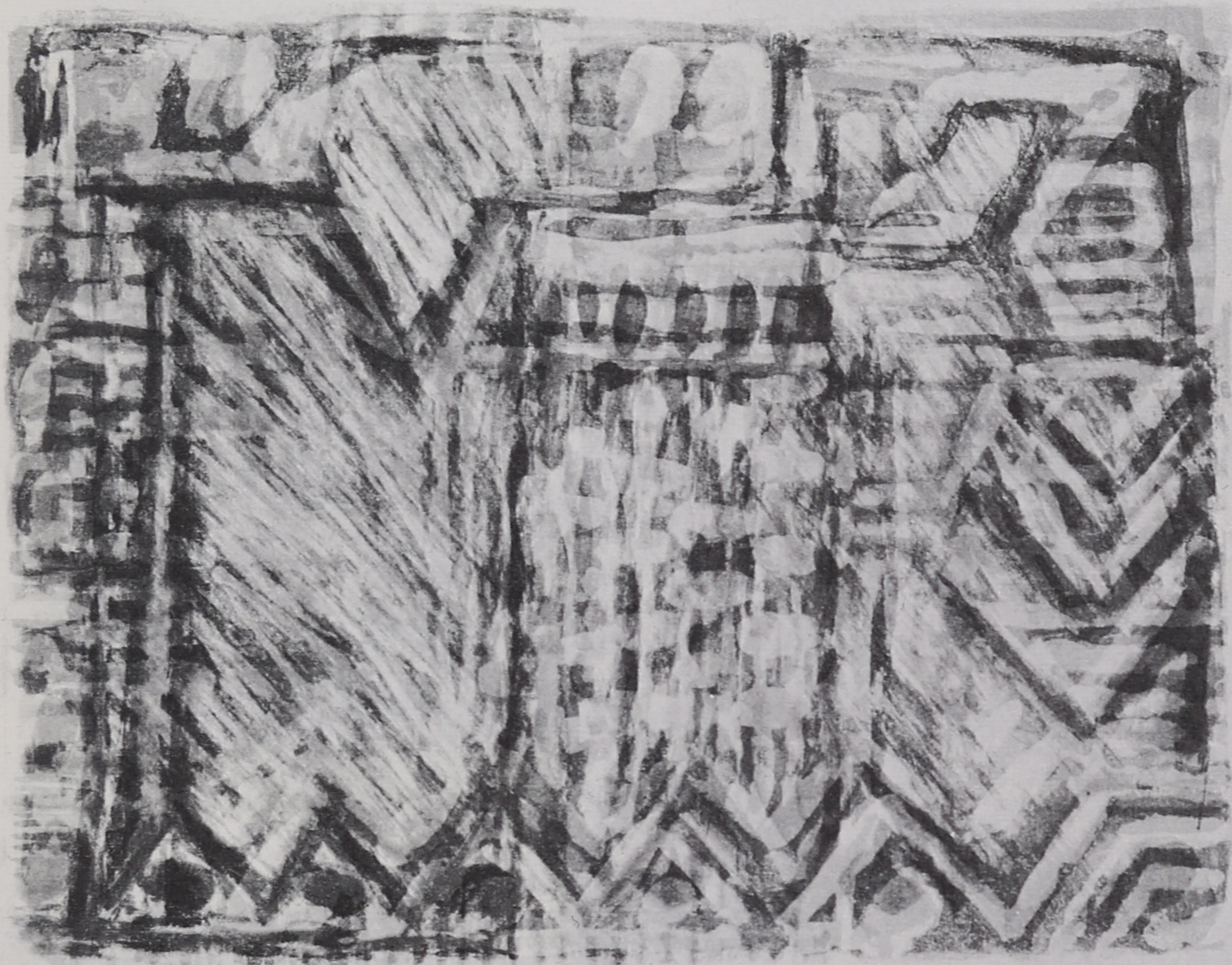
10 x 12 in. Etching 3/4. Signed and dated
lower right: *Mor Danylewich 64*



DANYLEWICH, Morris b.1938
Born at Lachine, Quebec. Studied at the
Ecole des Beaux-Arts, Montreal, under
Jacques de Tonnancour, Albert Dumouchel
and Henry Eveleigh. Exhibited in
CWCDP, Ottawa, and at Tokyo, 1966.
Winner of the Montreal Art Directors
Merit Award 1962. Lives in Ottawa.

5. Sans titre (I)

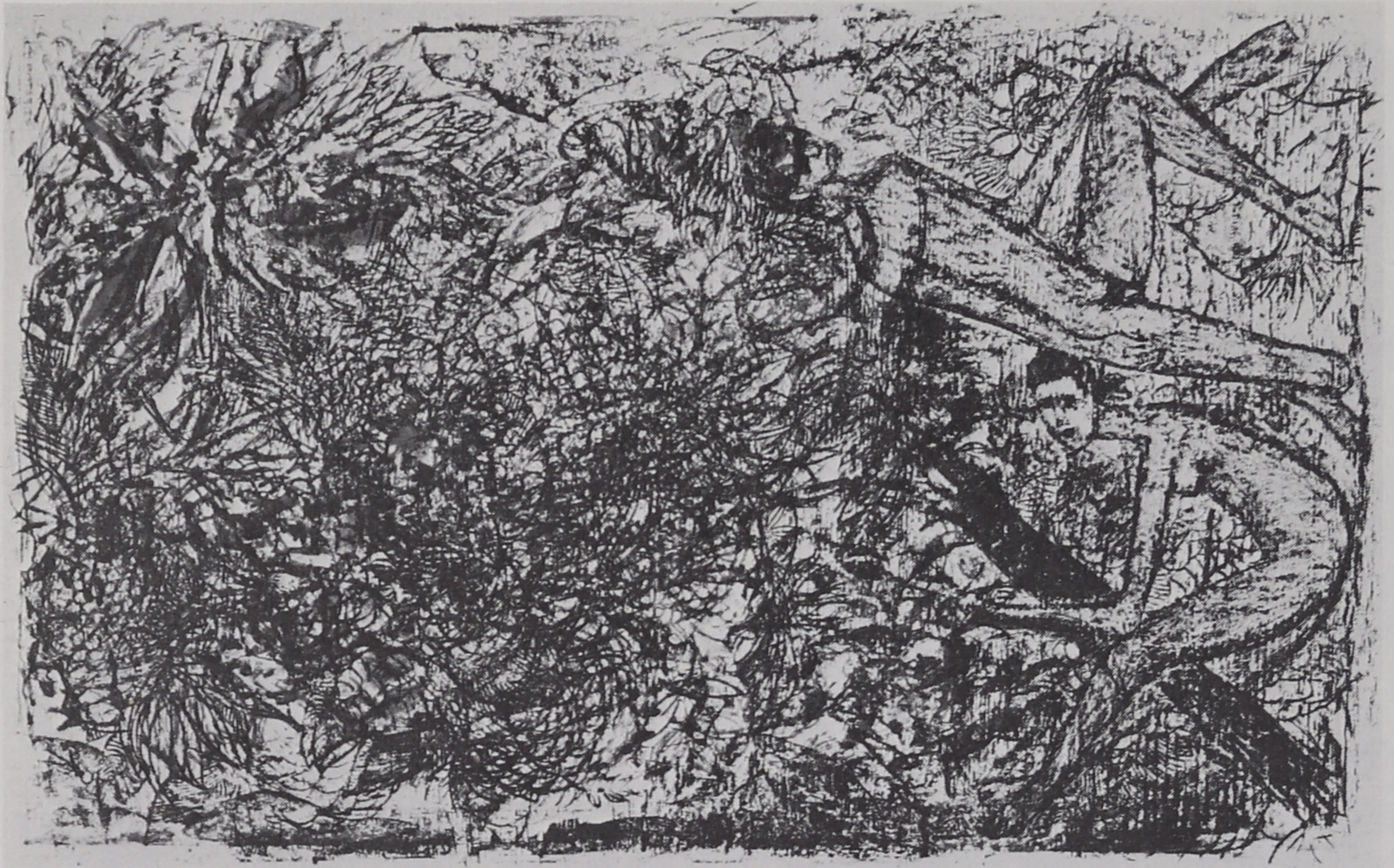
13 x 15 3/4 in. Lithograph. Artist's proof V.
Signed and dated lower right: *Huguette
Desjardins 64*



DESJARDINS, Huguette b.1938
Born in Montreal. Studied at the Ecole
des Beaux-Arts, Montreal, followed by
further study with Albert Dumouchel and
with Richard Lacroix at the Atelier Libre
de recherches graphiques. Exhibited at
Ljubljana 1963 and at Santiago 1963 and
1965. Lives in Montreal.

6. Adam and Eve

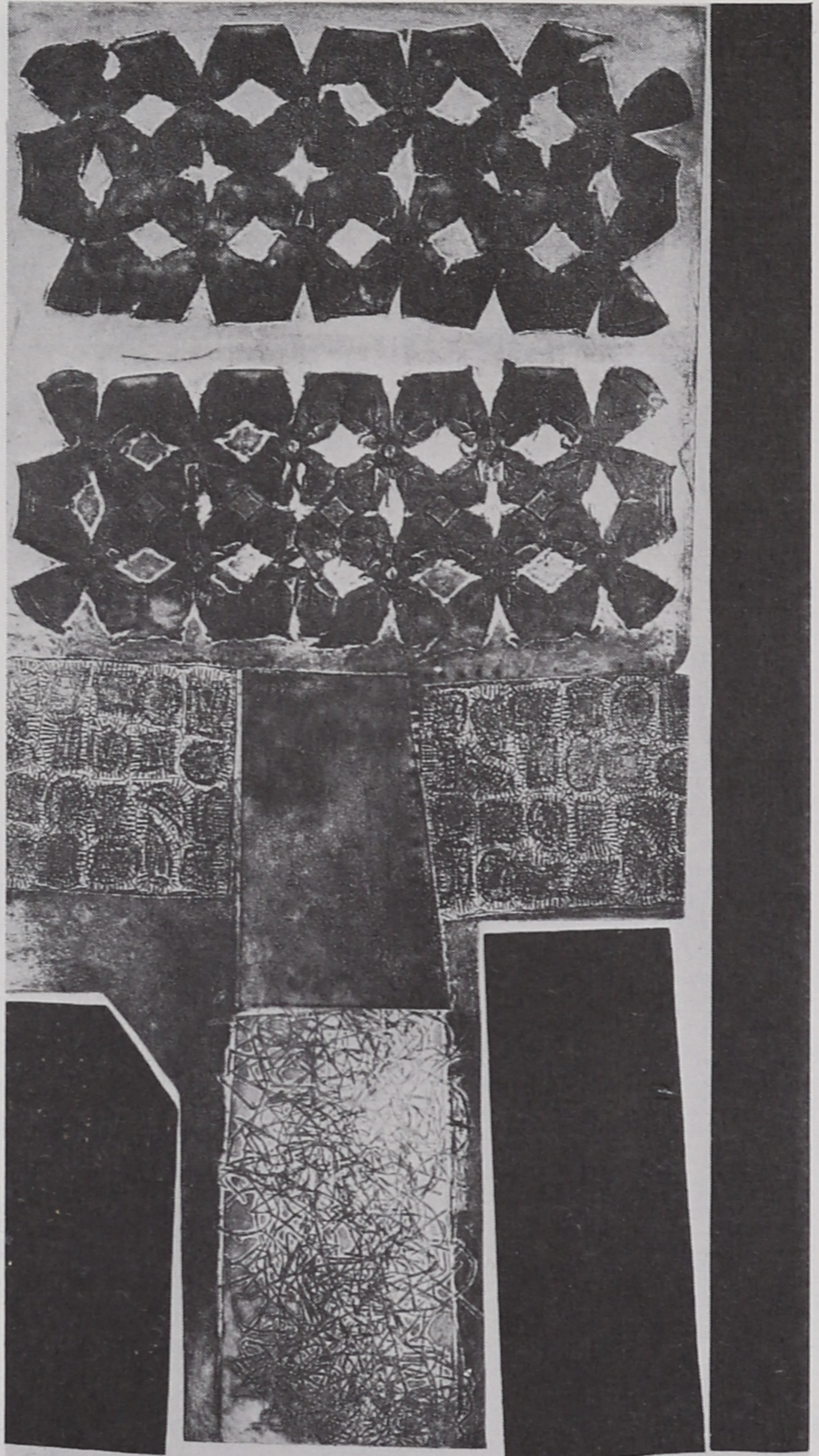
23 1/2 x 15 1/4 in. Lithograph 9/16. Signed and dated lower right: *A. Dumouchel 65*



DUMOUCHEL, Albert b.1916
Born at Bellerive near Valleyfield, Quebec. Studied engraving with James Lowe in Montreal; and in Paris etching with Leblanc and lithography with Desjobert. For many years head of the Art Section of the Ecole des Arts Graphiques; now head of the department of engraving at the Ecole des Beaux-Arts, Montreal. Awarded a Unesco research grant to work in Europe 1955, and two Province du Québec scholarships to work in Paris. Exhibited at Lugano 1952, at Ljubljana 1955-65, at the Venice Biennale 1960, at Tokyo 1962 and in CWCDP, Ottawa, 1964 and 1966. Received an award of merit at the National Gallery's Second Biennial of Canadian Art, Ottawa, 1957; honourable mention at Santiago 1963; and first prize at the Concours artistique de la Province du Québec 1964. Made an honourable member of the Etching Section of the Academia Fiorentina delle Arti del Disegno, Florence, Italy 1964. Lives in Outremont, Quebec.

7. Freeway and the
Cherry Orchard No. I

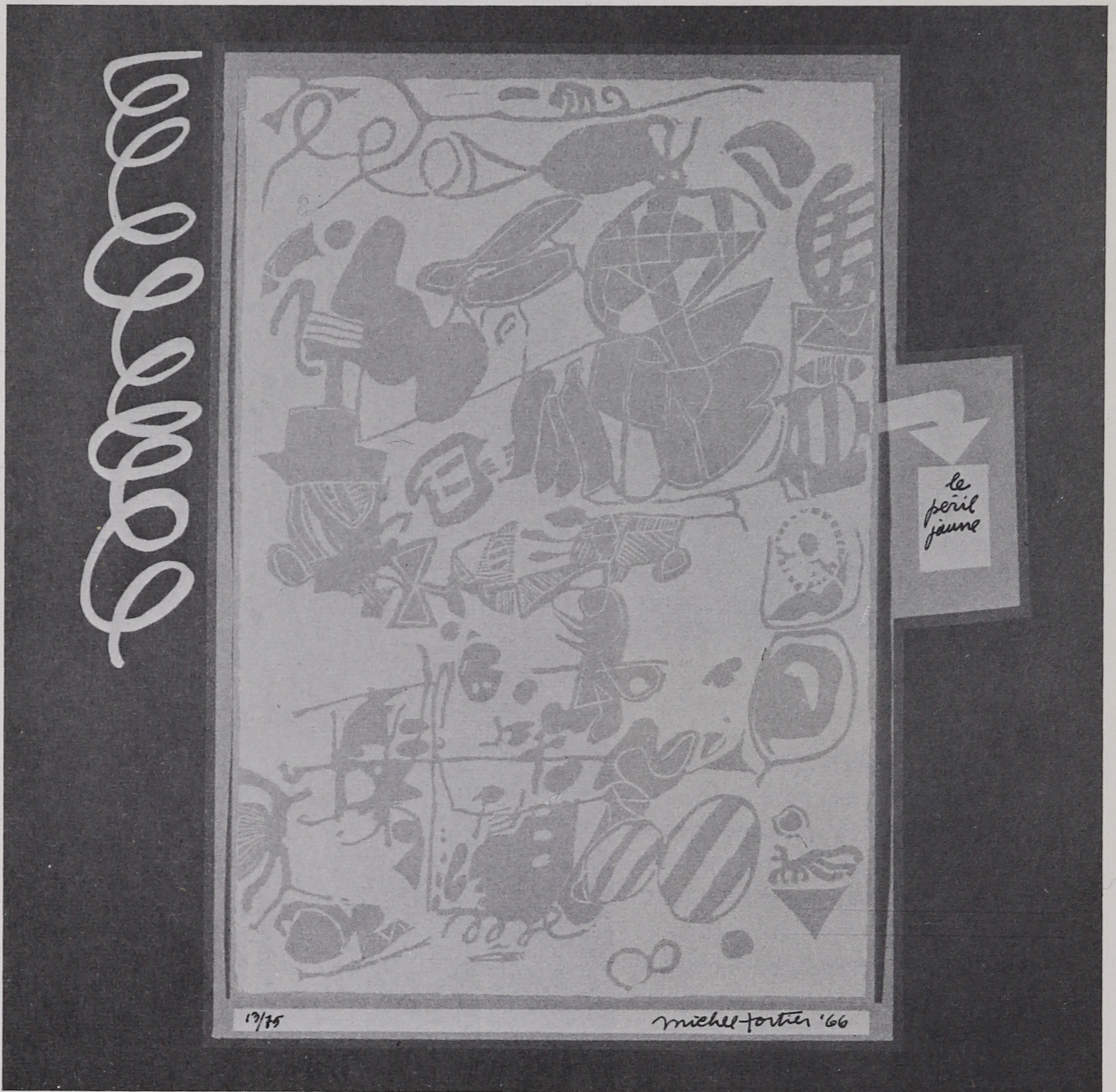
36³/₁₆ x 21³/₄ in. Etching 21/25. Signed
and dated lower right: *John K. Esler '65*



ESLER, John K. b.1933
Born at Pilot Mound, Manitoba. Studied
at the Winnipeg School of Art under
Robert Bruce and George Swinton.
Exhibited at Lugano 1966 and in CWCDP,
Ottawa, 1964 and 1966. Awarded second
prize at the Annual Calgary Graphics
Exhibition 1962 and first prize 1963; the
C.W. Jeffreys Award, CSGA, 1963 and
1965; third prize at the Third Burnaby
National Print Show and second prize in
the Exposition provinciale du Québec,
1965. Lives in Calgary.

8. Le péril jaune

16 x 16 in. Silk screen 13/75. Signed and dated lower right: *Michel Fortier '66*

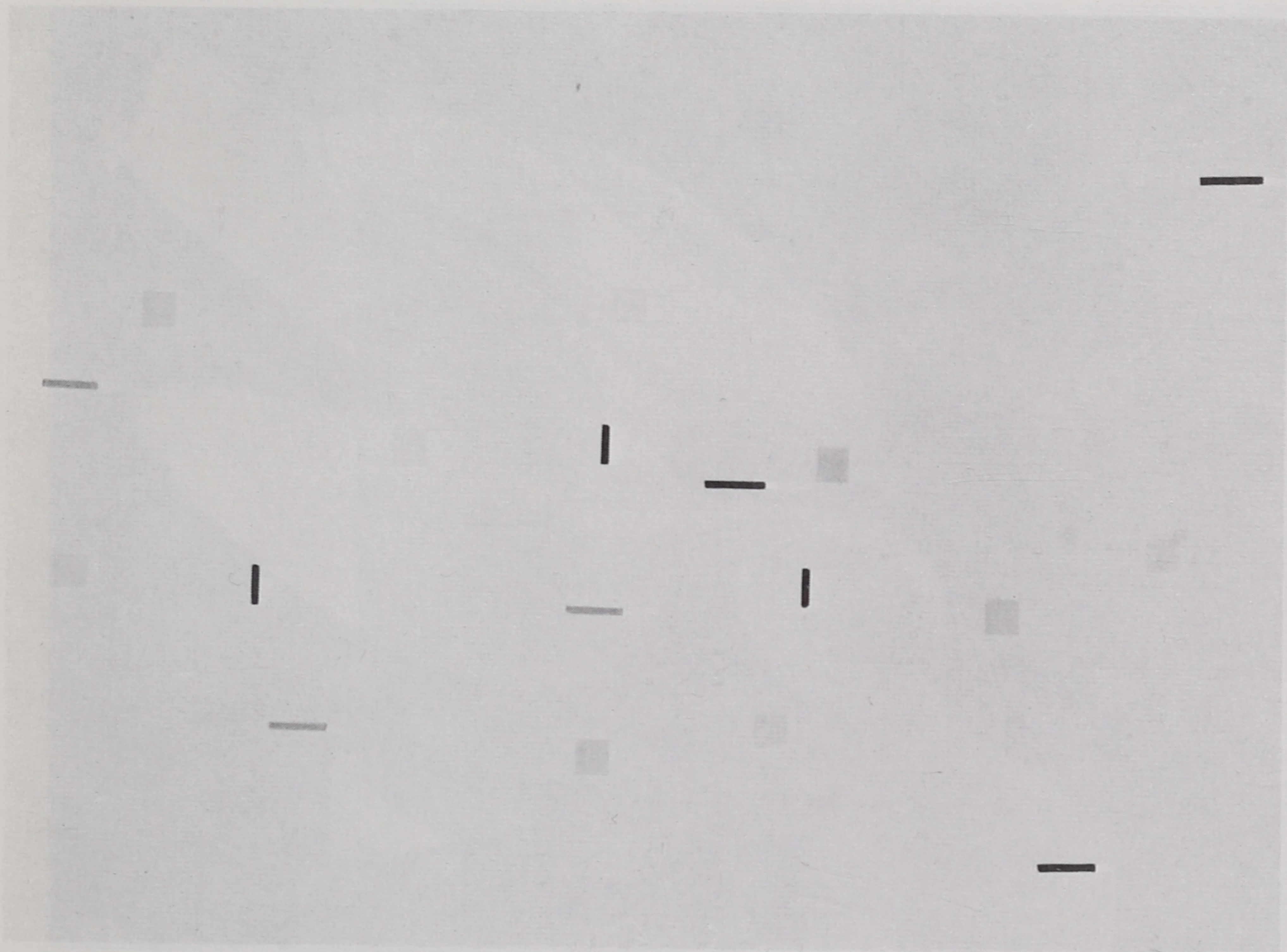


FORTIER, Michel b.1943

Born in Montreal. Studied engraving with Albert Dumouchel at the Ecole des Beaux-Arts and with Richard Lacroix at the Atelier Libre de recherches graphiques, Montreal. Exhibited in CWCDP, Ottawa, 1966. Member of the Graphic Guild, Montreal, 1966. Lives in Montreal.

9. Pli-selon-pli

22 1/4 x 30 in. Relief print on laminated paper 28/30. Signed and dated lower right: *Gaucher '64*

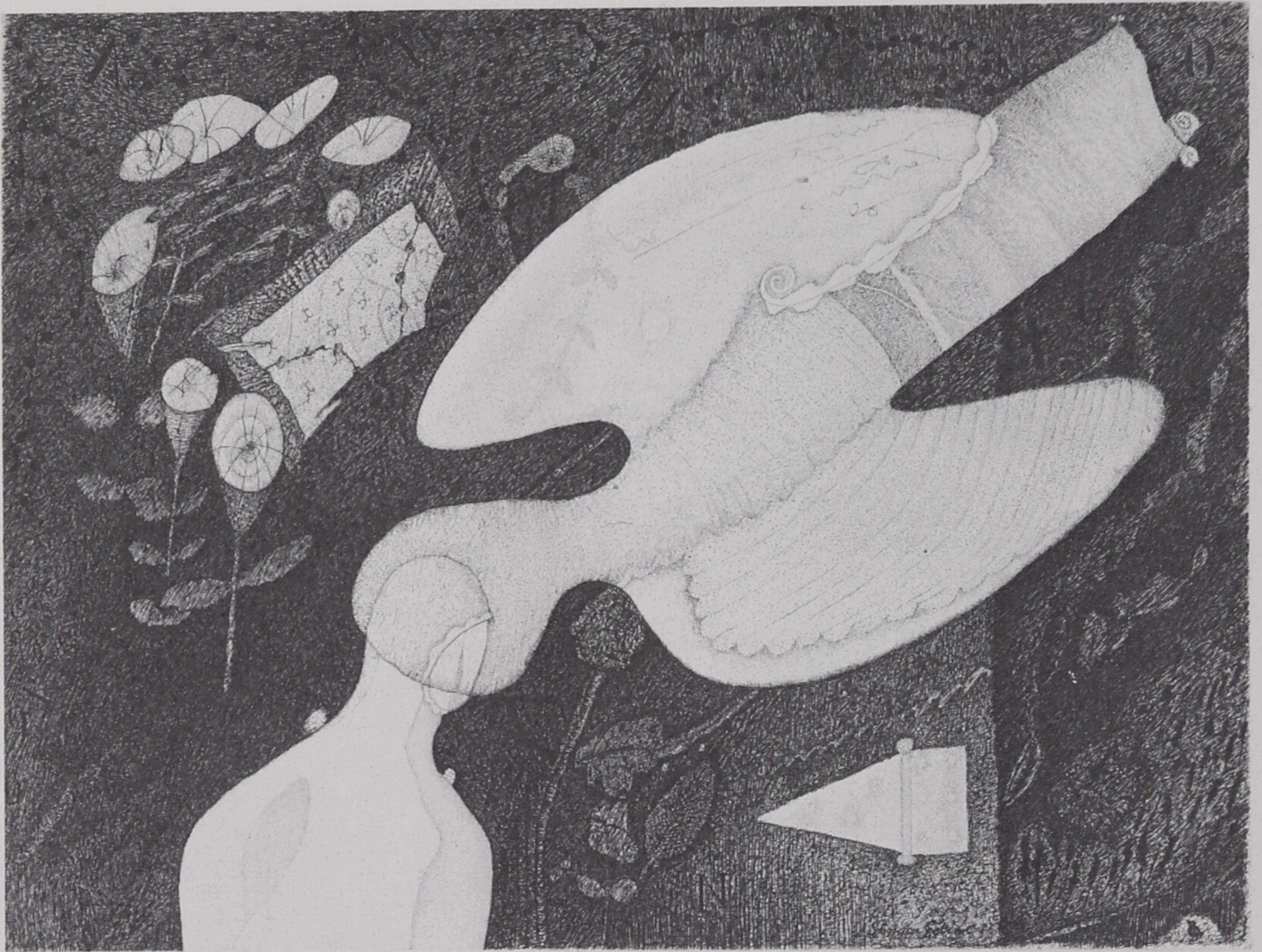


GAUCHER, Yves b.1934
Born in Montreal. Studied there under Albert Dumouchel at the Ecole des Beaux-Arts where he received first prize for engraving. Founding member of the Association des peintres-graveurs de Montréal 1960. Exhibited at Ljubljana 1961, 1963 and 1965; at Lugano and at Tokyo 1962; in Contemporary Painters as Print Makers at the Museum of Modern Art, New York, 1964; in CWCDP, Ottawa, 1964 and 1966; at Venice Biennale and at the First Inter-

national Biennial of Engraving, Cracow, Poland 1966. Awarded Canada Council grants 1962 and 1963. Awarded second prize at the First Burnaby National Print Show 1961; first prize, Section Gravure, Concours artistique de la Province du Québec 1961 and 1963; purchase award, Winnipeg Show 1962; honourable mention at Santiago 1963; and second prize at the Triennial Exhibition of Printmaking, Grenchen, Switzerland 1964. Lives in Montreal.

10. La conception

17 1/2 x 23 1/2 in. Pen and ink. c.1965. Signed
lower right: *Sindon Gécin*



GECIN, Gerard Sindon b.1907
Born in Montreal. Studied a short time at
the Ecole des Beaux-Arts, Montreal, but
mainly self-taught. Exhibited at the Musée
d'Art Contemporain, Montreal, 1965;
retrospective exhibition, Musée provincial
du Québec 1966. Lives in Montreal.

II. Untitled

24 x 17¹/₆ in. Silk screen. Signed and dated lower right: *Gorman/65*



GORMAN, Richard b.1935
Born in Ottawa. Studied at the Ontario College of Art, Toronto. Exhibited at Santiago 1963 and in CWCDP, Ottawa, 1966. Awarded first prize, Annual Spring Exhibition, Montreal Museum of Fine Arts, 1961; and a prize at Lugano 1962. Lives in Toronto.

12. Tree and Twisted Trunk

14 $\frac{1}{8}$ x 14 $\frac{1}{8}$ in. Pen and ink. Signed and dated lower right: *Humen/65*

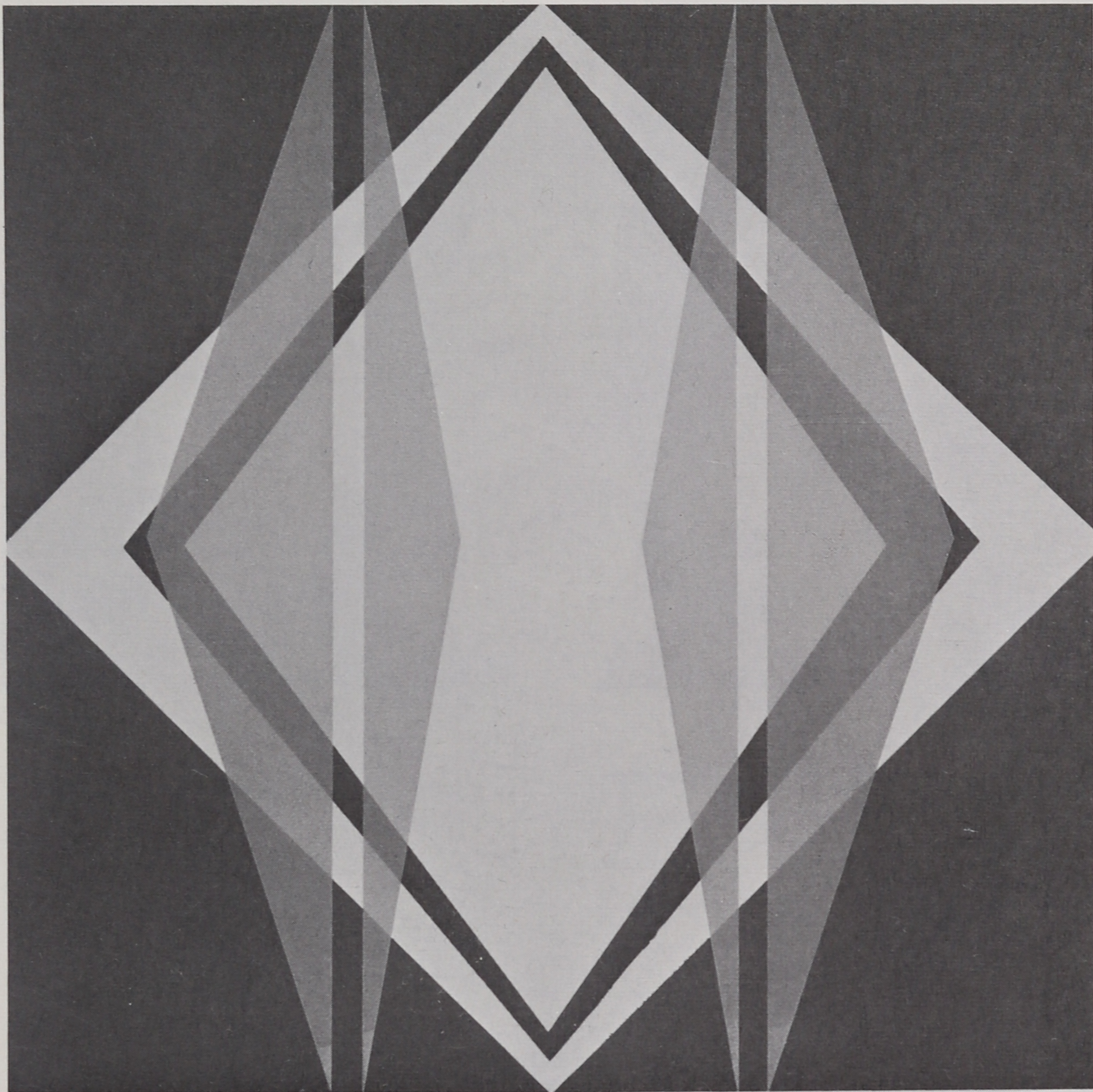


HUMEN, Gerald b.1935

Born in the Ukraine. Came to Canada in 1947. Studied at the Central Technical School and the Ontario College of Art, Toronto. One-man show, Montreal Museum of Fine Arts, 1966. Won a Hadassah award 1965 and 1966, and a C.W. Jeffreys Award 1965. Lives in Toronto.

13. Variante IV-A

18 x 18 in. Silk screen 9/20. Signed and dated lower right: *Richard Lacroix 1966*

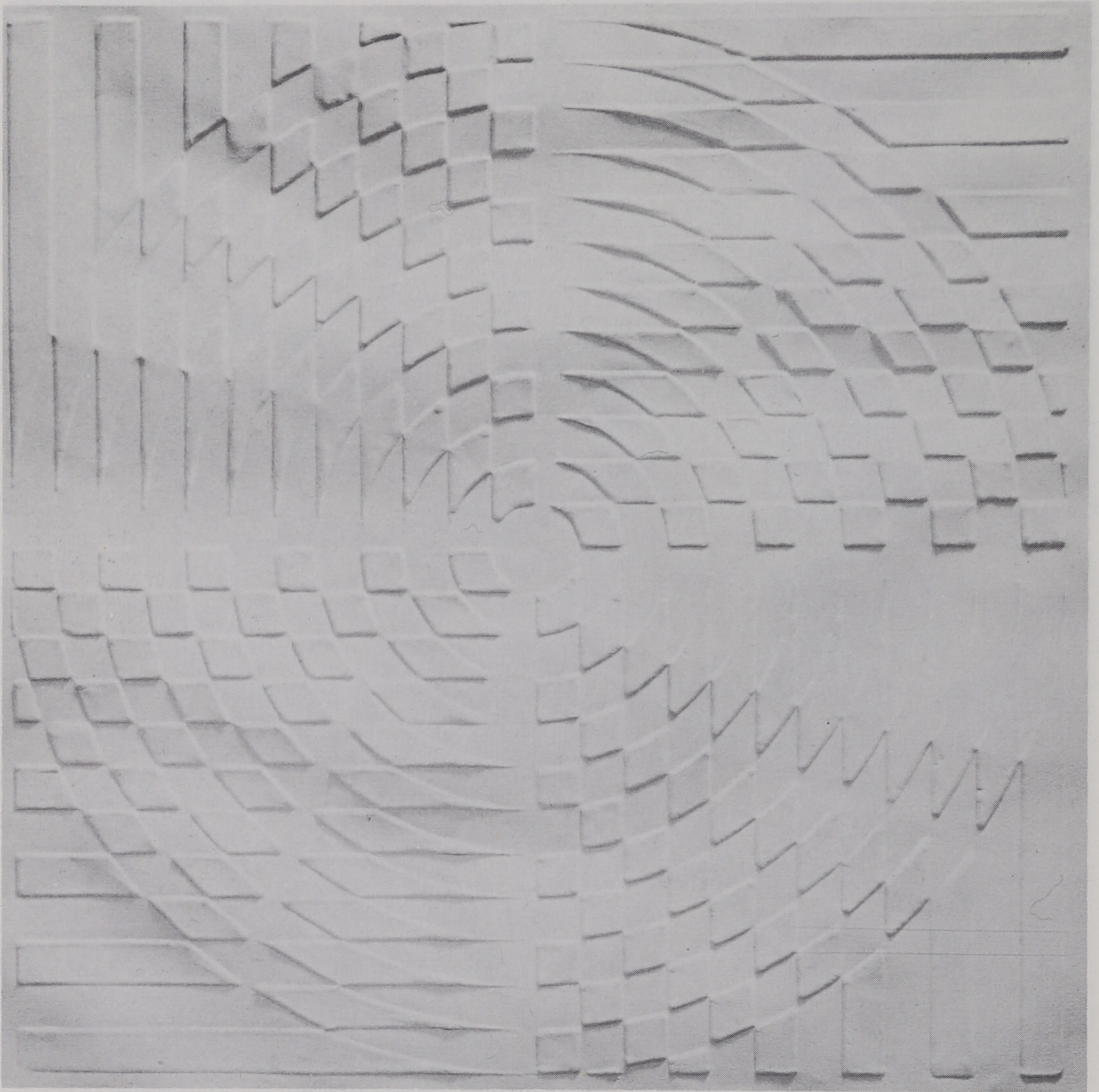


LACROIX, Richard b.1939
Born in Montreal. Studied there at the Ecole des Arts Graphiques 1957-60 under Albert Dumouchel, and at the Ecole des Beaux-Arts 1960-1. Awarded Canada Council grants 1961 and 1962 to study print-making in Europe and to work with S.W. Hayter at Atelier 17 in Paris. Exhibited at Ljubljana and at Santiago 1963; in CWCDP, Ottawa, 1964 and 1966; and at the First International Biennial of Engraving, Cracow, Poland 1966.

Awarded fourth prize at the Second Burnaby National Print Show 1963; a prize at Lugano 1964; and honourable mention at the Third Triennial Exhibition of Printmaking, Grenchen, Switzerland 1964. In 1964 established the Atelier Libre de recherches graphiques in Montreal. Made an honourable member of the Etching Section of the Academia Fiorentina delle Arti del Disegno, Florence, Italy 1965. Member of the Graphic Guild, Montreal, 1966. Lives in Montreal.

14. **Untitled**

19 x 18 3/4 in. Inkless embossed print. 1964.

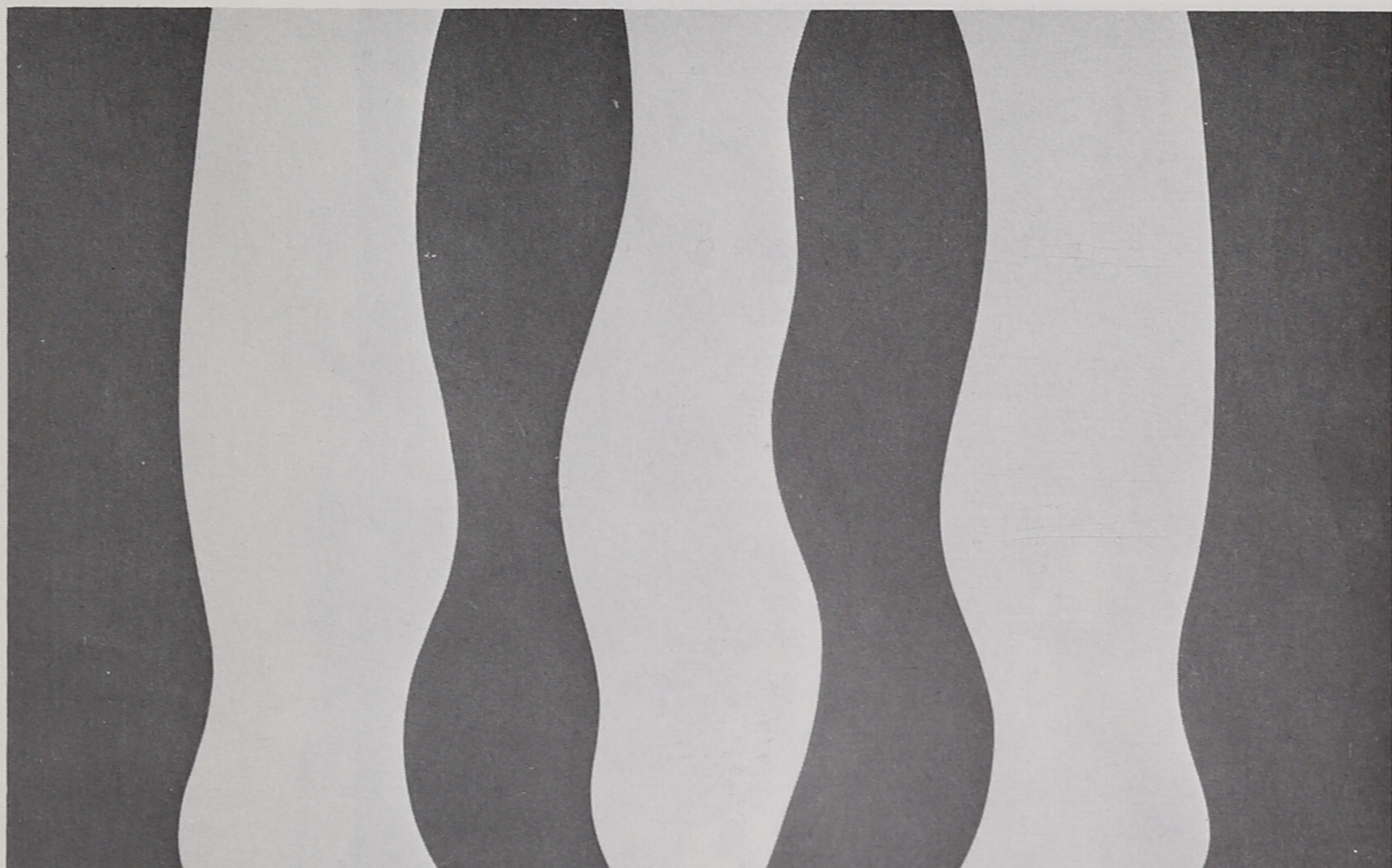


LEROY, Hugh b.1939

Born in Montreal. Studied at the School of the Montreal Museum of Fine Arts under Arthur Lismer, and then painting under Alfred Pinsky at Sir George Williams University. Lives in Montreal.

15. *Quantité déterminée*

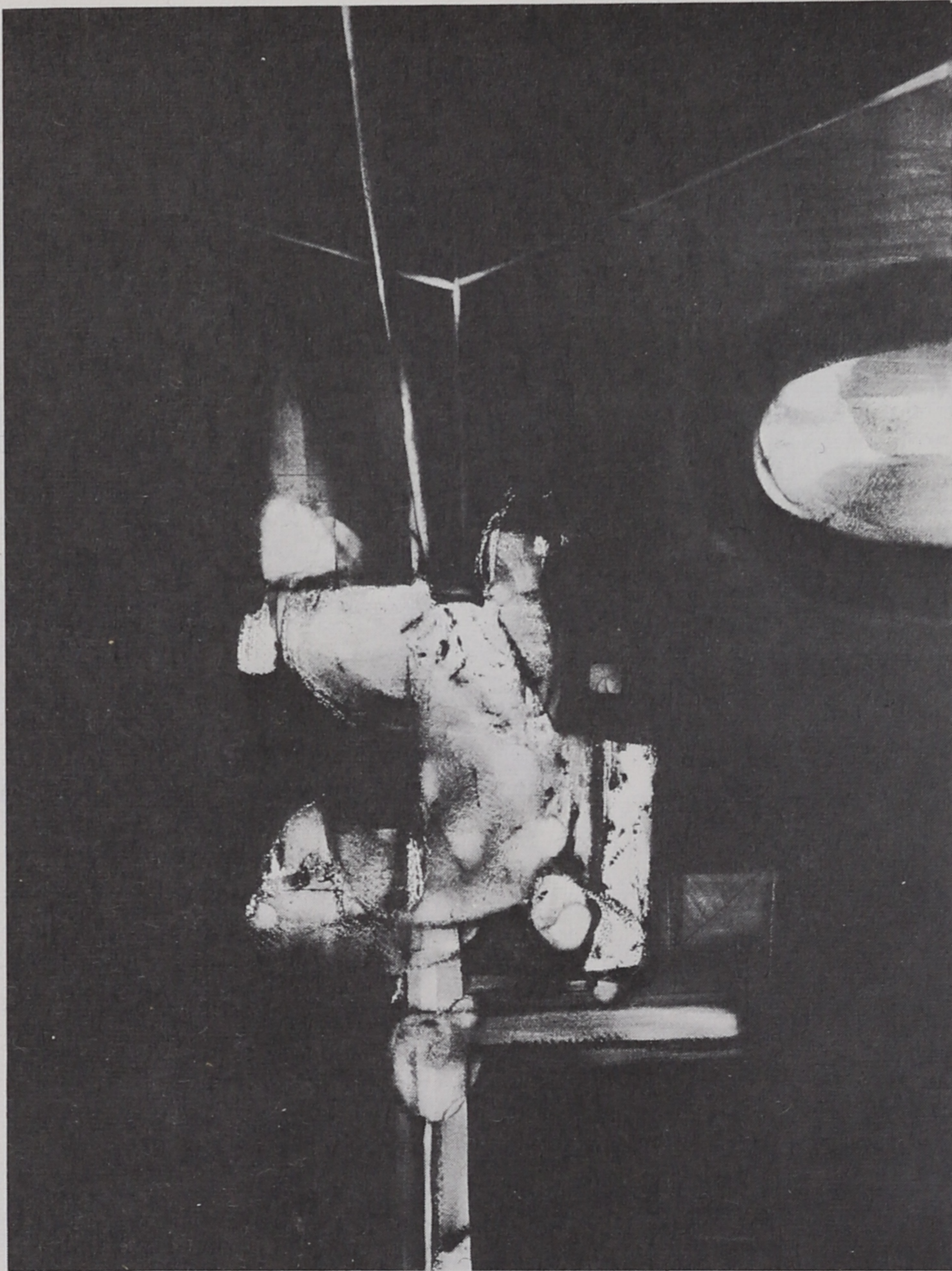
21 5/8 x 34 in. Silk screen 5/7. Signed and dated lower right: *Gilbert Marion 65*



MARION, Gilbert b.1933
Born in Montreal. Studied there at the Ecole des Arts Graphiques under Albert Dumouchel and at the Ecole des Beaux-Arts. Founding member of the Association des peintres-graveurs, 1960, and of the conseil exécutif de l'Association des Arts Plastiques, Montreal. Exhibited at Ljubljana 1961. Received an acquisition prize at Santiago 1965. Lives in Montreal.

16. Klippoth Set No. 82

30 x 22 1/4 in. Ink and tempera wash. 1964.



MENSES, Jan b.1933

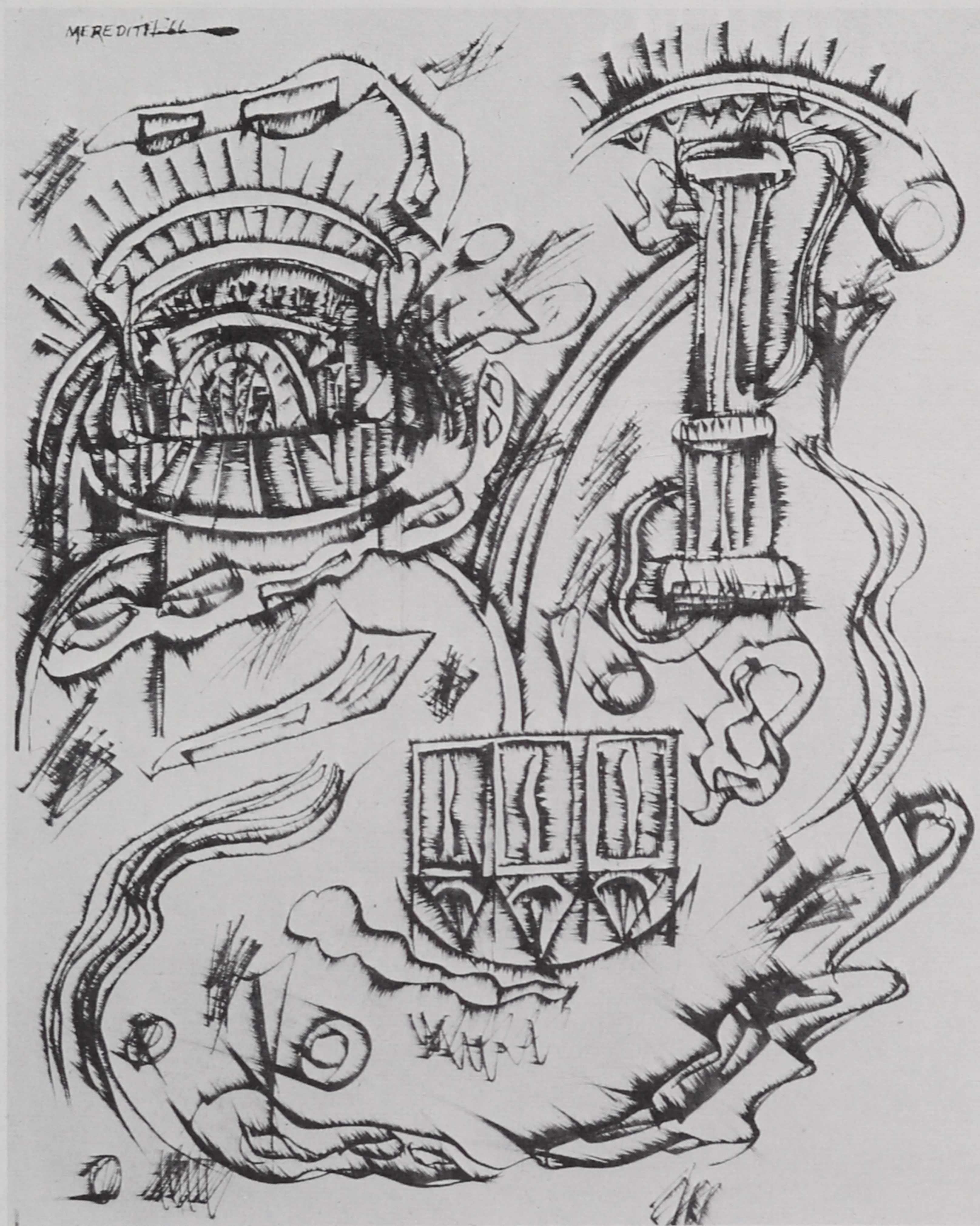
Born in Rotterdam, the Netherlands. Studied etching under Schouten and lithography under Ed van Zanden at the Academy of Fine Arts, Rotterdam, followed by further study in Paris, Italy, Spain and North Africa. Spent three years in Morocco before returning to the Netherlands. Came to Canada in 1960.

Exhibited in CWCDP, Ottawa, 1964 and 1966. Received honourable mention in the Winnipeg Show 1962 and a prize in 1966. Awarded five first prizes in the Exposition provinciale du Québec 1960-4; the Grand Prix for graphics, Concours artistique de la Province du Québec 1965; and a purchase prize, Lugano 1966. Received a Canada Council grant in 1966. Lives in Montreal.

17. Untitled XXXIII

16 ¹/₁₆ x 13 ¹/₁₆ in. Pen and ink.

Signed and dated upper left: Meredith '66



MEREDITH, John b.1933

Born in Fergus, Ontario. Studied at the Ontario College of Art, Toronto. Held his first one-man exhibition in Toronto, 1958. Exhibited at the National Gallery's Sixth Biennial of Canadian Art, Ottawa, 1965 and at the Paris Biennale 1965. Lives in Toronto.

18. Single Print

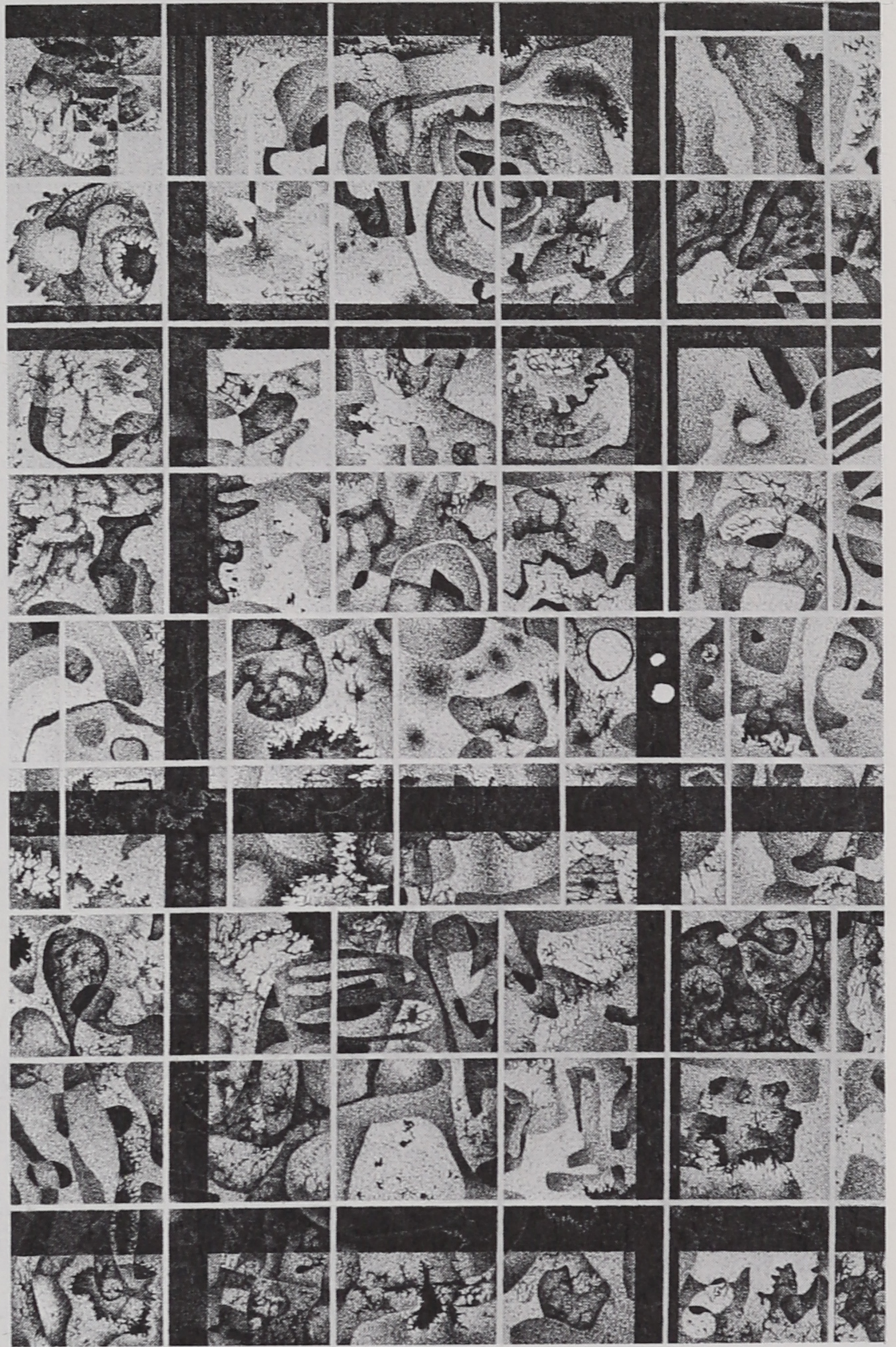
17⁷/₈ x 15¹/₆ in. Monotype. Signed and dated lower right: *J Pollock/65*



POLLOCK, Jack b.1930
Born in Toronto. Studied there at the Ontario College of Art; and at the Slade School, London, England. Exhibited in CWCDP, Ottawa, 1966, Lives in Toronto.

19. An Open Letter

60 x 40 in. Ink. Signed and dated lower right: *Dieter Rechenberg 1964*

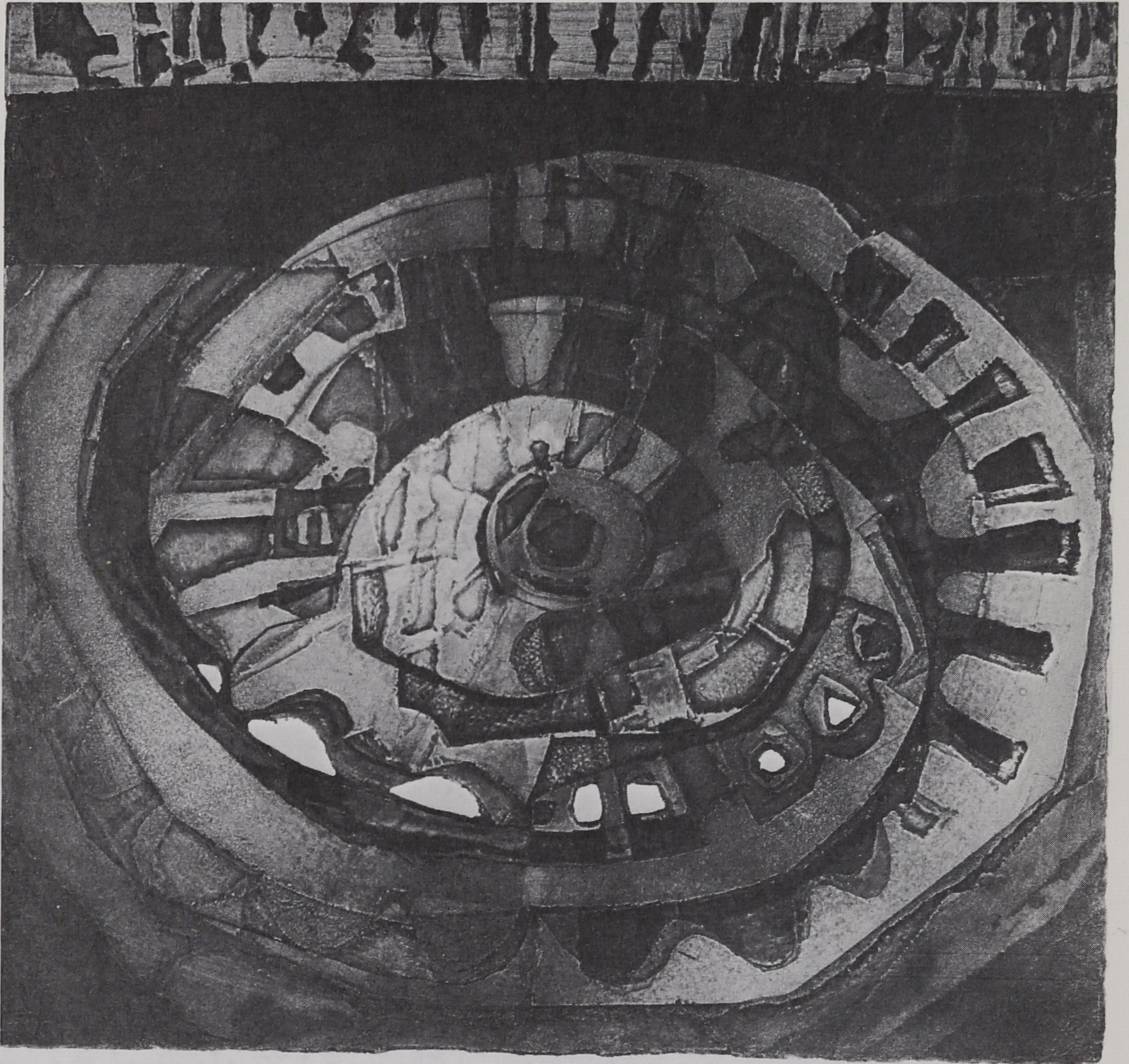


RECHENBERG, Dieter b.1936
Born in Hamburg, Germany. Came to
Canada in 1956. Studied at the Malerschule,
Hamburg, and at the Winnipeg School of
Art. Exhibited in CWCDP, Ottawa, 1966.
Lives in Toronto.

20. Ziggurat

19 x 19⁵/₈ in. Colour etching in relief 2/10.

Signed and dated lower right: *Benita Sanders 1966*



SANDERS, Benita b.1935

Born in England of Canadian parents. Studied at the Chelsea School of Art, London; at the National Academy of Belle Arti, Florence, Italy. Lived in Paris and worked at the Atelier 17 with S. W. Hayter, 1960-3. Exhibited at Paris Biennale 1963; Print Exhibition, Society of American Graphic Artists, New York, 1965 and 1966; one-man-show, Montreal Museum of Fine Arts, 1965; CWCDP, Ottawa, 1966. Lives in New York.

21. Fête foraine

13 $\frac{7}{16}$ x 15 $\frac{7}{16}$ in. Colour etching.

Artist's proof. Signed and dated lower right: *Robert Savoie 1965*



SAVOIE, Robert b.1939

Born in Quebec. Studied at the Ecole des Beaux-Arts and the Ecole des Arts Graphiques, Montreal; and at the Chelsea School of Art, London, England. Received a Canada Council grant to study in Paris 1963; also a grant from the Comité de la Vie française and a scholarship from the French Government 1965. Exhibited at Ljubljana 1965; in the CWCDP, Ottawa, 1964 and 1966; and at the First International Biennial of Engraving, Cracow, Poland 1966. Has worked mainly in Europe since 1962. Now lives in Montreal.

22. Wonderland

19 ³/₄ x 29 ³/₄ in. Etching and aquatint 1/8.
Signed and dated lower right: *Marianna
Schmidt 65*

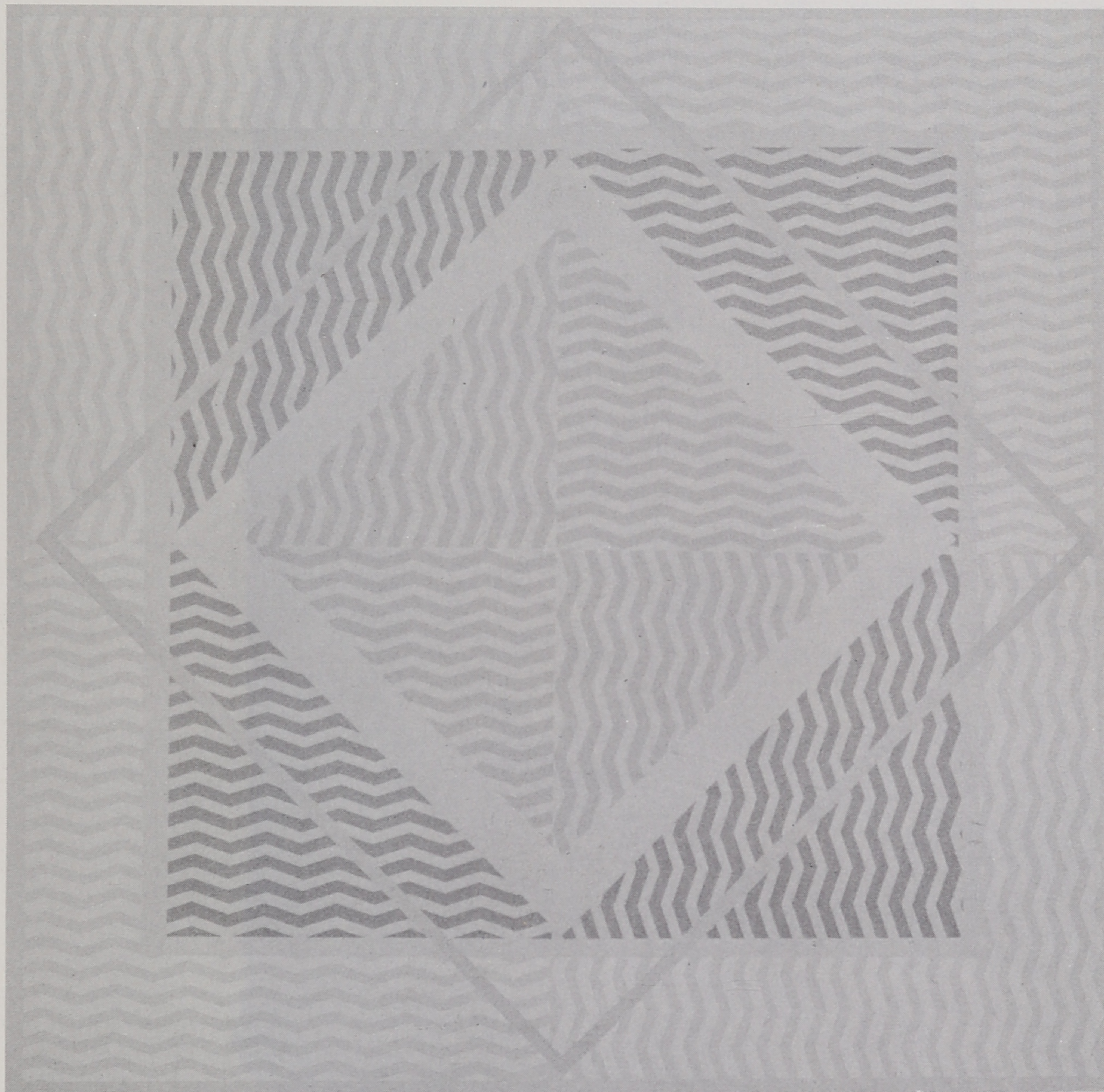


SCHMIDT, Marianna b.1918
Born in Hungary. Came to Canada in
1957. Studied at the Vancouver School of
Art 1960-3, winning an award for graphics.
Exhibited in CWCDP, Ottawa, 1966.
Received a purchase prize at the Annual
Calgary Graphics Exhibition 1964, and
first prize at the Third Burnaby National
Print Show 1965. Lives in Vancouver.

23. Green over Red

18 7/16 x 18 7/16 in. Silk screen 6/15.

Signed lower right: *Gordon A. Smith*



SMITH, Gordon b.1919
Born at Hove, Sussex, England. Came to Canada in 1934 and settled in Winnipeg. Studied at the Winnipeg School of Art under L.L. FitzGerald; at the Vancouver School of Art; and at the California School of Fine Art, San Francisco. Exhibited at the Bienal de São Paulo, Brazil, 1961 and in CWCDP, Ottawa,

1964 and 1966. Won an award at the National Gallery's First Biennial of Canadian Art, Ottawa, 1955; and a Baxter Award, OSA; second prize, Winnipeg Show 1966. Awarded a Canada Council grant for study in England 1960. Taught at the Vancouver School of Art 1946-56. Since 1956 assistant professor of fine art at the University of British Columbia. Lives in Vancouver.

24. Yellow Chair

20 x 16 in. Lithograph 4/24. 1965. Signed
lower right: *John Snow*



SNOW, John b.1911

Born in Vancouver. Studied under Maxwell Bates, Calgary, 1947-9. Exhibited at Tokyo 1958; in CWCDP, Ottawa, 1964 and 1966. Received the Adrian Seguin Award, CSGA, 1957 and 1959; the C.W. Jeffreys Award 1961; the award for graphics, Winnipeg Show 1961; the Jessie Dow prize at the Annual Spring Exhibition, Montreal Museum of Fine Arts, 1962; and an honourable mention at the Salon des Beaux-Arts, Paris, 1965. Lives in Calgary.

25. Encyclopaedia

96 x 46³/₈ in. Ink with acrylic resin varnish.

Signed and dated centre right: *Snow 65*



SNOW, Michael b.1929

Born in Toronto. Studied there at the Ontario College of Art. Travelled and worked in Europe 1954-5. Exhibited at Minneapolis 1958; at the Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture, Carnegie Institute, 1958; at the National Gallery's Second Biennial of Canadian Art, Ottawa, 1957 and 1959; and at the Albright-Knox Art Gallery, Buffalo, 1962. Received first prize at the Winnipeg Show 1958, and a Canada Council grant 1959. Lives in New York.

26. Cleavage

26 $\frac{1}{8}$ x 20 in. Pen and ink. Signed and dated
lower right: *Tiessen '65*



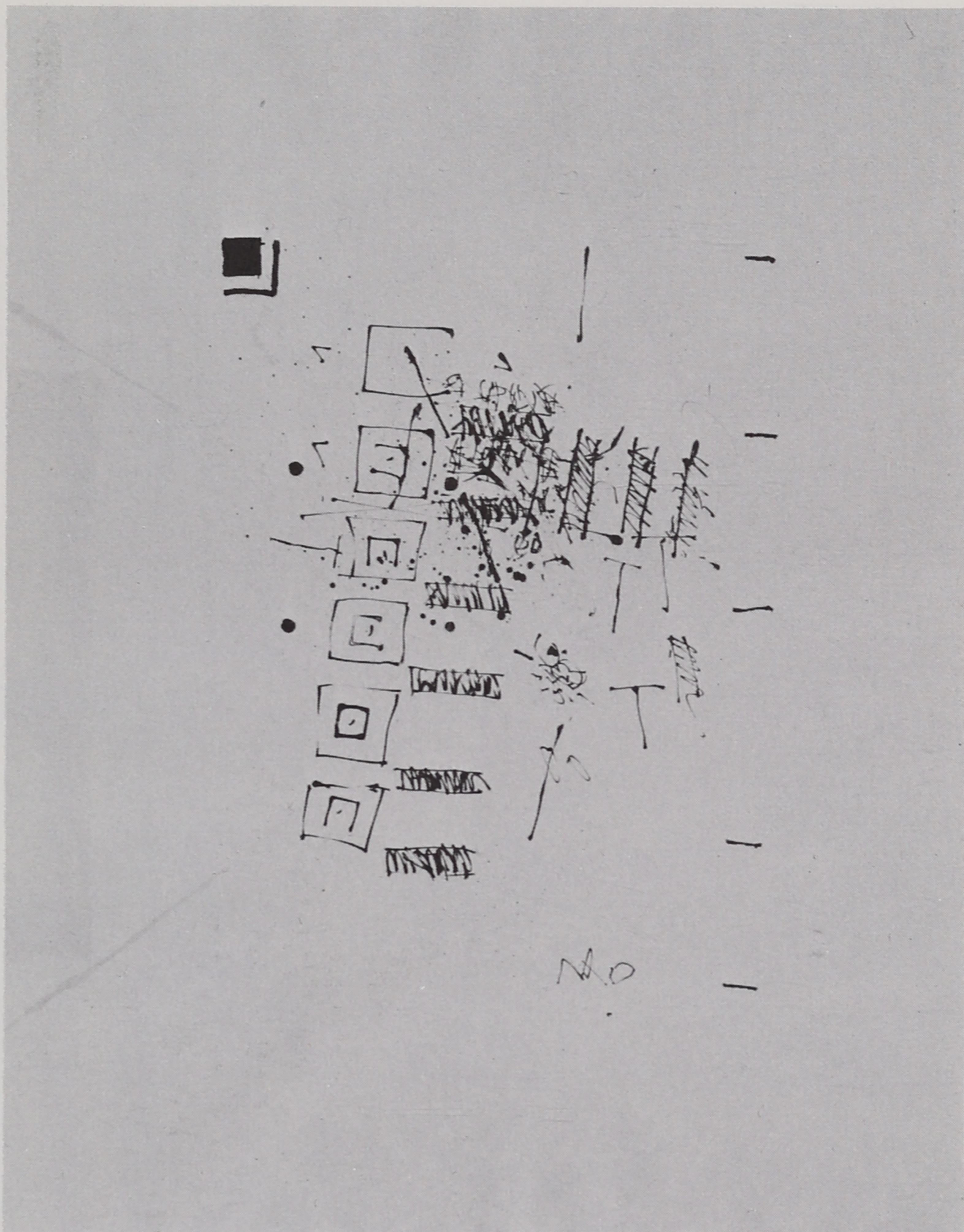
TIESSEN, George b.1935
Born at Leamington, Ontario. Studied at
the Ontario College of Art, Toronto,
1957-60; and at Mount Allison University,
Sackville, New Brunswick, 1963-5.
Exhibited in CWCDP, Ottawa, 1966.
Lives in Sackville.

27. Pointe en ligne

25 3/4 x 19 3/4 in. Colour lithograph 2/13.

Signed and dated lower right: *Serge*

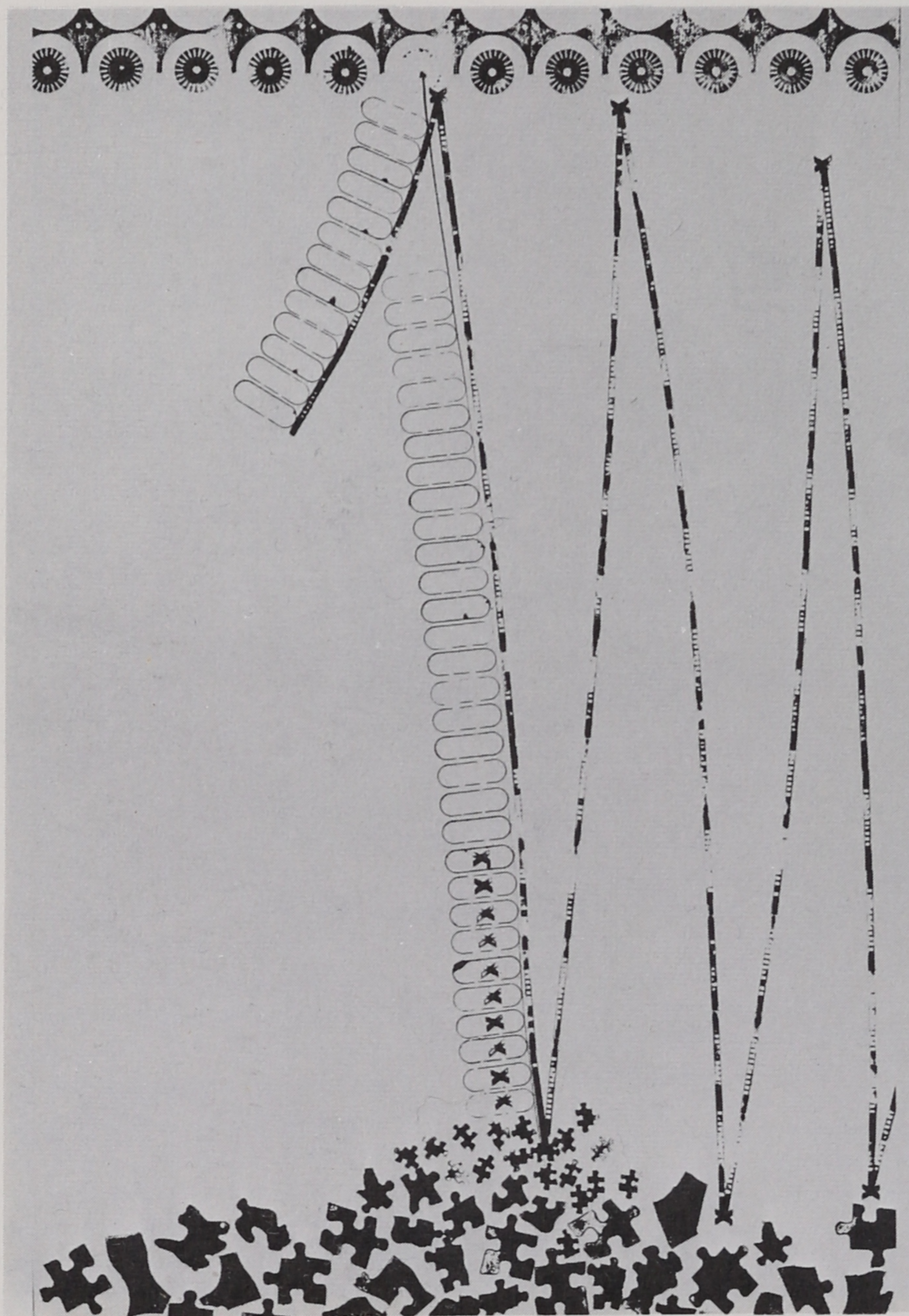
Tousignant/65



TOUSIGNANT, Serge b.1942
Born in Montreal. Studied at the Ecole des
Beaux-Arts, Montreal, under Albert
Dumouchel. Exhibited in CWCDP,
Ottawa, 1964, and 1966. Awarded a prize
at Tokyo 1966. Presently living in London,
England, and studying at the Slade School
on a scholarship.

28. Exchange

59 1/2 x 39 3/4 in. Ink. Signed and dated
lower right: *H Town '65*



TOWN, Harold b. 1924
Born in Toronto. Studied at the Western
Technical School and the Ontario College
of Art, Toronto. Worked for a time as a
commercial artist. Founding member of
Painters Eleven 1953. Exhibited at the
Guggenheim International Exhibition,
New York, 1960 and the Venice Biennale
1956 and 1964; in CWCDP, Ottawa,
1966; and at first International Biennial of

Engraving, Cracow, Poland, 1966.
Has received many prizes including
awards at the National Gallery's Second
Biennial of Canadian Art, Ottawa, the
Bienal de São Paulo, Brazil, and at Ljubljana
1957; at Lugano 1958; first prize, Winnipeg
Show 1958; purchase prize at Santiago
1963; first prize, Annual Spring Exhibition,
Montreal Museum of Fine Arts, 1963; and
a Zacks purchase award, RCA, 1964. Has
painted several murals. Lives in Toronto.

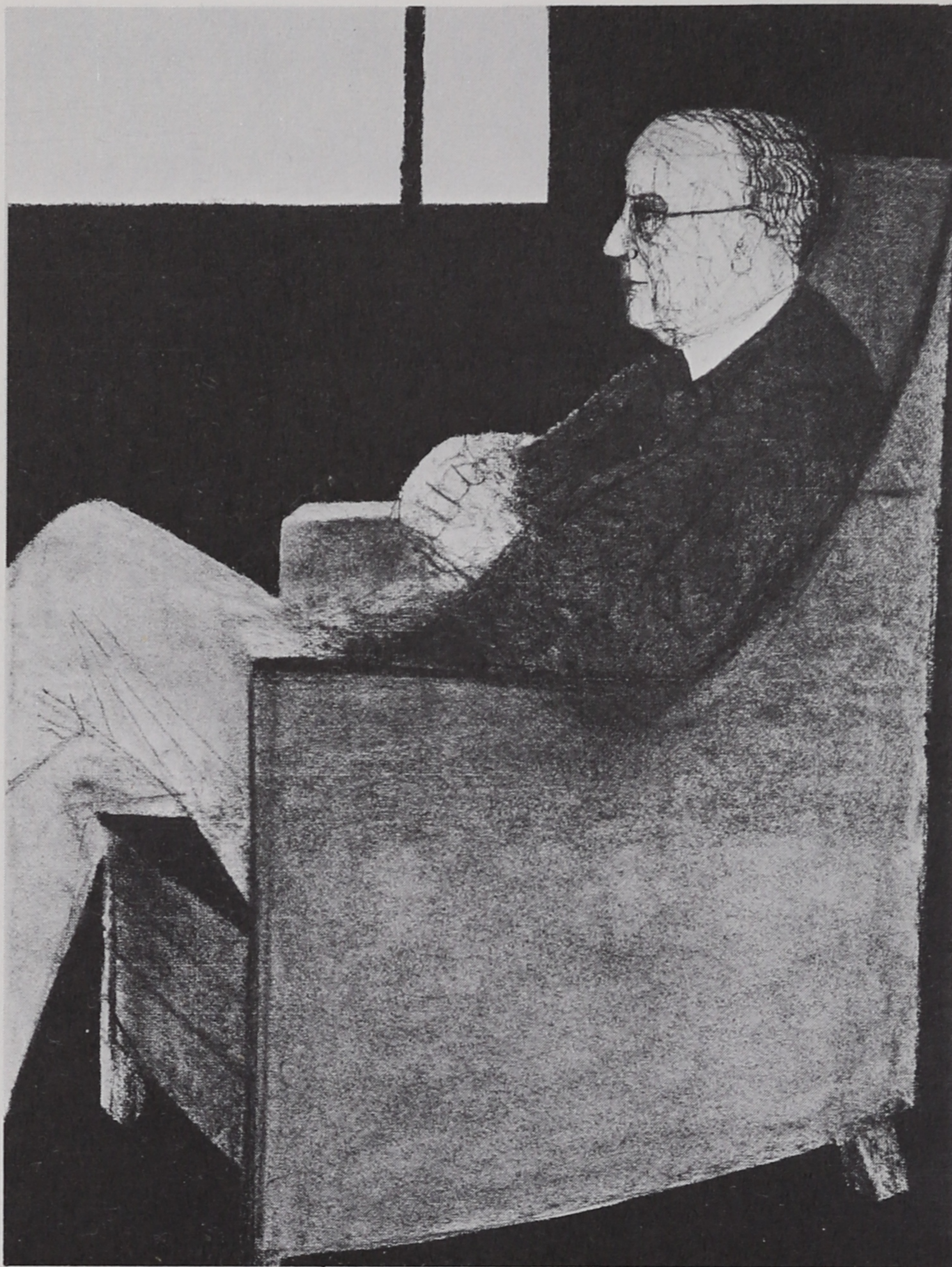
29. Vine Series IV

38 x 25 in. Water colour. Signed and dated
lower right: *Urquhart 6-66*



URQUHART, Tony b.1934
Born at Niagara Falls, Ontario. Studied at
the Albright Art School, Buffalo, and at
Yale University Summer Art School under
Gabor Peterdi 1955. Travelled and studied
in Europe 1958-9. Exhibited in CWCDP,
Ottawa, 1966. Received first prize at the
Western New York Annual Exhibition,
Buffalo, 1958; won awards at the
Winnipeg Show 1957-8 and 1960-2; the
Baxter Award, OSA, 1961. Resident
artist, University of Western Ontario
1960-3. Received a Canada Council
Fellowship 1963. Lives in London,
Ontario.

30. Portrait of M. J. Warkov
25 x 19 in. Charcoal. 1965.



WARKOV, Esther b.1941
Born in Winnipeg. Studied at the
Winnipeg School of Art. Exhibited in
CWCDP, Ottawa, 1966. Awarded a prize
at the Winnipeg Show 1966. Lives in
Winnipeg.

The Art of Photography in Canada

In any country, the artistic standards of photography depend on two related factors: exposure of the general public to photographic excellence and the ability on the part of the public to recognize artistic quality. From the earliest days, when portraitists such as William Notman flourished in Montreal, Canada has contributed much to the historical development of photography. More recently, preparations for the celebration of Canada's Centennial Year 1967 have focused considerable and welcome attention on this modern art form.

In three outstanding volumes of photographs recently published by the Stills Division of the National Film Board under the title: *Canada, a Year of the Land*, photographers will find a generous measure of inspiration and incentive. They will discover "the separate pieces which compose our national image" — our mountains, our sweeping prairies, our teeming cities, the faces of our people. As the introduction states so eloquently, "there is Canada and this is her year." These portraits of Canada and her people incorporate all the ingredients to stir the heart and imagination of young Canadian photographers who will be called upon to develop and enrich the medium in years to come.

I look upon it as a very good sign that young photographers are now looking inward, within their own environment, to find expression for their creative ardor. Heretofore, the few Canadian photographers who achieved worldwide recognition did so mainly on the basis of their professional activities outside this country.

In 1960, the National Gallery invited me to

present an exhibition of my work; this was already a tremendous step forward in recognition of photography as a legitimate art form. Since then, the Gallery has presented Lartigue, Henri Cartier-Bresson, Walker Evans and the Canadian, Roloff Beny. In a speech at the opening of an international photographic exhibition in Ottawa in May, 1965, I said: "I look forward to the day when our National Gallery, as well as all art museums in Canada, identify themselves with the diversified role which photography plays in our lives."

It is heartening to note that today, under its present director, Dr. Jean Sutherland Boggs, the National Gallery is currently acquiring important photographs for a permanent collection which, in time, will be enhanced by means of a continuing acquisition programme devoted to masters of the past, the present and the future.

Recently, the National Gallery presented no less than two of the most prominent lecturers on photography within a few weeks of each other. They were Beaumont Newhall and Nathan Lyons, whose lectures were accompanied by showings in the salons of the Gallery. These reassuring events appear to forecast the brightest prospects for the future of photography in Canada.

The formal establishment of a Photographic Department, with its own Curator, cannot help but raise our standards. As it becomes the repository of what is timeless in photographic art, it will also become the fountain from which will flow esthetic standards, inspiration and encouragement.

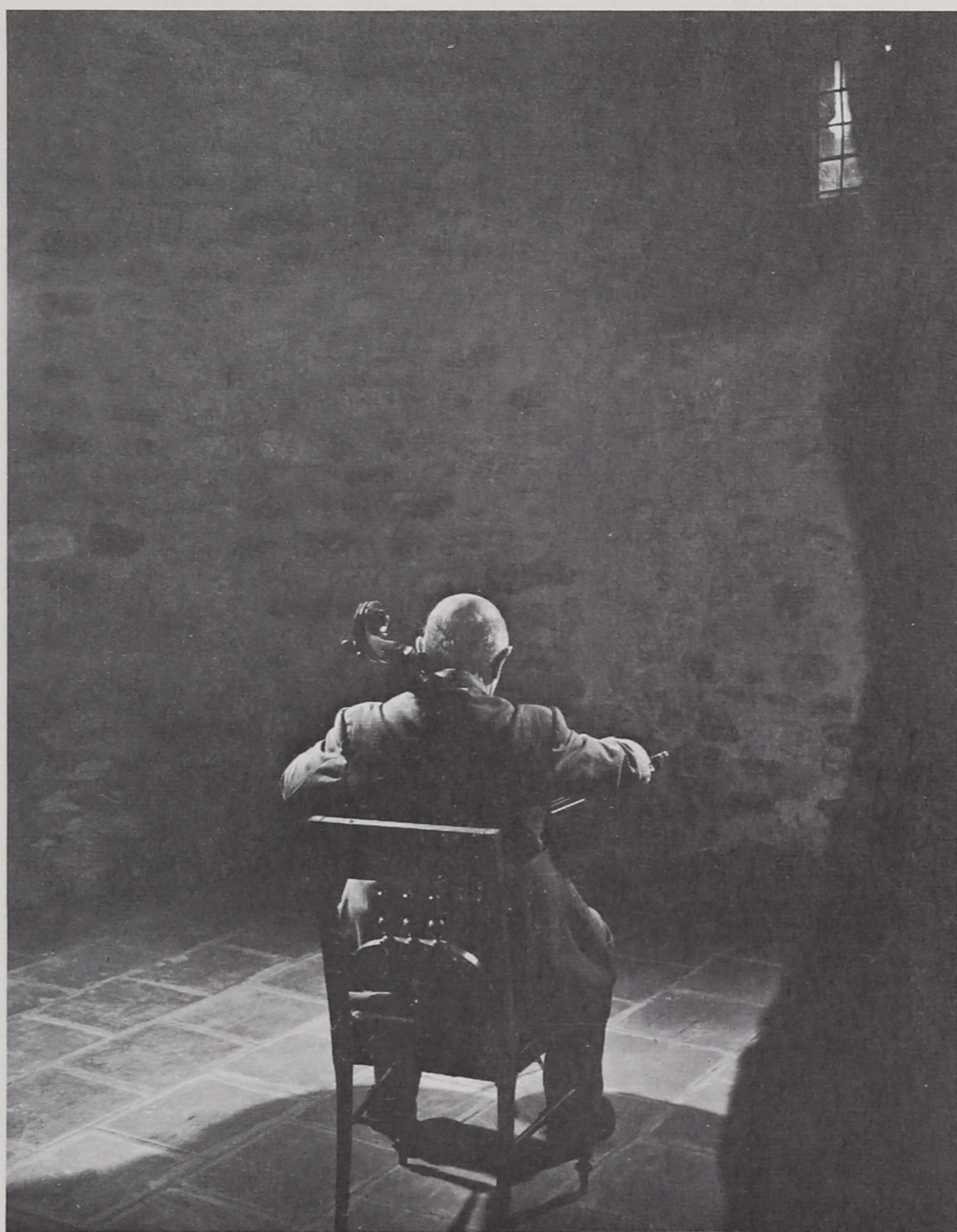
But there must also be training centres for young photographers, not just vocational schools where the novice is taught technical rudiments alone, without regard to his development as a human being. Universities should recognize photography as one of the arts and include it in their study programmes. Moreover, sponsoring agencies should establish scholarships and grants to encourage the neophyte's creative spirit as it struggles to emerge into the light.

Yousuf Karsh

Faces of Our Time

- Konrad Adenauer* Germany's first post-war Chancellor in retirement, ageless and indestructible. It has been said that "Der Alte" (the old one) is having more fun than ever, "for now he is running three political parties, instead of one."
- Joseph Albers* A humane and stimulating teacher, this German-born American painter concretely illustrates his colour theories in "Homage to the Square", bringing order into our perception of colour.
- Marian Anderson* She sang a Negro spiritual for me: The Crucifixion, and I was deeply moved. She speaks to us, above the clash of race, in the language of all humanity.
- Antonio* The most outstanding male Spanish dancer of our day. With an imperious stamp of the foot, a curled lip, a raised finger, he can evoke tears.
- Brigitte Bardot* The French sex-kitten with the baby pout, who influenced her entire generation, and made the letters "BB" a symbol of delicious irresponsibility.
- Jean-Louis Barrault* The great French actor-director was alert, moody, puckish, extremely tense. He had the woebegone expression of the instinctive mime.
- Charles Herbert Best*
C.B.E. When he was 22, he and Banting discovered insulin. To this day, this tireless Canadian research scientist is engaged in looking for new cures for the ills of mankind.
- Georges Braque* He was jovial, innocent of all pretense. He seemed a little surprised that I wished to portray him as an individual personality, and not with one of his paintings.
- Willy Brandt* He was then Mayor of West Berlin, and felt deeply the anguish of his divided city.

- Leonid Brezhnev* Kruschev personally introduced this dynamic Ukrainian to my camera in the Kremlin in 1963. At once, he conveyed immense self-confidence, a decisive sense of humour, and a commanding presence.
- Benjamin Britten,*
C.H. Sensitive, temperamental, this brilliant British composer has an outward air of calm . . . belied by the apparent tension in his brow and hands.
- Pearl S. Buck* One of the most compassionate western interpreters of the Orient, this Pulitzer Prize novelist now finds homes for the forgotten children of Western fathers and Oriental mothers.
- Vannevar Bush* This great scientist has explored the innermost areas of science . . . but he has never forgotten that men are much more than chemistry.
- Alexander Calder* There is comfortable good humour, and a healthy dose of puckish mischief in this burly American who invented the mobile.
- Canadian Indian* To an Edmonton hospital, all he could bring of home were a bagful of belongings, his name on a label and a worn white cane.
- George Candalis* From the imaginative drawing board of this architect and city-planner have emerged the reconstructed cities of France and new towns and resorts in the Middle East.
- Pablo Casals* I decided to photograph the master of the 'cello from the back, in a partially-restored abbey in Prades . . . lost in his music.
- Marc Chagall* "I thank God every day," said the master of fantasy, "that I hear children laughing."



Pablo Casals



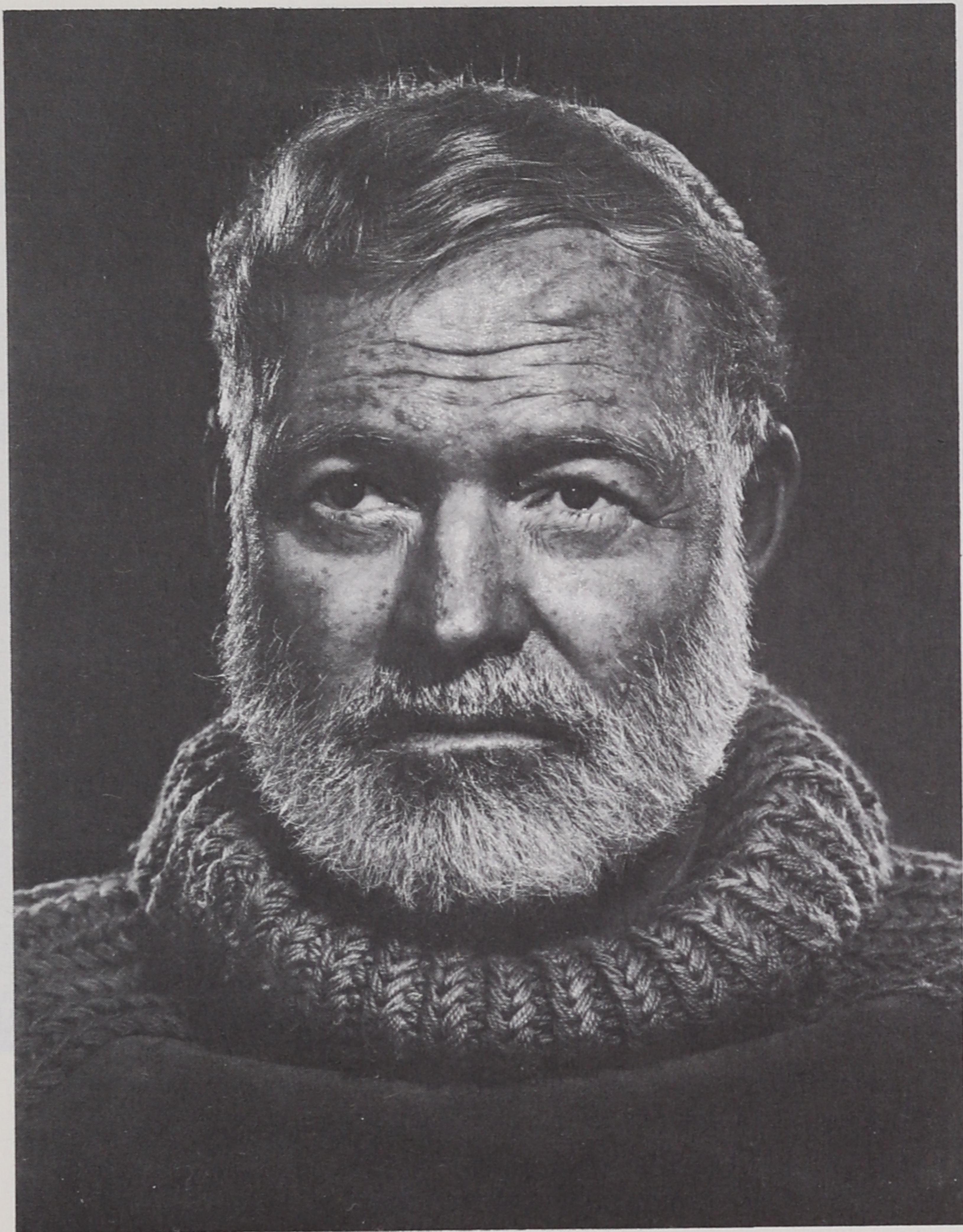
Sir Winston Churchill

- The Rt. Hon.
Winston Leonard Spencer Churchill*
P.C., C.H. “Here was the man who marshalled the English language and sent it into battle, when we had little else.”
- The Rt. Hon.
Sir Winston Churchill*
K.G., P.C., O.M., C.H. Fifteen years later, Churchill was still England incarnate. Older now, and tired, but wise, experienced, authoritative . . . and immortal.
- Jean Cocteau* This French master-of-all-arts bemoaned the fact that few actors today know how to use their hands. His own were as eloquent and dramatic as his face.
- Aaron Copland* In listening to music, he wanted people to participate fully. “Music can only be really alive when there are listeners who are really alive,” the American composer remarked.
- Alfred Cortot* I photographed this benign Swiss pianist, composer and teacher, in his special corner of the Ecole Normale de Musique in Paris, where he was idolized by his students and associates.
- Robertson Davies* Canada’s deceptively soft-spoken wit and scholar is determined to liberate our taste . . . with a leaven of gentle satire in his writing.
- Christian Dior* Mystery and an atmosphere of conspiracy surrounded Dior before the showing of a new collection “to save women from nature.” The most suave, disarming fashion dictator of our time.
- Walt Disney* The “father” of Mickey Mouse had a boyish, breezy exterior. But only a serious nature could have produced the fantasy which helped the world keep its sanity.
- Albert Einstein* Sad and serene, as one who had looked into the universe far beyond the small affairs of mankind . . . he appeared impervious to hope or despair.

- General Dwight D. Eisenhower* Leader of the greatest military invasion in history, "Ike" showed himself relaxed, confident, imperturbable . . . certain of his course.
- Dwight D. Eisenhower* Behind the boyish grin which made everyone "like Ike" there lay a deep faith and trust . . . and the pain of past battles.
- Elizabeth the second* By the Grace of God, of the United Kingdom of Great Britain and Northern Ireland and of her other Realms and Territories, Queen, Head of the Commonwealth, Defender of the Faith.
A special portrait to mark the Centennial of Canadian Confederation.
- Her Majesty the Queen and
His Royal Highness The
Prince Philip, Duke of Edinburgh* A special portrait to mark the Centennial of Canadian Confederation.
- Georges Enesco* His many medicines were lined up on the shelf above his head. He looked frail, old and exhausted, but the Rumanian composer still had that inner spark which lit up his face with intense kindness and unshakable courage.
- Sir Jacob Epstein*
K.B.E. The sculptor's hand fell naturally into the attitude of the hand in the monumental work behind him. I asked myself, "Had it unconsciously served as model?"
- Max Ernst* The ageing pioneer of dadaism and surrealism lived in Tours, in a chateau furnished with whimsy and imagination . . . and a tiny treasured mobile, birthday gift of his friend and neighbour, Alexander Calder.
- Faisal Ibn Abdul Aziz Ibn Saud,
King of Saudi Arabia* A royal figure of tradition, king of an ancient land, rich with the oil of modern civilization, Faisal was keenly interested in the education of his people.

- Sir Alexander Fleming* This beloved laconic Scot gave the world penicillin.
K.T. The sealed glass tray beside him holds healing
treasure . . . the original mould from which the
wonder drug was derived.
- Dame Margot Fonteyn de Arias* The "prima ballerina assoluta" proved as remarkable
D.B.E. a woman as she is a dancer . . . considerate, sincere,
with an air of happy expectancy, as if waiting for
something wonderful to happen.
- Robert Frost* "Don't make a saint of me, I'm a rascal," the crusty
American poet ordered. He was an old man who did
what he pleased . . . and produced beauty.
- Naum Gabo* This Russian-born sculptor-leader of the
"Constructivist Movement" takes advantage "of the
inspiring new materials and the fantastic extensions
of constructive power brought into existence by
the machine."
- Yuri Gagarin* The first man in space reminded me immediately by
his walk . . . by his open, spontaneous smile . . . of the
popular Eisenhower who returned victorious
from war.
- John Kenneth Galbraith* The Scottish-Canadian background of this eminent
economist-scholar-diplomat may have something to
do with his droll wit, his lucid humanity . . . and
concern with wasteful affluence.
- Gratien Gelinas* As the impertinent "Ti-Coq" and the bewildered
"Fridolin", this gifted French-Canadian
actor-playwright-director has endeared himself to
generations of Canadian theatre-goers.
- Alberto Giacometti* "To sculpt for him, is to take the fat off space." —
Jean-Paul Sartre.

- Adolph Gottlieb* Over the years, this leader of the "New York School" of painting has pared down his symbols and paints them on vast canvases to engage the viewer instantly.
- Glenn Gould* The young Canadian pianist played all the time I was with him . . . so magnificently that I found myself standing there captivated, completely forgetful of my camera.
- Martha Graham* There was no room to dance in her apartment. The American high-priestess of the dance sat on a stool. Yet, she seemed — she *was* — dancing as I took the portrait.
- Dag Hammarskjöld* To the United Nations he brought the dedicated forbearance of the diplomat. Only after his untimely death did his "Markings" reveal his intense personal religious commitment and the mysticism of his inner life.
- Hans Hartung* Although he won the coveted Venice Biennale award for his controlled, non-figurative painting, Hartung's frankly romantic personality flowered in the Renoir-like setting of the Parc Montsouris in Paris, where we shared a comradely meal.
- Ernest Hemingway* A man of peculiar gentleness . . . the shyest man I ever photographed.
- Sir Edmund Hillary*
K.B.E. The conqueror of Everest has infinity in his eyes. He said, "It is an act of worship just to sit and look at high mountains."
- Bruce Hutchison* The Canadian Library of Parliament seemed a perfect setting for this warm, unassuming Canadian journalist whose books and articles have interpreted his country to the world.



Ernest Hemingway



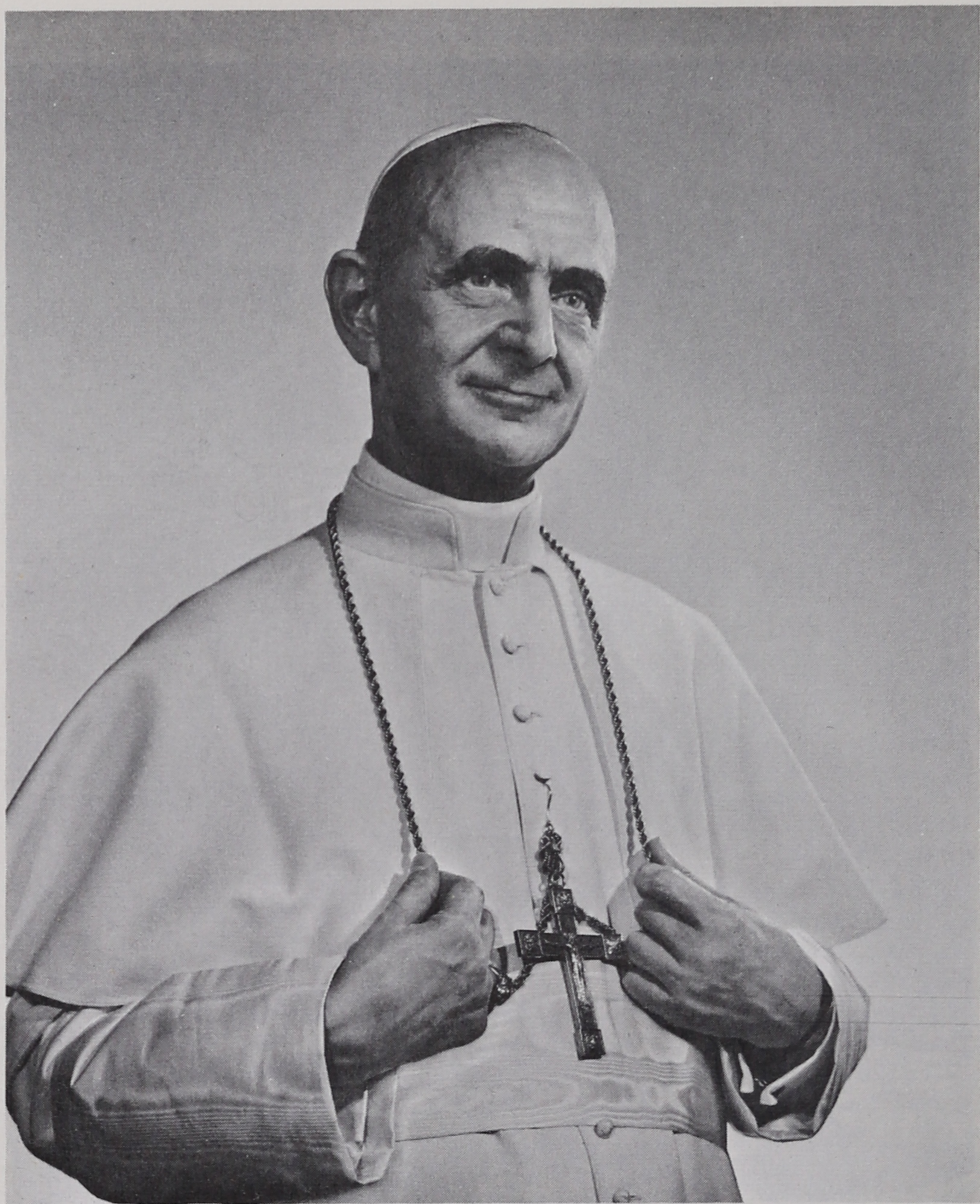
Helen Keller

- Augustus John* The forbidding quality of brooding remoteness of this great English portrait painter was but one facet of his genius. But at our meeting in his Hampshire home I discovered the other . . . his gay and effervescent nature.
- Lyndon Baines Johnson* This was only his fourth day as President of the United States. Strong and decisive . . . a man who liked and expected to win.
- Carl Gustav Jung* "Those who seek happiness never find it," mused the great psychologist, "You should wait till it comes, like the arrival of a late guest."
- Helen Keller* "How I wish," said this extraordinary woman who could neither see nor hear, "that all men would take sunrise for their slogan and leave the shadow of sunset behind."
- John Fitzgerald Kennedy* Here was youth in its greatness . . . vital, gallant, and high-minded.
- Nikita Khrushchev* When I saw him, I thought his strong peasant face demanded a frame. It was Moscow's first warm spring day, but the Chairman cheerfully sent for the biggest fur coat I have ever seen.
- Martin Luther King, Jr.* The photographic setting was appropriate . . . his Southern church. He harboured no hatred of the men who had just jailed him in Atlanta. He only sought equality for his people.
- Alexei Kosygin* The Premier of the Soviet Union seemed more a sober legal adviser than a politician, his quiet reticence hiding a searching, pragmatic mind.
- Edwin H. Land* A sensitive, withdrawn genius . . . inventor of Polaroid. His vision and perseverance enriched photography with the miracle of near-instant pictures.

- Stephen Leacock* Canada's beloved humorist, professor as well as jester, wrote his own caption: "Dr. Leacock is very fond of chess. This is his chess face. In the game in front of him, the King's Bishop's Pawn has sprung a leak."
- Le Corbusier* The pioneer of contemporary architecture and town-planning was reticent about his own major works. But like any proud homeowner, he boasted about a spiral cement staircase he built in his own home for \$200.
- Sherman E. Lee* Director of the Cleveland Museum of Art: "Since art is selected through history, one had best be humble about the present."
- Jacques Lipchitz* Once the youngest of the Cubists . . . today he is a patriarch of modern sculpture, who delights in collecting the statues and artifacts of man's ancient past.
- Seymour Lipton* His every piece is individually wrought and unique. The work of this self-taught New York sculptor reveals an awesome respect for the mysticism of man and the archaic beauty of Nature.
- David Low* Philosopher imperfectly disguised as newspaper artist, he proved that, in his words, "A cartoon can be as influential as a poem, a speech, a piece of music."
- Norman McLaren* This prodigious Canadian film maker looks at life through his own private prism of fantasy. His animation techniques are admired around the world.
- Marshall McLuhan* This professor of English has created a revolution in communications media. Tremendously erudite, constantly provocative, inherently controversial, he has already made an impact on the thinking of our century.



Joan Miro

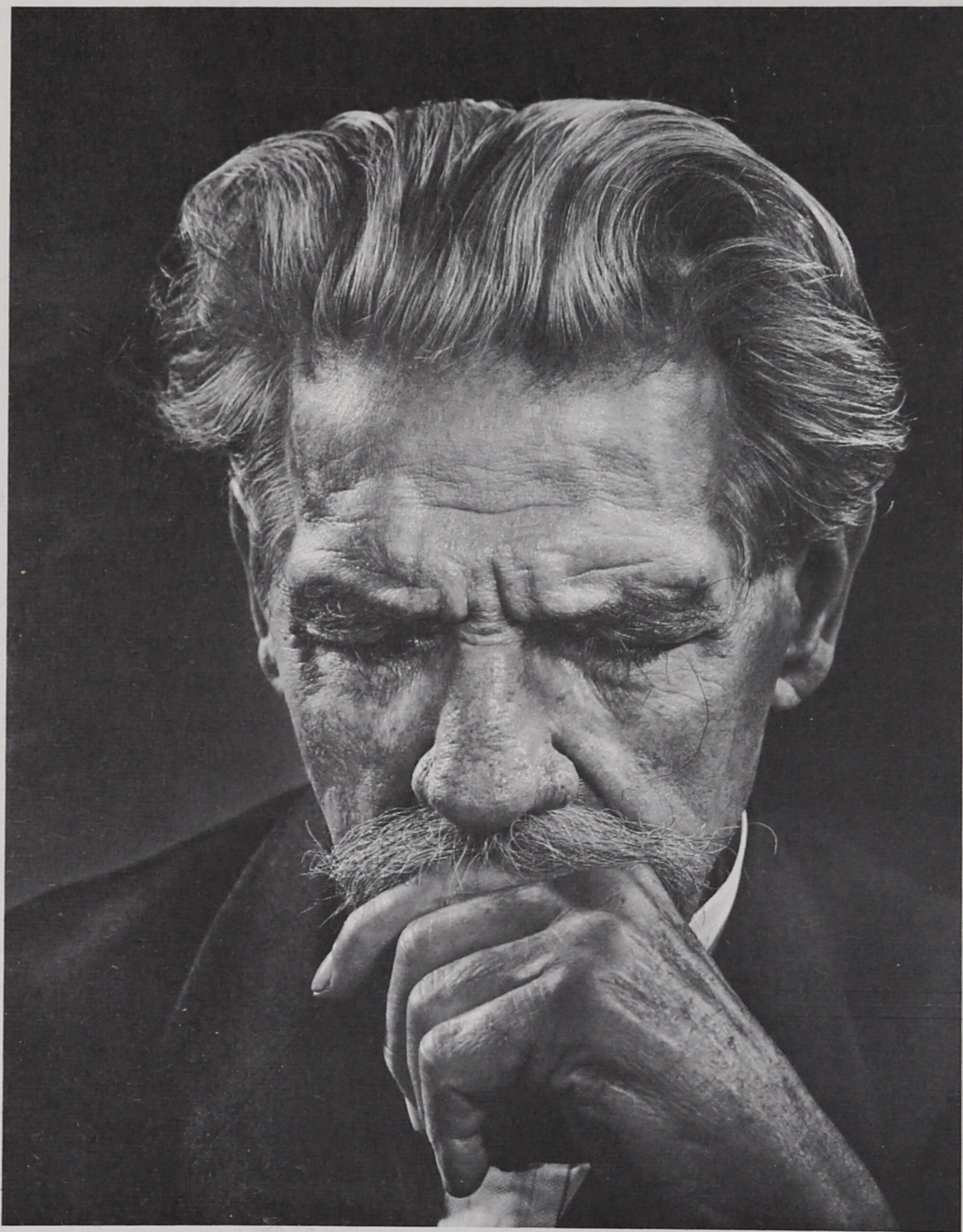


Pope Paul VI

- Anna Magnani* Why did she begin acting? The volatile Italian actress replied, "Because of unhappiness perhaps. I wanted to do so many things. I exploded with ideas . . . like firecrackers."
- André Malraux* A Greco-Buddhist statue in his home matched the profile of the French writer-philosopher-statesman. "Archaeologists," he said impishly, "always look like their subject."
- Marcel Marceau* The great French mime without his customary white stage make-up displays the astounding mobility of his real face. He is about to release an imaginary butterfly.
- William Somerset Maugham*
C.H. His face was arresting . . . rather like the dour carved wooden image of some tribal god in the South Seas, where this grand story-teller roamed so often.
- François Mauriac* Paris was without electric power when I photographed the eminent Catholic writer. So, with a borrowed bedsheet as a reflector, I caught his aristocratic silhouette in the available light of an open window.
- Joan Miro* He paints his inner fantasies with the brightest of colours, but in person the great surrealist is self-effacing and subdued . . . until his quiet humour peeks through.
- Henry Moore*
C.H. "The first hole made through a piece of stone is a revelation," the British sculptor told me. "A hole can have as much shape and meaning as a solid mass."
- Jawaharlal Nehru* "I am an advocate of peace, and by the method of peace . . . all problems must be solved." — Nehru.
- John Osborne* The first of the Angry Young Men who have stirred up the British theatre explained, "To become angry is to care."

- Georgia O'Keefe* From the arid sparseness of her adobe home in New Mexico, this noted American woman painter has chosen to eliminate anything which might interfere with her artist's vision.
- Sir Laurence Olivier*
K.T. Does he prefer films to theatre? "I enjoy both," Olivier replied, "but in general the film is the director's medium, the theatre is the actor's medium."
- Robert Oppenheimer* I was aware that, behind his affability, the inner world of Oppenheimer was something like a hundred light years away from my world, or that of any layman.
- Yukio Ozaki* At blossom time in Washington, I think of the former Mayor of Tokyo who gave the cherry trees to the United States sixty-three years ago in friendship and faith.
- The Rt. Hon.
Lester B. Pearson*
P.C. Pearson Laureate of the Nobel Peace Prize of 1957 . . . whose boyish exterior and refreshing informality helped smooth the path of protocol and encouraged a more direct diplomatic meeting of minds.
- Wilder Penfield,
O.M., C.M.G.* The famous Canadian neurologist (at left) looks not unlike a monk, a man living with and chastened by human suffering, and working to alleviate it.
- Pablo Picasso* During a conversation about his work, Picasso argued that the true norm of art must vary with every artist. Each has his own laws.
- His Holiness, Pope Paul VI* He combines the forceful characteristics of his two immediate predecessors . . . the austerity of Pope Pius and the vision-to-be-fulfilled of Pope John.
- His Holiness, Pope John XXIII* The world wept when he died . . . this self-styled "peasant" from Bergamo, this beloved Pastor who regarded all mankind as his brother, and whose leadership and imagination opened the doors to new accord.

- His Holiness, Pope Pius XII* I saw at once the strong faith which emanated from his frail body, the dedication and intellect that illuminated his ascetic face.
- Their Serene Highnesses
Prince Rainier III and
Princess Grace of Monaco* Her beauty, his strong clean-cut profile, immediately suggested a cameo portrait to me.
- The Most Rev. and Rt. Hon.
Arthur Michael Ramsey
Archbishop of Canterbury* He looked as if he had been born 80 years old, just to adorn a Gothic façade.
- Man Ray* Photographer, painter, dadaist, surrealist . . . who chuckles wryly at having become a legend in his own lifetime. This constantly inventive artist told me, "I have no problems, only solutions."
- Jean-Paul Riopelle* The first Canadian-born painter of international stature, Riopelle alternates periods of deep introspection with periods of prolific artistic activity.
- Anna Eleanor Roosevelt* Her face radiated compassion and concern for mankind. Her sincerity and lack of self-consciousness endeared her to me.
- Bertrand Arthur William Russell,
O.M.
Third Earl Russell* With a roguish twinkle in his eye, this most controversial of modern philosophers said, "Happiness comes from pandering to one's self-esteem."
- Theodore Roszak* With the skills of his engineering training, and his soaring artistic imagination, Roszak's sculpture attains the heights of precise lyricism.
- Jonas Edward Salk* His is the firm, clear-eyed face of our scientific age, illuminated with the radiance of a man whose efforts have saved countless children from polio.
- Brigadier General David Sarnoff* What interested me most about this extraordinary pioneer of radio and television was not his scientific genius or his grasp of big business, but his sense of universal things.



Albert Schweitzer

Albert Schweitzer Which, I asked, did he consider the most important of the Ten Commandments? "Christ," he replied, "gave only one Commandment. And that was love."

Ben Shahn This American painter, in his work of deep strength and social significance, reiterates, "It is the mission of art to remind man . . . he is human."

George Bernard Shaw He obviously loved to act. His favourite role seemed that of a harmless Mephistopheles. After he had tested me with preliminary terror and Shavian wit, we got along beautifully.

Jean Sibelius I visited this titan of music . . . the composer of "Finlandia" . . . in the home presented to him by his grateful nation. Although 84, he was conversant with everything that went on in the world of music.

Edward Steichen To every branch of photography he has brought his own inventive genius, and pioneered in establishing photography as an art.

John Steinbeck Although Steinbeck lived at an elegant Paris address and not on "Cannery Row," he was as warm and as essentially earthy as the characters in his novels.

Pierre Soulages This elegant French abstract painter welcomed me to his Paris studio with the good news that three of his canvases were being considered for inclusion in Expo 67.

Josip Broz Tito The President of Yugoslavia, once a guerilla fighter, now a decisive national leader, who found time to admire with me the peacocks preening in his garden.

U Thant "The Secretary-General of the U.N. must be impartial . . . but not necessarily neutral," said this gentle Burmese diplomat.

- Harold Towne* This spectacular young experimentalist of Canadian art has a presence which matches his sensitive genius . . . outspoken, frank, and articulate.
- Ludwig Mies Van Der Rohe* I photographed him in his Chicago apartment, reminiscent of his Bauhaus background, a setting as pure and as structurally modern as his revolutionary buildings of glass and concrete.
- John Walker* Director of the National Gallery of Art in Washington: "One of the principal functions of an art museum is to give people pleasure through their eyes."
- Evelyn Waugh* The English novelist of the upper classes . . . From his comfortable haven in Taunton, the ageing rebel of the Thirties still regarded the world with scepticism.
- Tennessee Williams* The playwright's deceptive ease of manner concealed a man burning with the sense of life, who communicated freely only to the great, dark, faceless audience of the theatre.
- Frank Lloyd Wright* At Taliesin West, his winter home in Arizona, the founder of organic architecture decried men who "scramble through life . . . cutting themselves off from the divinity within."
- Ossip Zadkine* His small outdoor garden was crowded with his spectacular sculptures of convex and concave planes. His face reflects the same tortured sensitivity as his work.
- The Proud Zulus* These photographs, taken in Zululand, South Africa, speak to me of the natural dignity inherent in all mankind.

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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transportation and communication
changing times |
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