

**contemporary
canadian
painters**

**an exhibition
organized by the
National Gallery of Canada
for circulation in
Australia**

CONTEMPORARY CANADIAN PAINTERS

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The National Gallery of Canada
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1957

Tasmanian Museum and Art Gallery (*February-March*)
Art Gallery of Western Australia (*May-June*)
The National Gallery of South Australia (*June-July*)
The National Gallery of Victoria (*August*)
The Queensland National Art Gallery (*September-October*)
The National Art Gallery of New South Wales (*October-November*)
Canberra (*November-December*)

FOREWORD

THE exchange of exhibitions between Canada and the other Commonwealth countries (as a part of the National Gallery of Canada's extension programme) now dates back twenty years. This was begun, from our end, by my predecessors at the National Gallery, Eric Brown and H. O. McCurry, when in 1937 they sent an exhibition of contemporary Canadian painting on tour of what we then called the 'southern dominions'. A few years later, during the war, a large and varied exhibition, *The Art of Australia*, especially arranged for the United States and Canada, was shown there and in this country. In our turn, and as a variant, we sent the Massey Collection of English Painting on a tour of Australia and New Zealand in 1949-50. In more recent years negotiations for a new exchange have been going on. The present exhibition, to be shown in a number of Australian cities in 1957, is our contribution; it is to be matched by an exhibition of contemporary Australian painting now being organized jointly by the directors of the art galleries of Australia for showing in Canada during the same period.

In sending this exhibition on its way we are not, however, concerned primarily with making a gesture of international goodwill or of Commonwealth solidarity. Our two countries have been good friends for too long for us to think in those terms. We have seen the quality of Australian painting at the Venice Biennale and other showings abroad. From this and from the magnificent development of museums like the National Gallery of Victoria at Melbourne we know that there is a discerning public in Australia, and we are anxious to submit Canadian painting to the analysis and just criticism which it will receive there.

In conclusion, I should like to offer our warmest thanks to the directors of galleries in both countries, to the members of the Australian and Canadian diplomatic services, the Australia-Canada Association, and to all those others who have helped to make this exchange of exhibitions possible.

ALAN JARVIS
Director

*The National Gallery of Canada
Ottawa
January 1957*

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CANADIAN ART TODAY

CANADIAN painting is no longer linked intimately to Canadian geography. The vast horizons of our northern woodlands, the fir- and pine-fringed lakes and rocky escarpments which thirty or forty years ago so fired the imaginations of our nationalist 'Group of Seven', have now ceased to be the compelling impetus in our art. The more romantic aspects of raw nature are depicted less and less frequently, for as we mature our art passes from the objective to the subjective and in it the personal, the more intimate, even the introspective take control. In the present exhibition this may be seen even in the landscapes. Goodridge Roberts brings a brooding lyricism into his paintings of Canadian bush and farmland, while Kenneth Lochhead peoples his prairie vistas with crowds of human chessmen. Psychological and symbolical references dominate the vision of Jack Shadbolt when he looks at weeds in his garden, snow on fields and rocks, or *Life in the Crevices of an Old Wall*. For Alex Colville, landscape is but a pale backdrop; against it he places with calculated drama figures which in their simplified realism are like memories of those seen in dreams.

The painters in this exhibition are largely by the generation which grew up during the economic depression of the early thirties. Later, most of them in their separate ways suffered aesthetic as well as physical shocks from the war of 1939-45. They also are of the generation that has reacted to an unthinking nationalism in culture. Painters as well as writers have begun to doubt that we can build undisturbed any obvious or fixed Canadian pattern in this world of flux and change.

This reaction was particularly overwhelming among some of the French Canadian artists who were moulded within a social system rather more rigid than is common in North America and imbued with an ancestral belief in old French Canadian traditions. The full force of intellectual freedom in modern France, where many of them went as students, together with the daring experimentation of the artists of the School of Paris had a vibrant effect upon them. The bulwarks of their inherited conservatism were eroded. In some, as in Alfred Pellon, this process has produced a riotous eclecticism seen at its best when its various elements are happily combined in his decorative murals. In others such as Borduas and Riopelle it has meant a throwing over of the past, an acceptance of philosophical anarchism,

CATALOGUE

and the emergence of a new way of painting. Borduas, when he was already over forty, became the leader of a movement called *automatisme* based on the power of the subconscious in painting. Jacques de Tonnancour tried to digest Picasso, a formidable task that has first attracted and then daunted many another young artist. He finally stopped to reflect upon this course and after letting his creative activities lie fallow for five years he has now turned with fresh insight to his native landscape as a subject for his art.

In a recent declaration of faith de Tonnancour has said: 'The crisis had to resolve itself in biological time, through the slow metamorphosis of *how to paint* into *what to paint*. By that I don't mean a shift from the intellectual to the visual. By *what to paint* I mean rather man with his environment and the residue of his experiences in life, all of which are deeply imbedded in his psychic reality.'

This crisis is reflected in the work of others represented in this exhibition. The attempt to make the human condition visible, even in the midst of the search for new forms, is implicit in Don Jarvis's painting, while the desire to recreate Canadian nature through a new language of vision may be seen in the work of Gordon Smith and Nakamura. In two other young men, Town and Ronald, such humanist elements are not so noticeable. They have gambled, it would seem, on pure colour and the ability to obtain personal control of unfettered forms. In his best work Ronald has achieved a synthesis of such abstract elements. A gnostic code that can be read by the initiated has been developed by Town in his paintings, many of which are compositions based on studies of sand and debris-strewn beaches, on weed-filled pools and decrepit boat-houses that line an island he frequents in Toronto harbour.

Much of what the Canadian artist produces today may appear difficult at first glance to spectators who are unfamiliar with it. Certainly there is nothing of the obvious and the facile here. Most of these paintings reveal expressive personalities and probing minds. These men live for the most part in the more metropolitan centres of Montreal, Toronto and Vancouver. By exception there is Lochhead, who dwells on the flat treeless prairies near Regina, and Hughes who prefers a secluded home in the forests of Vancouver Island. What they have to say is here to be read and understood by all those who appreciate the struggles, the flashes of insight, and the occasional triumphs of artists who, knowing what it is to be conditioned by the past, seek the future.

DONALD W. BUCHANAN
Associate Director
The National Gallery of Canada

BERTRAM CHARLES BINNING, *b.* 1909

Born at Medicine Hat, Alberta. Studied at the Vancouver School of Art; the Art Students League, New York, under Kuniyoshi and others; with Henry Moore in London; and with Ozenfant in New York. Taught at the Vancouver School of Art, 1934-49; since 1949 professor in the school of architecture of the University of British Columbia. Painter of abstract mural and architectural decorations. His work was shown in the Canadian section of the Venice Biennale of 1954.

- 1 *Convoy at Rendezvous*. Oil on canvas. 16" × 30". Signed and dated lower left: "B. C. Binning '48."
- 2 *Ghost Ships*. Oil on board. 36" × 17". Signed and dated lower centre: "B. C. Binning '49."

Lent by C. S. Band, Esq., Toronto.

The Art Gallery of Toronto (Gift from the Albert H. Robson Memorial Subscription Fund).

PAUL-ÉMILE BORDUAS, *b.* 1905

Born at Saint-Hilaire, Quebec, where he had his first lessons from the painter-recluse, Ozias Leduc. Studied at the École des Beaux-Arts, Montreal. In 1928 he went to Paris and studied at Maurice Denis' École d'Art Sacré, returning to Canada in 1938. About this time he turned to surrealism under the influence of the theories of André Breton. Taught at the École du Meuble, Montreal, until 1948 when the *Automatistes*, of whom he was leader, published their radical manifesto. Lived in New York 1953-4; now works in Paris. His style is a free, poetic surrealism: like that of his pupil Riopelle, his work now enjoys an international reputation; it was shown in the Canadian section of the Venice Biennale of 1954.

- 3 *Bird Deciphering a Hieroglyph*. Oil on canvas. 18" × 22". Signed and dated lower right: "Borduas 1943."

Lent by the Art Gallery of Toronto (Gift from the J. S. McLean Canadian Fund, 1955).

- 4 *La Femme au Bijou*. Oil on canvas. 32" × 43". Signed and dated lower right: "Borduas/45."
Lent by C. S. Band, Esq., Toronto.
- 5 *Parachutes Végétaux*. Oil on canvas. 32 $\frac{1}{4}$ " × 43 $\frac{1}{4}$ ". Signed and dated lower right: "Borduas/47."
The National Gallery of Canada.
- 6 *Le Prison des Crimes Joyeux*. Oil on canvas. 25 $\frac{1}{2}$ " × 31 $\frac{1}{2}$ ". Signed and dated lower right: "Borduas/48."
Lent by Mrs. J. S. McLean, Toronto.
- 7 *Three Plus Three Plus Four*. Oil on canvas. 23 $\frac{1}{2}$ " × 28 $\frac{3}{4}$ ". Signed and dated lower right: "Borduas/56."
Lent by M. Gérard Lortie, Montreal.

ALEXANDER COLVILLE, b. 1920

Born in Toronto but spent his youth at St. Catharines, Ontario, and Amherst, Nova Scotia. As an official war artist, 1944-6, he painted for the army and navy in the Mediterranean and North European areas. Since 1946 has taught at Mount Allison University, Sackville, New Brunswick. Has made mural decorations. His style is a precise and linear 'magic realism'.

- 8 *Nude and Dummy*. Tempera on masonite. 21" × 29". Signed and dated lower right: "Alex Colville 1950."
Lent by the New Brunswick Museum, Saint John.
- 9 *Visitors are Invited to Register*. Tempera on masonite. 14" × 19". Signed and dated lower right: "Alex Colville 54."
Lent by Saskatoon Art Centre.
- 10 *Woman, Man and Boat*. Tempera on masonite. 12 $\frac{1}{2}$ " × 20 $\frac{1}{4}$ ". Signed and dated lower right: "Alex Colville 52."
The National Gallery of Canada.

JEAN PHILIPPE DALLAIRE, b. 1916

Born in Hull, Quebec. Studied art in the technical schools of Hull and Toronto and at the School of the Museum of Fine Arts, Boston. Painted religious murals for Dominican monasteries in Ottawa and Fall River, Massachusetts, 1936-8. In 1938 he won a Province of Quebec prize and studied in Paris under Maurice Denis and André Lhote. Under Lurçat's influence he turned to surrealism. Was interned in France during the war, returning to Canada in 1945. Taught at the École des Beaux-Arts, Quebec, but since 1953 has worked for the National Film Board in Ottawa and (from 1956) in Montreal. Has made tapestry designs.

- 11 *Daphné: Nu au Croissant*. Gouache on paper. 36 $\frac{1}{2}$ " × 24". Inscribed, signed and dated lower left: "'Nu au croissant' /Dallaire 49/Canada."
Lent by the Musée de la Province de Québec, Québec.

- 12 *Head of a Diabolic Angel*. Oil on canvas. 24" × 20". Signed upper left: "Dallaire. Painted in 1954."
Lent by J. B. L. MacArthur, Esq., Ottawa.
- 13 *Nature Morte*. Oil on canvas. 59 $\frac{1}{2}$ " × 42 $\frac{1}{2}$ ". Signed and dated lower right: "Dallaire/1955-56."
Lent by Robertson Galleries, Ottawa.

EDWARD JOHN HUGHES, b. 1913

Born in Vancouver. Studied at the Vancouver School of Art under F. H. Varley (a member of the Group of Seven) and others. As an official war artist with the army, 1942-6, he painted in England and Alaska. Has lived on Vancouver Island since 1946. Painter of landscape and genre in a somewhat 'primitive' and 'magic realist' style.

- 14 *Canteen Queue, Kiska*. Oil on canvas. 40" × 48". Signed and dated lower left: "E. J. Hughes 1944."
War Collections, National Gallery of Canada.
- 15 *Tugboats, Ladysmith Harbour*. Oil on canvas. 32" × 40". Signed and dated lower left: "E. J. Hughes 1950."
The National Gallery of Canada.
- 16 *Abandoned Railway*. Oil on canvas. 20" × 16". Signed and dated upper right: "E. J. Hughes 1955."
Lent by the Department of External Affairs, Ottawa.

DONALD JARVIS, b. 1923

Born in Vancouver. Studied at the Vancouver School of Art under B. C. Binning, J. L. Shadbolt and others. Won an Emily Carr scholarship in 1948 and went to New York where he was a pupil of Hans Hofmann. Now teaches at the Vancouver School of Art. Painter of expressionist landscape and figure compositions.

- 17 *The Four Lost Ones*. Oil on canvas. 35 $\frac{3}{4}$ " × 27". Signed and dated lower left: "D. Jarvis 51."
Lent by the Vancouver Art Gallery.
- 18 *Receding Tide*. Oil on canvas. 21" × 36". Signed and dated lower right: "D. Jarvis 55."
Lent by the artist, Vancouver.

JEAN PAUL LEMIEUX, b. 1904

Born at Quebec. Studied at the École des Beaux-Arts, Montreal, and the Colarossi and Grande Chaumière academies in Paris. Taught at the École des Beaux-Arts (1933-4) and the École du Meuble (1935-6) in Montreal. Since 1937 he has taught at the École des Beaux-Arts, Quebec. Won the Province of Quebec *grand prix* for painting in 1951. First known for a narrative-surrealist style, he has recently turned to a freer and more imaginative manner.

- 19 *Le Visiteur du Soir*. Oil on canvas. $31\frac{1}{2}'' \times 43\frac{3}{4}''$. Signed and dated lower left: "Jean Paul Lemieux 56."
The National Gallery of Canada.
- 20 *Le Train de Midi*. Oil on canvas. $24\frac{3}{4}'' \times 43\frac{1}{2}''$. Signed and dated lower right: "Jean Paul Lemieux '56."
Lent by the artist, Quebec.

KENNETH LOCHHEAD, b. 1926

Born in Ottawa. Studied at the Queen's University summer art school, the Pennsylvania Academy of Fine Arts and the Barnes Foundation in Philadelphia. Travelled in Europe, 1948-9, and painted documentary pictures of Fort Churchill, 1949. Since 1951 has taught at Regina College, Regina. His painting is surrealist with a sense of the great spaces of the prairies.

- 21 *Return to Humanity*. Oil on canvas. $16\frac{1}{4}'' \times 30\frac{1}{4}''$. Signed and dated lower right: "Lochhead 55."
Lent by F. S. Mendel, Esq., Saskatoon.
- 22 *Bonspiel*. Oil on canvas. $12'' \times 24''$. Signed and dated lower right: "Lochhead/54."
Lent by the Saskatchewan Arts Board, Regina.
- 23 *Saskatchewan Jubilee*. Oil on canvas. $19\frac{3}{4}'' \times 30\frac{1}{2}''$. Signed lower right: "Lochhead."
Lent by Mr. and Mrs. Victor Samuels, Regina.

KAZUO NAKAMURA, b. 1926

Born in Vancouver; the family later moved to Hamilton, Ontario. Studied at the Central Technical School, Toronto, 1948-51. Member of the Painters Eleven group in Toronto. Paints in an abstract style which has its basis in landscape. Known also for his drawings, one of which was awarded a prize at Lugano in 1956.

- 24 *Landscape, Green Hillside*. Oil on masonite. $24'' \times 30\frac{3}{4}''$. Signed and dated: "K. Nakamura/54."
The National Gallery of Canada.
- 25 *Prairie Towers, No. 2*. Oil and gouache on masonite. $35\frac{3}{4}'' \times 47\frac{3}{4}''$. Signed and dated lower right: "K. Nakamura 56."
Lent by the artist, Toronto.

ALFRED PELLAN, b. 1906

Born in Quebec, where he began his studies at the École des Beaux-Arts. Went to Paris in 1926 and studied at the Beaux-Arts and the Grande Chaumière, Colarossi and Ranson academies. Influenced by Picasso, Léger, Miró, and Max Ernst, he turned to mural painting and surrealist subjects. Exhibited with the Surindépendants, 1937-9. Returned to Canada in 1940 and with Roberts and Borduas has been one of the leaders of the 'Montreal school'. Made theatre decorations in Montreal and murals for the Canadian embassies in Paris and Rio de Janeiro. Taught at the École des Beaux-Arts, Montreal (1945-52), then on a government fellowship went to Paris where a retrospective exhibition of his work was held at the Musée d'Art Moderne in 1955. Returned to Montreal in 1956.

- 26 *Au Clair de la Lune*. Oil on canvas. $65'' \times 38''$. Signed and dated lower right: "37/15 juin/Pellan."
The National Gallery of Canada.
- 27 *Portrait*. Oil on canvas. $18\frac{1}{2}'' \times 15''$. Signed lower right: "Pellan." Painted about 1937.
Lent by M. Joseph Barcelo, Q.C., Montreal.
- 28 *Nature Morte: Proust*. Oil on canvas. $21'' \times 31''$. Signed lower left: "Pellan." Painted about 1940.
Lent by the Musée de la Province de Québec, Quebec.
- 29 *Les Pensées*. Oil on canvas. $32'' \times 39\frac{3}{8}''$. Signed lower centre: "A/Pellan."
Lent by the Montreal Museum of Fine Arts.
- 30 *Conciliabule*. Oil on canvas. $82'' \times 66''$. Signed lower right: "A/Pellan."
Lent by the artist, Montreal.

JOSEPH PLASKETT, b. 1918

Born at New Westminster, British Columbia. Studied at the Vancouver School of Art under B. C. Binning, J. L. Shadbolt and others; also at the Banff School with A. Y. Jackson (a member of the Group of Seven); at the California School of Fine Arts; with Hans Hofmann; and at the Slade School, London. Principal of the Winnipeg School of Art, 1947-9. Was awarded a Canadian government scholarship and worked in France, 1953-4; has travelled in Europe and North Africa. His style represents a personal interpretation of landscapes, interiors, etc.

- 31 *Balcony*. Oil on canvas. $36\frac{1}{4}'' \times 28\frac{1}{2}''$. Signed and dated lower right: "Plaskett 1954-1955."
Lent by the New Design Gallery, Vancouver.
- 32 *White Jean*. Oil on canvas. $23\frac{5}{8}'' \times 28\frac{5}{8}''$. Signed and dated lower right: "Plaskett '54."
Lent by the artist, Vancouver.
- 33 *Reflets dans la Glace*. Oil on canvas. $39\frac{1}{4}'' \times 19\frac{1}{2}''$. Signed and dated lower right: "J. Plaskett 55."
Lent by the artist, Vancouver.

JEAN PAUL RIOPELLE, b. 1923

Born in Montreal. Was associated with the *Automatiste* group in Montreal, led by Paul-Émile Borduas. Visited Paris in 1946 and has lived there since 1948. His work has been widely shown in many countries and has an international reputation as a rich and ultimate development of the non-figurative trend. His work was shown at the Canadian section of the Venice Biennale of 1954.

- 34 *Forest Blizzard*. Oil on board. $67\frac{1}{8}'' \times 110\frac{1}{4}''$. Signed lower right: "Riopelle." Painted in 1953.
Lent by the Museum of Modern Art, New York (Gift of Mr. and Mrs. Ralph F. Colin).
- 35 *Toile*. Oil on canvas. $28\frac{3}{4}'' \times 23\frac{1}{2}''$. Painted about 1950.
Lent by M. Pierre de Ligny Boudreau, Paris.
- 36 *Coups sur Coups*. Oil on canvas. $28\frac{3}{4}'' \times 39\frac{1}{2}''$. Signed and dated lower right: "Riopelle '53."
Lent by the Art Gallery of Toronto (Gift of J. S. McLean, Canadian Fund, 1954).

GOODRIDGE ROBERTS, b. 1904

Born in Barbados into a Canadian literary family; brought to Fredericton, New Brunswick, in childhood. Studied at the École des Beaux-Arts, Montreal, and with John Sloan, Max Weber and Boardman Robinson in New York. Taught at Queen's University, Kingston, 1933-5, and at the Art Association of Montreal, after 1940. As a war artist with the air force he painted in England, 1943-4. His work was shown at the Venice Biennale of 1952. Was awarded a government fellowship and painted in France, 1953-4. Lives in Montreal. Painter of landscape, figures and still life in a monumental yet expressive style.

- 37 *Nude*. Oil on canvas. $40'' \times 22\frac{1}{4}''$. Signed lower right: "G. Roberts." Painted about 1943.
The National Gallery of Canada.
- 38 *Still Life*. Oil on canvas. $33\frac{1}{4}'' \times 46\frac{1}{8}''$. Signed lower right: "G. Roberts." Painted in 1947.
The National Gallery of Canada.
- 39 *Farm near Saint-Pie*. Oil on canvas. $24'' \times 36\frac{1}{8}''$. Signed lower right: "G. Roberts." Painted in 1948.
Lent by the Montreal Museum of Fine Arts.
- 40 *Pleasant Island, Georgian Bay*. Oil on masonite. $32'' \times 48''$. Signed and dated lower right: "G. Roberts 1952."
Lent by the Art Gallery of Toronto (Gift from the Fund of the T. Eaton Co. Ltd. for Canadian Works of Art, 1952).
- 41 *Girl Reading*. Oil on masonite. $25'' \times 31\frac{7}{8}''$. Signed lower right: "G. Roberts."
Lent by the Art Gallery of Hamilton.

WILLIAM RONALD, b. 1926

Born at Stratford, Ontario. Studied at the Ontario College of Art, Toronto, and with Hans Hofmann in New York. Member of the Painters Eleven group in Toronto. Has also worked as a commercial designer and cartoonist. At present he is painting in New York. His style is non-figurative.

- 42 *The River*. Oil on canvas. $58'' \times 50''$. Signed lower left: "Ronald." Painted in 1956.
The National Gallery of Canada.

JACK LEONARD SHADBOLT, b. 1909

Born at Shoeburyness, England. In his youth he lived in Victoria, British Columbia, and was influenced by Emily Carr. Studied in London with Victor Pasmore and William Coldstream, in Paris with André Lhote, and in New York at the Art Students League. War artist with the army, 1945. Teaches at the Vancouver School of Art and is one of the chief influences on the 'Vancouver school' by virtue of his 'animistic' treatment of nature. At present (on a government fellowship) he is working in France.

- 43 *New Snow*. Water colour. $22'' \times 30''$. Inscribed, signed and dated lower right: "New Snow—from my window—/Burnaby, 1954 J. L. Shadbolt."
Lent by the Arts Centre of Greater Victoria.
- 44 *Life in the Crevices of an Old Wall*. Ink and gouache on paper. $22'' \times 30''$.
Lent by the artist, Vancouver.
- 45 *Bird and Rock Mosaic*. Oil on masonite. $30'' \times 35\frac{3}{4}''$. Painted in 1955.
Lent by the artist, Vancouver.

GORDON SMITH, b. 1919

Born at Hove, Sussex (England), and came to Winnipeg in 1934. Studied at the Winnipeg School of Art, the California School of Fine Arts and the Vancouver School of Art. Teaches at the Vancouver School of Art and the University of British Columbia. Won the First National Gallery Biennial prize, 1955. His style is abstract but usually based on landscape forms.

- 46 *Pruned Trees*. Oil on canvas. $29\frac{3}{4}'' \times 47\frac{3}{4}''$. Signed lower right: "Smith." Painted in 1952.
The National Gallery of Canada.
- 47 *Wet Night*. Oil on canvas. $29'' \times 32\frac{7}{8}''$. Signed lower right: "Smith."
Lent by the Vancouver Art Gallery.
- 48 *Rocks by the Shore*. Oil on canvas. $21\frac{7}{8}'' \times 39\frac{3}{4}''$. Signed lower right: "Smith."
Lent by John Steegman, Esq., O.B.E., Montreal.

ILLUSTRATIONS

GENTILE TONDINO, b. 1923

Born in Montreal. Pupil of A. Sherriff Scott in Montreal. Teaches at the school of the Montreal Museum of Fine Arts. His style is free and painterly.

- 49 *Still Life*. Oil on panel. $16\frac{1}{2}'' \times 30\frac{1}{2}''$. Signed lower right: "Tondino." Painted about 1955.
The National Gallery of Canada.
- 50 *Still Life with Lobster*. Oil on masonite. $17\frac{3}{4}'' \times 30''$. Signed and dated lower right: "Tondino '53."
Lent by John Steegman, Esq., O.B.E., Montreal.

JACQUES DE TONNANCOUR, b. 1917

Born in Montreal. Studied at the École des Beaux-Arts and at the Art Association of Montreal under Goodridge Roberts. Influenced by Alfred Pellán. Worked in Rio de Janeiro, 1945-6. Has taught at the school of the Montreal Museum of Fine Arts; now teaches at the École des Beaux-Arts, Montreal. Began by painting landscape under the influence of Roberts, then felt strongly the influence of Matisse and Picasso; has recently returned to landscape.

- 51 *Large Still Life with Rubber Plant*. Oil on canvas. $48'' \times 63\frac{1}{4}''$. Signed upper right: "De Tonnancour." Dated lower left: "20.1.48."
Lent by the Art Gallery of Hamilton.
- 52 *Trees in the Wind*. Oil on masonite. $31\frac{1}{2}'' \times 42''$. Signed and dated lower right: "de Tonnancour 55."
Lent by M. Gérard Beaulieu, Montreal.
- 53 *The Owl*. Oil on masonite. $48'' \times 32''$. Signed and dated lower left: "De Tonnancour, 20.8.54."
Lent by the artist, Saint-Lambert (Quebec).
- 54 *La Dame de Pic*. Oil on canvas. $39\frac{1}{2}'' \times 30''$. Signed upper left: "de Tonnancour." Dated lower left: "25.7.48." Inscribed lower right: "La Dame de Pic."
Lent by the Department of External Affairs, Ottawa.

HAROLD TOWN, b. 1924

Born in Toronto. Studied at the Western Technical School and Ontario College of Art, Toronto. Member of the Painters Eleven group in Toronto. His 'single autographic prints' were shown at the Venice Biennale, 1956. His style is non-figurative.

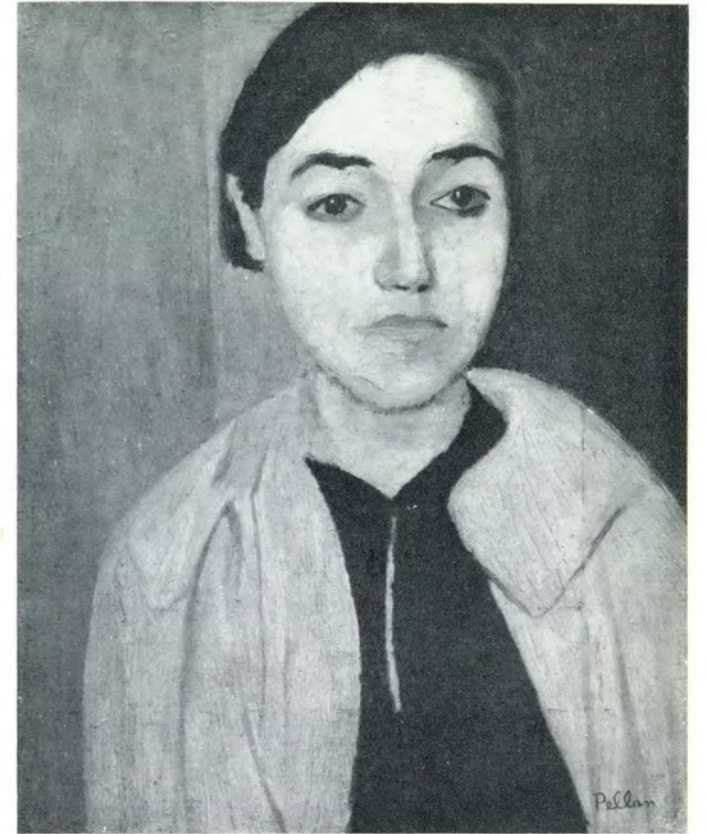
- 55 *An Afternoon at Hodgson's Boat House*. Oil on masonite. $29\frac{1}{4}'' \times 45\frac{1}{2}''$.
Lent by the artist, Toronto.

1) ALFRED PELLAN
Portrait

Collection: Joseph Barcelo, Q.C., Montreal
catalogue no. 27

2) GOODRIDGE ROBERTS
Farm near Saint-Pie

Collection: The Montreal Museum of Fine Arts
catalogue no. 39



1



2



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- 5) PAUL-ÉMILE BORDUAS
La Femme au Bijou
Collection: C. S. Band, Toronto
catalogue no. 4
- 6) PAUL-ÉMILE BORDUAS
Three Plus Three Plus Four
Collection: Gérard Lortie, Montreal
catalogue no. 7
- 7) JEAN-PAUL RIOPELLE
Forest Blizzard
Collection: The Museum of Modern Art, New York
catalogue no. 34



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- 3) JACQUES DE TONNANCOUR
Trees in the Wind
Collection: Gérard Beaulieu, Montreal
catalogue no. 52
- 4) GOODRIDGE ROBERTS
Still Life
Collection: The National Gallery of Canada
catalogue no. 38

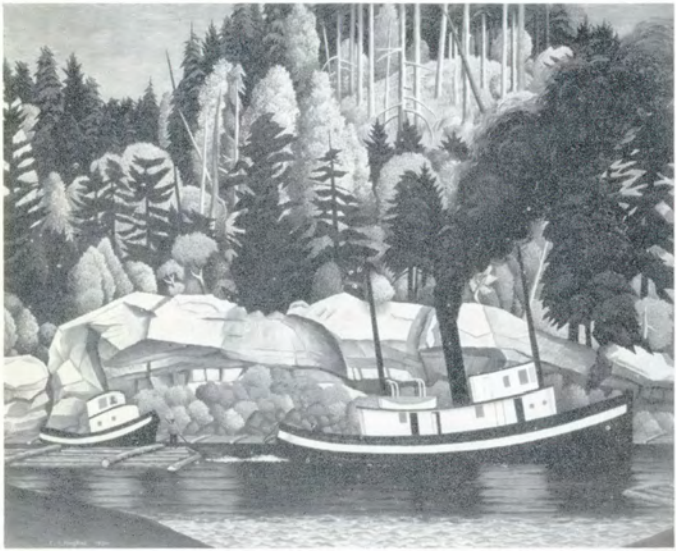


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- 8) JEAN PHILIPPE DALLAIRE, *Nature morte*, catalogue no. 13
Collection: Robertson Galleries, Ottawa
- 9) E. J. HUGHES, *Tugboats, Ladysmith Harbour*, cat. no. 15
Collection: The National Gallery of Canada
- 10) KENNETH LOCHHEAD, *Bonspiel*, catalogue no. 22
Collection: The Saskatchewan Arts Board, Regina
- 11) JEAN PAUL LEMIEUX, *Le visiteur du soir*, catalogue no. 19
Collection: The National Gallery of Canada
- 12) A. COLVILLE, *Visitors are Invited to Register*, cat. no. 9
Collection: Saskatoon Art Centre



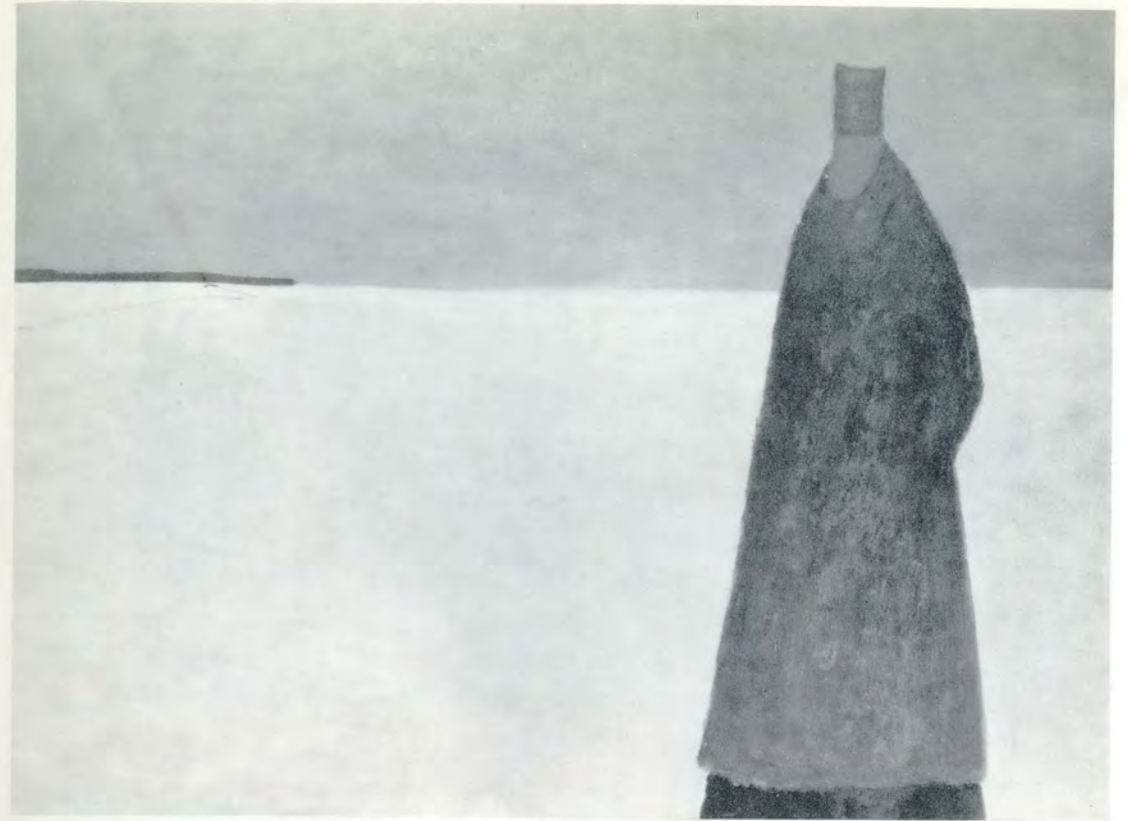
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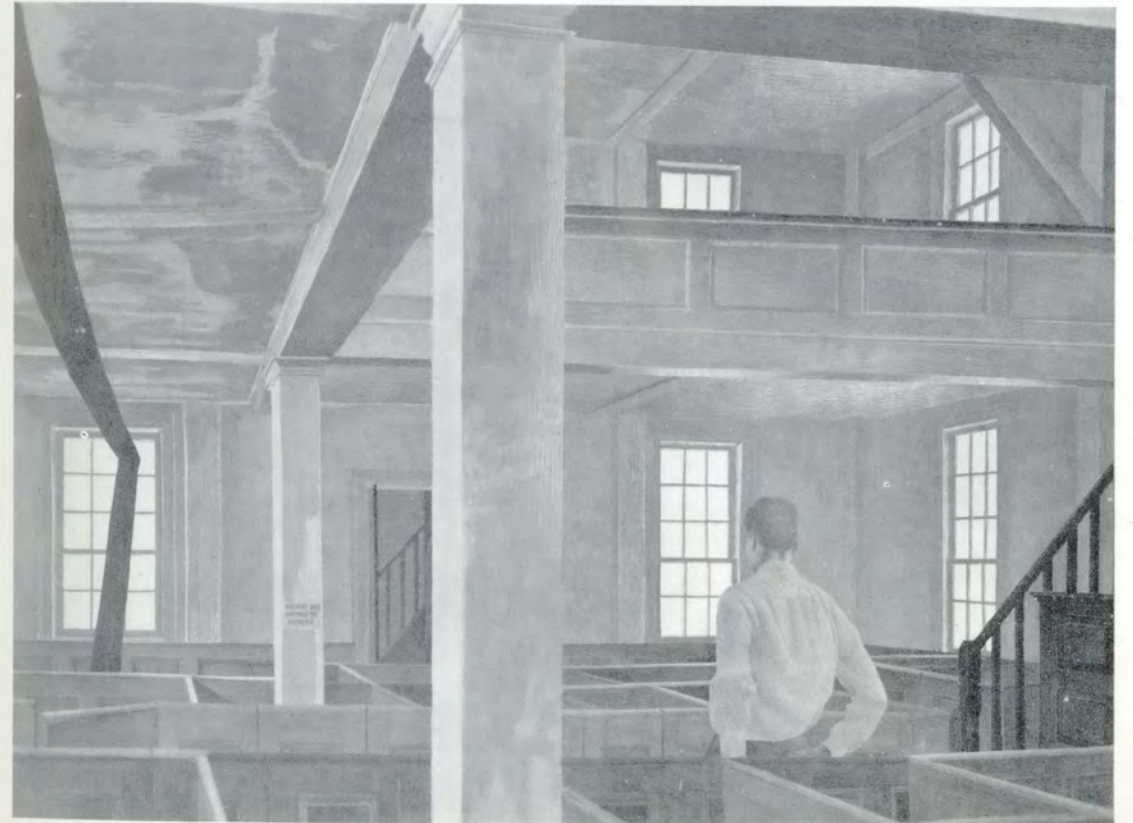
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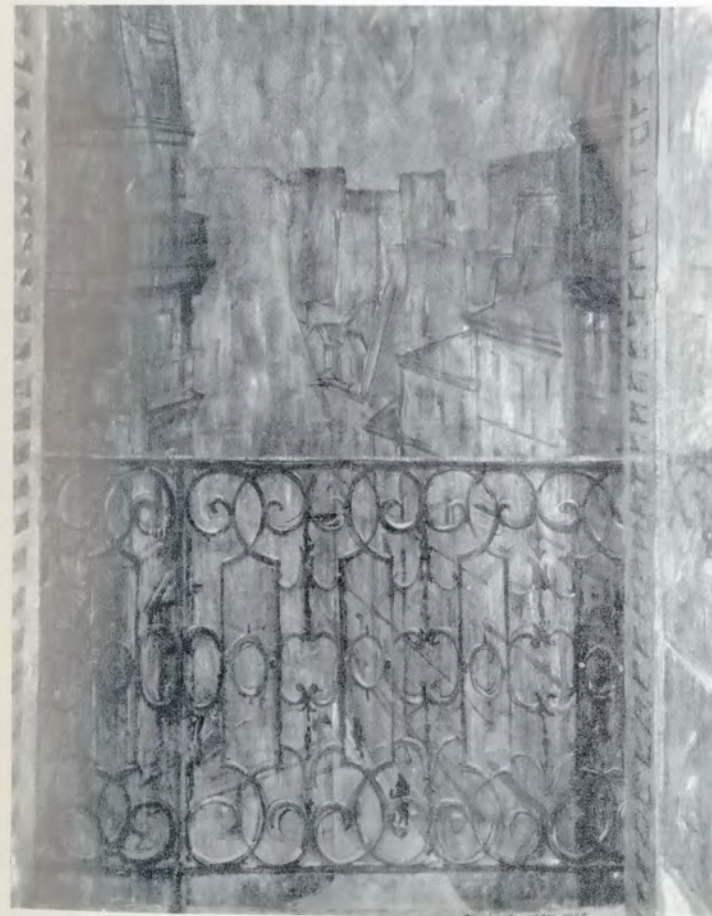


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- 13) GORDON SMITH, *Pruned Trees*
catalogue no. 46
- 14) J. L. SHADBOLT, *New Snow*
catalogue no. 43
- 15) B. C. BINNING, *Ghost Ships*
catalogue no. 2
- 16) JOSEPH PLASKETT, *Balcony*
catalogue no. 31
- 17) DONALD JARVIS, *The Four Lost Ones*
catalogue no. 17



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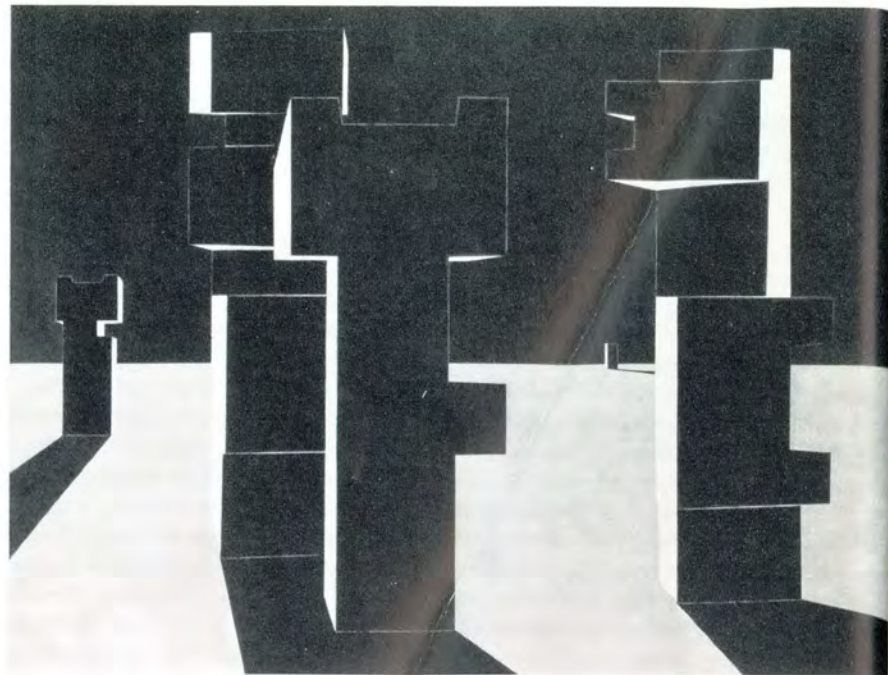
16

Collections:

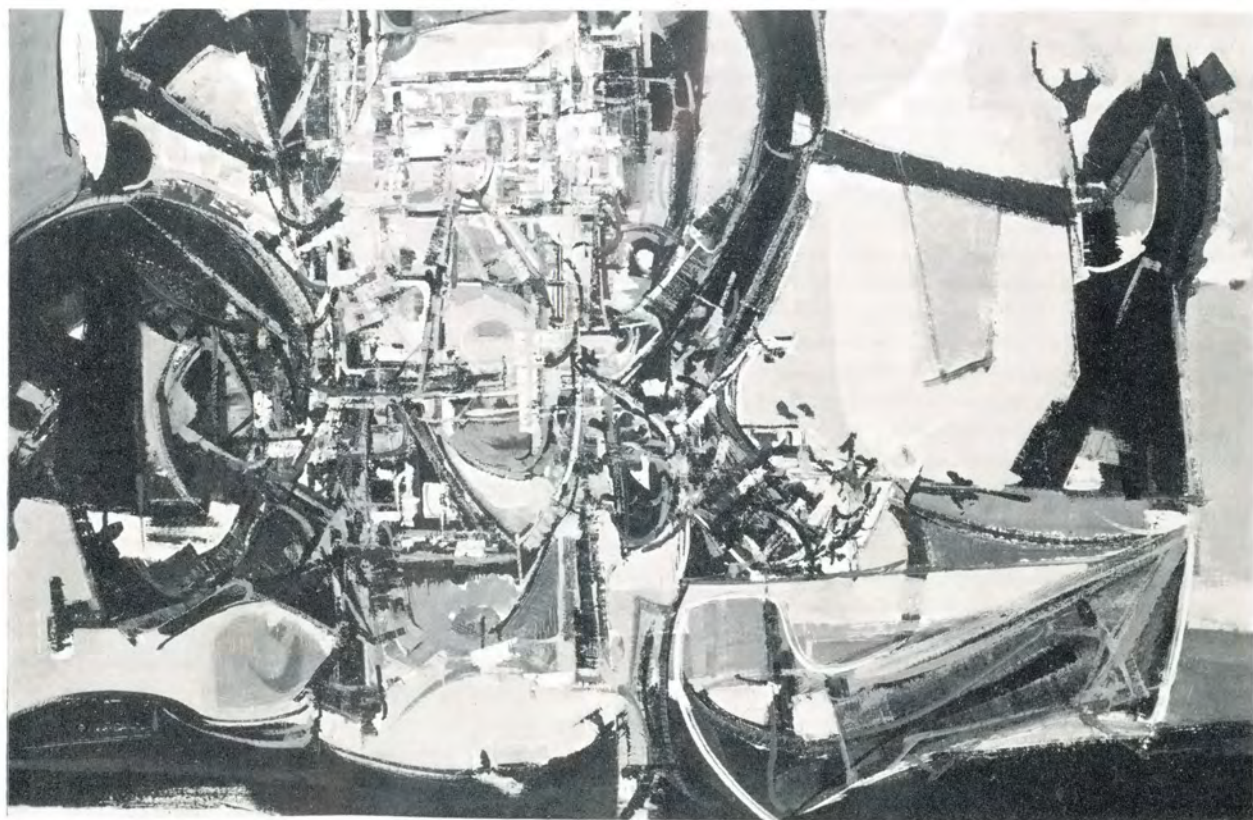
- 13) The National Gallery of Canada
- 14) The Arts Centre of Greater Victoria
- 15) The Art Gallery of Toronto
- 16) The New Design Gallery, Vancouver
- 17) The Vancouver Art Gallery

18) KAZUO NAKAMURA
Prairie Towers, No. 2
Collection: The Artist, Toronto
catalogue no. 25

19) HAROLD TOWN
An Afternoon at Hodgson's Boathouse
Collection: The Artist, Toronto
catalogue no. 55



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