

THE VIEW FROM HERE

A CANADIAN PICTURE SHOW IN NINE ACTS

The View from Here introduces viewers to the richness and diversity of the National Gallery's Canadian collection. Designed for schools and museums as well as for the general public, the video is organized thematically, and features works by Canadian artists from the eighteenth century to the present. Leading viewers through the galleries, the video focusses playfully and imaginatively on a variety of paintings, sculpture, prints, drawings, and photographs.

A short introduction on the founding of the Gallery is followed by an exploration of nine themes animated by quotes from well-known Canadian artists, which impart a personal flavour to the "acts" of this visual survey. *Early Days* examines religious and secular works that reveal the impact of a colonial, European culture on eastern Canada up to Confederation. *Looking at Ourselves* is a kaleidoscope of faces and figures from all parts of the country over the last century and a half. *From Sea to Sea* captures the wonders of our vast landscape, from Newfoundland to British Columbia, from the forty-ninth parallel to the Arctic Ocean. *Diversions* surveys such pastimes as parties, music-making, card playing, tobogganing, and string games. *Confrontations* deals with conflict, war, civil strife, and protest, and *Away from Home* briefly looks at works done by Canadian artists abroad. *Workers* celebrates the labour of Canadian men and women – on the land, on the sea, and in the factories and mines. *Town and Country* explores our built environments, from a solitary farmhouse to the port of Montreal. The video concludes with *Visions and Mysteries*, a journey through abstraction, the realm of the spirit, and the allegories of magic and myth.

PULL-OUT TEACHER'S GUIDE INCLUDED INSIDE COVER.

Cover Illustration: Alex Colville, *To Prince Edward Island*, 1965
Director: George Mully
Producer: Education Division, National Gallery of Canada
Camera and
Technical Production: Multimedia Services, National Gallery of Canada
Duration: 27 minutes, 50 seconds



Closed captioned. A decoder is required.



THE VIEW FROM HERE
A CANADIAN PICTURE SHOW IN NINE ACTS



FROM THE NATIONAL GALLERY OF CANADA

THE VIEW FROM HERE



A CANADIAN PICTURE SHOW
IN NINE ACTS



National Gallery of Canada
Musée des beaux-arts du Canada

VHS
9195 189

DISTRIBUTED BY THE NATIONAL FILM BOARD OF CANADA

WORKS OF ART FEATURED IN THE VIEW FROM HERE

Artworks are listed in order of appearance. All works are paintings from the Canadian permanent collection of the National Gallery of Canada, Ottawa, unless otherwise noted.

INTRODUCTION

- R. Maynard, *Boston Bar Showing Freight Wagons*, 1870s, British Columbia Archives and Records Service, Victoria, photograph
- William Notman, *From the Custom House, Montreal, Looking East*, 1875–78, *East End Calgary*, 1887, and *Baby on a Sheepskin*, c. 1880, photographs
- Guests on Steps of a Summer House*, Canada, 1855–99, photograph
- Review at Ottawa*, view of the Parliament Buildings, 1867, National Archives of Canada, Ottawa, photograph
- Academics, Royal Canadian Academy of Arts, 1880, McCord Museum, Montreal, photograph
- The New National Gallery*, late 19th century, National Gallery, London, England, engraving
- Hamilton McCarthy, *L.R. O'Brien, First President*, Royal Canadian Academy of Arts, c. 1890
- John Everett Millais, *Portrait of the Marquis of Lorne*, 1884
- Royal Canadian Academy Exhibition and founding of the National Gallery of Canada, *Canadian Illustrated News*, 20 March 1880, photograph
- Old Supreme Court Buildings, c. 1881, and Academics (two photographs), 1889, National Archives of Canada, Ottawa, photographs
- Napoléon Bourassa, *Legend of the Cradle: The Child Smiles at the Angels*, c. 1881
- William Raphael, *Indian Encampment on the Lower St. Lawrence*, 1879
- Charlotte Schreiber, *The Croppy Boy (The Confession of an Irish Patriot)*, 1879
- Lucius O'Brien, *Sunrise on the Saguenay*, 1880
- Royal Canadian Academy of Arts Exhibition, Ottawa, 1894, National Archives of Canada, Ottawa, 1894, photograph
- Excerpt from *Discover the National Gallery of Canada*, 1988, videotape
- Alex Colville, *To Prince Edward Island*, 1965 (title image)

1. EARLY DAYS

- John Poad Drake (attributed to), *The Port of Halifax*, c. 1820
- Antoine Plamondon, *Portrait of a Lady*, 1834
- William Berczy, *The Woolsey Family*, 1809
- Louis Dulongpré, *Jean Dessaulles and Rosalie Dessaulles*, c. 1825
- Antoine Plamondon (attributed to), *Boy of the Pelletier Family*, c. 1835
- Domestic and religious objects, Quebec and the Maritimes, 1790–1830, silver
- Thomas Davies, *A View of the Parade of Quebec, Taken near the Château Gate in*

1789, 1790, *A North View of Fort Frederick Built by Order of the Honourable Colonel Robert Monckton, on the Entrance of the St. John River in the Bay of Fundy, Nova Scotia*, 1758, and *A View of Montreal in Canada, Taken from Isle St. Helena in 1762*, 1762, watercolours

*



Joseph Legaré, *The Corpus Christi Procession, Nicolet*, c. 1832

Domestic and religious objects, Quebec, 1750–1820, silver

François Baillairgé, *The Virgin, St. John, and St. Elizabeth*, 1797, 3 sculptures

Paul Jourdain, dit Labrosse, *Tabernacle*, c. 1741, painted and gilt wood

Pierre-Noël Levasseur, *St. Joseph*, mid-18th century, sculpture

Unknown Canadian, *Micmac Indians*, 19th century

Cornelius Krieghoff, *Winter Landscape, Laval*, 1862, and

* *The Habitant Farm*, 1856

2. LOOKING AT OURSELVES

Ernst Neumann, *Self-portrait*, 1930

Robert Harris, *A Meeting of the School Trustees*, 1885

Alex Colville, *Family and Rainstorm*, 1955

Pootoogook, *Joyfully I See Ten Caribou*, 1958, stonecut

William Kurelek, *The Ukrainian Pioneer, No. 2*, 1971–76, and *Green Sunday*, 1962

Robert Harris, *Indian Woman and Child*, c. 1886

Attila Richard Lukacs, *Where the Finest Young Men . . .*, 1987

George Reid, *Mortgaging the Homestead*, 1890

Alfred Laliberté, *Young Indians Hunting*, c. 1905, sculpture

James Kerr-Lawson, *La Caterina*, c. 1887–89

William Berczy, *Thayendanegea (Joseph Brant)*, c. 1807

George T. Berthon, *Sir John Beverley Robinson*, c. 1846

Wyatt Eaton, *Sir William Van Horne*, 1894

Jori Smith, *The Communicant*, 1944

*



Antoine Plamondon, *Sister St. Alphonse*, 1841

Joseph Légaré, *Josephite Ourné*, c. 1840

Orson Wheeler, *Head of Tommy Simmons*, 1933, sculpture

Colette Whiten, *September 1975*, 1975, sculpture

Emanuel Hahn, *Head of Elizabeth Wyn Wood*, 1926, sculpture

Ghitta Caiserman-Roth, *Mademoiselle Coutu*, 1948, gouache

Jessie Oonark, *Playing with My Grandchildren*, 1981, stencil

Carl Schaefer, *Self-portrait at Hanover*, 1939, watercolour

Lilias Torrance Newton, *Self-portrait*, 1920

F.H. Varley, *Vera*, 1931

Edwin Holgate, *Ludivine*, c. 1930

Curtis Williamson, *Negro Girl*, 1916

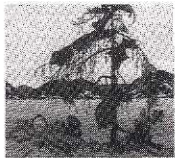
* Paraskeva Clark, *Myself*, 1933

Prudence Heward, *Girl on a Hill*, 1928
Carl Beam, *The North American Iceberg*, 1985
Jean-Paul Lemieux, *The Visit*, 1967
Anne Kahane, *Summer White*, c. 1955, sculpture

3. FROM SEA TO SEA

Charles R. Forrest, *Icebergs off the Banks of Newfoundland*, 1821, watercolour
John O'Brien (after Nicholas M. Condy), *H.M.S. "Warspite" in a Gale of Wind*, 1856
James Wilson Morrice, *The Ferry, Quebec*, 1907
Marc-Aurèle de Foy Suzor-Coté, *Winter Landscape*, 1909
Clarence Gagnon, *Evening on the North Shore*, 1924
Paul-Émile Borduas, *Leeward of the Island*, 1947

*



A.Y. Jackson, *The Red Maple*, 1914
* Tom Thomson, *The Jack Pine*, 1916–17
F.H. Varley, *Stormy Weather, Georgian Bay*, c. 1920
Lawren S. Harris, *North Shore, Lake Superior*, 1926
Elizabeth Wyn Wood, *Passing Rain*, 1928, sculpture

Frank Johnston, *Fire-swept, Algoma*, 1920
Robert Whale, *The Canadian Southern Railway at Niagara*, c. 1870
Jeffrey Spalding, *Night Fall*, 1984
Lucius R. O'Brien, *Kakabeka Falls, Kamanistiquia River*, 1882
Tom Thomson, *Sketches*, 1915 to 1917
Lawren S. Harris, *North Shore, Baffin Island II*, c. 1931
Pudlo Pudlat, *North and South*, 1974, drawing
L.L. Fitzgerald, *The Pool*, 1934, and *Prairie Fantasy*, c. 1934
William Kurelek, *The Ukrainian Pioneer, No. 6*, 1971–76
Emily Carr, *Fir Tree and Sky*, c. 1935–36
J.A. Fraser, *At the Rogers Pass, Summit of the Selkirk Range, B.C.*, 1886
Lawren S. Harris, *Maligne Lake, Jasper Park*, 1924
Emily Carr, *Sky*, c. 1935

4. DIVERSIONS

George Reid, Piano and piano stool, 1900, and music cabinet, c. 1900, painted oak
Robert Harris, *Harmony*, 1886
Greg Curnoe, *The Camouflaged Piano or French Roundels*, 1965–66
Shirley Wiitasalo, *Inventing*, 1978
* Ozias Leduc, *Boy with Bread*, 1892–99
William Raphael, *Behind Bonsecours Market, Montreal*, 1866
Antoine Plamondon, *The Flute Player*, 1867
Alfred Pellán, *On the Beach*, 1945
Sarah Robertson, *Le Repos*, c. 1926

William Kurelek, *Manitoba Party*, 1964

William Notman and Son, *The Bounce*, 1887, photograph

Henry Sandham, *Tobogganing, Winter Scene in Montreal*, 1885, watercolour

Robert C. Todd, *The Ice Cone, Montmorency Falls*, c. 1845

Paul Kane, *Chualpays Playing at Alcoloh*, c. 1851–56

Cornelius Krieghoff, *Fraser with Mr. Miller Up*, 1854

William Brymner, *A Wreath of Flowers*, 1884

François Beaucourt, *Eustache-Ignace Trottier dit Desrivières*, 1792

John Lyman, *Card Players*, c. 1935

Noah Echalook, *Woman Playing a String Game*, 1987, sculpture

*



Miller Brittain, *The Rummage Sale*, 1940

Marc-Aurèle de Foy Suzor-Coté, *The Art Lover*, 1899

Ozias Leduc, *The Young Reader*, 1894

Mary Bell Eastlake, *Fairy Tales*, c. 1916

Gary Lee Nova, *The Ballad of a Wise and Curious Wizard*, 1966

5. CONFRONTATIONS

Walter Yarwood, *The Knight*, 1961, sculpture

Louis-Philippe Hébert, *Dollard des Ormeaux*, 1916, sculpture

Joseph Légaré, *The Battle of Sainte-Foy*, c. 1854

Thomas Davies, *A View of the Plundering and Burning of the City of Grimross*,
1758, watercolour

Robert Houle, *Kanata*, 1992

Henri Hébert, *1914*, 1918, sculpture

David Milne, *Wrecked Tanks outside Monchy-le-Preux*, 1919, watercolour

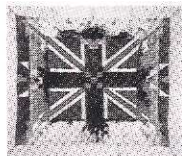
A.Y. Jackson, *The Convoy*, 1919

Ghitta Caiserman-Roth, *Underground*, 1944, lithograph

John Scott, *Second Strike*, 1981, drawing

Lawrence Paul Yuxweluptun, *Scorched Earth, Clear Cut Logging on Native Sovereign*

*



Land. Shaman Coming to Fix, 1991

Paraskeva Clark, *Petroushka*, 1937

* Bob Boyer, *A Minor Sport in Canada*, 1985

General Idea, *One Year of AZT*, 1991, sculpture

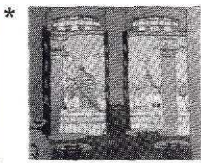
Ken Lum, *Come On, Get Up!*, 1991

6. AWAY FROM HOME

David Milne, *Billboards*, 1912

James M. Barnsley, *Pollet Jetty, Dieppe*, 1885

James Wilson Morrice, *Nocturne, Venice*, c. 1906



Emily Carr, *Autumn in France*, 1911

John Lyman, *On the Beach (St. Jean-de-Luz)*, 1929–30

Henrietta Shore, *Negro Woman and Two Children*, c. 1918

* James Wilson Morrice, *Café de Pasaje, Havana*, c. 1915–19

Emily Carr, *Four Children in a Breton Cottage*, 1911

7. WORKERS

Robert C. Todd, *The Timber and Shipbuilding Yards of Allan Gilmour and Company at Wolfe's Cove, Viewed from the South* and *The Timber and Shipbuilding Yards of Allan Gilmour and Company at Wolfe's Cove, Viewed from the West*, 1840

Lawren S. Harris, *The Drive*, 1912

Maurice Cullen, *The Ice Harvest*, c. 1913

Henry Sandham, *Hunters Returning with Their Spoil*, 1877

Sarah Robertson, *Joseph and Marie-Louise*, 1929

Marc-Aurèle de Foy Suzor-Coté, *Return from the Harvest Field*, 1903

Horatio Walker, *Oxen Drinking*, 1899

Homer Watson, *The Flood Gate*, c. 1901



* Paul Rand, *Coal Diggers*, 1935

Miller Brittain, *Longshoremen*, 1940

Alma Duncan, *Army Women in Warehouse*, 1943

Pegi Nicol MacLeod, *Women Cleaning Fish*, c. 1927

Mosele Kolola, *Woman Stretching a Boot*, 1977, sculpture

William Blair Bruce, *The Smiths*, 1894

Fritz Brandtner, *Machine Shop No. 1* and *Night Shift*, 1943, drawings

8. TOWN AND COUNTRY

Clarence Gagnon, *Village in the Laurentian Mountains*, c. 1924

L.L. Fitzgerald, *Doc Snyder's House*, 1931

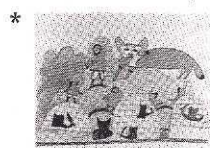
Marc-Aurèle Fortin, *Landscape, Ahuntsic*, c. 1930

J.E.H. MacDonald, *The Tangled Garden*, 1916

David Milne, *Ollie Matson's House in Snow*, c. 1930

Lawren S. Harris, *Shacks*, 1919

Lawren S. Harris, *Return from Church*, 1919



Emily Carr, *Heina*, 1928

Lawren S. Harris, *Black Court, Halifax*, 1921

H.G. Glyde, *Miners' Cottages, Canmore, Alberta*, 1950

Yvonne McKague Housser, *Cobalt*, 1931

Charles Comfort, *Tadoussac*, 1935

* Pudlo Pudlat, *Fox in Camp*, c. 1975, drawing

Carl Schaefer, *Ontario Farm House*, 1934

Marc-Aurèle Fortin, *Landscape, Hochelaga*, c. 1931

George Russell Dartnell, *Masses of Ice Thrown Up on the Wharf at Montreal by the Great "Shove" of the St. Lawrence*, 1836, watercolour
 Marc-Aurèle Fortin, *Fire in the Port of Montreal*, c. 1928
 Adrien Hébert, *Montreal Harbour*, c. 1927–30
 Harold Town, *Mechanical Forest Sound*, 1953
 Fritz Brandtner, *City from a Night Train, No. 2*, c. 1947

9. VISIONS AND MYSTERIES

J.W.G. Macdonald, *Coral Fantasy*, 1958
 Jack Bush, *Big A*, 1968
 Marcel Barbeau, *Shoreline*, 1953
 Paul-Émile Borduas, *3 + 4 + 1*, 1956
 Karoo Ashevak, *The Coming and Going of the Shaman*, c. 1973, sculpture
 William Ronald, *The Hero*, 1957
 Jean Goguen, *Dynamic Space*, 1959

*



Jean-Paul Riopelle, *Pavane*, 1954

* Bertram Brooker, *Alleluiah*, c. 1929

Léon Bellefleur, *Dance of the Drowned*, 1950

Judas Ullulaq, *Inukpajuaq (giant)*, 1987, sculpture

Emily Carr, *Blunden Harbour*, c. 1930

Jack Shadbolt, *Winter Theme No. 7*, 1961
 Kazuo Nakamura, *Block Structure*, 1954, sculpture
 Oscar Cahén, *Animated Item*, c. 1955
 Ronald Bloore, *Painting*, 1959
 Art McKay, *Descending Whites*, 1960
 Karoo Ashevak, *Figure*, c. 1973, sculpture
 Marcelle Ferron, *Seafarers' Union*, 1954
 Guido Molinari, *Rhythmic Mutation no. 9*, 1965
 Claude Tousignant, *Gong 88, no. 1*, 1966

WORKS USED BEHIND FINAL CREDITS

Alex Colville, *To Prince Edward Island*, 1965
 Arthur Lismer, *A September Gale – Georgian Bay*, 1921
 Paul Kane, *Big Snake, Chief of the Blackfoot Indians, Recounting His War Exploits to Five Subordinate Chiefs*, c. 1851–56
 Kiawak Ashoona, *Bird Creature*, 1990, sculpture
 Michael Snow, *Clothed Woman (In Memory of My Father)*, 1963
 Théophile Hamel, *Lady Sophie Taché*, 1880
 William Notman, *Canadian Children*, c. 1860, photograph

THE VIEW FROM HERE A CANADIAN PICTURE SHOW IN NINE ACTS

TEACHERS' GUIDE

This video serves as an introduction to the Canadian collection of the National Gallery of Canada. It will be most useful as a resource at the high-school level in the teaching of Canadian history, art history, cultural studies, and language arts, and as a tool for fostering an appreciation of Canada's visual heritage.

The video is not a history of Canadian art, but rather offers "the view from here" – a look at a selection of artworks that are frequently on view at the National Gallery. The 200 pieces featured (see other side for list) represent only a small fraction of the Gallery's Canadian collection, which comprises over 16,000 paintings, sculptures, prints, drawings, photographs, silver and decorative objects, and films and videotapes. They were created by a cross-section of women and men from all parts of Canada and from a variety of cultural groups, including French, English, Inuit, and First Nations. Through nine "acts" animated by quotations by the artists surveyed, the video explores both the common experiences and the individual perspectives of Canadian artists over the past two centuries.

INTRODUCTION: THE FOUNDING OF THE NATIONAL GALLERY

On 6 March 1880 the Marquess of Lorne, Canada's Governor-General, opened the first exhibition of the Royal Canadian Academy of Arts and at the same time announced the founding of the National Gallery of Canada. Artists elected to the Academy, known as Academicians, were required to donate a "diploma" work to the new Gallery – thereby establishing the core of an art collection for the nation.

1. EARLY DAYS

This is the only theme section limited to a specific time period – that of pre-Confederation Canada – and it concentrates on colonial influences on the emerging nation. As Lawren Harris remarked: "In the early days . . . all ideas, modes, social and state institutions, religious observances came with the settlers. These formed the mechanism of their life."¹

The earliest works shown date from the mid-18th century, and affirm the importance of the Roman Catholic Church in Quebec in commissioning altarpieces, paintings, sculpture, and silver ritual objects. The comment by François Baillairgé that "these things cannot be done quickly . . . as we want our sculptures to be as sumptuous, well crafted, and as faithful as possible"² reflects the artists' dedication to workmanship befitting the service of the Church. As Napoléon Bourassa stated: "The true and the good . . . exist only in the light of divine inspiration . . . And there is no beauty . . . except in the eye of God."³

Thomas Davies' watercolours offer us a view of Canada through the eyes of a British gentleman soldier. For military purposes he produced detailed renderings of the landscape, forts, battles, and parades, and for personal pleasure, images of the sedate garrison life he encountered on visits to Canada.

With the rise of the cities of Quebec and Montreal, artists such as Louis Dulongpré and Antoine Plamondon provided portraits for the growing bourgeoisie and wealthy merchant class, who were keen to ensure their immortality in paint and thus define the emerging society.

Cornelius Krieghoff's detailed depictions of Quebec farmers and settlers (whose numbers were steadily growing) were popular with the members of the British garrisons, and were purchased as souvenirs of their usually pleasant sojourns in Canada.

The words of George Heriot end this section: "Families are daily coming . . . invited by the exuberance of the soil, the mildness of the government, and an almost total exemption from taxes."⁴

1. Lawren S. Harris (1885–1970), "Revelation of Art in Canada," *The Canadian Theosophist* (15 July 1926), p. 87.
2. François Baillairgé (1759–1830), quoted in David Karel et al., *François Baillairgé et son oeuvre* (Quebec City: Le Groupe de recherche en art du Québec de l'Université Laval en collaboration avec le Musée du Québec, 1975), p. 62.
3. Napoléon Bourassa (1827–1916), in Raymond Vézina, *Napoléon Bourassa: Introduction à l'étude de son art* (Ottawa: Éditions Élysée, 1976), p. 148.
4. George Heriot (1754–1843), quoted in Gerald Finley, *George Heriot: Postmaster Painter of the Canadas* (Toronto: University of Toronto Press, 1983), p. 87.

2. LOOKING AT OURSELVES

Looking at Ourselves is a kaleidoscope of faces and lives from all parts of Canada, giving us artists' views of Canadians young and old, in groups and alone, over the last two centuries. In this section, as in the ones that follow, the works are not arranged in chronological order – rather, they are freely juxtaposed, unrestricted by time and place.

Looking at Ourselves is less a definition of who Canadians are than an exploration of artists' diverse perceptions of the human condition. And who is the artist?, asked Paraskeva Clark in 1937. "Is he not a human being like ourselves, with the added gifts of finer understanding and perception of the realities of life . . . and the ability to arouse emotions . . . through the creation of forms and images?"¹

The section opens with self-portraits and portraits of individuals and families, and moves on to genre scenes (people in everyday-life situations) and works that show the changing face of the Canadian population. "Canadian artists are mostly sons of pioneers who left the old lands . . . to come to a wilderness, free and hopeful, and who have found peace and some measure of fulfilment along with the half-civilization they have made" (Elizabeth Wyn Wood).²

While the origins and fortunes of Canadians are as varied as the individuals who live here, Robert Houle, writing in 1992, expressed his belief that art can help bind a people together: "The spiritual legacy of art from any one culture offers reassurance that the human species has some communalities which are important to knowing who we are, where we are, and where we are going."³

1. Paraskeva Clark (1898–1986), quoted in Mary E. MacLachlan, *Paraskeva Clark: Paintings and Drawings* (Halifax: Dalhousie Art Gallery, 1982), p. 25.

2. Elizabeth Wyn Wood (1903–1966), "Art and the Pre-Cambrian Shield," *Canadian Forum* (Feb. 1937), p. 15.
3. Robert Houle (b. 1947), "The Spiritual Legacy of the Ancient Ones," *Land, Spirit, Power* (Ottawa: National Gallery of Canada, 1992), p. 72.

3. FROM SEA TO SEA

From Sea to Sea surveys artists' personal responses to the vast and changing Canadian landscape. The works are arranged geographically, starting on the east coast, where we are greeted by Charles Forrest's 1821 watercolour of icebergs off the shores of Newfoundland, followed by John O'Brien's view of stormy Atlantic waters. As we move westward, the words of Anne Savage signal our arrival in Quebec where she, along with many other artists, found inspiration: "The back country of Quebec was always perfectly beautiful . . . the way the land rolls away in great sweeping folds . . . right up through from the sea."¹

Lawren Harris, a leader of the Ontario-based Group of Seven artists, promoted the exploration of all parts of Canada, promising endless discoveries: "There is untold mystery in a leaf, a rock, a pine cone, a lake, a mountain, a tree. The great north country is, in my experience, saturated with mystery and the Group of Seven did no more than open the door to its mystery."²

The constantly changing terrain has fostered diverse perspectives. Pudlo Pudlat commented on the view of the land when flying over it: "When you go out by plane from North to down South, you can hardly see any more snow . . . you can see lots of ponds and lakes . . . and it is so beautiful,"³ and L.L. Fitzgerald remarked that "The prairie has many aspects; intense light and the feeling of great space are dominating characteristics and are the major problems of the prairie artists."⁴ The words of Emily Carr end this section, expressing her passion for the dramatic beauties of her native British Columbia: "Some say the west is unpaintable and our forests monotonous. Oh, just let them open their eyes and look! It isn't pretty. It's only just magnificent, tremendous!"⁵

1. Anne Savage (1896–1971), quoted in Janet Braide, *Anne Savage* (Montreal: Montreal Museum of Fine Arts, 1979), p. 43.
2. Lawren S. Harris (1885–1970), cited in "An Essay in Abstract Painting," *artscanada* (March 1982), p. 42.
3. Pudlo Pudlat (1916–1992), quoted in Marie Routledge, *Pudlo: Thirty Years of Drawing* (Ottawa: National Gallery of Canada, 1990), p. 28.
4. L.L. Fitzgerald (1890–1956), quoted in Michael Parke-Taylor, *In Seclusion with Nature: The Later Work of L. Lemoine Fitzgerald, 1942–1956* (Winnipeg: Winnipeg Art Gallery, 1988), p. 49.
5. Emily Carr (1871–1945), *Fresh Seeing* (Toronto: Clarke, Irwin, 1972), p. 19.

4. DIVERSIONS

This section confirms the irresistible attraction of leisure and play for people of all ages. Beginning with the joys of music, we focus on objects from the decorative arts collection: a piano, a piano stool, and a music cabinet designed and decorated by Toronto artist George Reid at the turn of the century. Then, moving rapidly backwards and forwards in time, we explore a series of images on the theme of music by nineteenth and twentieth century artists.

The world of pleasure is as rich and varied as the human imagination. From the outdoor excitement of Henry Sandham's tobogganing scene, to the conviviality of William Kurelek's *Manitoba Party*, to the quiet serenity of Ozias Leduc's young boy reading, the activities represented here are only a sample of how Canadians enjoy and express themselves in valued moments of relaxation.

In this section, notice the links between the works indicated by the repeated focus on details such as eyes and hands – inviting us to look more closely at the works of art and to recognize their commonalities as well their uniqueness.

5. CONFRONTATIONS

Conflict, war, civil strife, and protest have long been subjects for artists determined to draw attention to humanity's inhumanity. The works in this section often refer to current or historical events. Joseph Légaré's *The Battle of Saint-Foy*, for example, commemorates the French victory over the English in a battle of 1760. Ghitta Caiserman-Roth's *Underground*, with its dark silhouettes of soldiers, resistance workers, and dead bodies, recalls the suffering and conflict of the Second World War. Contemporary artists continue to protest past outrage, as we see in Bob Boyer's *A Minor Sport in Canada*, where Native Indian motifs combine with thick red paint and a British flag to remind us of the violent confrontations between European and indigenous cultures.

In pictures and in words, artists ask us to remember, and to strive for a better world. Lawren Harris, writing in the aftermath of the Second World War, claimed: "If political minds were on the level of the best in art, politics and government would be just and noble."¹

Paraskeva Clark believed ardently in the social function of art, and felt in times of strife and upheaval that it was the duty of artists to abandon happier subjects: "It is time to come down from your ivory tower, to come out from behind your Pre-Cambrian Shield and dirty your gown in the mud and sweat of conflict. Those who give . . . their knowledge and their time to social struggle have the right to expect great help from the artist. And I cannot imagine a more inspiring role than that which the artist is asked to play for the defence and advancement of civilization."²

Paul-Émile Borduas, writing in the 1948 manifesto *Refus global*, urged artists to oppose all forms of repression by creating art that would challenge injustice and encourage individual freedom of expression: "Our duty is clear, we must break with the conventions of society once and for all . . . And reject its utilitarian spirit . . . We refuse to keep silent . . . Do with us what you will, but hear us you must!"³

1. Lawren S. Harris (1885–1970), cited in "An Essay in Abstract Painting," *artscanada* (March 1982), p. 42.
2. Paraskeva Clark (1898–1986), quoted in Maria Tippett, *By A Lady: Celebrating Three Centuries of Art by Canadian Women* (Toronto: Penguin Books, 1993), p. 100.
3. Paul-Émile Borduas (1905–1960), in *Total Refusal*, transl. by Ray Ellenwood (Toronto: Exile Editions, 1985), p. 37.

6. AWAY FROM HOME

On a lighter note, *Away from Home* offers a brief look at some works by Canadian artists who travelled to the United States, Europe, and elsewhere to study or to work. Until well into the twentieth

century, Canada had neither art schools nor public collections to further the education of aspiring artists. Many Canadian artists travelled abroad in the late nineteenth century to acquire a traditional academic training; in the twentieth century they more often sought exposure to the various modernist movements as they developed.

Emily Carr wrote of her situation in 1912: "My sister studied the history of Paris . . . I did not care a hoot about Paris history. I wanted now to find out what this 'New Art' was about."¹ Following her studies in France, she summed up the predicament for Canadian artists: "It is difficult for us to keep up in art matters. There are so few pictures and so few exhibitions . . . A fleeting visit over to the other side and a casual glance at exhibitions of paintings is not enough to form an opinion, one must live amongst it."²

1. Emily Carr (1871–1945), *Growing Pains: The Autobiography of Emily Carr* (Toronto: Clarke, Irwin, 1966), p. 215.
2. Emily Carr, "Miss Carr Replies," *The Province* (8 April 1912).

7. WORKERS

In this section we see images of Canadian men and women at work on the land, on the sea, and in the factories, mines, and warehouses. The artworks here focus more on activities than individuals, but as viewed through the unique ideas and vision of each artist. Their approaches to the lumber industry, for example, vary greatly. In the case of *The Timber and Shipbuilding Yards of Allan Gilmour at Wolfe's Cove*, Robert Todd was commissioned by Mr. Gilmour to produce an image of order and prosperity that no doubt pleased his patron. Lawren Harris's *The Drive*, on the other hand, highlights the grandeur of nature, as the vast wooded landscape and mighty river almost overwhelm the tiny figures of the loggers riding downstream.

Horatio Walker wrote of his aspirations: "I have passed the greatest part of my life in trying to paint the poetry, the easy joys, the hard daily work of rural life, the sylvan beauty in which is spent the peaceable life of the habitant."¹ He produced rather idealized views of rural life, such as *Oxen Drinking*, in which a farmer with his animals pauses in the late afternoon sun for a moment of quiet reflection.

Artists such as Alma Duncan and Fritz Brandtner looked at workers in warehouses and modern factories, conveying a sense of the camaraderie and human energy still vibrant in the industrial environment. Beyond the literal descriptions of particular activities, these artists were also attracted to the visual opportunities that modern toil affords. Wrote Alma Duncan: "In industry I like the forms, textures, and processes. I like being there and recording the mines, mills, factories, and the workers."²

1. Horatio Walker (1858–1938), quoted in J. Russell Harper, *Painting in Canada: A History* (Toronto: University of Toronto Press, 2nd ed., 1977), p. 204.
2. Alma Duncan (b. 1917), quoted in Joan Murray, *Alma Duncan and Men at Work* (Oshawa: The Robert McLaughlin Gallery, 1987), p. 13.

8. TOWN AND COUNTRY

Ever since there have been farms, villages, towns, and cities in this country, artists have painted them. According to Carl Schaefer: "There is one thing every painter must do and this is know his environment . . . and achieve a proper balance between the technical means and the emotional expression."¹

In *Village in the Laurentian Mountains*, Clarence Gagnon has exercised this "proper balance" of colour, shape, and line in a careful arrangement of brightly hued houses nestled in the rolling Quebec countryside, creating an image of rural peacefulness and harmony. Harold Town, on the other hand, in *Mechanical Forest Sound*, embraces abstraction, using vivid, almost garish colours, bold shapes, and excited brushwork to evoke the noise and chaotic energy of a busy modern city lit by flashing lights and signs.

A comment by Yvonne McKague Housser, who painted the mining town of Cobalt, Ontario, in the 1930s, reminds us of the artist's ability to imbue even unlikely subjects with beauty: "People sometimes say to me, 'What on earth do you see in those ugly mining towns?' . . . There is something romantic about a mining shaft against a northern sky . . . and about the big, mountain-like slag heaps."² As Adrien Hébert concluded: "Having accepted modern life, it is only logical to embrace modern subjects in art."³

1. Carl Schaefer (1903–1995), in *Canadian Paintings in Hart House* (Toronto: University of Toronto, 1955), p. 54.
2. Yvonne McKague Housser (1897–1996), "Mining Country," *Northern Journal*, no. 16 (1986), p. 21.
3. Adrien Hébert (1890–1967), in Jean-René Ostiguy, *Adrien Hébert: Premier interprète de la modernité québécoise* (Saint-Laurent, Quebec: Éditions du Trécaré, 1986), p. 33.

9. VISIONS AND MYSTERIES

The video concludes with work by modern and contemporary artists who have chosen as their subject inner worlds – the realm of the spirit, of dreams, of the magic and mysteries of human experience. Inuit artists, inspired by ancient and modern myths, have carved shamans and magical creatures, while other artists have explored the different faces of abstraction. Many of the latter were affiliated with particular groups or schools – Montreal's Automatistes, Toronto's Painters Eleven, the Regina Five – communicating their varied visions in both the emotional imagery of expressionistic gestural painting and the non-representational forms of structured geometric compositions. These artists' use of non-traditional materials and large formats affirmed that the picture was an object to experience in its own right, and not just a window onto the world.

For the artist, there are no boundaries; art must constantly renew itself, opening frontiers and challenging our notions of human reality and imagination. In the words of Jacques de Tonnancour: "Art has permitted man to create all the worlds he wanted so as to make him feel that he was not earth-bound, so that he could push back his limits so far that he could almost touch the source of life."¹ Or, in those of Claude Tousignant: "What I want to do is to objectify painting. To bring it to its source: there where only painting remains . . . there where painting is only feeling . . ."²

1. Jacques de Tonnancour (b. 1917), quoted in Ann Davis, *Frontiers of Our Dreams: Quebec Painting in the 1940s and 1950s* (Winnipeg: Winnipeg Art Gallery, 1979), p. 14.

2. Claude Tousignant (b. 1932), in 1959, quoted in *Frontiers of Our Dreams*, above, p. 102.

RESOURCES FOR TEACHERS

SLIDES

Teachers may purchase slides of many of the works featured in the video from the Gallery's Reproduction Rights and Sales office: telephone (613) 990-0545, or fax (613) 990-9986.

FURTHER READING

Unless otherwise stated, books are published by the National Gallery of Canada, Ottawa.

GENERAL

- Borcoman, James. *Magicians of Light: Photographs from the Collection of the National Gallery of Canada*. 1993.
- Harper, J. Russell. *Painting in Canada: A History*. 2nd ed. Toronto: University of Toronto Press, 1977.
- Houston, Alma, ed. *Inuit Art: An Anthology*. Winnipeg: Watson and Dwyer, 1988.
- Hubbard, R.H., and Jean-René Ostiguy. *Three Hundred Years of Canadian Art: An Exhibition Arranged in Celebration of the Centenary of Confederation*. 1967.
- Lord, Barry. *The History of Painting in Canada: Towards a People's Art*. Toronto: NC Press, 1974.
- Reid, Dennis. *A Concise History of Canadian Painting*. 2nd ed. Toronto: Oxford University Press, 1988.
- Tippett, Maria. *By a Lady: Celebrating Three Centuries of Art by Canadian Women*. Toronto: Penguin Books, 1993.

1700 TO 1900

- Béland, Mario, ed. *Painting in Quebec 1820–1850: New Views, New Perspectives*. Quebec City: Musée du Québec, 1992.
- Reid, Dennis. "Our Own Country Canada": *Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto, 1860–1890*. 1979.
- Trudel, Jean. *Silver in New France*. 1974.

1900 TO 1960

- Hill, Charles C. *The Group of Seven: Art for a Nation*. 1995.
- Hill, Charles C. *Canadian Painting in the Thirties*. 1975.
- Leclerc, Denise. *The Crisis of Abstraction in Canada: The 1950s*. 1992.
- Ostiguy, Jean-René. *Modernism in Quebec Art, 1916–1946*. 1982.

CONTEMPORARY ART

- Bradley, Jessica, et al. *Pluralities 1980*. 1980.
- Bradley, Jessica, and Diana Nemiroff. *Songs of Experience*. 1986.
- Burnett, David, and Marilyn Schiff. *Contemporary Canadian Art*. Edmonton: Hurtig, 1983.
- Nemiroff, Diana. *Canadian Biennial of Contemporary Art*. 1989.
- Nemiroff, Diana, Robert Houle, and Charlotte Townsend-Gault. *Land, Spirit, Power: First Nations at the National Gallery of Canada*. 1992.

NATIONAL FILM BOARD OF CANADA


Videos about Canadian art are available from the National Film Board of Canada; for information or complete catalogue listing, telephone 1-800-267-7710 (toll-free).

- About Pellan* (0168 162)
- Alex Colville: The Splendour of Order* (0183 093)
- Blackwood* (0176 217)
- Paul-Émile Borduas* (0163 010)
- Miller Brittain* (0181 078)
- Jack Bush* (0179 004)
- By Woman's Hand* (9194 037)
- Canadian Landscape* (0141 014)
- The Colours of My Father: A Portrait of Sam Borenstein* (9191 015)
- Discover the National Gallery of Canada* (0391 102)
- Driven to Abstraction: Canadian Abstract Art and the Turbulent Fifties* (0192 158)
- Kwa'nu'te: Micmac and Maliseet Artists* (9191 064)
- Lismer* (0152 004)
- Modern and Abstract Painting in Canada* (0191 101)
- J.W. Morrice* (0185 026)
- Pictures from the 1930s* (0177 512)
- A Québécois Rediscovered* (0180 008)
- Riopelle* (0182 093)
- Sedna: The Making of a Myth* (9192 006)
- Varley* (0153 015)
- Westwind* (0144 011)

Text by Anne Newlands, Education Division.

© National Gallery of Canada, Ottawa, 1995

Internet: <http://national.gallery.ca>

 **National Gallery of Canada** **Musée des beaux-arts du Canada** 380 Sussex Drive Ottawa, Ontario 380, promenade Sussex Ottawa, Ontario

Canada