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.

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
Academicians, Royal Canadian Academy of Arts, 1880, McCord Museum, Montreal, photograph
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 Academicians (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 Baillargé, The Virgin, St. John, and St. Elizabeth, 1797, 3 sculptures
Paul Journed, dit Labrosse, Tabernacia, c. 1741, painted and gilt wood
Pierre-Noël Levassuer, St. Joseph, mid-18th century, sculpture
Unknown Canadian, Micmac Indians, 19th century
Cornelius Krieghoff, Winter Landscape, Laval, 1862, and

* The Habitent 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
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, Josephte 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
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-Côté, *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
Lawren S. Harris, *North Shore, Lake Superior*, 1926
Elizabeth Wyn Wood, *Passing Rain*, 1928, sculpture

Robert Whale, *The Canadian Southern Railway at Niagara*, c. 1870
Jeffrey Spalding, *Night Fall*, 1984
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. Frasor, *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
Shirley Wiitasalo, *Inventing*, 1978

* Ozias Leduc, *Bay with Bread*, 1892–99
 William Raphael, *Behind Bonsecours Market, Montreal*, 1866
Antoine Plamondon, *The Flute Player*, 1867
Alfred Pelland, *On the Beach*, 1945
Sarah Robertson, *Le Repos*, c. 1926
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 Alcohol*, 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-Côté, *The Art Lover*, 1899
Ozias Leduc, *The Young Reader*, 1894
Mary Bell Eastlake, *Fairy Tales*, c. 1916

5. **CONFRONTATIONS**

Walter Yarwood, *The Knight*, 1961, sculpture
Louis-Philippe Hébert, *Dollard des Ormeaux*, 1916, sculpture
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
Paraskeva Clark, *Petroushka*, 1937
* Bob Boyer, *A Minor Sport in Canada*, 1985
Ken Lum, *Come On, Get Up!*, 1991

6. **AWAY FROM HOME**

David Milne, *Billboards*, 1912
James M. Barnsley, *Pollet Jetty, Dieppe*, 1885
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-Côté, *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

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


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 teaching Canadian history, art history, cultural studies, and language arts, and is not intended for a first-time appreciation of Canadian 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 (one piece per side for only a small fraction of the Gallery's Canadian collection, which constitutes over 10,000 paintings, sculptures, prints, drawings, photographs, and silver decorative objects, and films and videotapes) were chosen 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 (some) 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 selected to the Academy, known as Academicians, were required to donate their "Blipkin" 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 cultural influences on the emerging nation. As Lawrence 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."

The earliest works shown date from the mid-18th century, and affirm the importance of the Roman Catholic Church in Canada in commending the exterior, paintings, sculpture, and silver objects. The comment by François Baillairgé that "these things cannot be done quickly... as we were to sculpt them is an unspeakable, well crafted, and as technical as possible" reflects the artists' dedication to worshipping before the Church. As Napoleon Bonaparte 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."

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

With the rise of the cities of Montreal and Quebec, artists such as Louis Daugier and Antoine Paimbontes 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.

Cornelia Kneehoff's detailed depictions of Quebec farmers and settlers (whose numbers were steadily growing) were popular with the members of the British garrison, and were purchased as souvenirs of their usual pleasant seascapes 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."

2. The Pre-Cambrian Shield

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 anything more... you can see lots of prairies and lakes... and it is so beautiful."

And François Baillairgé 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."

The words of Emily Carr end this section: "I have always been perfectly helpless... the whole land rolls away in great sweeping folds..."

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 Ferris' 1871 watercolour of irelands of all the shores of Newfoundland, followed by John O'Brien's view of stormy Atlantic waters. As we move westward, the words of Anna Savage signal our arrival in Quebec, where she, along with many other artists, founded inspiration. "The back country of Quebec was always perfectly beautiful... the way the land rolls away in great sweeping folds..."

The constantly changing terrain has fostered diverse perspectives. Paul-Emile Borduas 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 anything more... you can see lots of prairies and lakes... and it is so beautiful."

And François Baillairgé 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."

The words of Emily Carr end this section: "I have always been perfectly helpless... the whole land rolls away in great sweeping folds..."

4. Diversions

This section confirms the irresistible attraction of leisure and play for people of all ages. Beginning with the joy 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 the human imagination: from the outdoor excitement of Henry Smart's 1875 painting, to the gay society of Le renard and the boys in young reading, the exhibition reproduced here are only a sample of what Canadians enjoy and express themselves in various moral orientations of realization.

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

Parrakake Clark believed that the social function of art, and art in times of strife and upheaval that "art is the only art that can make the 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 note than that which the artist is asked to play for the defense and advancement of civilization."

Paul-Emile Borduas, writing in the 1980s, manifested Afro-Asian global, urged artists to oppose all forms of repression by creating art that would challenge injustice and encourage individual realization of freedom: "The duty is clear: we must resist the oppression of society and for... and reject its utilitarian spirit... We refuse to keep silent... Do with us what you will, but hear us yes to 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 note than that which the artist is asked to play for the defense and advancement of civilization."

5. Conflict

Conflicts: war, social protest, and the struggle for freedom are long subjects for artists determined to draw attention to humanity's inhumanity. The works in this section refer often to current historical events. Joseph Légaré's The Battle of Saint-Foy, for example, commemorates the French victory over the English in a battle of 1740. Ghislain Cousineau's Rhône's Underground, with its pitiful skeletons 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 1986 At Morning's Dawn, which offers a brief look at some works by Canadian artists who revered the theme of music by nineteenth and twentieth century artists.

The words of Charles Littlefield 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."

2. François Baillairgé (1735-1800), quoted in David Kerr et al., François Baillairgé et son euvre (Quebec City: Le Groupe de recherche sur la Québec de l’Université Laval or collaboration avec la Musée d’Quebec, 1975), p. 62.
6. DIVERSIONS

4. DIVERSIONS

Many Canadian artists travelled abroad in the late nineteenth century to acquire a traditional academic training, in the nineteenth century, Canada had neither art schools nor public collections to further the education of aspiring modernist movements as they diversified. Emily Carr wrote of her situation in 1912: “My sister studied the history of Paris... I did not care a damn about Paris history. I wanted to know out to find what this ‘New Art’ was about.” 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. Emily Carr, “Miss Carr Replies,” The Province (8 April 1912).

Artists such as Alma Duncan and Fritz Brandtner looked at workers in warehouses and modern factories, capturing a sense of the commotion and human energy still vibrant in the industrial environment. Beyond the stereotype depictions of particular activities, these artists were also attracted to the visual opportunities that modern technology afforded. Wrote Alma Duncan: “The industry I like the forms, texture, and processes. I like being there and recording the evanescent, in its factories, and the workers.”


8. Town and Country

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 internal sense and the emotional expression.”

2. Emily Carr, “Miss Carr Replies,” The Province (8 April 1912).

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. In this embodiment of spiritual and mythological themes, we have explored the different faces of abstraction. Many of these artists have been linked with particular groups or schools—Montreal’s Automatistes, Toronto’s Painters Eleven, Regina’s Five, and the Polaroids Eleven. The Regina Five focus—exploring a variety of forms and subjects, both in the work of an individual artist and in the work of the group as a whole. The Regina Five are interested in the spiritual and the magical, in the power of the imagination.


Resources for Teachers

Slides

Teachers may purchase slides of many of the works featured in the video from the National Gallery of Canada, Ottawa.

General

Hubbard, R.F., and Joan Reel. Classics. Three Hundred Years of Canadian Art: An Exhibition Arranged in Celebration of the Century of Confederation, 1867.

1700 to 1900

Trude, Jean. Silver in New France, 1714.

1900 to 1960


Contemporary Art


National Film Board of Canada

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About Helen (1918-1982)


Blackwood (1976) 277

Paul Emile Borduas (1963-2000)

Milt Atman (1978)


By Woman’s Hand (1994-1997)

Canadian Landscape (1991)


The Crisis of Abstraction in Canada: The 1950s (1992)

The Group of Seven: Aft for a Nation.


TOWN AND COUNTRY

CONTEMPORARY ART

NATIONAL GOVERNMENT OF CANADA

The Group of Seven: Aft for a Nation. 1995.


The驱动 of Abstraction: Canadian Abstract Art and the Turbulent Fifties (1972-1968)

Kie Wai by: Alphonse and Marcel Artist (1976-1984)

Lorne(1973-1974)

Modern and Abstract Painting in Canada (1970-1973)

The Colours of My Father: A Portrait of Sam Borenstein (1971-1975)

The National Gallery of Canada (1970-1977)

Driven to Abstraction: Canadian Abstract Art and the Turbulent Fifties (1972-1968)

The National Gallery of Canada (1970-1977)

The Turbulent Fifties (1972-1968)

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