From Art to Action
The rich artistic legacy of the planet’s frozen frontiers within the context of climate change / P.8

Eyes on Quebec
An intimate glimpse into the art of Quebec and early Canadian modernism through one family’s private art collection / P.16

The Wonderful World of Arthur Lismer
The storied life of a cultural icon, revealed through an unprecedented collection of archival material / P.38

Jean Paul Lemieux
Karine Giboulo
Tony Quarrington
Mary Pratt
and more

A Northern Narrative
From the Permanent Collection

This painting, along with several others, is currently on loan to the Dulwich Picture Gallery in *From the Forest to the Sea: Emily Carr in British Columbia*—the first UK exhibition dedicated to Emily Carr, one of Canada's most beloved and esteemed artists.

Emily Carr (1871–1945), *Strait of Juan de Fuca*, c. 1936, oil on paper laid down on paperboard, 60.7 x 91.3 cm, Gift of Dr. and Mrs. Max Stern, Dominion Gallery, Montreal, McMichael Canadian Art Collection, 1974.18.2

On the Cover

Lawren S. Harris (1885–1970), *Icebergs, Davis Strait*, 1930, oil on canvas, 121.9 x 152.4 cm, Gift of Mr. and Mrs. H. Spencer Clark, McMichael Canadian Art Collection, 1971.17

The McMichael Vision

To be recognized as an extraordinary place to visit and explore Canadian culture and identity, and the connections between art and nature.

**Extraordinary place to visit**
A physical and virtual gathering place that provides an engaging and continually changing experience to targeted audiences and communities driving new and repeat visits.

**Explore Canadian culture and identity**
Enables our users to understand who we are as Canadians and where we fit in the global context over time, through the medium of art.

**Connections between art and nature**
Bringing together and integrating the visual arts with the natural world to create a cultural landscape that combines works of nature and people.

The McMichael Mission

To interpret and promote Canadian and Aboriginal art, to attract local, national, and international audiences.

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A Word from the Executive Director and CEO

Welcome to the second issue of McMichael Magazine. We were delighted with your enthusiastic reception of the first issue:

_A copy of the magazine has just arrived and I wanted to say: Wow! Everything in it appealed to me...well done....—A satisfied reader_

We hope you agree that the winter & spring 2015 issue continues in the same tradition. We’ve taken the theme of our upcoming major exhibition, _Vanishing Ice: Alpine and Polar Landscapes in Art, 1775–2012_, a beautiful and compelling exploration of Earth’s frozen frontiers by international artists, as our keynote. The McMichael sought out this exhibition from the Whatcom Museum in Bellingham, Washington, as soon as the gallery heard about it. We knew that these sublime images of glaciers, ice fields, and mountaintops would resonate in the hearts and minds of Canadians, who live so closely with the landscapes of ice and snow. The exhibition also underlines the importance of the artist in making us see the world anew, and, in the case of many of the images, in becoming more aware of its fragile beauty. Ice is on our minds today not only in a seasonal sense, but also as a global issue, and Canadian artists have been at the forefront of concerns around the vanishing ice in our Arctic seas.

The McMichael has a special relationship with the Canadian Arctic through its long-term collaboration with Kinngait Studios’s print shop in Cape Dorset on Baffin Island. Inuit art is one of Canada’s lasting contributions to global art culture, and this traditional form is changing and developing as the North and the South become more interconnected through technology. The McMichael is part of a major research partnership to provide access to the treasures of Inuit art to schools and artists in the North through technology and through exhibition exchange.

Even in the South, we live a good part of the year in a country of snow and ice. For me, some of our most compelling landscape paintings are the works of Quebec artists, who celebrate winter (and summer!) in _la belle province_. _Eyes on Quebec_, an exhibition of the Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection, an amazing promised gift to the McMichael, is a superb gathering of works from iconic artists like Jean Paul Lemieux, Marc-Aurèle Fortin, Clarence Gagnon, and Jean Paul Riopelle. The McMichael is most grateful to Robert Fitzhenry and the Fitzhenry Family Foundation for making this exhibition possible.

Enjoy your magazine, and thank you for continuing to support the McMichael. We look forward to your visit in person, online, or through the pages of this issue.

—Dr. Victoria Dickenson, Executive Director and CEO
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Vanishing Ice: Alpine and Polar Landscapes in Art, 1775–2012, introduces the rich artistic legacy of the planet’s frozen frontiers within the context of our changing climate. Showcasing seventy-five works of art, the exhibition unfolds geographically and thematically, tracing the impact of glaciers, icebergs, and fields of ice on artists’ imaginations. International in scope, it features artists from Australia, Canada, Finland, France, Germany, Great Britain, New Zealand, Norway, Peru, Russia, Switzerland, and the United States.
“The ice and the long polar nights, with all their yearning, seemed like a far-off dream from another world—a dream that had come and passed away. But what would life be worth without its dreams?”
—Fridtjof Nansen, Farthest North, 1897

Vanishing Ice: Alpine and Polar Landscapes in Art, 1775–2012, presents connections among generations of artists who adopt different styles, media, and approaches to translate the magical colours and fantastic forms of ice, as well as the mesmerizing light effects of their remote surroundings.

The exhibition also highlights how artists’ interpretations of alpine and polar terrain helped shape Western consciousness about the natural world. Interweaving art, history, and science, the exhibition seeks to stimulate greater appreciation for alpine mountains, the Arctic, and Antarctica by illuminating their significance for both nature and culture.

Through the centuries, collaborations between the arts and sciences expanded awareness of Earth’s icy regions. Early artist-explorers captivated the public with the first images of alpine and polar landscapes, while providing a geographic understanding of these little-known territories (fig. 1). During the nineteenth-century, depictions of glaciers helped popularize revolutionary scientific discoveries and theories in natural history, including the concept of an Ice Age, along with a vision of the planet’s history and ancient origins. Works by artists, such as William Hodges (British, 1744–1797), Jean-Antoine Linck (Swiss, 1766–1843), and Louis Lebreton (French, 1818–1866), appeared in scientific publications, expeditionary atlases, popular magazines, and exhibitions (fig. 2).

Vanishing Ice: Alpine and Polar Landscapes in Art, 1775–2012, also includes artworks from the twentieth cen-
tury’s heroic age of polar exploration epitomized by the expeditions of Robert Falcon Scott (1868–1912) and Ernest Shackleton (1874–1922). Their scientific endeavours, quest for the South Pole, and harrowing hardships were documented through the captivating imagery of photographers Herbert Ponting (British, 1870–1935) and Frank Hurley (Australian, 1885–1962) (figs. 3 and 4).

A resurgence of interest in alpine and polar environments as dramatic indicators of climate change now galvanizes expeditions to the ice. No longer concerned with distant geologic time or charting the planet’s final frontiers, artists, writers, and scientists awaken the world to both the beauty and vulnerability of ice. The fate of retreating glaciers has been captured by many photographers, including Gary Braasch (American, b. 1950), David Breashears (American, b. 1955), and Eirik Johnson (American, b. 1974), who compare their views of the Rocky Mountains, Himalayas, and Andes with historical photographs (figs. 5 and 6). Parallel to the nineteenth-century artists’ close relationships to natural history, these contemporary images also appear in a wide range of venues, including books, documentary films, and art and science museums.

Like their nineteenth- and early twentieth-century counterparts, artists as diverse as Eliot Porter (American, 1901–1990), Chris Drury (British, b. 1948), and Anne Noble (New Zealander, b. 1954) joined government-sponsored expeditions and increased public awareness of polar research. Many artists, in the spirit of nineteenth-century painters Frederic Edwin Church (American, 1826–1900) and William Bradford (American, 1823–1892), have organized their own expeditions (fig. 7). Since 2007, David Buckland (British, b. 1949) has been coordinating Arctic voyages composed of artists, scientists, musicians, and writers through the Cape Farewell project, underscoring the expanded role of the artist-activist in publicizing climate change (fig. 8).

While exploring Vanishing Ice: Alpine and Polar Landscapes in Art, 1775–2012, viewers will discover the stylistic evolution of alpine and polar imagery over two centuries through the wide array of materials, media, and techniques that artists have employed to vividly capture the frozen landscape. Initially limited to drawings, prints, paintings, and later photography, artists now utilize video, sound, and site-specific installations to interpret these environments (figs. 9 and 10). Vanishing Ice: Alpine and Polar Landscapes in Art, 1775–2012, examines art’s transformative power to shape public perception of these starkly majestic regions. Beginning in the eighteenth century, writers and painters helped foster a new appreciation for alpine landscapes, which were once fearfully regarded as the abode of demons and dragons. This sentiment began to change when romantic artists and poets communicated heightened feelings of awe in the presence of snow-capped peaks. This quality, described as the “sublime,” intersected with spirituality and became one of the defining aspects of a culture in the throes of rapid industrialization. Tourism to the
Fig. 7: William Bradford, American, 1823–1892, *Caught in the Ice Foes*, c. 1867, oil on canvas, 95.25 x 140.3 cm, Courtesy of the New Bedford Whaling Museum (Kendall Collection), New Bedford, MA; fig. 8: David Buckland, British, b. 1949, *Burning Ice*, 2004–5, archival inkjet print of projection on the wall of a glacier, 60.96 x 81.28 cm, Courtesy of the artist; fig. 9: David Abbey Paige, American, 1901–1979, *Halo: Wing of the Fokker airplane crashed on March 12, 1934*, oil on board, 40.6 x 50.8 cm, Courtesy of The Ohio State University Archives, Papers of Admiral Richard E. Byrd, 455-53
European Alps subsequently developed and fuelled a craze for mountaineering among both men and women (fig. 11). The quest to escape civilization and experience transcendence continued through the decades and later stimulated artists as different as Lawren Harris (Canadian, 1885–1970) and Thomas Hart Benton (American, 1889–1975) to explore the glaciers of the Canadian Rockies (see page 3).

Artists also interpreted icy imagery to convey complex feelings, ideas, and messages. Edwin Landseer’s painting, *Man Proposes, God Disposes*, 1864, alludes to the folly of British Arctic expeditions in search of John Franklin (1786–1847), while Isaac Julien (British, b. 1960) addresses racism and the myth of the hero-explorer in his video *True North*, 2004. In the photomontage *Currency Balloon*, Nicholas Kahn and Richard Selesnick (British and American, both b. 1964) critique the greed and materialism associated with climate change through a fabricated “historical” narrative that links early twentieth-century rampant development to global warming (fig. 12). Despite diverse themes and interpretations, almost all of the artists respond, in some way, to the beauty of ice.


While focusing on art, *Vanishing Ice: Alpine and Polar Landscapes in Art, 1775–2012*, also presents layers of information through illustrated text panels and a 4.87-metre-long (16-foot-long) timeline that highlights milestones in art, literature, exploration history, and climate science. Banners with quotations by artists, writers, and explorers augment the exhibition’s themes.

The exhibition is accompanied by a 144-page catalogue with seventy-five colour illustrations and a dedicated website, vanishing-ice.org, which contains images by each artist, the gallery object labels, text panels, and timeline, as well as additional resources for students and teachers.

Thirty years ago, Dr. Barbara Matilsky wrote her doctoral dissertation on the landscapes of French artist-naturalist-explorers and their early depictions of the Polar Regions, an interest which, in 2005, began to evolve into the ambitious and timely exhibition Vanishing Ice: Alpine and Polar Landscapes in Art, 1775–2012, on display at the McMichael from January 31 to April 26, 2015. *Vanishing Ice* explores the similarities and differences among generations of artists who have captured the beauty and fragility of Earth’s frozen frontiers, approaching the subject of climate change from a cultural perspective. Dr. Matilsky, now Curator of Art at the Whatcom Museum in Bellingham, Washington, spoke to the McMichael about her process and curatorial vision.

*How do the visual arts bring awareness to the subject of climate change in a way that other media cannot?*

In many ways, an artist’s creative process resembles that of a scientist: observing, looking for patterns in the natural world, and interpreting the results. Artists work in a space defined by the freedom to make unexpected connections, which they translate metaphorically through a diverse array of approaches, materials, and technologies. In this way, artists addressing climate change can potentially communicate with the viewer on a more visceral, emotional level.

*What do you think it is about alpine and polar landscapes that seem to fascinate and capture people’s imaginations?*

The remoteness, sublime beauty, and opportunity to experience a spiritual connection triggered a passion for alpine and polar landscapes, beginning in the eighteenth century. This period was also characterized by a keen interest in exploration and desire to learn about the Earth. This was not always so. People once believed the Alps to be the home of demons and dragons. European religious leaders described mountains as rude distortions in a landscape originally conceived as smooth before a cataclysmic flood. With the Romantic era, artists, poets, and scientists recognized the majesty of snow-capped peaks. In this rarified environment defined by extremes, people felt closer to the divine. Their ego was subsumed by the immense scale, fantastic blue-green colours, and surreal formations of glaciers and icebergs. When it came to the poles, the auroras added another layer of enchantment and bliss.

*As viewers become increasingly familiar with images of the Arctic and Antarctic, how are contemporary artists meeting the challenge of presenting polar landscapes in new ways?*

Many contemporary artists continue to rely on time-honoured media, such as drawing, printmaking, and photography, to capture alpine and polar landscapes. They often build upon tradition by introducing a novel way of working within an existing technology or abstracting imagery based on scientific data. For instance, Anna McKee references Antarctic ice core samples and signals from ice-penetrating radar (IPR) by mixing media such as etching, collography, and chine collé. In Spencer Tunick’s *Aletsch Glacier #4, Switzerland*, hundreds of volunteers posed nude on the slope of a retreating glacier to call attention to the effects of
climate change. The photograph documenting this action riveted the news media and achieved the desired effect.

Was it important for you to select works based both on their aesthetic qualities and their relationship to the theme of climate change? How essential was it for the works in the show to be beautiful?

For me, curating exhibitions always begins by selecting visually compelling work. Art must capture the viewer’s imagination and invite an experience. So, I began the process by including artwork that potentially opened the door to an emotional and spiritual connection to alpine and polar regions. This approach, I believed, would make the realities about our changing climate more accessible. The artworks reflect the inherently awesome beauty of alpine and polar landscapes—magical colours, constantly changing ice formations, ethereal atmosphere. They do not conform to the classically defined notion of “beauty,” but, rather, express the romantic “sublime” sensibility.

The themes explored in Vanishing Ice have direct implications for the lives of the Inuit people, which is a topic of much importance in Canada and at the McMichael. How do the Inuit fit into the narrative of the exhibition?

In general, through their intimate connection with the Arctic landscapes featured in the show. More specifically, there are three works of art highlighting Inuit culture. Two of them—Sir John Ross’s watercolour illustration from his Narrative of a Second Voyage in Search of a North-west Passage (1835) and Isaac Julien’s video True North (2004)—showcase the Inuit’s unique adaptation to the polar environment and the critical role that they played in Euro-American Arctic exploration. Julien’s video poetically illuminates the fact that four Inuit men and one African-American were truly the first to reach the North Pole (although it is now known that they were a few miles shy of the mark).

Do you feel that art has the power to drive people to take action where environmental conservation is concerned?

Yes, I do, which is one reason why I organized the exhibition. Many artists are similarly motivated by the belief that their work will help people understand the accelerating effects of climate change. I don’t think that it is possible to attribute art’s direct influence to a particular action, or to separate it out from all of the other factors at play. People find motivation in scientific reports, such as the United Nations’ Intergovernmental Panel on Climate Change (IPCC), images of meteorological events like Hurricane Sandy hitting New York City, and popular films, including Al Gore’s An Inconvenient Truth (2006), and animations, such as the Ice Age series. Art is just one very important component in a mix of influences that shape people’s perceptions.

FAMILY PROGRAM
Vanishing Ice Festival
February 8 & February 15 to 16
Attend Winter Carnival and partake in snowshoe hikes led by the Toronto and Region Conservation Authority, see live animal presentations, and view the Melting Ice Sculpture, to be installed on the McMichael’s grounds.

Colour Exploration, Watercolour Painting with David McEown
Saturday, March 7 to Sunday, March 8
10 am to 4:30 pm (two classes)
David McEown has used the medium of watercolour for the past twenty-five years to explore and express many of Earth’s disappearing wilderness areas. His paintings, from Antarctica to the North Pole, are represented in collections worldwide. In this two-day class, explore essential watercolour techniques and embark on perception exercises, enhancing ways of “seeing” that enable participants to paint directly from nature and interpret photographic references. Registration required.

Artists’ Talk with David McEown and Daisy Gilardini
Sunday, March 15
1:30 pm

SPEAKER SERIES
Part of the McMichael Signature Performance Series
Vanishing Ice, Revealing the Underwater History
Speaker: Ryan Harris
Saturday, March 28
11:30 am to 12:30 pm
Few people would realize that the latest exciting discovery of the lost Franklin Expedition was made possible due to climate change. Vanishing Arctic ice has opened a sea of opportunities for marine archaeology in this region. Ryan Harris, senior underwater archaeologist with Parks Canada, will tell the story of this recent famous discovery and comment on other searches in the region being investigated by his team. Registration required.
A Northern Narrative: Lawren Harris in the Arctic

By CHRIS FINN, ASSISTANT CURATOR
The arrival in the Arctic of southern artists trained in Western European traditions introduced a different cultural perspective in representing and interpreting the land and its indigenous population. Their literary and visual responses to the northern experience were those of outsiders and were not embedded in intimate knowledge drawn from lived experience with this land and people.

The Inuit, who had inhabited this territory for hundreds of years, maintained cultural cohesiveness and connections to the land by communicating the practical knowledge necessary for surviving in the harsh Arctic environment. In addition, their traditional stories were shared with each successive generation. These narratives contained expressions of spiritual beliefs that served to nurture and shape people’s attitudes by engendering respect for all things in nature.

For non-Aboriginals, particularly artists, the drive to explore the North was fuelled by a sense of its presence as an imagined, powerful place. Lawren Harris expressed his belief that “...the top of the continent is a source of spiritual flow....”

In 1930, Harris and A.Y. Jackson, his Group of Seven colleague who had undertaken a previous sketching trip to the Arctic in 1927, arranged to travel on the Beothic, a supply vessel that delivered provisions to outposts in the far North. Their journey took several weeks.

According to Harris’s description, he painted many sketches under conditions that allowed for only brief periods of time in which to capture a specific scene while the ship was moving from one destination to another. These paintings were made at a time of personal transition in the artist’s life. Although his stated aim was “...to get to the summit of my soul and work from there...”, Harris was not convinced about the results of his efforts, expressing concern that he had not achieved what he had originally intended.

A new element that Harris introduced in this series of paintings was ice forms, which became the focus of several works. In particular, his large canvas titled Icebergs, Davis Strait, foregrounds almost otherworldly monumental architectonic ice structures that dominate the space of the painting. Visually, the contrast between the luminous exterior of the smooth, undetailed ice in comparison to the dark-valued colour palette of blues and greys in the foreground and background inspire notions of the sublime in nature. Harris’s dramatic handling of light, colour, and form communicates a perception of this northern land as a forbidding, uninhabited, and isolated place, contradicting the reality that, despite extreme conditions that affect survival in this land, it has served as the home of indigenous peoples for hundreds of years.

ENDNOTES
Two Media, One Message: A Discussion with Watercolourist David McEown and Photographer Daisy Gilardini on Art and Conservation

By RACHEL WEINER, MEDIA RELATIONS and COMMUNICATIONS COORDINATOR

Photographer Daisy Gilardini and watercolourist David McEown have visited and documented some of Earth’s most remote and fragile ecosystems, having travelled by plane, research vessel, icebreaker, sailboat, and skis through the Arctic and Antarctic numerous times over the last decade. The couple, who married in 2011, share their extraordinary adventures, including close encounters with penguins and polar bears, as well as their message of conservation, through presentations and workshops.

Gilardini’s images have been published internationally by leading magazines and organizations, such as National Geographic, Smithsonian, BBC Wildlife Magazine, Greenpeace, and the World Wildlife Fund, among others. And both Gilardini and her work have also received awards, including an IPA International Photography Award and BBC Wildlife Photographer of the Year.

McEown is a graduate of the Ontario College of Art and Design University and has been working in the watercolour medium for the past twenty-five years. He is an elected member of the Canadian Society of Painters in Water Colour, which awarded him the prestigious A.J. Casson Medal in 2005. His paintings are represented in collections worldwide.

Both artists will be speaking at the McMichael on Sunday, March 15, at 1:30 p.m., and McEown will run a Master Class at the gallery entitled Colour Exploration: Watercolour Painting with David McEown on Saturday, March 7 and Sunday, March 8. For more information and to register for these programs, please visit mcmichael.com.

Fig. 1: David McEown (b. 1962), Paradise Bay, Antarctica, watercolour, 56 x 112 cm, Courtesy of the artist; fig. 2: Daisy Gilardini (b. 1968), The Melting Globe—Franklin Strait—Boothia Peninsula—Nunavut—Canadian Arctic, Courtesy of the artist; fig. 3: Painting the Emperor Penguins, 2006, Photograph by Daisy Gilardini; fig. 4: David McEown (b. 1962), Lemaire Channel Sunset, watercolour, 18 x 38 cm, Courtesy of the artist; fig. 5: Daisy Gilardini (b. 1968), Emperor Penguin Family—Snow Hill Island—Antarctica, Courtesy of the artist; fig. 6: David McEown (b. 1962), In the Ice #2, East Antarctica, watercolour, 25.5 x 17 cm, Courtesy of the artist; fig. 7: Daisy Gilardini (b. 1968), The Laughing Seal—Weddell Seal—Antarctic Peninsula, Courtesy of the artist.
Combined, you have made thirty-seven expeditions to the Arctic and thirty-eight to Antarctica over the past decade. What continues to draw you back there?

**Daisy Gilardini (DG):** Many times I have tried to understand this irresistible attraction to the poles, which I would define almost as an addiction or obsession. These extreme adventures transport me out of my ordinary worldliness and lead me to discover some of the most pristine regions on Earth. By returning to the foundation of existence, in a world balanced by the rhythm of nature, I feel the urgency to document the changes happening in order to inspire respect and awareness about the importance of these delicate ecosystems.

**David McEown (DM):** The sheer wonder and beauty of these places are sublime, inspiring, and rejuvenating. It’s like a reset button for the soul. From a watercolour painting and aesthetic point of view, the stark minimal icescapes illuminated by endless surreal light allow an artist to work with exciting abstract forms.

Since you began painting and photographing the Polar Regions, have you observed first-hand any changes to the environment?

**DG and DM:** Since we started exploring and documenting the Polar Regions, huge visible changes have occurred. Some of the Arctic routes that were possible to navigate only by icebreaker ten years ago are now mostly free of ice in the summer. The Greenland and Svalbard ice caps are melting at an incredible speed. To give you an idea in numbers, the Greenland ice cap is losing ice at a net annual rate of 200 gigatonnes.

In the Antarctic Peninsula, precipitation has increased due to the rise in temperature and evaporation. This translates into more snow, which is affecting the penguin populations. The population of Adélie penguins is decreasing because their diet is made up of krill, which depend on ice, while the population of gentoo penguins, who have a more varied diet, is increasing dramatically.

**How do you balance the roles of artist and conservationist?**

**DG:** I’m a member of the International League of Conservation Photographers, the mission of which is to further environmental and cultural conservation through ethical photography. Awe-inspiring photography is a powerful force for the environment, especially when presented in collaboration with scientists and decision-makers.

**DM:** Art and conservation really complement each other. It is important to have those first-hand experiences to bring back and share with others, and painting is a great way to do that. Even being quiet in one’s studio in the contemplative act of painting, I believe, is a great source of positive energy and a form of conservation, but one needs to get out and share the experience sometimes to reach a broader audience.

**Some of your most spectacular images are of wildlife. Can you recall a particularly memorable animal encounter?**

**DG:** I still remember my first trip to Antarctica in 1996, and the first landing on Half Moon Island in the South Shetlands. With a lump in my throat, I was shaking from the emotion of being surrounded by hundreds of chinstrap penguins. That day I couldn’t even take a picture, and the few I did shoot were all blurred because of the shaking. It was the trip that changed my life!

**DM:** In such a vast and seemingly empty place, one can be surprised by sudden encounters. Many of the animals have not developed a fear of humans, so they are often curious. When painting on the sea ice near an emperor penguin colony, we observe from a five-metre distance; however, the penguins often come closer to inspect us. It is hard not to anthropomorphize these penguins. I swear, sometimes, these birds are critiquing the painting!

On South Georgia, the elephant seal pups are numerous along the shore early in the season. While painting at Gold Harbour, a pup came out of the water and calmly lay down against my tripod. Truly a wonderful experience looking into those big eyes, but setting up to paint in wilderness areas requires a keen awareness in order to anticipate any possible negative interactions. So while enjoying the company of my new friend, I was looking out for the mother, as well as a 3,500-kilogram bull elephant seal on the move. The portable studio must be easy to pack up, as well as water- and guano-proof!

In addition to your individual artistic practices, you regularly hold presentations and lead workshops. What stimulated your interest in teaching?

**DG:** My passion for the natural world has grown into a lifelong commitment to disseminate conservation messages and inspire others to respect and preserve our fragile planet. I strongly believe in the education of younger generations, impressionable minds that will one day become the decision-makers of the future.

**DM:** Being an artist is often a solitary occupation, so teaching and sharing what one loves to do is rewarding. I learn so much from my students and gain new insights into my art form.
A skilled hunter and a versatile artist, Tim Pitsiulak was born in Lake Harbour (Kimmirut), Nunavut, in 1967. In his native community he developed an interest in jewellery-making and metalwork for which he earned a diploma from Nunavut Arctic College in 2007. In the early part of the twenty-first century, he moved to Cape Dorset (Kinngait), where he became involved with the West Baffin Eskimo Co-operative. Pitsiulak has further developed skills as a carver, draftsman, and printmaker. His imagery evolved from animals and hunting on the land to daily life scenes with a focus on air, land, and sea machinery, as well as the changing Arctic environs.
Changes in the weather over the past years are of greater preoccupation to me. It particularly affects me as a hunter who relies on animal hunting as food source. The [community] Elders are the people to go to about environmental issues. They say that climate change has been happening a lot in the past. They say not to panic. What is happening to the weather has happened before. Animals come and go. They always have. They say that caribou numbers are down, which might be a result in changes in weather, but I don’t fear that. This has been going on all the time. I just take it day by day.

SAC: Do the Elders see global warming as a natural occurrence, a gradual change in weather over time?

TP: Yes. The Elders who lived on the land claim that changes in the weather happened before.

SAC: There has been lots of talk about the effects of global warming and climate change all over the world and particularly in the Arctic. What can you tell me about this accelerating phenomenon and its impact on the Arctic environs, in terms of retreating glaciers and changing temperatures in winter and summer?

TP: In the last couple of years, winter has been normal, and we had ice forms. Unlike other communities, I find that in Cape Dorset, after the ice forms, it is always moving. Every year the ice formation is different, but we certainly see the formation of ice around us.

SAC: How has global warming affected life on the land, and how has it affected you and your family?

TP: I have been a hunter for many years, and I am not sure how hunting would differ in the future and what animals would be available for hunting. People say that we must change our ways because of global warming, but I think that it is too late now. When I go out to hunt, I don’t really think about what needs to happen. I just take each day at the time and do the best that I can to live my life.

When I go south, I am often asked about the polar bears and how they are surviving with the disappearance of ice. Polar bears are known to swim very long distances. Even if there is no ice, I see them catching seals and bringing them inland to feed.

SAC: Do you think that they are adapting to a new way of life?

TP: They are frequent visitors of human communities. That is normal. They are known for coming into camps. To my knowledge, they are leading healthy, normal lives. They are very patient. They wait for the ice to come and if it doesn’t, they catch walruses and seals. In my life, since I was a small child, I haven’t noticed any changes in the polar bears’ behaviour and way of life.

My late father has always taught me to be patient, just like the polar bears, and things will work themselves out.

SAC: You sound very optimistic about the future in the North.

TP: I don’t know if things will be okay because I cannot tell the future, and I don’t think about it. But my hope is that my future generations will still see the snow and ice, and that they would not disappear.

SAC: The McMichael has recently acquired your graphic work, Climate Change. Can you tell me more about this work?

TP: This is an image of an Elder with half his face breaking up just as the ice is breaking. This work came out of the ongoing discussion on global warming, a very important topic that I constantly heard about in the year that I made this work. As an artist, I responded to that. I did a number of images that related to global warming because it was on everyone’s mind. But it’s not a topic that hugely troubles me personally in my daily life.

SAC: So climate change hasn’t truly impacted your professional work and artistic practice?

TP: No, I can’t say that it has a real effect on me. I mostly think about my hunting and how I can turn my hunting activities and my daily catch into images of art.

SAC: What would you like to see done in the Arctic to mitigate the devastating impact of climate change?

TP: I do not believe in talking about the future. I take each day at a time. I don’t know what must be done; I am not an expert. But I do hope that my great-grandchildren will be able to enjoy the land as I have in my life. MM

ENDNOTE

1. This quote is an excerpt taken from an interview, which is to follow, that was conducted between Tim Pitsiulak and the author on October 27, 2014.
Eyes on Quebec is organized by the McMichael Canadian Art Collection and curated by Katerina Atanassova, Sharona Adamowicz-Clements, and Chris Finn. The exhibition and publication are made possible thanks to the generous support of The Andrée Rhéaume and Robert Fitzhenry Family Foundation.
Eyes on Quebec:

Treasures from the Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

A SHARED JOURNEY THROUGH ART—THE COLLECTORS’ STORY

By KATERINA ATANASSOVA, CHIEF CURATOR

The McMichael Canadian Art Collection began with the private collection of Robert and Signe McMichael, avid collectors of Tom Thomson and the Group of Seven, beginning in the 1950s. They enjoyed viewing and collecting art together, a passion that not only established an unbreakable bond between them, but also contributed to the creation of a public forum for understanding and appreciating the work of artists they admired. Since the original gift of their art collection and their home in Kleinburg, Ontario, to the province of Ontario in 1965, their legacy has been kept alive through the ongoing acquisition of new masterworks for the permanent collection of the McMichael gallery from other donors. From its creation, the gallery has demonstrated a strong interest in celebrating the stories of private art collectors.

The exhibition and publication, Eyes on Quebec: Treasures from the Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection, celebrate the story of two Canadian collectors, Robert Fitzhenry (b. 1930) and his late wife Andrée Rhéaume Fitzhenry (1941–2013), and their passionate commitment to art and art education in Canada. The collection of works represented focuses on Quebec art through its artists and subject matter, ranging in date from nineteenth-century artist Cornelius Krieghoff’s 1848 landscape to Léon Bellefleur’s 1995 abstract painting. The careful selection of works speaks not only to the depth and scope of artistic expression in Quebec, but also to the diversity in styles and theme.

Andrée and Robert acquired their works with the same verve and commitment that inspired the artists who created them. Robert was born in Hamilton, Ontario, and studied economics and political science at university. He went on to build the Woodbridge Foam Corporation into a successful international business, and the Robert E. Fitzhenry Vector Laboratory at McMaster University is named in his honour.

Andrée was born in Saint-Côme, a small village in the Beauce region of Quebec. Her father worked in the logging business and moved his family from one
lumber camp to another. A stable contract took the family to Newfoundland for several years, until they finally moved permanently to Montreal.

Andrée started painting at the age of twelve, while at a boarding school in Maine. As an adult, she attended classes for many years in the home studio of Margaret Roseman, a well-known Ontario artist. The well-educated and widely travelled Andrée approached painting with vigour and enthusiasm, eager to learn and explore new possibilities. “She had a discerning eye from the start,” recalls Roseman. The key to her quick progress was her discipline and dedication. Although Roseman usually suggested the subject matter for the paintings, she encouraged her students to express their own ideas. Andrée was eager to share her love for her native Quebec through her art, as well as the broad experience she had gained from her travels.

From the 1950s to the 1970s, Andrée painted in oil. As her technical skills improved and her colour palette expanded, her preference for landscape painting gave way to more complex still-life compositions and portraits. During the 1980s and the first half of the 1990s, she opened herself to painting in watercolour and was willing to experiment, “always with a sense of adventure,” Roseman says. Andrée was above all an artist, a creative soul who enjoyed the elegance and beauty in art, and who regarded everything around her as a potential subject for her painterly eye.

Robert supported Andrée’s artistic practice by ensuring that, wherever they lived, she had her own studio to which she retreated to work early in the afternoon. “Her life was all about art,” Robert recalls, while glancing lovingly at a bright painting across from the dining table where we are sitting. It is a still life with apples and a water jug painted by Andrée. Robert and I talk about the collection and the romance that brought him together with his gentle, beautiful, and vivacious partner. “She always liked to move, to explore, to create,” he adds. Robert knew that art would be the binding force between them when he received his first gift from her—a landscape painting featuring her favourite vessel, a rowboat. “The thirty years we were married were the happiest time of my life,” he says. “We wed on St. Jean Baptiste Day, June 24, 1984.”

Andrée, who also had a strong interest in design and architecture, surprised Robert one day in 1998 by handing him a finely drawn design for their future home south of the border. The location was perfect, on Lake Champlain in Vermont, the house surrounded by water on three sides. Her art studio on the second floor had magnificent views, opening on

Left: Andrée and Robert Fitzhenry, Courtesy of the Fitzhenry Family

Fig: 1: Andrée Rhéaume Fitzhenry, Still Life with Grandmother’s Water Jug, Courtesy of the Fitzhenry Family; fig. 2: Clarence Gagnon (1881–1942), Baie St. Paul en été, c. 1910, oil on canvas, 38.1 x 50.8 cm, The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection, L2014.45.13; fig. 3: Clarence Gagnon (1881–1942), Quebec Village, Winter, oil on canvas, 55.2 x 72.4 cm, The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection, L2014.45.14; fig. 4: Cornelius Krieghoff (1815–1872), Crossing the St. Lawrence, 1869, oil on canvas, 32.4 x 43.8 cm, The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection, L2014.45.20; fig. 5: Cornelius Krieghoff (1815–1872), Habitants Driving in a Blizzard, 1854, oil on canvas, 33 x 45.7 cm, The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection, L2014.45.21
to a heavily forested area, similar to the landscape of the Beauce in Quebec. During the day, large windows provided an abundance of light, while in the evening the fireplace lent a different glow and warmth to her working space.

According to Robert, Andrée strove for perfection in everything she did. When she prepared a meal, it was sheer artistry. She assembled, refined, and published some of her favourite recipes in two cookbooks. For Christmas dinner, she would prepare a special venison stew, cooked over an open fire, based on a recipe that had been in her family for generations, allowing her to remain true to the traditions with which she grew up. Andrée’s interests were as wide-ranging in life as they were in art. In addition to cooking, she loved music, and she played the piano and the guitar with a strong passion.

Although Andrée was the driving force behind the collection that she and Robert had built, he was the supportive impulse who created the synergy between them. Robert shared her vision of developing a collection that would keep the link with her native Quebec alive. He, too, lived in the province for some years and had come to appreciate its distinctive qualities. They were always on the lookout for new paintings and, at the wedding of one of their daughters, they bought two works
The Fitzhenry Collection reflects the couple’s love for the Quebec countryside and its artistic heritage. It is not surprising that the first work they purchased was Sainte-Rose c. 1922 by Marc-Aurèle Fortin. The works they subsequently acquired are varied in taste, from landscape to the figure and abstraction. Robert felt the most affinity for the paintings by Fortin and Clarence Gagnon, all of which he proudly displayed in his office.

The specific focus of the Fitzhenry Collection affords an intimate glimpse into the art of Quebec and early Canadian modernism. As they created the collection together, Robert says that they always wanted it to be used for informal art education and teaching purposes. This desire fits well with the McMichael’s own mandate. The exhibition and its accompanying catalogue will add tremendously to one’s knowledge of Quebec art, as well as patronage and collecting in Canada.

Donations such as this one are a welcome addition to the McMichael’s permanent collection, ensuring its growth and relevance. The McMichael is grateful for the opportunity to showcase the living legacy of the collectors by researching, contextualizing, and exhibiting their collection along with masterworks from the gallery’s permanent collection.

All of these efforts are dedicated to the memory of Andrée Rhéaume Fitzhenry.
Fig. 10: Helen McNicoll (1879–1915), An English Beach, c. 1910, oil on canvas, 35.6 x 45.7 cm, The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection, L2014.45.30; fig. 11: Helen McNicoll (1879–1915), The Blue Sea (On the Beach at St. Malo), c. 1914, oil on canvas, 51.4 x 61 cm, The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection, L2014.45.32; fig. 12: Robert Wakeham Pilot (1898–1967), Cap Diamant, Quebec, 1933, 1933, oil on canvas, 45.7 x 55.9 cm, The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection, L2014.45.33
Jean Paul Lemieux
and the Figure

Biography

One of Canada’s, and certainly Quebec’s, most accomplished painters, Jean Paul Lemieux was born in Quebec City on November 18, 1904. He spent his childhood between the city of his birth and nearby Montmorency Falls. It was at Montmorency where he met American painter Charles Parnell, who first inspired him to paint. In 1917, after a brief stay in California, Lemieux and his family moved to Montreal. He took up watercolour drawing, apprenticing for several years in an artist studio, and in 1926 he went to study art under Marc-Aurèle de Foy Suzor-Côté. After several months with the master artist, Lemieux enrolled at École des beaux-arts de Montréal, where he was most impressed by the work of Edwin Holgate, one of his teachers. Three years later, before completing his studies, he travelled to Europe to explore its modern art scenes first-hand. Amongst his studio visits in Paris, he met compatriot artist Clarence Gagnon, who was, at the time, working on illustrations for Louis Hémon’s novel Maria Chapdelaine. (These works would eventually become part of the McMichael’s permanent collection.) In 1931, he resumed his art studies following a brief and failed business venture with commercial art firm JANS, which he cofounded with fellow artists Jori Smith and Jean Palardy. In 1934, Lemieux received his diploma and began teaching at École des beaux-arts de Montréal. A year later he took up a teaching position at École du meuble. In 1937, he was appointed instructor at École des beaux-arts de Québec, where he remained until 1965. He died in Quebec on December 7, 1990.

Throughout his career as a teacher, Lemieux also worked as a writer, book illustrator, and artist. He travelled frequently, absorbing new ideas and trends, and painting wherever he went, which allowed him to develop his craft. But he undoubtedly felt most at ease sketching the Quebec outdoors, particularly the charming Charlevoix region that was a favourite site of many other well-known artists, including some members of the Group of Seven. He also quickly became a prominent figure in the Montreal art scene as an exhibiting artist of profound artistic and intellectual insight. Lemieux was a recipient of numerous awards, most notably in 1968, when he was named Companion of the Order of Canada, and in 1973, when he was awarded the Canada Council Molson Prize.

In his lifetime and after his death, he has been featured in several solo and retrospective exhibitions that toured across Canada and abroad, one of which, Homage to Jean Paul Lemieux, travelled

Opposite page: Jean Paul Lemieux (1904–1990), Solstice d’hiver, 1961, oil on canvas, 100 x 168 cm, Gift of ICI Canada Inc., ©Gestion A.S.L. Inc., copyright holder of the artwork of Jean Paul Lemieux, McMichael Canadian Art Collection, 1995.19.31
to the McMichael in 2005. Today Lemieux is collected by major art institutions, including, but not limited to, the National Gallery of Canada, the Art Gallery of Ontario, Musée national des beaux-arts du Québec, the Montreal Museum of Fine Arts, the Vancouver Art Gallery, and the Museum London.

**Artistic Development: The Figure**

Lemieux’s artistic oeuvre is considered in three phases. The early years of the 1930s until the early 1950s were marked by an interest in a variety of styles, from American social realism, the Group of Seven, and French symbolism (particularly Paul Gauguin) to primitive and folk art, while he searched for an artistic vision all his own. Although he did not paint a great deal in the 1940s, this was a stage of rapid growth, when Lemieux experimented with a range of methods from lyrical to geometric painting. The mature period of the mid-1950s to 1970 is viewed as the height of his artistic career and saw him move toward a subdued palette and a simple and flat form of representation. Two works in the McMichael permanent collection, *Solstice d’hiver (Winter Solstice)* and *La Soeur blanche (The White Nun)*, both dated 1961, were painted during this rich artistic phase. This coming-of-age period was inspired by his views of the social environs of Quebec and by his own growing pessimistic philosophical attitude toward the human condition. The introspective and poetic feel of his work of this time also stemmed from his desire to recapture his childhood and a bygone era. Finally, from the early 1970s and throughout the 1980s, his paintings tend to be more expressive in tone as the artist was further contemplating the nature and future of humanity.

In spite of the technical evolution of his work, Lemieux had maintained a consistent sensibility toward his favourite subject matter: the figure in the landscape. Through it he painted the everyday, ordinary life that he saw and knew intimately, and that offered a glimpse into the artist’s most pressing thoughts. He explained that “in landscapes and figures, I try to express the solitude in which we live. In each painting, I try to recall my inner memories. The milieu which surrounds me interests me only because it allows me to depict my inner world.”

Lemieux’s figurative paintings, particularly those of the second phase of his creative development, are his most-sought-after works. His unique treatment of the figure garnered him great attention. Although they may represent distinct people, they seem nonparticular and generic, normally rigid and emotionless set against nondescript
“In landscapes and figures, I try to express the solitude in which we live. In each painting, I try to recall my inner memories.”
—Jean Paul Lemieux

landscapes. Occasionally, their demeanour and clothing help define them. The desolate backgrounds stretching out endlessly behind them also help describe the world they inhabit and are evocative of a mood, often sombre and serious. In paintings such as Solstice d’hiver, the background landscapes are seen as reflections of the anonymous figures’ states of mind: emptiness, silence, and loneliness. At times, they also represent the harsh and inhospitable environment that surrounds and affects the figures. The sublime and immense landscape stands in contrast to the smallness of humankind, its fragility and ephemerality. Lemieux himself noted about his works that “what fascinates [him] most is the dimension of time; time which passes on and man before this passage of time.”

Nevertheless, in spite of their poetic musings of human life in the face of nature and time, the paintings do not seem eerie. In fact, his figures often betray a smile—as does the nun so subtly in La Soeur blanche—and, at times, are accepting of their fate. There is even a sense of quiet reverie.

Lemieux was also able to celebrate the simple and joyful moments of life through the figure in both winter and summer scenes. Les Copains (The Friends), 1978, and Printemps (Spring), 1968, two of several paintings promised for the McMichael Canadian Art Collection, evoke a sense of nostalgia of a time of innocence and beginnings. In the first, there is the hope of a budding friendship, and in the second, rebirth and youthful beauty.

In the history of Canadian art, Lemieux has remained distinct in his treatment of the figure and deeply affected by his observation of the human experience. His contribution to this area of practice is invaluable, particularly in light of the fact that the figure has not been as an important genre as was the landscape in the development of Canadian art. Through Lemieux’s work one learns about the figure in its geographical, cultural, and social context. It is the unique Canadian human subject and its condition that Lemieux has fundamentally captured in his art.

ENDNOTES
2. Ibid.
KARINE GIBOULO:

Karine Giboulo (b. 1980), *What is my name? / Quel est mon nom?*, 2013, India ink and watercolour on paper, 23.5 x 30.6 cm, Gift of the artist, McMichael Canadian Art Collection, 2014.3.2
In autumn 2013, the McMichael Canadian Art Collection organized a solo exhibition of Quebec artist Karine Giboulo. *Karine Giboulo's Small Strange World(s)* focused on her stylistic and conceptual development since 2002. At the close of the exhibition, the artist generously offered to the McMichael a unique work, *What Is My Name?*. The sculpture and drawing were conceived especially for the exhibition and grew out of discussions between the artist and me, the exhibition curator, and demonstrate the collaborative relationship between a contemporary Canadian artist and the gallery. Inspired by the gallery’s strong interest in Aboriginal art and culture, these works deal with the tainted historical relationship between indigenous peoples and Canada’s governing bodies. The acquisition of artworks, particularly those that ensue from a McMichael-curated exhibition, is a reflection of the gallery’s commitment to work in partnership with promising Canadian talents who are gaining international reputation for their art. Under its legislation, the McMichael is mandated to acquire for the permanent collection work by any artist who is making a contribution to the development of Canadian art, and Giboulo is increasingly being recognized for her work. The acquisition of *What Is My Name?* is a valuable addition to the Collection and solidifies the gallery’s leadership role in understanding contemporary trends in Canadian art and building a new legacy for the future.
Background
Karine Giboulo (born Gibouleau) is a native of Sainte-Émélie-de-l’Énergie, Quebec, who currently lives and works in Montreal. A young artist, she is already earning her living by her craft. Since the early 2000s, she has been creating work in a variety of media, from paintings and works on paper to three-dimensional art, particularly gaining increasing attention for her dioramas of miniature human environments. A sought-after artist, fast rising on the national and international art scenes, Giboulo has participated in many solo and group exhibitions, and is collected by public institutions, including the Montreal Museum of Fine Arts and 21c Museum Hotel in Louisville, Kentucky, as well as private collectors in Canada, the United States, France, and Belgium. Following the success of the exhibition Karine Giboulo’s Small Strange World(s), she was chosen Visual Artist of 2013 by the Montreal French-language daily newspaper La Presse. This honour is given annually to one nouveau visage (new face) who is making a difference in the arts. Recently, the McMichael co-published with EXPRESSION, Centre d’exposition de Saint-Hyacinthe the first book on the work of the artist, titled Karine Giboulo: Through the Eyes of the Groundhog.

Art
Since 2006, Giboulo has been creating miniature dioramas, composed of meticulously hand-sculpted figurines and toy-like objects, which she feels help to express her artistic ideas, including those which she first captured in her paintings, drawings, and prints. The dioramas represent half-real and half-fictional world societies that are mostly set in the present. They reflect on serious topics about the human condition, from environmental concerns to consumerism and globalization. Her two-piece project What Is My Name? is in keeping with her practice of representing her ideas on multiple levels. The three-dimensional format allows her to create several viewpoints all at once, and in the accompanying work on paper, she can concentrate on a detail taken from the diorama, focusing on the particular rather than the general. When viewed within the context of the referenced diorama, the complementary drawing suggests a heightened sense of mood, and provides a different perspective on a particular subject. A rather all-inclusive approach of narration, stemming from the in-depth and field research she conducts for her artistic undertakings, Giboulo is generous in her offering, demonstrating that there is always more than one way of looking at the subject at hand.
“When we talk about others we are actually talking about ourselves.”
—Karine Giboulo

Unlike most of her large-scale dioramas, the sculpture *What Is My Name?* is set in the historical past and is based on actual events. It deals with the theme of forced cultural assimilation by a dominant group of people over the indigenous minority, and the resulting long-term repercussions. It exposes the history of the “Indian” residential school system, which saw thousands of Aboriginal children taken away from their families and homes, and put into the harsh and often abusive environment of church-administered, government-funded schools from the nineteenth to the mid-twentieth centuries.

Like a play staged in two acts, the work depicts scenes of traditional camp life and school life. It represents the physical and mental transformation of the children set against a real life-sized tree. The specially treated tree is composed in parts from two different hemlock trees that separate the trunk from the branches. The base of the tree contains scenes of life on the land, referencing the idea of family and cultural roots, the place where one comes from and to which one belongs. The branches, comprised of scenes from life at the residential schools, symbolize the growth of ill, even fatal, effects of contact with non-Aboriginals on Aboriginal peoples. Like the branches in a genealogical tree, they also suggest that future generations must deal with the consequences of the loss of cultural identity and ancestral languages.

Giboulo has taken one aspect of the school scene—the dormitory—and reimagined it in the accompanying black and white drawing. Here she depicts rows of empty white-sheeted beds that signify a graveyard with hovering hostile black crows representing the dark-cloaked priests or nuns who were responsible for the care, and the suffering, of the innocent children. The tree, a recurring image in her entire artistic oeuvre, stands desolate but central to remind us of a disappearing but not forgotten past. A symbol of life, it prevails in the presence of death. The drawing’s serene yet dramatic dormitory-cemetery scene is devoid of the children or the classroom. Its only allusion to the school is in the symbolic value of the repetitive beds.

In her previous projects, Giboulo focused on the social, economic, and political situation of “the other” in foreign lands, and the role of the Westerner or the outsider was minimized. The latter would usually make an appearance as a guest (or intruder) in the world of “the other.” The outsider’s presence was used as a narrative device to illustrate issues of globalization in the contemporary world. In this diorama, Giboulo focuses her attention on her own country. Claiming (as she often does about all of her work) that “when we talk about others we are actually talking about ourselves”, here she is committed to directly critiquing the self, while assuming the part of the oppressor.¹

*What Is My Name?* is an acknowledgment by the artist of the historical plight and suffering of the Aboriginal peoples of Canada. It is meant to help the artist come to grips with wrongdoings from the perspective of a descendant of the transgressor. It is about exposing an abhorrent history through compassion and regret. Giboulo states that this project was “a labour of love”, and that she treated each of her delicately hand-sculpted figures with sensitivity, sympathy, and respect.²

Since its founding, the McMichael has been exploring Aboriginal art, history, and contemporary issues through exhibitions and programs, providing a forum for discussion and reflection on the significant role indigenous peoples have played and are continuing to play in the creation of the nation and its cultural identity. The acquisition of *What Is My Name?* reinforces the gallery’s ongoing engagement with themes that contribute to one’s understanding of Canada and its peoples. M.M.

ENDNOTES
1. Interview between Karine Giboulo and Sharona Adamowicz-Clements, Montreal, May 2013.
These books are available to purchase in the Gallery Shop and online at mcmichael.com.

**Kim Dorland**
by Katerina Atanassova, Robert Enright, and Jeffrey Spalding

Figure 1 Publishing, 2014
Hardcover, 192 pages

In October 2013, the McMichael unveiled an innovative new exhibition entitled *You Are Here: Kim Dorland and the Return to Painting*, which introduced the work of Toronto-based contemporary artist Kim Dorland (b. 1974), while simultaneously paying homage to the century-old tradition of landscape painting in Canada as represented by works from the gallery’s renowned permanent collection. Co-published by the McMichael, this visually stunning and intellectually intriguing catalogue represents a timely addition to the discussion of the role of painting in contemporary Canadian art. *Kim Dorland* features essays by McMichael Chief Curator Katerina Atanassova, acclaimed art critic Robert Enright, and Artistic Director of Contemporary Calgary Jeffrey Spalding, as well as a preface by McMichael Executive Director and CEO Victoria Dickenson. More than 100 dramatic full-colour reproductions, along with studio and installation photographs, offer a comprehensive vision of Dorland’s signature painting style—at once referential, material, psychological, uncomfortable, and beautiful.

**Morrice and Lyman in the Company of Matisse**

Essays by François-Marc Gagnon, Michèle Grandbois, and John O’Brian

Firefly Books, 2014
Hardcover, 256 pages

*Morrice and Lyman in the Company of Matisse* is a beautiful and insightful companion to the exhibition of the same name mounted at the McMichael from October 10, 2014 to January 4, 2015. This book juxtaposes works by three highly individual artists, revealing the ways in which they were connected, both personally and artistically, during a period of dynamic cultural change. Essays by exhibition curator Michèle Grandbois of the Musée national des beaux-arts du Québec, as well as noted art historians Lucie Dorais, Richard Foisy, François-Marc Gagnon, Marc Gauthier, and John O’Brian, shed new light on the intersecting paths of two pioneers of modern art in Canada, James Wilson Morrice (1865–1924) and John Lyman (1886–1967), and the French master of colour, Henri Matisse (1869–1954). This richly illustrated catalogue, co-published by the McMichael Canadian Art Collection, features 150 full-colour reproductions that reflect the painters’ quest to capture shimmering light and vibrant colour.
New McMichael Publications

Opposite left: Kim Dorland (b. 1974), You are Here (detail), Paul and Mary Dailey Desmarais III, Montreal. Photograph by Eden Robbins

Opposite right: James Wilson Morrice (1865–1924), Fruit Market, North Africa (Tunis) (detail), 1914, oil on canvas, 50.4 x 61.3 cm, The Montreal Museum of Fine Arts, David R. Morrice Bequest. Photograph by MMFA

Above left: Jean Paul Lemieux (1904–1990), Les mi-carêmes, 1962, oil on canvas, 91.4 x 137.2 cm, The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection, © Gestion A.S.L. Inc., copyright holder of the artwork of Jean Paul Lemieux. Design by Elliot Law for Business and Office Centro Inc.

Above right: Karine Giboulo, HYPERLand (detail), 2014, polymer clay, acrylic paint, Plexiglas and mixed media, variable dimensions, Collection of Karine Giboulo. Cover design by Elise Eskinazi

This commemorative catalogue features masterpieces by renowned Quebec artists from a private collection, a promised gift to the McMichael that will augment the Collection’s permanent holdings of Quebec art. The book includes an introductory essay about the collectors, Robert Fitzhenry and his late wife Andrée Rhéaume Fitzhenry, and their passion for the art of Quebec. Two other essays offer a closer view on the landscape and figurative tradition in Quebec and Canadian art, respectively. The first focuses on the landscapes of Clarence Gagnon and the other focuses on the often-overlooked figurative tradition in the history of Canadian art, with a special discussion on the human subject in Jean Paul Lemieux’s practice. More than forty artworks by these artists and others, including Marc-Aurèle Fortin and Jean Paul Riopelle, are pictured in this limited edition.
"Everyone can experience art" is the theme behind accessible art programs at the McMichael Canadian Art Collection. Initially a two-year EnAbling Change project supported by the Government of Ontario and spearheaded by the McMichael’s EnAbling Change Steering Committee, the venture concluded in a widespread publication entitled The Art of Inclusion—Seven Steps: A Guide to Developing Accessible and Inclusive Programs within Arts and Cultural Organizations, which shares best practices on developing and providing art programs for people living with special needs.

The Art of Inclusion is a guide that follows seven steps (inspired by the Group of Seven), from defining organizational goals, developing partnerships, and assessing target audiences to designing and delivering the programs and sharing these initiatives through various accessible means.

By partnering with organizations that service individuals living with various cognitive disabilities and accessibility challenges, the McMichael garnered expertise in designing accessible and inclusive art programs. Instructors and educators developed programs based on “creative learning,” a concept that combines hands-on activities and social interaction. The McMichael’s natural landscape and rich Canadian history provide educational activity themes, which vary from tactile multimedia sculptures inspired by the grounds to contemporary art and landscape paintings produced with iPad technology.

The McMichael is continuing to spread the word on inclusion in the public sphere. In October 2014, three members of the McMichael Creative Learning and Programs Department delivered a concurrent workshop at the annual Ontario Museum Association Conference, held at the Nottawasaga Inn in Alliston, Ontario. The team delivered a presentation to an audience of more than fifty people, including members of the Royal Ontario Museum, the Peel Art Gallery Museum + Archives, and the Montreal Museum of Fine Arts, as well as other prominent cultural organizations in Canada. Attendees were intrigued by the concepts and inspired to develop their own accessible programs and also expressed interest in partnerships.

The McMichael Canadian Art Collection hopes that readers will use The Art of Inclusion to create in their own organizations a more engaging and participatory environment for individuals with special needs.

To download a copy of The Art of Inclusion, visit mcmichael.com/artofinclusion. To learn more about accessible programs at the McMichael, contact Anna Stanisz, Associate Director, Creative Learning and Programs, at 905.893.1121, ext. 2249 or astanisz@mcmichael.com.
Fig. 1: LIFE Academy: Members of the LIFE Academy Program, in partnership with Kerry’s Place Autism Services, pose in front of the McMichael sign with their final works in December 2013; fig. 2: ArtVenture Accessible Children & Youth Programs promote inclusion through hands-on art activities, social interaction, and dramatic play. Caregivers and family members are invited to join in on the fun; fig. 3: iPad Art: The Woodland Inspired iPad® Program at the McMichael offers benefits for individuals with limited fine-motor skills and provides a range of engaging visual supports. Liam, pictured to the lower left, produces a colourful sketch using an application; fig. 4: LIFE Academy: A Norval Morrisseau-inspired painting produced during the LIFE Academy Program in December 2013
“There was something magical—almost historical—about the recent McMichael concert by Tony Quarrington and Friends, and their tribute to Emily Carr. It was a remarkable show, and every person in the room felt extremely fortunate!”—Jaymz Bee of JAZZ.FM91

Veteran musician Tony Quarrington has been a fixture of the Toronto music scene since making his debut at the Mariposa Folk Festival in 1966. Since that time, he has played in clubs and festivals across Ontario and collaborated with an all-star lineup of Canadian jazz musicians, including Julie Michels, Brian Dickinson, and Jane Bunnett. On October 30, 2014, Quarrington delivered a captivating performance of new compositions dedicated to artist Emily Carr as part of the McMichael Concert Series. In a recent interview for McMichael Magazine, Quarrington shed light on the inspiration behind his songs and his unique process for translating works of art into musical compositions.
How would you describe the experience of playing in an art gallery? Does the setting shape your performance?

The experience of playing in an art gallery is wonderful for me. It’s inspiring just to be so close to the works. It helps me summon up an appropriate mood to create, to improvise. I think for my whole band it elevates the playing. I have played at innumerable small galleries like Toronto’s Painted City or Spazio dell’Arte, as well as at the Art Gallery of Ontario [AGO], the Varley Art Gallery, and the National Gallery of Canada in Ottawa. But I especially enjoy the McMichael for all the wood and stone and history, and, of course, the beautiful grounds.

In 2001, you recorded the Group of Seven Suite, a tribute to the famed Canadian painters, and you recently performed new songs at the McMichael dedicated to Emily Carr. What about these artists inspires you?

With both the Group of Seven and Emily Carr, you have Canadian landscapes that are themselves inspiring, seen through the lens of the painters’ eyes. I tried to offer some kind of tonal counterpart to their overall palette and their bold brushwork. With Tom Thomson and the Group of Seven, you have a kind of shared vision and aesthetic that, I hope, was also able to convey in what I did. In terms of Emily Carr, you have a very forceful and eccentric personality, which comes out in her remarkable choice of words. I spent a couple of months this year dabbling around in her journals, letters, and published books, and I chose sentences and paragraphs that I found striking and inspiring.

Several of the songs from the Group of Seven Suite, including “October Gold,” “Mountain Portage,” and “Patterned Hillside,” are based on paintings that are part of the permanent collection of the McMichael. How did you select the works of art referenced on that album?

When I composed the Group of Seven Suite in 1994, I was basically working from a couple of art books that I owned. I wrote about twenty-five pieces and then chose eight. I selected canvases where both the picture and the title were evocative to me, and it turned out that the McMichael had three of them, because the collection is so good. The others are spread out between the AGO, the National Gallery of Canada, Hart House [University of Toronto], and the Art Gallery of Hamilton.

What is your process for creating a piece of music based on a work of art?

I love this Leopold Stokowski quote: “A painter paints his pictures on canvas. But musicians paint their pictures on silence.” My process for composing the Group of Seven pieces was to sit at a piano, with the pictures right in front of me. We also recorded it that way, with colour Xeroxes of the paintings hung on the studio walls.

My reason for composing at the piano was to try and retain a broad, basic quality in the melodies and harmonies. Because I don’t play the piano very well, I wanted to lose some of the sophistication I would have on the guitar. We also purposefully didn’t rehearse too much, and I made a point of not learning my own compositions very well. We wanted a kind of Zen, in-the-moment approach to the recording. I should also point out that I wrote fairly short and simple melodies, which were just springboards to the improvisations which actually made up the majority of the recorded work.

With Emily Songs, I chose short texts and then set them to melodies. I did this with a guitar in hand, but I was always singing the tunes out loud too. Eventually I wound up with six “movements” that have some kind of internal coherence and dramatic arc.

Do you find yourself interpreting the visual elements of a work, such as colour or composition, musically?

I do try to match or mirror some of the paintings’ qualities in my writing and playing. In Group of Seven Suite, you could look at two clearly contrasting pictures: Harris’s Grey Day in Town and MacDonald’s The Tangled Garden. Grey Day in Town is a muted cityscape, a winter scene in Toronto’s old “Ward.” It looks and feels bleak and cold, so my music is slow, minor key, a little discordant, and a bit broken in rhythm. The Tangled Garden, on the other hand, is quick, major key, exuberant, and multi-chordal.

Are there any other visual artists who you could see yourself paying homage to on an album?

Among Canadians, I could probably do the same album-length concept for Tom Thomson, in a similar vein to what I did with the Group of Seven. I’d also like to try Norval Morrisseau. There are other artists I love, but I feel they might not sustain a long, complex musical work. Maybe someday I could do a sort of a “gallery collection” that would have David Milne, David Blackwood, Mary Pratt, Alex Colville, Clarence Gagnon, and more. Of course, other artists would draw out a very different kind of composition and a different style of playing.

There are a number of musicians who have also taken up the fine arts and vice versa. How would you describe the relationship between the two media?

Joni Mitchell, Patti Smith, and Bob Dylan come to mind, as well as Miles Davis, Tony Bennett, and Django Reinhardt. In some cases they went to art school and only later discovered music, like John Lennon or Ian Dury. You can always find commonalities in their graphic and musical visions. Joni Mitchell provocatively calls herself a painter first and a musician second. She has painted many of her own album covers to great effect. Myself, I collect art in a small way, in a way limited by a musician’s income. But I have quite a few paintings, including four portraits of me, which I treasure.

To learn more about the McMichael Signature Performance Series and the McMichael Concert Series, visit mcmichael.com. MM
An Unparalleled Collection: Preserving Cape Dorset’s Creative Cultural Legacy

Since its founding almost fifty years ago, the McMichael has collected and exhibited the work of Inuit artists in Canada. In 1990, a new collaboration with the artists of Cape Dorset’s West Baffin Eskimo Cooperative (WBEC) made the collection and study of Inuit art a central part of the McMichael’s mandate.

Cape Dorset, on southern Baffin Island, is considered the spiritual home of Inuit art as it is thought of today. It was in that community in the 1950s that James Houston founded with local residents the WBEC print shop (now called Kinngait Studios). Between 1959 and 1989, the print shop saw the creation of more than 100,000 drawings and prints that form a priceless archive depicting Inuit culture and lifestyle, dating back to the early 1900s. These images drawn in pencil and pen, or printed from stone, embody shared stories, personal memories, mythology, folklore, and depictions of material culture. The archive also documents the evolution of individual artists, from their first tentative drawings to the mature works that have so captivated people around the world.

In the late 1980s, the Co-operative’s legendary general manager, Terry Ryan, and the then-curator of the McMichael, Ian Thom, began to discuss the preservation of the works housed in the Cape Dorset print shop. The loss of the Sanavik Co-operative Association collection, destroyed in a fire at Baker Lake, made them anxious for the safety of the WBEC archive housed in the print shop. The following year, the Co-operative in Sanikiluaq was also lost to fire.

In addition to worries over catastrophic loss, Ryan and Thom realized that there were issues with housing the works themselves. Works on paper are sensitive to light and moisture, but the discovery that felt-tip pens used by many Cape Dorset graphic artists had begun to shift hues, and were even transferring among stacked works, made them look for a solution to the long-term preservation of the growing collection. After months of negotiations and visits between the McMichael’s trustees and staff, and the print shop and Co-operative’s management, an agreement was reached in November 1990. The McMichael would house the WBEC collection in specially designed vaults in Kleinburg, Ontario, and ensure its preservation and documentation. The following year, the archives were carefully crated and loaded onto an airplane in Cape Dorset, and in spring 1991, three decades of the work of Cape Dorset artists arrived at the McMichael.

Since that time, the McMichael has been dedicated to not only preserving the works, but also to making this remarkable collection better known. When the shipment arrived in 1991, a large-scale project was initiated to photograph and preserve images of the works with what was, at the time, cutting-edge technology—analogue LaserDisc. By the early 2000s, however, LaserDisc was no longer a viable platform, replaced by the newer technology of digital imaging. In 2011, twenty years after the collection had first been housed at the McMichael, the gallery reassessed how it might best make these treasures accessible not only to scholars, collectors and researchers in the South, but also to those for whom they have the most meaning—the children and grandchildren of the original artists, many of whom were artists themselves.

In 2012, the McMichael partnered with York University Professor Anna Hudson to develop a proposal for the Social Sciences and Humanities Research Council. The two organizations share a
common vision for the role of the archive. By making the material in the archive available through classrooms, community centres, museums and art galleries, workshops, exhibitions and festivals, and, ultimately, the World Wide Web, it is hoped that teachers, students, and community members, along with academic and non-academic researchers, would enter into a dialogue about art as a foundation of Inuit traditional knowledge. The partners in Nunavut identified cultural health as the core element of this knowledge, and the basis for every other kind of health for Inuit, because in it resides the sense of identity, the collective social supports for the individual, and the sense of belonging grounded in positive relationships that nurture individuals and communities.

In 2013, York University, the McMichael, and its partners were awarded more than $3.4 million to undertake a six-year research project—Mobilizing Inuit Cultural Heritage (MICH)—that would allow the McMichael and other organizations (including IsumaTV and the National Gallery of Canada) to digitize their holdings and make them readily available to artists, students, researchers in the North, and worldwide at a time when this cultural legacy is increasingly relevant to new generations.

Professor Anna Hudson has written: “No image from the Cape Dorset Archive better encapsulates the goals of this project than Parr’s stonecut, My People (1961). Parr, an artist born on the land who lived a traditional camping life until 1961, when he settled in the new community of Cape Dorset, had no art formation before being encouraged by the West Baffin Co-operative to record, through drawing, his worldview. My People, printed in the Kinngait Studios, is Parr’s self-portrait with his family, welcoming the viewer to Nunavut—“our land”—with its promise of shared physical, emotional and material wealth, including the animals with whom Inuit co-existed…”

The Cape Dorset Archive records a generation’s transition from camp to community life. The artists all had memories of the old ways and understood the urgency of preserving a collective cultural memory in the post-war period.

In 2014, the McMichael received additional funding from the federal government’s Museums Assistance Program (MAP) to engage Jessica Kotierk from Igloolik, Nunavut, who is trained in collections management, to manage the project at the McMichael. With funding for student assistance through York University, the McMichael team under Kotierk has, to date, digitized more than 2,000 works from the Cape Dorset archives. High-resolution images have been created for thirteen artists, including Parr, Pudlo Pudlat, Pootoogook, Paulassie Pootoogook, Alashua Aningmiuq, Tuckyyashuk, and Atamik Tukikie. The focus of the team has been to digitize all of Parr’s drawings in the collection (more than 2,000 works produced in the last eight years of his life). By December 2014, more than 1,400 Parr drawings were complete. Along with standard digital images of the front and back of each work, Kotierk has made it a priority to create records of all of the signatures and inscriptions on each work, including syllabics.

“As a previous long-term resident of the Northwest Territories, and witness to the establishment of Nunavut as a territory in 1999, it has been a privilege to work with MICH on the digitization project at the McMichael. The shared goal of MICH and the McMichael is to create accurate and accessible records of the WBEC collection for family members, northern communities, and researchers,” says Elyse Portal.

The McMichael continues to honour its long-standing partnership with the West Baffin Eskimo Co-operative and the artists of Cape Dorset through protecting and showing the work in the collection. Along with the digitization project, the gallery is developing a major touring exhibition to tell the story of this exceptional art form, and to ensure that these immediate and revealing drawings and prints have a place of importance in the Canadian art world.

Opposite right: Parr (1893–1969), My People, 1961, stonecut on paper, 76.7 x 51 cm, Collection of the West Baffin Eskimo Co operative Ltd., on loan to the McMichael Canadian Art Collection, © Dorset Fine Arts, CDP.18.9.1

Above top: Transfer caused by “rogue” felt-tip pen. Paulassie Pootoogook (b. 1927), Untitled, felt-tip pen on paper, 51.3 x 66 cm, Collection of the West Baffin Eskimo Co operative Ltd., on loan to the McMichael Canadian Art Collection, © Dorset Fine Arts, CD.114.38

Above bottom: High resolution digital image, colour corrected using the digitization software Capture One. Pudlo Pudlat (1916–1992), (not titled), 1976–1977, coloured pencil; felt-tip pen; acrylic paints on paper, 56.2 x 75.9 cm, Collection of the West Baffin Eskimo Co operative Ltd., on loan to the McMichael Canadian Art Collection, © Dorset Fine Arts, CD.24.1706

The McMichael Canadian Art Collection acknowledges the financial support of the Government of Canada.
The Wonderful World of Arthur Lismer

By LINDA MORITA, LIBRARIAN/ARCHIVIST, with CHRIS FINN, ASSISTANT CURATOR

**Arthur Lismer’s iconic paintings and contribution to art education are well-documented subjects.** While there have been glimpses of his lively personality through his cartoon drawings about Canadian art, the life of this artist is about to be more fully revealed. The McMichael Archives has acquired, from the Estate of Arthur Lismer, an extraordinary collection of original primary source material of unprecedented comprehensiveness and rarity. Ranging from the 1890s to the late 1960s, there are more than 800 drawings and sketches, and more than 1,300 original photographs, supplemented by diaries, correspondence, manuscripts, ephemera, memorabilia, and more—in essence, the autobiography that Lismer never had time to publish.

Currently being catalogued and photographed, it will be available for research as a digital resource to help celebrate the McMichael’s 50th anniversary in 2016. The personal nature of the artworks and archival documents provides invaluable insight into the artist’s life by revealing the subjects that were important to him, and how he used art to observe and comment on the world around him. The content was either produced by Lismer himself or appreciated and lovingly preserved by the artist or his family.

Presented here is just a small sampling of the content of this unique collection, highlighting its special capacity for evoking an immediate personal connection with the artist. First and foremost, viewers gain a sense of how important family was to Lismer, followed by art and education, in tandem. The photographs and drawings are largely unseen and unknown gems, which introduce Lismer in a way which exists for no other Group of Seven artist. And because photographs of Group of Seven artists are rare, this opportunity to see Lismer throughout his life in both photographs and drawings is remarkable.

The Arthur Lismer Collection of art and archives holds almost infinite potential for primary source research on Arthur Lismer, specifically, but also Canadian art and culture in general.
Fig. 1: The Lismer Family at McGregor Bay in the La Cloche Mountains, 1929; 
fig. 2: Arthur Lismer’s first trip to Algonquin Park with Tom Thomson in May 1914 was recorded in his sketchbook with the drawing entitled “The cabin on the portage from Ragged Lake into Canoe Lake.” Many of the cartoons are of a more intimate nature and show the private, endearing side of the artist, enhanced by photographs of a similar character. After 1924, Lismer no longer went on sketching trips with other artists, as his teaching schedule limited his holiday time. Vacations were devoted to his family; fig. 3: If a picture is worth a thousand words, then it is clear why Lismer was internationally renowned in the field of art education for children, seen here at the Art Centre of the Montreal Museum of Fine Arts, 1951; fig. 4: Arthur, his wife Esther, and daughter Marjorie on holiday at a favourite location, McGregor Bay, circa 1933; fig. 5: A typical summer day in La Cloche is recorded in a cartoon.

All images: Arthur Lismer Collection
Purchased with the assistance of a Movable Cultural Property grant accorded by the Department of Canadian Heritage under the terms of the Cultural Property Export and Import Act, and with the generous support of the McMichael Canadian Art Foundation / Acheté avec l’aide d’une subvention des biens culturels mobiliers accordée par le Ministère du Patrimoine canadien en vertu de la Loi sur l’exportation et l’importation de biens culturels et grâce à l’appui généreux de la Fondation McMichael d’art canadien. McMichael Canadian Art Collection Archives.
A House in the Country, a Home for Canadian Art

The McMichael is an extraordinary place, unique in its setting and in its collection. And the story of its beginning is just as extraordinary. In 1951, Robert and Signe McMichael found ten acres of hilly, wooded farmland to purchase in the village of Kleinburg, Ontario. Living and running a busy photography business in downtown Toronto, they longed for a retreat in the country.
Motivated by post-war nationalism, Signe and Robert wanted to build a home that paid homage to both the Canadian spirit and the natural landscape which inspired it. Over the next few years, they searched abandoned barns and farmhouses in the area to salvage square-hewn hemlock logs for the construction of the building.

The McMichaels contracted Leo E. Venchiarutti, a prominent Toronto architect who specialized in contemporary design, to realize their dream. The L-shaped, four-room structure, which was made of massive logs, fieldstone walls and fireplace, a floor-to-ceiling glass wall, and a roof of hand-split cedar shakes, reflected its natural setting. The building and its furnishings incorporated elements of the typical Ontario log cabin, along with the clean, simple design of the modernist movement. It also revealed Signe’s natural sense of style and design. Buck Bayliss, a local builder, executed the McMichaels’ vision and Venchiarutti’s design.

Construction began in the early spring of 1954 and, despite a scare from Hurricane Hazel in October, was completed by the end of the year. One week before Christmas in 1954, Signe and Robert moved into their new home, which they called Tapawingo.

Between 1955 and 1965, Robert and Signe amassed a collection of 194 works of art by the Group of Seven, their contemporaries, and Aboriginal artists, with the dream of one day turning their private collection into a public one. However, they began sharing their art collection with others long before Tapawingo became a public gallery. By the early 1960s, school groups and the general public were already visiting their home.

Additions to the original home were necessary to accommodate the McMichaels’ growing art collection. Between 1963 and 1972, Venchiarutti designed five major additions—both before and after the donation to the province—thus ensuring that the original character of the building was preserved over time.

As always, inspired by their devotion to the art of the Group of Seven and Tom Thomson, the McMichaels purchased the Tom Thomson Shack and moved it from Toronto to Kleinburg, where it was reconstructed in 1963.

Signe and Robert McMichael began welcoming visitors to their home as soon as Tapawingo was built in 1954, more than sixty years ago. This personal tradition continued and grew until they donated their home, art collection, and land to the people of Canada in 1965, with the official opening of the McMichael Conservation Collection of Art in 1966.
Mary Pratt *Make-up with Chocolate Box*

The exhibition *Mary Pratt* (who is one of Canada’s leading women artists) was the hit of the winter 2013 season at the McMichael. Just before the opening of the exhibition, the McMichael acquired a new artwork by the East Coast artist. *Make-up with Chocolate Box* is a welcome addition to the permanent collection and is in keeping with two of Pratt’s favourite subjects: family portraits and the female figure. It is an intimate depiction of daughters Anne and Barbara, whose reflection in the mirror alludes to the artist’s method of painting an image from a secondary source—the photograph or, in this case, the mirror. Painted in watercolour, the work captures the subtle nuance of daylight on the young women, who appear to be caught in a private bonding moment between sisters. This work is one of many images of Pratt’s children, whom she painted at different stages of their lives.

**Background**

Born Mary Frances West on March 15, 1935, in Fredericton, New Brunswick, Mary Pratt was the daughter of William John West, at one time the Attorney General and a Justice of the Supreme Court of New Brunswick. Early in her life, she had developed a keen interest in the arts. Throughout her high-school years, she took art classes under the instruction of prominent art figures such as Fritz Brandtner, Lucy Jarvis, and Alfred Pinsky. Upon graduation, Pratt continued her studies at Mount Allison University in Sackville, New Brunswick. Among her teachers were Alex Colville, Lawren P. Harris, and Ted Pulford. There she met fellow student and future husband Christopher Pratt of Newfoundland. They married in 1957 and travelled to Scotland, where Christopher studied at The Glasgow School of Art. For the next few years, the Pratts travelled between Scotland and Canada. Back home, Pratt resumed her studies and welcomed the birth of two of their four children in 1959 and 1960. She finally completed her studies and received a BFA in 1961. That same year, the family settled in Newfoundland, which was to become their permanent home, splitting time between St. John’s and St. Catherine’s on the Salmonier River.

While raising a family, Pratt found the time to teach art, develop her craft, and exhibit her work. She also assumed public service roles, supporting provincial...
government initiatives in education and the fishing industries. In 1980, Pratt became a member of the Federal Cultural Policy Review Committee, which allowed her to travel across Canada and gain an understanding of arts administration. Since then, Pratt continued to devote herself to promoting the arts: between 1987 and 1993, she served as a board member for the Canada Council for the Arts; in 1988, she became a member of the Cultural Industries Sectoral Advisory Group on International Trade; in 1994, she served on the Memorial University of Newfoundland Art Gallery Advisory Committee; and in 1999, she was the co-chair of a committee that founded The Rooms, the central cultural institution of Newfoundland.

To date, Pratt has participated in numerous exhibitions, both solo and group, and her work can be found in private, corporate, and public collections, including The Rooms, the Art Gallery of Nova Scotia, the MacKenzie Art Gallery in Regina, the Art Gallery of Ontario, and the National Gallery of Canada. She has been the subject of several books and documentaries, and is the author of *A Personal Calligraphy*. Her contribution to the arts and cultural sector in Canada has been well-recognized: in 1993, she received the Canadian Conference of the Arts Commemorative Medal for the 125th Anniversary of Confederation; in 1997, she was the recipient of the Molson Prize from the Canada Council for the Arts; and in 2007, her work was reproduced on Canada Post stamps. Amongst her esteemed associations, she is a member of the Royal Canadian Academy of Arts, an honorary fellow of the College of Fellows of the Royal Architectural Institute of Canada, an honorary life member of the Society of Canadian Artists, and a Companion of the Order of Canada.

**Art**

Over the past five decades, Mary Pratt has been consistently refining her trademark style of photorealism. Dedicated to the practice of high realism in painting, particularly at a time when many Canadian artists were moving into trends that focused on abstraction, Pratt was searching for a direct and honest representation of her subject matter. Inspired by the personal themes of her everyday life, she painted with careful visual accuracy the domestic sphere, interior scenes, private spaces, still life, family portraits, and the female figure.

In her paintings, Pratt paid particular attention to the interplay between natural light and object surface, stressing the heightened sense of immediacy and beauty that this interaction produced. She soon realized that the fleeting moments which she sought to represent through changes in light conditions could not be quickly translated in paint. Through the help of her then-husband Christopher Pratt, she began working from photographic slides. The photographs captured transitory moments that allowed Pratt to focus on certain aspects of the depicted image, reinterpreting, magnifying, and even exaggerating certain physical traits. The soft or crisp light effects and detailed description of the image produced a dramatic sense of mood in the works, and elevated common everyday imagery to a level of elegance, grace, and significance. Twice removed from the real, the final polished painting, a copy of a copy, with its close-ups and vibrant colours, gave the mundane a symbolic presence. MM

Mary Pratt (b. 1935), *Make-up with Chocolate Box*, 1983, watercolour on sketchpad paper, 42.9 x 35.5 cm, Gift of Mimi Fullerton in Memory of Charlotte Maude Fullerton, Reproduced with permission of the artist
In Memoriam

Itee Pootoogook
(1951-2014)
Cultural interchange has shaped ideas and practices between peoples, leading to the rethinking of artistic conventions within neighbouring regions or on an international level. The history of art making contains numerous occasions when traditional art forms were altered by artists who embraced diverse philosophies, imagery, and media from outside their own culture, which ultimately served to transform visual styles, as well as introduce opportunities to work with new choices of materials to be used in the production of art.

For millennia, Inuit established and maintained their own artistic traditions, but the significant increase in exchange between north and south has not only altered the way of life of the people, but is also reflected in new methods used for artistic production that have been introduced for art making. One outcome is that the Inuit visually interpret contemporary northern life not only to maintain traditional interest for their work, but also to engage with a growing international audience.

In presenting his vision of the North, Itee Pootoogook focused his art making on depicting a range of subjects, from northern landscapes to the transformation of the built environment that emerged in northern communities during his lifetime. The artist also represented many aspects of the Inuit way of life that have been altered due to the impact of southern cultural influences throughout the twentieth century in the region (now known as Nunavut) and, in particular, Cape Dorset. Pootoogook’s command of his chosen medium addresses ideas of place and culture in transition in an engaging and compelling manner.

Born in 1951 in Kimmirut, Pootoogook, while still a child, settled with his family in Cape Dorset. Originally, he earned his living as a carpenter and it was not until the 1980s that he began to draw as a practice. Largely self-taught, the artist did receive some training in drawing and printmaking at Nunavut Arctic College, but he has stated that what had the most significant impact on his artistic development was what he gained through his own drawing activities.

Colour pencil drawing on paper was Pootoogook’s chosen medium. The artist’s images are notable for their contemporary content and the distinct reductive stylistic approach that he uses in visualizing his subjects.

His landscape drawings demonstrate his keen sense of observation expressed through his emphasis of key formal elements in his compositions. In some works, large dominant shapes are rendered with rich, carefully considered colours that engage the viewer by virtue of their strong visual impact. At the same time, by using an economy of detail, the artist evocatively presents the scene within a nearly abstract frame of reference.

Pootoogook’s imagery showed his appreciation and perception about the metamorphosis of the contemporary northern community. Through his work, the artist succeeded in elevating the day-to-day activities of the people who shared his life, either family or friends. Also, by electing to present views reflecting the changes in the environment in Cape Dorset, Pootoogook’s drawings also provide observations about the prevailing forms of vernacular architecture in the North that have replaced traditional indigenous building methods and materials.

Shortly before his passing, Itee Pootoogook visited the Cape Dorset Archives at the McMichael, to see the drawings made by his father. His interest and delight in seeing these works spoke to the importance of the preservation of this significant archive of Inuit culture. Pootoogook’s work has received significant critical acclaim during his lifetime and is represented in many private and public collections.
With Gratitude

The McMichael acknowledges the following supporters for their contributions made between September 1, 2013, and November 15, 2014. Their generosity makes it possible to connect people with art, artists, and art making through exhibitions that explore Canada from coast-to-coast-to-coast and programs that engage people of all ages. Thank you for helping to keep the McMichael an extraordinary place to visit.

A.Y. Jackson (1882–1974),
Lake Superior Country, 1924,
oil on canvas, 117 x 148 cm,
Gift of Mr. S. Walter Stewart,
McMichael Canadian Art Collection, 1968.8.26
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Norval Morrisseau (1931-2007), Artist’s Wife and Daughter, 1975, acrylic on hardboard, 101.6 x 81.3 cm, Purchase 1975, McMichael Canadian Art Collection, 1981.87.1; Franklin Carmichael (1890-1945), Autumn, 1940, oil on hardboard, 96.5 x 122 cm, Anonymous Donor, McMichael Canadian Art Collection, 1980.17; Tom Thomson (1877-1917), Autumn Birches, c. 1916, oil on panel, 21.6 x 26.7 cm, Gift of Mrs. H.P. de Pencier, McMichael Canadian Art Collection, 1966.2.3
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Daphne Odjig (b. 1919), Thunderbird of Courage, 1977, acrylic on canvas, 61 x 50.8 cm. Private Collection. © Daphne Odjig. Photo credit: Don Hall