

# THE COLLECTION

Permanent collections are complex, amazing, and very weighted things. The ways they are formed, presented, and interpreted all speak of choices—choices made one hundred years ago and yesterday. These choices express who we are, and crucially, who we want to be.

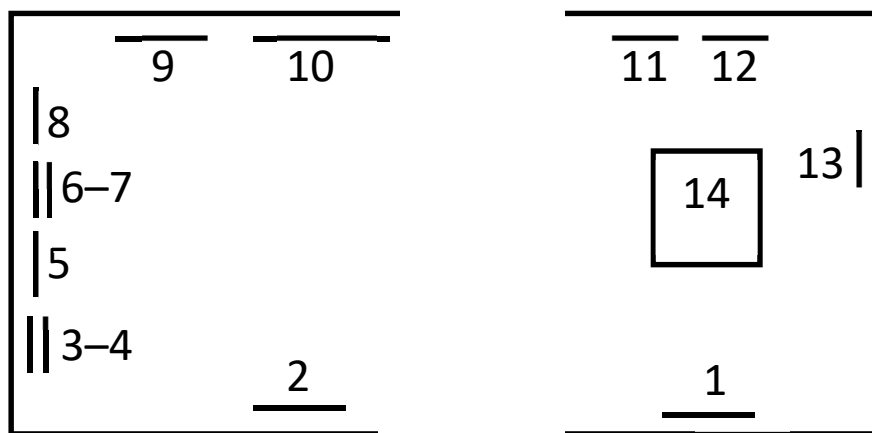
The Art Gallery of Hamilton is proud of its collection, while at the same time recognizing that there is still work to be done in accounting for the biases, omissions, and—yes—idiosyncrasies of our holdings. Although we aim to have old favourites out on the floor as much as possible, we also have a responsibility to bring lesser-known work to public consideration. Given the challenges of properly balancing these concerns, and knowing that for practical reasons only a small percentage of the collection can be out of the vaults at any given time, what kind of choices inform how we present the collection?

This selection is founded on an internal conversation among staff members aimed at demonstrating and testing the dexterity of our holdings. This conversation repeatedly returned to a set of central questions: How does the collection articulate an identity for the Hamilton region as well as for Canada? How can it reflect the shifting perspective of a single artist over time, as well as illustrate the shifting perspectives of many artists tackling a common subject, be it abstraction,

landscape, or representation? Who do we see represented?  
And perhaps most importantly, who is not here?

These questions, while directed, are fluid and organic; they change and shift over time and should reflect the times we live in and the things we are talking about as a society. That is how inanimate objects come alive. And that is why they (still) matter so much.

## Carr Gallery



1. Alex Colville (Canadian 1920-2013)

### **Horse and Train 1954**

glazed oil on hardboard

Gift of Dominion Foundries and Steel, Ltd. 1957

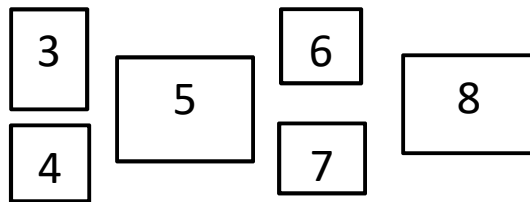
2. Rosalie Favell (Canadian (Cree) b. 1958)

### **The Collector / The Artist in her Museum 2005**

Inkjet printer on rag paper

Purchase, Permanent Collection Fund, 2019

On these two walls hang historical and modern images of Hamilton. The collection was built in this city, and so its particular character is both tied to, and reflective of, this region. The artists represented here lived, worked, or were connected to this place. Do the paintings show evidence of that connection? Is the Hamilton that you see here, the Hamilton that you know?



3. John S. Gordon (Canadian 1868-1940)

**First Snow 1909**

oil on canvas adhered to compressed fireboard

Gift of the heirs of John and Hortense Gordon, 1963

4. Leonard Hutchinson (Canadian 1896-1980)

**untitled c.1930**

oil on canvas

Gift of R.A. Hutchinson, 1996

5. Frank Panabaker (Canadian 1904-1992)

**V. J. Night, Ancaster 1945**

oil on canvas

Gift of H. H. Leather, OBE, 1948

6. T.R. MacDonald (Canadian 1908-1978)

**Waiting 1972**

oil on canvas

Gift from the Collection of Dr. Steven and Olga Lichtblau

7. Joseph Sydney Hallam (Canadian b. England 1898 - 1953)

**Steel Company, Hamilton 1953**

oil on paperboard

Art Gallery of Hamilton, Gift of Paul Hallam, Toronto, 2008

8. Viola Depew (Canadian 1894-1992)

**Close to the City's Heart 1962**

oil on canvas

Art Gallery of Hamilton, Gift of Ann Hanson in memory of John Hanson (1920-2011), 2011

9. Robert Whale (Canadian, b. England 1805-1887)

**View of Hamilton 1862**

oil on canvas

The Bert and Barabara Stitt Family Collection

10. William Kurelek (Canadian 1927-1977)

**This is the Nemesis 1965**

mixed media on masonite

Gift of Mrs. J. A. McCuaig, 1966

The images of women depicted here in various media offer candid views of everyday life. Created by both male and female identified artists from both memory and observation, the works invite us to consider the importance and complexity of our private, daily rituals.

11. Christopher Pratt (Canadian b. 1935)

**Young Woman with a Slip 1967**

oil on board

Gift of the Women's Committee and Wintario, 1978

12. Mary Pratt (Canadian 1935 - 2018)

**In the Bathroom Mirror 1983**

oil on board

Gift of the Volunteer Committee, 1985

13. Eleeshushe Parr (b. Kingnait 1896-1975)

**Woman with Waterpail 1965**

Stone cut on paper

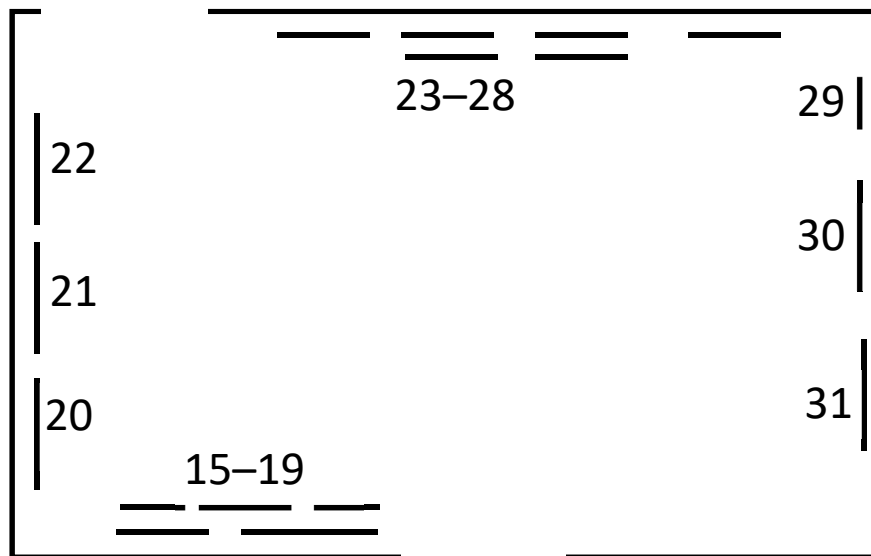
14. Josie Nulukie (Inuit 1931-1980)

**Boiling water to make tea 1953-1963**

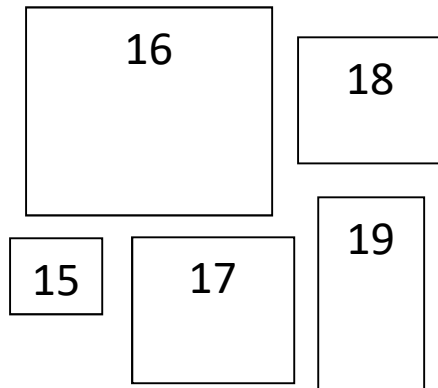
steatite, plastic, leather, wire and wood

The Chedoke Collection of Inuit Art, Anonymous gift, 2016

## Nova Steel Gallery



The five works hanging here were all painted by Canadian artist and Group of Seven member Lawren Harris. Harris is strongly represented in the AGH collection, which contains compelling examples of his paintings as they developed and changed over the course of his long career. From his post-impressionist canvases of the 1910s to his meditative and spiritual abstractions that began in the mid-1930s, this single wall gives us a snapshot of Harris's painted journey.



15. Lawren Harris (Canadian 1885-1970)

**In the Ward, Toronto c.1919**

oil on beaver board

Gift from The Lillian & Leroy Page Charitable Trust, 1964

16. Lawren Harris (Canadian 1885-1970)

**Waterfall, Algoma c.1920**

oil on canvas

Gift of the Women's Committee, 1957

17. Lawren Harris (Canadian 1885-1970)

**Grey Day in Town 1923, reworked early 30s**

oil on canvas

Bequest of H. S. Southam, Esq., CMG, LL.D, 1966

18. Lawren Harris (Canadian 1885-1970)

**Icebergs and Mountain, Greenland c.1930**

oil on canvas

Gift of H. S. Southam, Esq., CMG, LL.D, 1948

19. Lawren Harris (Canadian 1885-1970)

**Memorial to an Airman 1939**

oil on canvas

Bequest of H. S. Southam, Esq., CMG, LL.D, 1966

The landscapes of Tom Thomson and Emily Carr are among the most recognized, and beloved, in Canadian art. As key figures in the development of a distinctly Canadian school of landscape painting in the early twentieth century, they helped create a body of work that is considered emblematic of the Canadian landscape. Robert Houle's *Aboriginal Title* confronts and questions both ideas of place and ways of knowing by asking the question: whose Canada? His painting presents four dates pivotal to Indigenous peoples' legislated rights and freedoms in relation to the land. His is a Canadian landscape for the twenty-first century.

20. Emily Carr (Canadian 1871-1945)

**Yan Q.C.I. 1912**

oil on canvas

Gift of Roy G. Cole, 1992

21. Robert Houle (Canadian b. 1947)

**Aboriginal Title 1989-1990**

oil on canvas



Acquired with the assistance of the Alfred Wavell Peene and Susan Nottle Peene Memorial, 1992

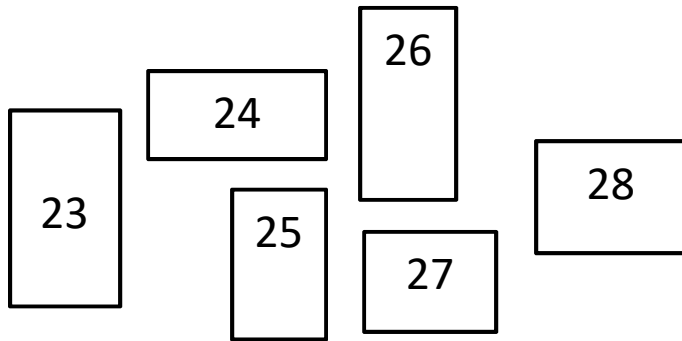
22. Tom Thomson (Canadian 1877-1917)

**The Birch Grove, Autumn 1915-1916**

oil on canvas

Gift of Roy G. Cole, Esq. in memory of his parents, Matthew and Annie Bell Gilmore Cole, 1967

In the fall of 1953, a group of Ontario-based abstract painters came together in Toronto and formed the artists' collective Painters Eleven. Unlike their predecessors the Group of Seven, they had no prescribed ideology or agenda other than supporting and extending abstract art in Canada. They wrote in 1955: "There is no manifesto here for the times. There is no jury but time. By now there is little harmony in the noticeable disagreement. But there is a profound regard for the consequences of our complete freedom." Also unlike the Group of Seven, women were included as members: Hamilton-based Hortense Gordon and Oshawa-based Alexandra Luke.



23. Tom Hodgson (Canadian 1924-2006)

**Vertical Construction 1957**

oil on board

Gift of the Marie Louise Stock Fund, 1997

24. William Ronald (Canadian 1926-1998)

**Sleepwalker 1952**

Acrylic on Masonite

Gift of Mr. I Landry, 1989

25. Walter Yarwood (Canadian 1917-1996)

**Forest 1959**

oil on canvas

Gift of Glen M. Frankfurter, 1987

26. Hortense Gordon (Canadian 1887-1961)

**Composition: Red and Gold 1956**

oil on canvas

Gift of The Women's Art Association of Hamilton, 1963

27. Kazuo Nakamura (Canadian 1926-2002)

### **Core Structure 1961**

acrylic on canvas

Gift of the Women's Committee and The Canada Council Art Bank, 1979

28. Jock MacDonald (Canadian 1897-1960)

### **Iridescent Monarch 1957**

oil and sand and lucite on masonite

Gift of The Canada Council, 1960

Along this wall are three very different approaches to image making. Each artist's personal relationship with colour, line, form, and composition functions as its own language. This language, in turn, serves to express stories, ideas, or values, some of which are apparent, others more elusive.

29. Robert Davidson (Masset-Hydaburg b. 1946)

### **Red 2006**

acrylic paint on red cedar

Gift of Schacter Medicine Professional Corporation, 2018

30. K.M. Graham (Canadian 1913-2008)

### **Laurentian Series #18 - A Bit of Sunshine 1974**

acrylic on canvas

Gift of the estate of the artist, 2015.

31. Norval Morrisseau (Anishinaabe 1931-2007)

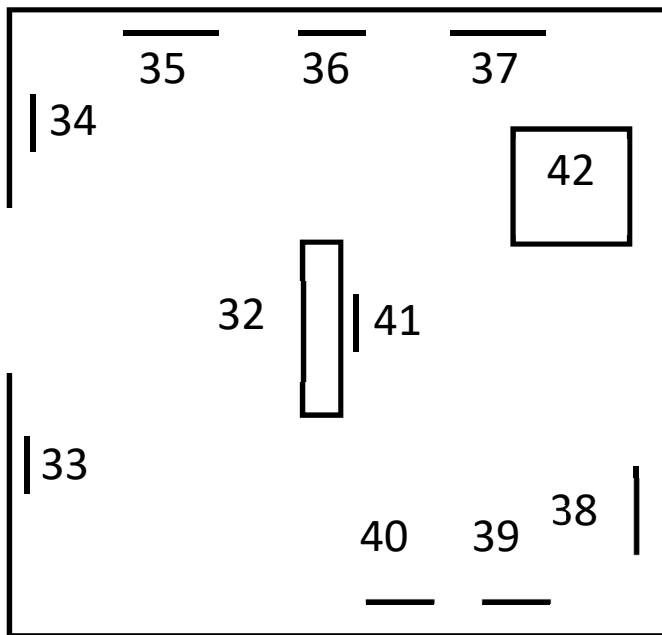
**Children with Tree of Life c. 1980-85**

acrylic on canvas

Gift of Mr. Nicholas John Pustina, Mr. Robert Edward Zelinski,  
and Mr. Kenny Alwyn

Whent, 1985

**Harris Gallery**



Permanent collections offer a glimpse into distant and not-so-distant pasts, and allow us to track social, political and generational challenge and change over time. They can reflect moments where new ideas break the status quo, and diverse collective and individual experiences emerge, often through a range of new visual approaches. Importantly, collections also

show how the past bears down on the present, offering insights and inspiration as we navigate our collective future.

These two rooms bring together works that were created at times of upheaval, or at a tipping point. From past shifts to contemporary struggles for Indigenous and climate justice, these works declare, confront, persist and bear witness.

Alongside these works, a selection of paintings by pioneering abstract artists shows how a new visual language can also embody revolutionary change in art and society.

These spaces present a small part of *our* collection—a collection that is both a public asset and an important reflection of our collective histories. We encourage you to find part of your own story in the works on display, learn from the stories you might not relate to, or gain a wider understanding of the present through our shared past.

32. Gustave Doré (French 1832-1883)

**The Triumph of Christianity over Paganism 1868**

oil on canvas

The Joey and Toby Tanenbaum Collection, 2002

33. Paul-Émile Borduas (Canadian 1905-1960)

**Masque et doigt levé 1943**

oil on canvas

Gift of H. S. Southam, Esq., C.M.G., LL.D., 1953

In 1948, Paul-Émile Borduas co-authored and published *Refus Global*, a manifesto that rejected the social and artistic values of Québécois society at the time. Anti-establishment and anti-religious, this controversial text caused Borduas to lose his teaching position. This manifesto was an outgrowth of the work of *Les Automatistes*, a group of artists and thinkers committed to cutting edge, abstract art.

Translating to “Mask with Raised Finger,” this painting was influenced by the French Surrealist painters who came before Borduas. Visually, the painting was a step away from the landscape- and figure-dominated art that was popular in French Canada at the time. What do you think Borduas’s “mask with raised finger” symbolizes?

34. Reginald Marsh (American 1898-1954)

**The Grand Windsor Hotel 1939**

tempera on paper

Gift of Mr. and Mrs. J. A. McCuaig in memory of her father, H. B. Hall, Esq., 1963

Reginald Marsh is known for his faithful depictions of New York during the Great Depression. Influenced by Renaissance and Baroque masters, Marsh’s earthy brown palette is fitting for a painting of street life found in neighbourhoods like the Bowery, an area in the southern portion of Manhattan where he would often sketch.

When Marsh painted The Grand Windsor Hotel in 1939, the city was changing around him. New York Mayor La Guardia was forcing burlesque halls out of the city, and the city's elevated railway was being dismantled. Created during a period of urban renewal and economic upheaval, this painting evokes some of the challenges and changes facing cities today.

35. Bertram Brooker (Canadian 1888-1955)

**Resolution 1929-1930**

oil on canvas

Gift of the Volunteer Committee, 1983

Bertram Brooker was a bit of a Renaissance man. As a visual artist, poet, playwright, essayist, graphic designer, editor, and publisher, Brooker's interests and intellectual scope were expansive. He was also one of Canada's first abstract painters.

As early as 1922 Brooker was making non-objective paintings, and by the late 1920s was creating full-blown abstracts that were unlike anything being produced in Canada at the time. Resolution is one of these works. In it we see the artist exploring a fundamental quest for artistic truth that considers time, unity and being, and the transitions between physical and spiritual realms.

36. Tim Whiten (Canadian b. USA 1941)

**Awk 1989**

leather, shark jaw

Gift of the artist, 2019

When artist Tim Whiten returned from the horrors of the Vietnam War, he found upheaval, anger and complacency back home. Awk was created in response to this very complex and difficult experience.

Here, a sleeveless leather dress fashioned in a popular 1980s style holds an open shark jaw that aggressively juts out of the chest and conjures a scream. Broadly speaking, the work is a response to the great racial and social upheavals that took place during and after the Vietnam War.

37. General Idea (formed 1968) AA Bronson (Canadian b. 1946); Jorge Zontal (Canadian b. Italy 1944-1994); Felix Partz (Canadian 1945-1994)

**Crème de la Crème de la Crème 1989**

mixed media on canvas on board

Purchased with funds from the Alfred Wavell Peene and Susan Nottle Peene Memorial, 1993

Crème de la Crème de la Crème is an example of the “poodle motif” the collective started incorporating into their work in 1979.



For General Idea, the poodle was a coded way for the artists to visually address their queer identity and sexuality in the age of AIDS. The time they were active as artists is known for intense social and medical discrimination against the gay community. Two members of the collective, Jorge Zontal and Felix Partz, died of AIDS-related illness.

Taking influence from the art and design of antiquity and art deco, this painting inserts LGBTQ+\* experience into the canon of art history. \*Lesbian, Gay, Bisexual, Transgender, Queer and other sexual diversities.

38. Claude Tousignant (Canadian b. 1932)

**Accélérateur chromatique 1968**

acrylic on canvas

Gift of Walter Moos, 1982

Montreal artist Claude Tousignant has always been fascinated with colour. From his very early days as an artist, he was interested in creating abstract paintings in which nothing interfered with the viewer's experience of pure colours. He made his name with this series of hard-edged concentric circles that were developed with intense, saturated colours in a range of combinations. They appear to emanate and vibrate like sound waves from the centre. He wanted his paintings to be seen as objects, as independent things with no inner meanings or references to anything else.

These “target” paintings stand among the foremost artistic achievements of the last half-century in Canada.

39. William Kurelek (Canadian 1927-1977)

**Polish-Irish Fight 1977**

mixed media on Masonite

Gift of the Polish Alliance of Canada and Wintario, 1978

Early immigrant settlement across Canada was fraught with strife and discord as newcomers from around the world found their footings in a new country. This dark and dramatic painting is based on a Polish-Irish fight that is believed to have occurred at the turn of the twentieth century in the Renfrew area of Ontario between members of each nationality. Although the work was painted in 1977 and reflects events of eighty years earlier, its message of hate and intolerance is as relevant today as ever.

40. William Kurelek (Canadian 1927-1977)

**Damned Pollack 1977**

mixed media on Masonite

Gift of the Polish Alliance of Canada and Wintario, 1978

In 1977 William Kurelek created a series of paintings called The Polish Canadians. At the time, he said he felt particularly close

to the Polish-Canadian experience because it was so close to his own Ukrainian Canadian background.

Damned Pollack shows one of Kurelek's childhood friends being subjected — much as he and his brother had been during their childhoods — to cruel name calling and overt discrimination based on ethnicity. As Kurelek said, “Name-calling and fists were the two main weapons” in their one room schoolhouse (pictured in the upper left corner) as children's behaviour mimicked broader social and cultural prejudices of the time.

41. Joyce Wieland (Canadian 1931-1998)

**March on Washington 1963**

oil on canvas

Gift of Irving Zucker, 1992

Joyce Wieland was an artist engaged in countercultural activism of the 1960s, including pacifism, feminism, and ecological and civil rights.

In this painting, Wieland tells a story of a series of objects associated with social movements. In particular, it reflects on the March on Washington, a protest that Wieland took part in on August 28, 1963 that demanded civil and economic rights for African Americans. Artist-activist Wieland reminds us of the role of protest objects in communicating important messages,

and allows us to reflect on how the struggle for a more equitable society continues today, and always.

42. Joyce Wieland (Canadian 1931-1998)

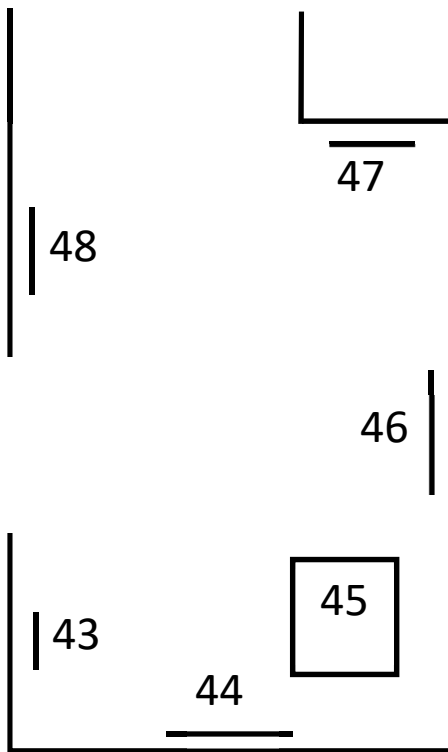
**The Spirit of Canada Suckles the French and English Beavers  
1971**

bronze

Gift of Irving Zucker, 1992

Joyce Wieland is, arguably, the godmother of feminist art in Canada. In 1971, she was the first woman to be given a solo exhibition at the National Gallery of Canada. The exhibition occurred a few years after the country's Centennial in 1967 and was called True Patriot Love. At the opening Wieland remarked: "I think of Canada as female. All the art I've been doing ... is about Canada." The intimate sculpture *The Spirit of Canada Suckles the French and English Beavers* was included in that exhibition and beautifully captures the artist's feminist personification of a nurturing and powerful national symbol.

## Galbreith Gallery



43. AY Jackson (Canadian 1882-1974)

**Montréal Harbour 1910**

oil on board

Gift of the artist, 1955

A.Y. Jackson was a founding member of Canada's most recognized landscape school of painters, the Group of Seven. As key figures in the development of a nationalist school of painting in the early decades of the twentieth century, their works are synonymous with the Canadian near and far North.

The Group of Seven also painted urban and rural scenes. This early sketch shows the harbour of Montréal, Jackson's hometown, in 1910. Montréal experienced one of the strongest periods of growth in its history between the end of the nineteenth century and the start of the First World War. Interestingly, Jackson chooses to paint a distant, quiet, and picturesque view of the harbour rather than the hum of industrial grit and growth.

44. Edward Burtynsky (Canadian b. 1955)

**Uranium Tailings #12, Elliot Lake, Ontario, Canada 1995 2012**  
chromogenic colour print on paper mounted on board, ed. 3/6  
Gift of the artist, 2015

Edward Burtynsky's photography exposes the destructive effects of industry on the environment. This particular work shows the environmental aftermath of metal mining and smelting, the process of applying heat to ore from the earth in order to extract metal from it.

The photographer notes: "These images are metaphors to the dilemma of our modern existence. We are drawn by desire—a chance at good living, yet we are consciously or unconsciously aware that the world is suffering for our success. Our dependence on nature to provide the materials for our consumption and our concern for the health of our planet sets

us into an uneasy contradiction. For me, these images function as reflecting pools of our times.”

45. Peter Ussuqi Anauta (Puvirnituuq/Akulivik, b. 1934)

**Standing Woman**

stone with inlay

Chedoke Collection of Inuit Art, Anonymous Gift, 2016

This powerful figure of a standing woman was created by an Inuk artist and patient recovering from tuberculosis in Hamilton in the early 1960s.

At this time, hundreds of Inuit from communities across the Eastern Arctic were brought to Hamilton for treatment. Far from their homes and families, and living in a place completely unfamiliar to them, many sewed or made carvings of Inuit life and culture as a way to both remember and stay connected to their homes and customs.

46. Meryl McMaster (Cree/Euro-Canadian b. 1988)

**What Will I Say to the Sky and the Earth II 2019**

from the series As Immense as the Sky

chromogenic print flush mounted to Aluminum

Composite Panel ed. 2/5

Gift of the Women's Art Association of Hamilton, 2019

Meryl McMaster always plays the lead in her photographs. As a photographer of Plains Cree, British and Dutch ancestry, McMaster explores issues of personal and political identity through photographs that raise questions and challenge the status quo.

In this image shot on Lake Erie, McMaster plays the role of protector. Her garment, inspired by an Inuit seal gut coat, is adorned with endangered water bugs—specifically may flies and water striders. As the lake becomes increasingly polluted, these insects, essential to the planet and to food chains, are in rapid decline, causing a chain reaction within the area's fragile ecosystem. McMaster speaks directly and forcefully to our ecological moment.

47. Robert Houle (Salteaux b. 1947)

**Kanehsatake 1990-1993**

oil on etched steel panels, treated wood

Gift of the artist, 1994

This work is a response to a pivotal event related to Indigenous resistance—the 78-day standoff in Oka, Quebec, between the Mohawk and the local authorities in 1990. The Mohawk were protesting the development of a hotel on an Indigenous burial ground.



Former AGH Chief Curator Ihor Holubizky saw this work as a natural step from *Aboriginal Title*, another work by Robert Houle that hangs on this floor. He noted how Houle's use of materials such as steel (a common Canadian building material) with a red and yellow building stripe were similar to the barriers erected at Oka. This work is a monument to an Indigenous land claim that captured the world's attention.

48. Matt Bahen (Canadian b. 1979)

**Camp 2007**

oil on canvas

Gift of David Angelo, 2016

Contemporary artist Matt Bahen captures moments in time through painting, often using photography as source material. Loss and renewal are recurring themes in his work.

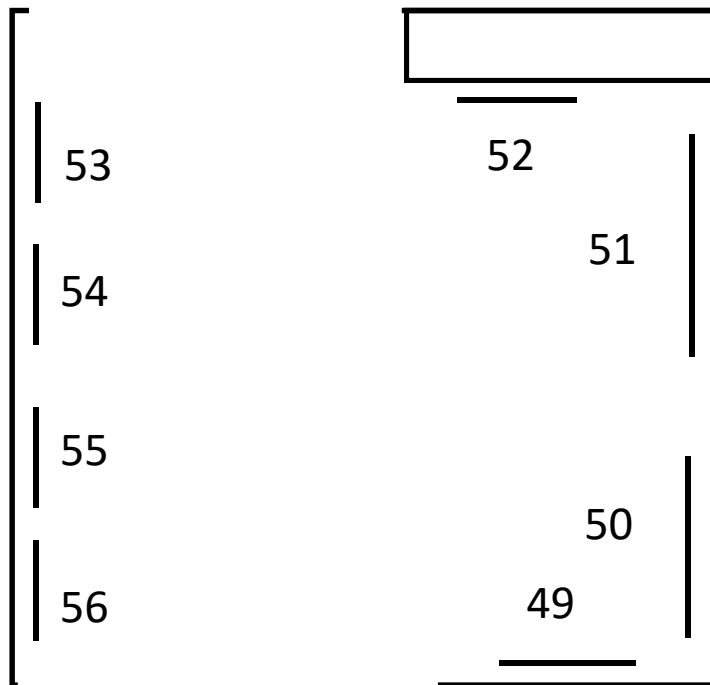
In a catalogue essay about the artist's work, writer Randy Gladman interpreted Bahen's paintings as "allegorical landscapes (whispering) of turning points in history," hinting at a broader, universal message through visual storytelling. This painting evokes a moment of emergence and relative safety. Like many of Bahen's paintings, *Camp* hints at the presence of someone just outside of the frame.

## **The Collection – Hendrie, Bays**

Creating art is far from just making a mark on a blank canvas. It often involves a series of experiments, ideas and false starts before an artist arrives at an optimal meeting of material, process and message.

These diverse works from our permanent collection demonstrate how artists harness the language of certain materials or media to communicate with the viewer. A few threads run through the work on view here and in the gallery to your right: the collecting of everyday objects, the transformation of unexpected materials, and the use of technology to reflect social change and complex identities. These approaches give insights into an artist's process, pique our curiosity, and spark ideas, whether they be personal or universal.

## BAY ONE



### **Norval Morriseau**

The Art Gallery of Hamilton is home to 116 works by Norval Morriseau—among the largest collections of his work to be found in public art institutions. All but three of these paintings were acquired through a single donation in 1985. Although undated, they were likely created in the early 1980s. Since pieces from this period are rare in other public collections, these holdings are able to provide unique insights into Morriseau’s practice. The selection of works on view introduces central themes and visual motifs that the artist explored from the 1960s to the 1990s, with a particular focus on the early 1980s.

Until the mid-1970s, Morrisseau largely painted subjects related to Anishinaabe stories using an earthy colour palette. In 1976, he was introduced to a New Age movement called Eckankar. Influenced by its teachings on soul travel and spiritual light, Morrisseau began painting his wondrous journeys to the astral plane. These vibrant depictions of Anishinaabe people, animals, and manidoog (spirits) celebrate the interconnectedness of all creation.

Anishinaabe (Ojibwe) artist Norval Morrisseau (1931–2007) was born on Sand Point Reserve, near Lake Nipigon in northwestern Ontario. At the age of six he was sent to a residential school, where he remained for four years before escaping back home. It was soon after that Morrisseau began painting and drawing, his artistic imagination ignited by Anishinaabe stories, the pictographic birch bark scrolls of the Midewiwin (Grand Medicine Society), and the ancient rock paintings of the Canadian Shield. Morrisseau's first solo exhibition was held in 1962 at Toronto's Pollock Gallery. His groundbreaking style of painting—later called the Woodland School—brought him instant renown. Over the course of his career, Morrisseau exhibited nationally and internationally; saw his works enter numerous public collections; and received prestigious honours and awards, including the Order of Canada (1978). In 2006, the National Gallery of Canada organized a retrospective of his

work—the Gallery’s first major solo exhibition of a First Nations artist.

49. Norval Morrisseau (Anishinaabe 1931–2007)

***Shaman’s Transformation of Images in the Environment  
around 1990–91***

acrylic on canvas

Gift of Henry and Judith Knight, 1992

This lively painting of a shaman shows the ever-inventive Morrisseau continuing to explore motifs that can be traced back to his earliest works.

The artist painted not only the outer appearance of his figures, but also their inner spirit. He experimented with different stylistic approaches over the years; in this work, the space inside the figures’ bodies is divided into colourful compartments.

Morris often drew communication lines between figures to express the interdependence of all living things. Here, the lines enclose the group of figures, signifying a holistic understanding of the world.

The divided circles in the lower section of the composition represent duality. This symbol is based on the megis, or cowrie

shell, a sacred item used by shamans and stored in their medicine bag.

50. Norval Morrisseau (Anishinaabe 1931–2007)

***Shaman and Apprentice around 1980–85***

acrylic on canvas

Gift of Mr. Nicholas John Pustina, Mr. Robert Edward Zelinski, and Mr. Kenny Alwyn Whent, 1985

Morrisseau began describing himself as a shaman-artist in the late 1970s. By this time he was a celebrated artist and public figure, attracting apprentices and others seeking artistic and spiritual guidance. These experiences inspired several works based on the theme of the shaman and apprentice around the early 1980s.

In this painting, a shaman is demonstrating his powers of transformation to his apprentice on the right. Both figures possess human faces and hybrid bodies, representing the spiritual kinship between humans and animals. Morrisseau often depicted figures in the process of transforming from one form to another, reflecting his enduring fascination with the fundamentally dynamic, ever-changing world of the Anishinaabeg.

51. Norval Morrisseau (Anishinaabe 1931–2007)

***Images from Another Plane around 1980–85***

acrylic on canvas

Gift of Mr. Nicholas John Pustina, Mr. Robert Edward Zelinski,  
and Mr. Kenny Alwyn Whent, 1985

52. Norval Morrisseau (Anishinaabe 1931–2007)

***Indian Family Life around 1980–85***

acrylic on canvas

Gift of Mr. Nicholas John Pustina, Mr. Robert Edward Zelinski,  
and Mr. Kenny Alwyn Whent, 1985

As Morrisseau settled into his new role as a grandfather in the early 1980s, children became an important concern in his art. This monumental canvas acknowledges the role that parents play in passing on traditional knowledge to the next generation, whether through modelling or oral teachings.

In this scene, the mother shows her two young children how to nourish relationships by wrapping them in a warm embrace. The child on the left mimics this affectionate gesture by placing their arm around a young creature.

The father, who is holding a plant in his hands, appears to be instructing his children. Responding to his teachings, they tenderly reach towards the plant in a display of care and respect.

53. Norval Morrisseau (Anishinaabe 1931–2007)

***Thunderbird Evolution around 1980***

acrylic on canvas

Gift of Mr. Nicholas John Pustina, Mr. Robert Edward Zelinski,  
and Mr. Kenny Alwyn Whent, 1985

In this painting, manidoog (meaning “spirits” or “gods”) exist in dynamic opposition, creating balance and harmony on earth. Symbolizing the powers of the sky realm, a formidable thunderbird—a recurring figure in Morrisseau’s work—shoots bolts of lightning from its fiery eyes. Spirit bears and fish, stretching around the earth, represent the powers of the land and underwater worlds, respectively. The circular shape of the earth signifies the holistic nature of the Anishinaabe worldview.

54. Norval Morrisseau (Anishinaabe 1931–2007)

***Thunder Bird on Rock***

acrylic on rock

Gift of Mr. Nicholas John Pustina, Mr. Robert Edward Zelinski,  
and Mr. Kenny Alwyn Whent, 1985

55. Norval Morrisseau (Anishinaabe 1931–2007)

***Indian Canoe***

acrylic on rock

Gift of Mr. Nicholas John Pustina, Mr. Robert Edward Zelinski,  
and Mr. Kenny Alwyn Whent, 1985



Indian Canoe references one of Morrisseau's earliest sources of artistic inspiration—the prehistoric rock paintings of the Canadian Shield. Most often rendered in red ochre, these images of humans, animals, and mythological beings were likely created by the ancestors of Algonquin populations (e.g., Ojibwe, Cree, Innu).

Indian Canoe resembles ancient rock art in its simplified forms, colour, and integration with the rock's physical features. However, instead of red ochre, Morrisseau has used acrylic paint, his preferred medium since the early 1960s. He has also applied his unique aesthetic to the representation of the canoe by blending its form with the bodies of aquatic creatures.

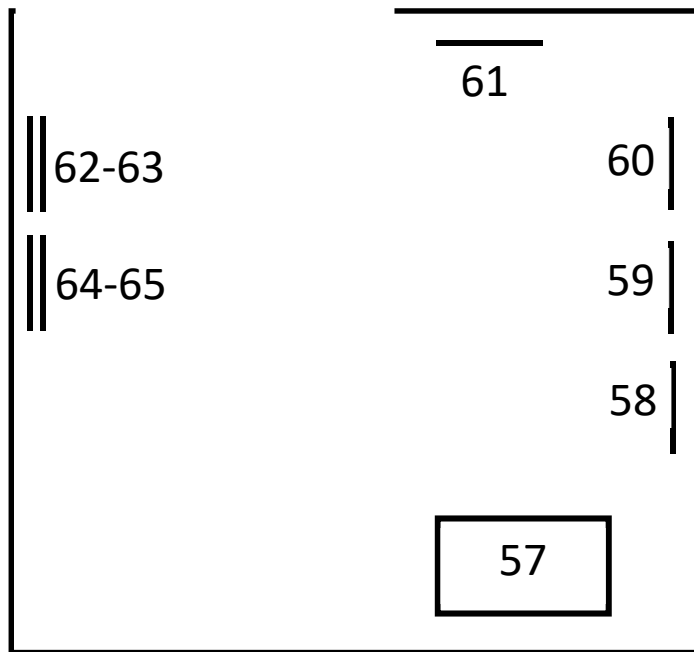
56. Norval Morrisseau (Anishinaabe 1931–2007)

***Untitled 1963***

acrylic on paper

Gift of Stephen B. Smart, 1981

## BAY TWO



Most historical oil painting relies on layers: an underdrawing, the blocking in of colours, successive applications of detail, followed by glazes and varnishes. But how does layering factor into contemporary art practice? Works in this gallery demonstrate varying means by which art can be built in layers. The visceral yet systematic ripped paper collage of Arthur Secunda juxtaposes the saturated digital collages of Peter Horvath. Carl Beam combines print and photography with washes of paint and other gestures. Eric Cameron intentionally allows multiple layers of white gesso to utterly obliterate the object therein.

57. Eric Cameron (Canadian b. England 1935)

***Another Brushstroke 1990–1999***

acrylic, gesso

Gift of the artist, 1999

Another Brushstroke is a three-dimensional form that consists entirely of paint. Eric Cameron began this piece with a single brushstroke of black paint which he applied to a sheet of plastic. Once dried, he peeled it off and began applying layers of grey and white gesso to either side of it.

Since 1979, Cameron has made a number of works titled Thick Paintings that have an everyday object at their core, to which he applies thousands of layers of paint, concealing and transforming the object into an abstracted form. Unlike his Thick Paintings, Another Brushstroke does not contain an object within. It refers rather to the materiality and process of artmaking, and incorporates gesture and conceptual intentions to challenge the conventions of the traditional two-dimensional painting.

58. Carl Beam (Ojibwe 1943-2005)

***Friends of the Indians***

mixed media on Arches Paper

Gift of Dr. Izchak Barzilay, 2019

59. Carl Beam (Ojibwe 1943-2005)

***Red Dot***

mixed media on Arches Paper

Gift of Dr. Robert Barron, 2019

60. Carl Beam (Ojibwe 1943-2005)

***Joker***

mixed media on Arches Paper

Gift of Dr. Robert Barron, 2019

Carl Beam was an Ojibwe artist whose work frequently explores the tension between Western and Indigenous cultures. He cited as early influences artists like Andy Warhol, Jasper Johns, and Robert Rauschenberg—artists known for reworking images from popular culture and historical sources, and transforming them through photo transfer, silkscreen, and a variety of painted and drawn additions. Beam followed a similar methodology, juxtaposing images to punctuate the means by which Indigenous history has been misrepresented or eviscerated by colonial authors. Through these works Beam became an important figure in the struggle for Indigenous recognition and justice in the twentieth and twenty-first centuries.

61. Arthur Secunda (American b. 1927)

***Cosmic Orbit 1972***

collage on paper

Gift of Gerald J. Shear, 1981

Many artists in the late 1960s embraced geometric abstraction, exploring its tenets of non-representational subject, hard-edge shapes, colour relationships, and the absence of gesture. These themes are represented in Claude Tousignant's circular target painting *Accélérateur chromatique* (1968), currently on view (in the Nova Gallery on this floor).

While Tousignant's work may come to mind when viewing *Cosmic Orbit*, Arthur Secunda's piece is singular in its style, material, and process of creation. The rough, torn edges, the physicality of process, the clearly visible layering of material elements, and the unpredictable combinations of colour combine to produce a work that is at once tactile and gestural, even within the confines of the circle.

Peter Horvath (Canadian b. 1961)

***4 works from the series Head on Collision, 2000:***

62. ***Passive Aggressive***

63. ***Reactions=Stop***

64. ***Erasure***

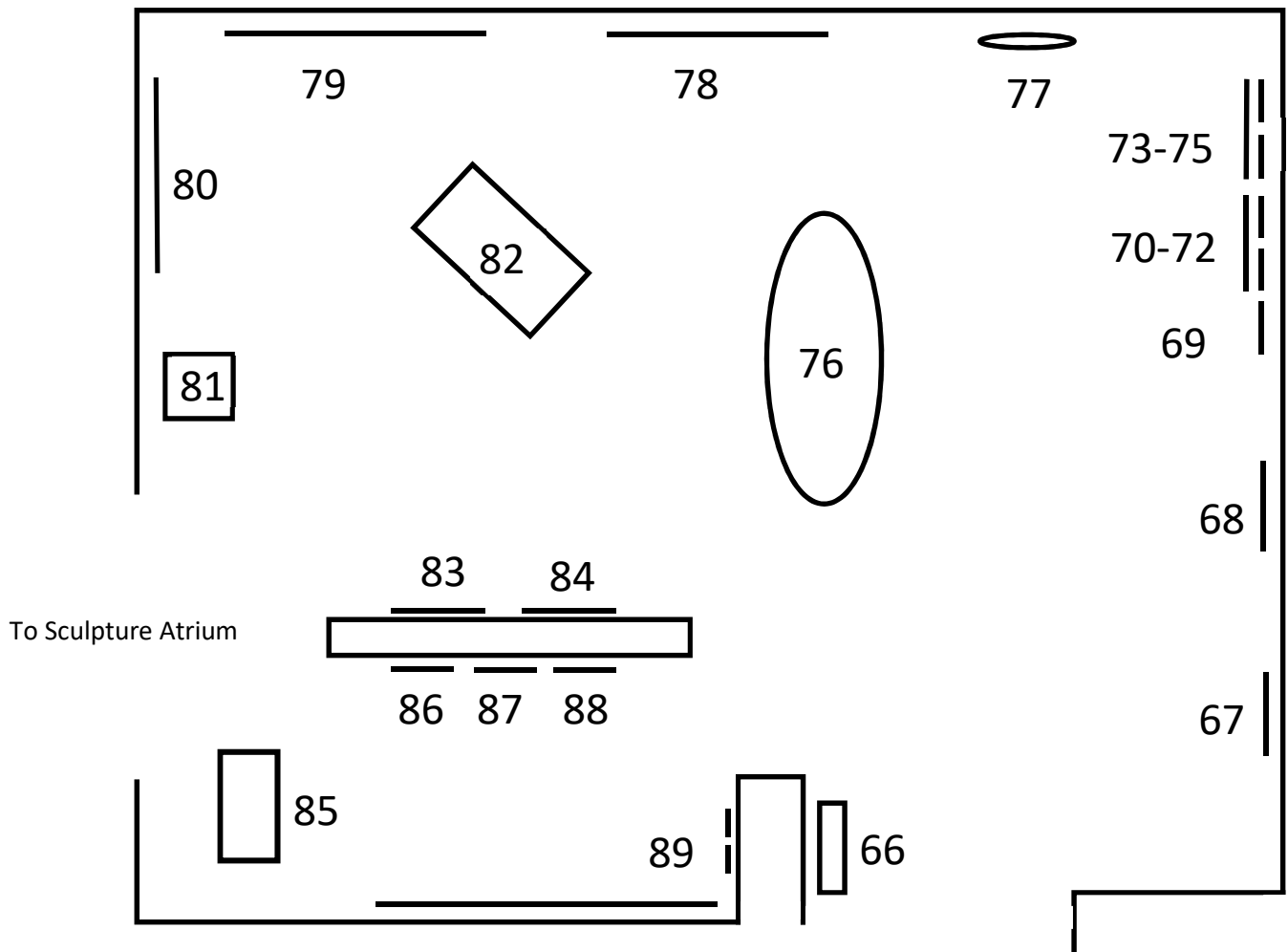
65. ***Pieces***

digital collage, chromogenic print on photographic paper

Gift of Edward Burtynsky, 2001.

Peter Horvath is a Canadian multimedia artist who uses a variety of digital tools to hybridize methods of collage-making asserted by avant-garde surrealist artists of the 1920s. As photographer Edward Burtynsky (who donated these works to the AGH) says, “Peter Horvath represents a new breed of artists that take the best of what technology has to offer and use it to explore their own vision. Peter’s work enters the inner workings and struggles of the mind and spirit. These reflections bring us to a threshold of a personal experience and then asks us to explore this place in our own way.”

# HENDRIE



Plastic. Lead. Wood. Glass. Many materials carry culturally-informed associations that assist us in shaping an interpretation of a work of art. These associations are often harnessed by artists in order to communicate to the viewer. What do you make of some of the materials used to create the art on view in this gallery? While the use of a type of material can initially provoke an immediate interpretation, unpacking an artist's

choice is rarely that simple. Many works of art involve provocative choices of material that lie in contrast to its other qualities, making us stop to consider a work's complexity.

66. Tim Whiten (Canadian b. USA 1941)

***Lucky, Lucky, Lucky* 2010**

laminated and sculpted glass

Gift of the artist, 2015

Note – not label: There is perhaps no better material than glass to convey the nature of memory, which can be hazy, fleeting, and fragile—always at risk of being lost over time.

67. Joyce Wieland (Canadian 1931-1998)

***Homework* 1966**

plastic, photographs on paper

Gift of Irving Zucker, 1992

68. Iain Baxter & (Canadian b. 1936)

***Killer Still Life* 1993**

stainless steel, household pesticides

Purchase, Permanent Collection Fund, 1998

The still life represents a centuries-long artistic tradition of gathering ordinary objects into carefully considered compositions. Whether such arrangements contain food, flowers, or objects of daily life, they are depicted by artists to



subtly communicate with the viewer. Early Dutch still life paintings include hidden signs of mortality in their vanitas works—decaying fruit, fallen petals, insects, or a just-extinguished candle.

Taking a contemporary approach to this genre, Iain Baxter& offers a selection of household pesticides as a “readymade” still life. He states, “One day I was at a lumber yard and I saw all this material that’s only for killing and, since I’m interested in environmental issues, I said to myself, ‘God, that’s weird. You just buy this stuff to kill things. Another still life hits the wall!’” As a conceptual artist, Baxter& gives this epiphany a visual form by choosing and arranging items that together offer a wry approach to the still life tradition.

## **SALON WALL**

The human form has been the subject of works of art since Antiquity. For thousands of years, sculpted busts and painted portraits were mostly reserved for people of elevated status. Now, human representation has grown exponentially through the multitude of ways by which artists choose to represent others, and themselves. This selection of work spans over 100 years, and includes more abstract and conceptual ways of representing people. While painting has long been a method of capturing human subjects, artists like Andy Warhol, Brendan Fernandes, and Rosalie Favell use the inherent qualities of

video, digital photography, and screen printing to add layers of meaning to our understanding of a subject. Other artists, such as Divya Mehra, use absence to talk about the inclusion and exclusion of BIPOC (Black, Indigenous, and People of Colour) bodies over time.

69. Rosalie Favell (Métis, b. 1958)

***Transformation (from Plain(s) Warrior Artist) 1999***

giclee print on paper

Purchase, Elizabeth Muriel Baker Fund, 2001

This work by Rosalie Favell is an example of how digitally manipulating and combining images can convey the shifting nature of personal and cultural identity.

In talking about Transformation, Favell describes this work-- a continuation of an earlier series called Longing and Not Belonging-- as reflecting her struggle to find her place in the world. In her own words, she offers: "This work (explored) the realization of the heroes in my life, strong women...my mother, my sisters, my aunts and my grandmothers. I placed images of these women with warrior women from popular culture that highlighted their quiet heroism."

Moving beyond this previous series, Favell envisions Transformation as a self-portrait, marking the shift where she

no longer needs to look outside of herself for a hero, because she has become one.

70. Simon Willms (Canadian b. 1977)

***Juan Manuel Aquino* 2009**

colour photograph on paper

Gift of the artist, 2014

Young athletes are a recurring subject in the work of photographer Simon Willms. Part of a series of photos of aspiring baseball players from Central America and the Caribbean, this image captures the determination and drive of youth who want to transcend the “farm team” and move up to the major leagues, and a new life.

Willms offers: "With this series, I represent the players in the environment/the world where they play and live. I wanted the final composition to be spare and direct. The results are more similar to formal portraiture rather than sport photography which tends to present its subject in the act of play." These photos serve as a poignant glimpse at the strength, urgency and uncertainty of adolescence.

Notes (not label): Young athletes, and Dominican amateur baseball players in particular, are a compelling and recurring subject in Willms' portrait photography. Realizing a career in professional baseball is a long shot that entices scores of

youngsters in many Caribbean and Central American countries. These portraits are meant as a tribute to youth and they originate from Willms' desire to explore his own youth and interest in sport. Willms endeavors to represent the strength of character of his subjects, as well as the uncertainty that naturally arise in adolescence.

Major league teams have "farms" in Santo Domingo and San Pedro that source and cultivate new talent. It is at these baseball diamonds that many players hope to realize their lifelong dream of making it to the major leagues. Willms' images were taken at a vulnerable point in many of these young peoples' lives, between childhood and adulthood, their future uncertain. Whether or not they are destined to play professional baseball is yet to be decided; living the dream proves too enticing.

This series of portraits were made using an old Graflex four-by-five camera that requires a considerable amount of time to set up. This gives the photographer the necessary time to study the subject, the available light, and environment that the subject is in.

71. Brendan Fernandes (Canadian b. 1979)

***Foe 2008***

video

Purchased with the support of the Canada Council

for the Arts Acquisition Assistance Program, Pierre Karch and Mariel O'Neill-Karch, 2010

An artist of Kenyan-Indian descent, the work of Brendan Fernandes often addresses immigration and his childhood in Africa, and the complex identity he attributes to being a “transnational” subject, with ties to three different countries.

In his video, *Foe*, Fernandes is shown receiving lessons from an acting coach hired to teach him the “accents” of his cultural backgrounds. He explains: “I am not interested in the authenticity of these accents but in the idea of being taught to speak in these voices. The text that I am reading is taken from a book with the same title as the work, written by J. M. Coetzee (where the tongue of the character) has been removed and he cannot speak.” This work reflects on both common stereotypes of cultural identities, and the legacy of colonialism.

72. Andy Warhol (American 1928-1987)

***Jackie II 1966***

screenprint on paper

Gift of Dr. and Mrs. Harold J. Hoffman, 1984

Screen printing is an industrial process adopted by artists for its ability to create exact multiples of a single image.

Andy Warhol revolutionized screen printing by using it to reference advertising and other forms of mass media. In the early 1960s, while living and working in New York, he started creating a series of portraits of celebrities including Elizabeth Taylor, Elvis Presley and Jackie Kennedy. His work featuring Jackie Kennedy—created shortly after the assassination of her husband, former US president John F. Kennedy—reflected on the media’s near constant coverage of the event.

Here, Warhol’s use of technology and repetition mirrors the ability of the media to both manufacture celebrity and—like his prints of car crashes and electric chairs—dull our reaction to difficult imagery.

73. George Agnew Reid (Canadian 1860–1947)

***Study of a Woman* 1889**

oil on canvas

Gift of the Estate of Margaret E. Galbreath, 1984

74. T.R. MacDonald (Canadian 1908-1978)

***Portrait of a McMaster Student* 1948**

oil on canvas

Gift of Lewis P. Stolman, M.D., 2019

75. Divya Mehra (Canadian b. 1981)

***Currently Fashionable* 2009–2017**

screenprint on watercolour paper

Purchased with funds from the Alfred Wavell Peene and Susan Nottle Peene Memorial, 2019

From afar, Winnipeg-based artist Divya Mehra's *Currently Fashionable* appears to be a blank piece of paper. Yet as one moves closer, white letters can be seen, confronting the viewer with the phrase "people of color."

*Currently Fashionable* exposes the underrepresentation of art by people of colour in art institutions in Canada and beyond, due to racism embedded in art history. Mehra also employs humour as a mode of social critique. She has arranged the words in this screenprint so that the acronym "LOL" — meaning "laughing out loud" — may be read vertically. This abbreviation speaks to the use of humour among people of colour as a method of coping with racism, while also serving as a reminder of how racist "jokes" reinforce systemic exclusion.

76. Charles Long (American b. 1958)

***Untitled 1991***

paper, metal, charcoal on wooden stand

Gift of the artist,

Notes (not label): Transformation of ordinary, accessible materials. It turns frustration with a commonplace task into a complex (even theatrical) gesture". Fragile material (paper) with rigid industrial material adds to potential meaning. What

does it make people think of? What is their reading of it?  
(Playful, vulnerable, mushroom cloud).

77. David Merritt (Canadian b. 1955)

***/h/ (sisal) 2007***

sisal rope fibre

Gift of the artist, 2010

David Merritt's */h/ (sisal)* represents just one aspect of the artist's work in drawing and sculpture. Created from a length of sisal rope, Merritt painstakingly unravelled the material into its individual fibres, arranging the threads to form a cloud-like form that floats weightlessly above an untouched section of rope below.

Merritt's practice relies heavily on this kind of deconstruction; his work with text and drawing similarly explores how language and culture are structured and repetitive, yet also ephemeral and diffuse.

Merritt states: "What I am thinking about is the movement between the amorphous, or between noise, or nothing, or whatever you want to ascribe to something so diffuse it's nameless, towards something that occupies form. Then it slips into something else."



78. Paterson Ewen (Canadian 1925-2002)

***Rain in the Forest* 1988**

acrylic on plywood

Gift of Edwin L. Stringer, Q.C., 1990

As we consider the range of artistic process presented in this room, from the simple, serene brushwork of Takao Tanabe to the (gestural mark-making of Ray Mead / intensive layering of Carl Beam...) we must also explore the physicality of making that is the work of Paterson Ewen.

Essentially self-taught and taking influence from a variety of sources “in an open dialogue with artists past and present” Ewen’s work has gone through many phases of experimentation in technique and material, though the theme of landscape has remained central. In the 1970’s, after growing weary of canvas and stretchers, Ewen bought a standard four by eight foot sheet of plywood with the intention of making a giant woodcut print. After carving out an image and applying paint to print, Ewen instead decided to display the work as a new kind of painting.

Ewen describes his process “The physical beginning involves gathering materials and tools in advance of the struggle, wood, machine tools, hand tools, paint, and a myriad of things. A length of wire becomes rain, a piece of link fence becomes fog and so on, obviously a physical activity running parallel with the

fermenting images in my head. Once I place the plywood on the sawhorses and touch a magic marker to the surface ... the activity begins to accelerate. Drawing is followed by routing and thoughts of colours, textures, materials rotate in my mind ... things get nailed on, glued on, inlaid, or stamped on by a homemade stamp....”

79. Takao Tanabe (Canadian b. 1926)

***Prairie Hills 1979***

acrylic on canvas

Gift of Wintario, 1980

80. Nobuo Kubota (Canadian b. 1932)

***Folio Series No. 6 1976***

acrylic on wood

Bequest of Mr. Scott Craigie, 1989

Nobuo Kubota is a versatile artist whose influences include Japanese art, opera, and architecture. In addition to his prolific work as a visual artist, he is a performance artist and jazz improviser.

This work is one of many in his Folia series (1976), created after he spent a year living in a Zen Buddhist monastery in Japan. Folia are wrinkles on the cerebellum, the lower part of the brain responsible for motor skills. Here, Kubota conjures up the

idea of motion through his approach to texture, line, pattern, and the blending of three-dimensional forms on a flat surface.

81. Ryan Arnott (Canadian b. 1952)

***Untitled (Lead Diamond) 1989***

lead

Purchase, Volunteer Committee Fund, 1992

Ryan Arnott's palm-sized sculpture *Untitled (Lead Diamond)* greets us with a series of contradictions. This diamond is not glittering or transparent. It thwarts our expectations, challenging us to decode his reason for choosing this material to execute the work.

With *Untitled (Lead Diamond)*, Arnott plays with notions of value and, in his own words, the "contradictions of the modern world." Instead of creating a dazzling sculpture resembling a real diamond, he has created just the opposite—an object made out of a hazardous material, alluding to the darker environmental and human costs that accompany our fetishization of luxury items.

Acts of collecting or accumulating, regardless how precious or mundane the focus, can be a deeply satisfying processes of ritual and remembrance. Many artists build and maintain

collections as vehicles for telling stories, for artistic inquiry, and expressing broader concepts.

Presenting collections as works of art can subsequently employ a range of creative approaches. Several works on view in this room present collections with either a rigorous sense of concept and order, a narrative intention, or a sense of deep play.

82. Kelly Mark (Canadian b. 1967)

***Black Jars 1996***

mason jars, mixed media

Gift of Lynne Wynick and David Tuck, 2004

Black Jars is composed of 144 mason jars, each containing various black objects ranging from typewriter ribbon to molasses to lace underwear. These items are everyday objects to which Mark gives equal consideration, presenting them in a carefully arranged grid of clear glass jars devoid of any other traditional compositional strategies. The “preservation” of seemingly random items can be thought of as a conceptual spin on the still life genre. As Mark says, “I have always had an intense preoccupation with the differing shades of pathos and humour found in the repetitive mundane tasks, routines, and rituals of everyday life.”

83. & 84. Ray Mead (Canadian 1921-1998)

***(#39) Untitled 1988***

***(#47) Untitled 1988***

mixed media on paper  
Gift of Irving Zucker, 1992

Ray Mead was a member of Painters Eleven, a groundbreaking group of abstractionists based in Toronto in the 1950s. Mead's imagery is personal; he described his drawings as striving toward simple childhood marks, as a rehearsal for his paintings rather than a blueprint to be duplicated.

Mead's paintings employ similar marks, and are recognizable for depicting black and white shapes fortified by a selective use of colour. It was important to Mead to preserve evidence of the human hand in the completed paintings, and allow details from successive layers to reveal aspects of his process. He liked to speak of his finished canvases as "paintscapes": landscapes abstracted and abbreviated beyond recognition.

85. Kim Adams (Canadian b. 1951)  
***Artists' Colony (Gardens) 2012***  
HO scale model parts, fitted vitrine  
Gift of the artist, 2017

Kim Adams, maker of the infamous Bruegel-Bosch Bus, which is located just through the doors to your right, also works on large-scale model sculptures such as you see here.

Artists' Colony (Gardens) is an example of Adams' miniature worlds that use HO scale model parts to depict humorous and calamitous scenes. In this work, he focuses thematically on the possibility of utopia by depicting scenes about humanity within

urban life and places of leisure. The tiny figures are positioned in conversation with each other, gathered in deeply considered 'events' that appear like vignettes within the larger work. These minute scenes are often comical, sublime and ubiquitous all at once. Sailors wait in line outside a beer garden, lovers gather in the woods or on a beach; there is a funeral gathering, and a stack of shipping containers has been repurposed as a pool. Artists' Colony (Gardens) depicts an abundance of nature and growth, and has an intentionally positive outlook in contrast to the Bruegel-Bosch Bus, which is often read as a doomsday vehicle.

What other connections can you make between the two works by Adams?

Harold Edgerton (American 1903–1990)

dye transfer prints

Gift of Angela and David Feldman, the Menkes Family, Marc and Alex Muzzo, Tory Ross, the Rose Baum-Sommerman Family, Shabin and Nadir Mohamed, 2013

**86. *Bullet Through Jack* 1964**

**87. *Bullet Through Banana* 1964**

**88. *Bullet Through Apple* 1964**

Throughout its history, photographers have explored the medium's capacity to show us what cannot be seen with the naked eye. Following the work of photographic pioneers like

Eadweard Muybridge—known for his nineteenth-century studies in animal locomotion—Harold Edgerton used photography as a means to explore and understand movement. This interest began during his studies in science, and later as professor of electrical engineering at MIT, where he transformed the stroboscope from a scientific instrument into a photographic tool. Edgerton was the first person to use rapid flashes of stroboscopic light for photographic purposes to quickly capture visually striking moments.

89. Sara Angelucci (Canadian b. 1962)

***Everything in my father's wallet / Everything in my wallet***  
**2005**

Lambda prints

Gift of the artist, 2010

Collections often help us remember a place we visited, people we know, or a specific time in our lives. They also serve as fascinating reflections of the collectors themselves. Through a comparison of items from both her and her departed father's wallets, artist Sara Angelucci examines how personal items reflect both familial ties and generational change.

Angelucci explains: "This project developed from the discovery of my father's wallet in a box of family memorabilia, ten years after his passing. I began to wonder what the contents of my wallet would reveal about me. Presented in two grids of photographs, the relationship between the two raises notions of generational differences, gender differences, and a

class/cultural shift resulting from my father's immigration and lack of formal education, while I was born, educated and raised in Canada.”