

Canadian Painters S Peintres Canadiens S

Since its first appearance in 1967, Russell Harper's classic study of Canadian painting has been recognized as the outstanding authority on the subject. This edition provides a comprehensive survey, generously illustrated, of three centuries of Canadian painting from its beginnings in the seventeenth century. Through a lively combination of entertaining anecdotes, descriptions of the cultural background, biographical accounts, and critical judgement, the reader comes to know intimately the artists, their paintings, and their environments. Included are 173 reproductions - 45 added since the first addition. They all ow the reader to see representative works from all periods, and provide a visual record of the cultural and social history of Canada.

This index has been compiled as a quick reference guide to biographies of 9,052 professional and amateur artists active in Canada from the seventeenth century to the present. The artists represent 42 professional categories, from animation to topography. In addition to 8,261 Canadian artists, the Index has 391 British, 300 American, and 100 European artists, all of whom spent part of their careers in Canada. Each entry provides the artist's name, date and place of birth and death (or years the artist flourished, if birth and death dates are not available), the nationality (if not Canadian), type of artist (major medium media used), and sources in which biographical information may be found. Several hundred cross-references link the various names used by some artists during the course of their careers.

After the overwhelming success of the original, this lavishly illustrated and superbly printed art book is now available in trade paper. From the sometimes eccentric but remarkable work, rooted in symbolism and theosophy, of pioneers such as Kathleen Munn, Bertram Brooker and Lawren Harris, to the Automatistes in Montreal, to the conceptual art movement in Halifax, the urge to abstraction in art is spread wide across Canada. Abstract Painting in Canada covers the movement throughout the twentieth century, including highlights from 1940s Montreal and the Clement Greenberg-influenced Prairies in the sixties and seventies. The book continues through the eighties and nineties, during which critics largely denounced painting, and concludes in the twenty-first century, with abstract painting alive and well again in the studios of Canada's young artists. A monumental tome containing 200 colour reproductions, it mines a rich vein of art history ripe for international discovery.

An exploration of the lives and works of the members of the Beaver Hall Group. Founded in 1920, the group was in the vanguard of bringing Modernism to Canada and is notable for its inclusion of women who now rank among the country's most outstanding painters.

Abstracts of journal articles, books, essays, exhibition catalogs, dissertations, and exhibition reviews. The scope of ARTbibliographies Modern extends from artists and movements beginning with Impressionism in the late 19th century, up to the most recent works and trends in the late 20th century. Photography is covered from its invention in 1839 to the present. A particular emphasis is placed upon adding new and lesser-known artists and on the coverage of foreign-language literature. Approximately 13,000 new entries are added each year. Published with title LOMA from 1969-1971.

In the early decades of the twentieth century, the visual arts were considered central to the formation of a distinct national identity, and the Group of Seven's landscapes became part of a larger program to unify the nation and assert its uniqueness. This book traces the development of this program and illuminates its conflicted history. Leslie Dawn problematizes conventional perceptions of the Group as a national school and underscores the contradictions inherent in international exhibitions showing unpeopled landscapes alongside Northwest Coast Native arts and the "Indian" paintings of Langdon Kihn and Emily Carr. Dawn examines how this dichotomy forced a re-evaluation of the place of First Nations in both Canadian art and nationalism.

Ten women artists, counterparts of the Group of Seven, are finally being given their due. Long overlooked by critics and historians, they are today amongst the most sought after Canadian painters. The Beaver Hall women ventured into a male-dominated art world, lived remarkable lives, and produced exceptional work. The Women of Beaver Hall portrays the lives and works of Nora Collyer, Emily Coonan, Prudence Heward, Mabel Lockerby, Henrietta Mabel May, Kathleen Moir Morris, Liliias Torrance Newton, Sarah Robertson, Anne Savage, and Ethel Seath. Long-lost catalogues, old newspaper reviews, and personal papers document their story, and more than 65 colour plates bring to light their paintings, some of which have lain hidden for more than fifty years. With a clear and concise style directed to the aficionado and scholar alike, this book is the ultimate reference on the Beaver Hall women.

This unique study explores how Quebec's landscapes have been represented in both literature and visual art throughout the centuries, from the writing of early explorers such as Cartier and Champlain to work by prominent contemporary authors and artists from the province. William J. Berg traces recurrent images and themes within these creations through the most significant periods in the development of a Quebecois identity that was threatened initially by the wilderness and indigenous populations, and later by the dominance of British and American influences. Focusing on the interplay between nature and culture in landscape representation, Literature and Painting in Quebec contends that both have reflected and fashioned the meaning of French-Canadian nationhood. As such, Literature and Painting in Quebec presents a new perspective to approach the notion of national identity, a quest that few groups have engaged in more persistently than the Quebecois.

"The great purpose of landscape art is to make us at home in our own country" was the nationalist maxim motivating the Group of Seven's artistic project. The empty landscape paintings of the Group played a significant role in the nationalization of nature in Canada, particularly in the development of ideas about northernness, wilderness, and identity. In Beyond Wilderness contributors pick up where the Group of Seven left off. They demonstrate that since the 1960s a growing body of both art and critical writing has looked "beyond wilderness" to re-imagine landscape in a world of vastly altered political, technological, and environmental circumstances. By emphasizing social relationships, changing identity politics, and issues of colonial power and dispossession, contemporary artists have produced landscape art that explores what was absent in the work of their predecessors. Beyond Wilderness expands the public understanding of Canadian landscape representation, tracing debates about the place of landscape in Canadian art and the national imagination through the twentieth century to the present. Critical writings from both contemporary and historically significant curators, historians, feminists, media theorists, and cultural critics and exactly reproduced artworks by contemporary and historical artists are brought together in productive dialogue. Beyond Wilderness explains why landscape art in Canada had to be reinvented, and what forms the reinvention took. Contributors include Benedict Anderson (Cornell), Grant Arnold (Vancouver Art Gallery), Rebecca Belmore, Jody Berland (York), Eleanor Bond (Concordia), Jonathan Bordo (Trent), Douglas Cole, Marlene Creates, Marcia Crosby (Malaspina), Greg Curnoe, Ann Davis (Nickle Arts Museum), Leslie Dawn (Lethbridge), Shawna Dempsey, Christos Dikeakos, Peter Doig, Rosemary Donegan (OCAD), Stan Douglas, Paterson Ewen, Robert Fones, Northrop Frye, Robert Fulford, General Idea, Rodney Graham, Reesa Greenberg, Gu Xiong (British Columbia), Cole Harris (British Columbia), Richard William Hill (Middlesex), Robert Houle, Andrew Hunter (Waterloo), Lynda Jessup (Queen's), Zacharias Kunuk (Igloolik Isuma Productions), Johanne Lamoureux (Montréal), Robert Linsley (Waterloo), Barry Lord (Lord Cultural Resources), Marshall McLuhan, Mike MacDonald, Liz Magor (ECIAD), Lorri Millan, Gerta Moray (Guelph), Roald Nasgaard (Florida State), N.E. Thing Company,

Carol Payne (Carleton), Edward Poitras, Dennis Reid (Art Gallery of Ontario), Michel Saulnier, Nancy Shaw (Simon Fraser), Johanne Sloan (Concordia), Michael Snow, Robert Stacey, David Thauberger, Loretta Todd, Esther Trépanier (Québec), Dot Tuer (OCAD), Christopher Varley, Jeff Wall, Paul H. Walton (McMaster), Mel Watkins (Toronto), Scott Watson (British Columbia), Anne Whitelaw (Alberta), Joyce Wieland, Jin-me Yoon (Simon Fraser), Lawrence Paul Yuxweluptun, and Joyce Zemans (York).

This book charts the developments in Canadian art from the late nineteenth century to the present with new essays by the country's leading art historians. A comprehensive overview, this volume embraces painting, sculpture, photography, design, video, and conceptual and cross-disciplinary art, as well as studies of art institutions and historiography. Each chapter explores the richness and diversity of Canadian art; topics range from impressionist painting to the multimedia work of First Nations artists, and from the Group of Seven to contemporary video production. Newly commissioned, carefully edited, and with 185 full-colour illustrations, *The Visual Arts in Canada* will appeal to general readers and students alike. An extensive index, as well as an appendix that list galleries and artist-run centres across the country, make this the definitive resource for Canadian art from the past century. Throughout the twenty chapters, readers will recognize favourite artists and encounter new ones—all of whom play an integral role in the country's visual history.

From the Roaring Twenties and the Group of Seven to the Automatistes and the early Cold War, Canadian artists lived through and embodied an era of global tumult and change. With an interweaving of historical narrative, lavish illustrations, and writings by many of Canada's most revered cultural figures, Lora Senechal Carney illuminates the lives, perspectives, and works of the era's painters and provides glimpses of the sculptors, poets, dancers, critics, and filmmakers with whom they associated. *Canadian Painters in a Modern World* gives readers direct access to a carefully curated selection of writings, artworks, photos, and other documents that help to reconstruct the public spheres in which artists including Paul-Émile Borduas, Emily Carr, Alex Colville, Lawren Harris, David Milne, and Pegi Nicol MacLeod circulated. Each of the book's eight chapters consists of a narrative about a key issue or debate, focusing on the relationship of art to politics and society, and on how these are negotiated in an individual's life. Relating artistic engagement with and responses to the Spanish Civil War, the Second World War, and the Cold War, Senechal Carney discovers a common desire for new connections between art and life. Revealing continuities, ruptures, and watershed moments, *Canadian Painters in a Modern World* showcases artistic production within specific socio-political contexts to shed new light on Canadian art during three decades of conflict and crisis.

In parallel columns of French and English, lists over 4,000 reference works and books on history and the humanities, breaking down the large divisions by subject, genre, type of document, and province or territory. Includes titles of national, provincial, territorial, or regional interest in every subject area when available. The entries describe the core focus of the book, its range of interest, scholarly paraphernalia, and any editions in the other Canadian language. The humanities headings are arts, language and linguistics, literature, performing arts, philosophy, and religion. Indexed by name, title, and French and English subject. Annotation copyrighted by Book News, Inc., Portland, OR

Identifies and summarizes thousands of books, article, exhibition catalogues, government publications, and theses published in many countries and in several languages from the early nineteenth century to 1981.

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