



SEPTEMBER GALE

A Life of Arthur Lismer

September Gale A Study Of Arthur Lismer Of The Group Of Seven

Eleanor Prendergast



September Gale A Study Of Arthur Lismer Of The Group Of Seven:

September Gale John A. B. McLeish, 1955 *September Gale* John Alexander Buchanan McLeish, 1973 September Gale John A. B. McLeish, 1955 *September Gale, a Study of Arthur Lismer of the Group of Seven.* John A. B. McLeish John A. B. MacLeish, 1956 **Art Et Architecture Au Canada** Loren Ruth Lerner, Mary F. Williamson, 1991-01-01 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 *Shaped by the West Wind* Claire Elizabeth Campbell, 2005 Claire Campbell draws from recent work in cultural history landscape studies in geography and art history and environmental history to explore what happens when external agendas confront local realities a story central to the Canadian experience Explorers fishers artists and park planners all were forced to respond to the unique contours of this inland sea their encounters defined a regional identity even as they constructed a popular image for the Bay in the national imagination Jacket **Inventing Tom Thomson** Sherrill Grace, 2004 An examination of Canadian identity through our cultural obsession with iconic painter Tom Thomson The Group of Seven in Western Canada Catharine M. Mastin, Glenbow Museum, 2002 For more than 80 years The Group of Seven has been Canada's best known art collective Founded in 1920 the Group Franklin Carmichael Lawren S Harris A Y Jackson Frank H Johnston Arthur Lismer J E H MacDonald Frederick H Varley A J Casson Edwin Holgate and Lionel LeMoine Fitzgerald was recognized for their strikingly bold modernist and colourful images of the Canadian landscape In creating their art the Group also contributed greatly to Canada's emerging sense of identity In their inaugural exhibition catalogue the Group poignantly wrote An art must grow and flower in the land before the country will be a real home for its people In *The Group of Seven in Western Canada* Catharine Mastin curator of the Glenbow exhibition along with five other Canadian scholars and curators explore the inspiration and influence of the west on both the Group's artwork and their sense of national identity The book focuses on the significant themes and works produced by the Group from artistic political geographical social and cultural perspectives in order to create the first and most comprehensive study of the Group's western muse With 130 images and photographs to accompany the fascinating and insightful text *The Group of Seven in Western Canada* is a unique and outstanding contribution to the history and legacy of Canadian art The Glenbow Museum is a world class multi disciplinary institution that includes a permanent art collection western Canada's largest museum Canada's largest non government archives and an unparalleled western Canada reference library Located in Calgary it is world renowned for its innovative programming and exhibitions **Harold Mortimer-Lamb** Robert Amos, 2013 Harold Mortimer Lamb's name is in the index of almost every book written on the history of Canadian art yet his place in that world has never been clear Photographer writer painter promoter he was a man of many parts and the ideal patron and friend to some of Canada's most famous artists including A Y Jackson Emily Carr and Jack Shadbolt At the centre of his story are his relationships with painter Frederick Varley and young

student Vera Weatherbie whom Mortimer Lamb at the age of seventy eventually married when she was just thirty Profusely illustrated with his photos paintings and the art he collected Harold Mortimer Lamb The Art Lover brings into focus an unknown chapter in Canadian art history **James McNeill Whistler** Eleanor Prendergast,1925 **Community**

Development on the North Atlantic Margin John Hutson,Reginald Byron,2017-07-12 This title was first published in 2001 Isolated communities dependent upon fishing farming and forestry which are scattered around the North Atlantic coast have shared a disastrous decline during the last decade These communities are in the peripheries of advanced industrial nation states such as Canada and supra national alliances such as the European Community yet despite this there are no easy solutions to the development of these regions This volume argues that the productive assets of these regions and how they can be used to sustain household incomes need to be better understood The assets need to be converted into products and services and they need to be marketed profitably The diminishing flow of young people who leave these areas to obtain higher education and who do not return must be turned around and efforts must be concentrated on the creation or strengthening of economic conditions which satisfy the younger generation s employment aspirations consumer requirements and social needs

National Dreams Daniel Francis,2002-07-01 As Canadians we remember the stories told to us in high school history class as condensed images of the past the glorious Mountie the fearsome Native the Last Spike National Dreams is an incisive study of the most persistent icons and stories in Canadian history and how they inform our sense of national identity the fundamental beliefs that we Canadians hold about ourselves National Dreams is the story of our stories the myths and truths of our collective past that we first learned in school and which we carry throughout our adult lives as tangible evidence of what separates us from other nationalities Francis examines various aspects of this national mythology in which history is as much storytelling as fact Textbooks were an important resource for Francis For me these books are interesting not because they explain what actually happened to us but because they explain what we think happened to us For example Francis documents how the legend of the CPR as a country sustaining national affirming monolith was created by the company itself a group of capitalists celebrating the privately owned railway albeit one which was generously supported with public land and cash and reiterated by most historians ever since Similarly we learn how the Mounties were transformed from historical police force to mythic heroes by a vast army of autobiographers historians novelists and Hollywood filmmakers with little attention paid to the true role of the force in such incidents as the Bolshevik rebellion in which a secret conspiracy by the Government against its people was conducted through the RNWMP Also revealed in National Dreams are the stories surrounding the formation and celebration of Canadian heroes such as Louis Riel and Billy Bishop The Logic of Ecstasy Ann Davis,1992-01-01 None of these painters was motivated solely by mystical concerns each of them also painted works which were of a secular or non spiritual nature None the less they were all deeply interested in and concerned about matters mystical Through a careful examination of the primary documentation Ann Davis looks at the sources of their beliefs in

Christianity transcendentalism and theosophy and theories of the fourth dimension and attempts to put some of their major works into new contexts so that familiar paintings can be seen in a new and revealing mystical way **Art and Work**

Angela E. Davis, 1995 It is also a history of a type of work that was new during this period The mechanized reproduction of art works in the nineteenth century meant that artists found themselves within an industrial atmosphere similar to that of other workers This history traces the beginning of that process in England follows its transference to Canada and demonstrates how illustrators engravers photo engravers and lithographers became part of an increasingly commercially oriented industry It was an industry of major importance in the fields of printing and new forms of advertising but it was also an industry that led to a change in status for the members of its work force who considered themselves to be artists

Sights of Resistance Robert James Belton, 2001 CD ROM contains Chapters from text Glossary **New Canadian Library** Janet Friskney, 2015-05-07 In the mid 1950s much Canadian literature was out of print making it relatively inaccessible to readers including those studying the subject in schools and universities When English professor Malcolm Ross approached Toronto publisher Jack McClelland in 1952 to propose a Canadian literary reprint series it was still the accepted wisdom among publishers that Canadian literature was of insufficient interest to the educational market to merit any great publishing risks Eventually convinced by Ross that a latent market for Canadian literary reprints did indeed exist McClelland Stewart launched the New Canadian Library NCL series in 1958 with Ross as its general editor In 2008 the NCL will celebrate a half century of publication In New Canadian Library Janet B Friskney takes the reader through the early history of the NCL series focusing on the period up to 1978 when Malcolm Ross retired as general editor A wealth of archival resources published reviews and the NCL volumes themselves are used to survey the working relationship between Ross and McClelland as well as the collaborative participation of those who through the middle decades of the twentieth century were committed to studying and nurturing Canada's literary heritage To place the New Canadian Library in its proper historical context Friskney examines the simultaneous development of Canadian literary studies as a legitimate area of research and teaching in academe and acknowledges the NCL as a milestone in Canadian publishing history **Beyond Wilderness** John

O'Brian, 2007-09-30 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 this book John O Brian and Peter White 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 Montreal 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 Trepanier Quebec 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

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National Union Catalog , 1978

Canada and the Idea of North Sherrill E Grace, 2002-04-15 Canada and the Idea of North examines the ways in which Canadians have defined themselves as a northern people in their literature art music drama history geography politics and popular culture From the Franklin Mystery to the comic book superheroine Nelvana Glenn Gould s documentaries the paintings of Lawren Harris and Molson beer ads the idea of the north has been central to the Canadian imagination Sherrill Grace argues that Canadians have always used ideas of Canada as North to promote a distinct national identity and national unity In a penultimate chapter The North Writes Back Grace presents newly emerging northern voices and shows how they view the long tradition of representing the North by southern activists artists and scholars With the recent creation of Nunavut increasing concern about northern ecosystems and social challenges and renewed attention to Canada s role as a circumpolar nation Canada and the Idea of North shows that nordicity still plays an urgent and central role in Canada at the start of the twenty first century

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