



Rita Letendre

Georgiana Uhlyarik, Wanda Nanibush



Rita Letendre:

Artist File Rita Letendre, 1970 **Rita Letendre** Rita Letendre, Dorothy Cameron Gallery (Toronto), 1963 RITA LETENDRE. Rita Letendre, 1974 Rita Letendre Linda Jansma, Rita Letendre, 2005 Stealing the Show Gunda Lambton, 1994 Highlights the artistic achievements of seven prominent Canadian women artists Marcelle Ferron Anne Kahane Rita Letendre Gathie Falk Joyce Wieland Jerry Grey and Colette Whiten who received most of the commissions awarded to women between 1958 and 1988 **Rita Letendre** , RITA LETENDRE. Rita Letendre, Palm Springs Desert Museum, 1974 Rita Letendre Rita Letendre, Ray Ellenwood, Gallery Gevik, 2010 **Rita Letendre** Georgiana Uhlyarik, Wanda Nanibush, 2017-06-29 Critically acclaimed Rita Letendre is one of the most eminent living abstract artists Her painting career began in Montreal in the 1950s when she associated with Quebec's Automatistes and Plasticiens Often the sole female artist in their group shows she broke away from their approach to painting Seeking to express the full energy of life and harness in her powerful gestures an intense spiritual force Letendre worked with oils pastels and acrylics using her hands palette knife brushes and uniquely the airbrush Born of Abenaki and Quebecois parents Letendre lived in Quebec until 1969 when she moved to Toronto She has received the Order of Canada completed commissions across Canada and the United States and participated in national and international exhibitions Rita Letendre Fire Light features thirty large scale paintings and an essay by Wanda Nanibush curator of Canadian and Indigenous Art at the AGO **Rita Letendre** Anne-Marie Ninacs, Rita Letendre, Musée national des beaux-arts du Québec, 2003 *The Roots of Culture, the Power of Art* Monica Gattinger, 2017-12-15 The Canada Council for the Arts is the country's largest provider of grants for artists and arts organizations benefiting not only writers visual artists performers and musicians but Canadian culture as a whole In *The Roots of Culture the Power of Art* Monica Gattinger outlines the history of the Canada Council the impetus for its foundation and the ongoing debate about its goals and impact Tracing the Council's gradual shift from focusing on artistic supply and building the roots of Canadian arts and culture in its early years to its expanded focus on the power of the arts in society over time Gattinger describes how leaders have navigated core tensions inherent in the Council's activities She examines the arguments for and against art for art's sake and pursuing broader social and economic aims through the arts as well as the inherent political conflicts between serving the needs of the artistic community and the needs of Canadian society between leadership and followership between autonomy and collaboration and between emerging and established artistic practices Combining lively storytelling with insightful analysis and beautifully produced with dozens of photos of the art people and events that have shaped the organization through the years *The Roots of Culture the Power of Art* is essential reading for those with an interest in Canadian arts and culture and cultural policy **Rethinking Professionalism** Kristina Huneault, Janice Anderson, 2012-04-11 The history of women and art in Canada has often been celebrated as a story of progress from amateur to professional practice *Rethinking Professionalism* challenges this narrative by questioning the

assumptions that underlie the category of artistic professionalism a construct as influential for artistic practice as it has been for art historical understanding Through a series of in depth studies contributors examine changes to the infrastructure of the art world that resulted from a powerful discourse of professionalization that emerged in the late nineteenth century While many women embraced this new model others fell by the wayside barred from professional status by virtue of their class their ethnicity or the very nature of the artworks they produced The richly illustrated essays in this collection depict the changing nature of the professional paradigm as it was experienced by women painters photographers craftspeople architects curators gallery directors and art teachers In so doing they demonstrate the ongoing power of feminist art history to disrupt patterns of thought that have become naturalized and accordingly invisible Going beyond the narratives of recovery or exclusion that the category of professionalism has traditionally encouraged Rethinking Professionalism explores the very consequences of telling the history of women s art in Canada through that lens Contributors include Annmarie Adams McGill University Alena Buis Queen s University Sherry Farrell Racette University of Manitoba Cynthia Hammond Concordia University Kristina Huneault Concordia University Loren Lerner Concordia University Lianne McTavish University of Alberta Kirk Niergarth Mount Royal University Mary O Connor McMaster University Sandra Paikowsky Concordia University Ruth B Phillips Carleton University Jennifer Salahub Alberta College of Art Design and Anne Whitelaw Concordia University

Canadian Art in the Twentieth Century Joan Murray, 1999-11-01 Canadian Art in the Twentieth Century is a survey of the richest most controversial and perhaps most thoroughly confusing centuries in the whole history of the visual arts in Canada the period from 1900 to the present Murray shows how beginning with Tonalism at the start of the century new directions in art emerged starting with our early Modernists among them Tom Thomson and the Group of Seven Today Modernism has lost its dominance Artists critics and the public alike are confronted by a scene of unprecedented variety and complexity Murray discusses the social and political events of the century in combination with the cultural context movements ideas attitudes and styles the important groups in Canadian art and major and minor artists and their works Fully documented well researched and written with clarity and over four hundred illustrations in both black and white and colour Murray s book is essential for understanding Canadian art of this century As an introduction it is excellent in both its scope and intelligence

Abstract Painting in Canada Roald Nasgaard, Art Gallery of Nova Scotia, 2008 In the tradition of the distinguished Douglas McIntyre art program this lavishly illustrated and superbly printed book is a rich readable history of abstract painting in Canada The story begins in the 1920s with the sometimes eccentric but remarkable work rooted in symbolism and theosophy of pioneers such as Kathleen Munn Bertram Brooker and Lawren Harris Two decades later the Automatistes Canada s first truly independent avant garde art movement burst onto the scene in Montreal After the Second World War the urge to abstraction spread across Canada manifesting itself in significant regional movements Vancouver painters retained a British flavour while in Toronto the Painters Eleven looked south to New York Montreal s Plasticiens

launched their own razor edged interpretation of the European tradition of geometric abstraction In the sixties and seventies the Prairies were influenced by Clement Greenberg s post painterly abstraction while Halifax became a hub of conceptual art and concrete painting 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 color reproductions it mines a rich vein of art history ripe for international discovery

North American Women Artists of the Twentieth Century Jules Heller, Nancy G. Heller, 2013-12-19 First Published in 1997 North American Women Artists of the Twentieth Century A Biographical Dictionary was created to fill a gap of there being a comprehensive reference work like this available even though the bibliography in English on various aspects of the history of women artists has grown exponentially during the past ten years As researchers the editors have been frustrated many times by being unable to locate basic information about many of the artists included in this volume especially those working outside the United States This leads directly to another reason for producing this particular kind of reference book to try and create a better understanding between and among the artists and art audiences in these countries *Creative Canada*, 1972-12-15 Did he ever play Hamlet Has she worked in television What was the title of his first novel Under whom did she study How many children has he Answers to such questions about contemporary Canadian artists have often been difficult even impossible to find This series has been created to provide the answers it covers creative and performing artists who have contributed as individuals to the culture of Canada in the twentieth century Each volume in the series presents a cross section of many different kinds of artists authors of imaginative works artists and sculptors musicians performers composers conductors and directors and performing artists in ballet modern dance radio theatre television and motion pictures directors designers and producers in theatre cinema radio television and the dance choreographers and for cinema cartoonists and animators Within each category of art is included a selection of those who have achieved national and international recognition those who have been recognized locally and some now deceased who markedly influenced their contemporaries locally nationally or internationally This is not a critical compilation rather it is an objective and factual reference work for those interested in contemporary Canadian culture Information was collected by painstaking research in a wide variety of sources and wherever possible it has been verified by the artist to make each entry as accurate and comprehensive as possible *Canadian Culture* Elspeth Cameron, 1997 The surest way to the hearts of a Canadian audience is to inform them that their souls are to be identified with rock rapids wilderness and virgin but exploitable forest This critical statement no longer explains Canada s largely urban culture Multiculturalism feminism postmodernism and regionalism these and other vital movements jostle for expression in today s Canada Wherever there s a centre a new margin vies for attention Whenever a new voice catches the country s ear another appears to challenge it However styles form new ways of expression keep shaping themselves Nation without a narrative Yes But in the music literature painting history and

popular culture of this country you can always find a soul **Rita Letendre** Rita Letendre, Palm Springs Desert Museum, 1974 Scene Harry Malcolmson, 2025-04-17 The 1960s transformed art in Canada The Scene traces the remarkable reshaping of the Canadian art landscape during that era Written by renowned art critic Harry Malcolmson the book offers a captivating insider's perspective on how a surge of artists galleries collectors and critics propelled Canadian art into the global spotlight Malcolmson identifies the catalysts that ignited this artistic renaissance including an outpouring of pride in the country linked to Canada's Centennial Expos 67 and the Toronto City Hall With rich anecdotes and insights the book paints a comprehensive portrait of the era while showcasing over twenty portraits of influential Canadian artists Richly illustrated the book illuminates the totality of the Scene's evolution and delves into the impact of Canadian nationalism and economic prosperity on the Scene It examines the rise of contemporary institutions such as the Art Gallery of Ontario and the National Gallery of Canada capturing the emergence of a modern Canadian identity Ultimately The Scene stands as a unique testament to a pivotal moment in cultural history capturing the essence of the most impactful decade in the history of art in Canada *Sights of Resistance* Robert James Belton, 2001 CD ROM contains Chapters from text Glossary

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