



PARASKEVA CLARK

Life & Work

By Christine Boyanoski

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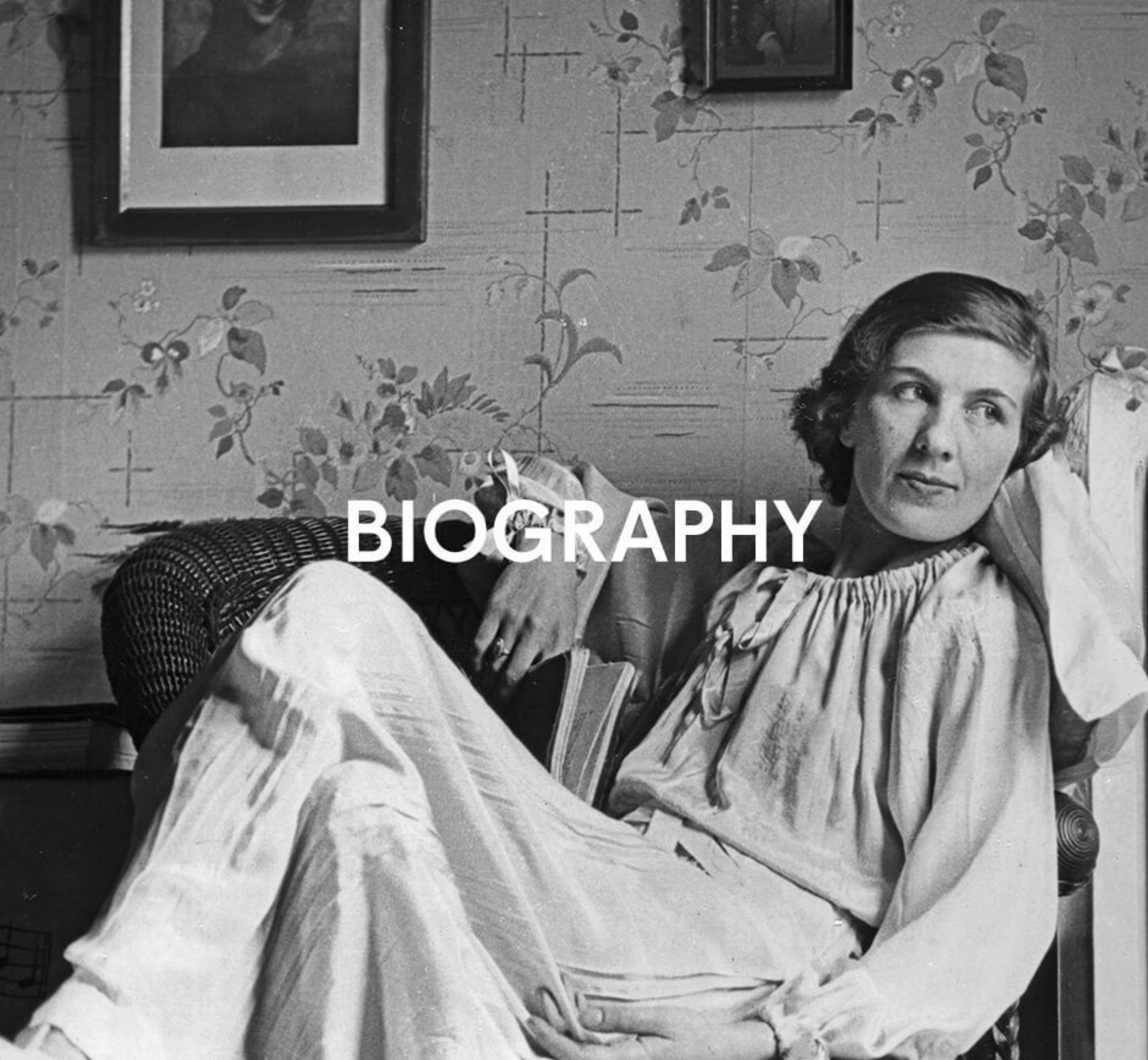
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BIOGRAPHY

When Paraskeva Clark (1898–1986), an émigré from Russia via Paris, arrived in Toronto in 1931, the local art scene was ready for a change. The dominant wilderness landscape idiom, rooted in nationalist ideology, was no longer adequate to express the social and political turmoil that would unfold over the next two decades. Clark brought her knowledge of European art and an intuitive socialism to the work she produced in her new home. And while she acknowledged that Canada made her a painter, her art, in turn, offers a key to understanding the diversity of experience that contributed to the visual arts in this country.

RUSSIAN ROOTS

Naturally, fundamentally, I was Russian red without being trained politically. With my soul and my mind, and all the attitude. . . . I was almost twenty-four when I left Leningrad. I just belonged there and I never changed.¹

–Paraskeva Clark

Born on October 28, 1898, into a working-class family in Saint Petersburg, Paraskeva Avdyevna Plistik² was the eldest of the three children of Avdey Plistik and Olga Fedorevna.³ Because Plistik worked in a shoe factory, the family was provided with the standard accommodation—a one-room apartment in a building nearby. In later years, Paraskeva remembered how the colourful artificial flowers her mother crafted at home to sell for additional income relieved the starkness of this industrial urban environment. When Paraskeva was seventeen, her mother died of pneumonia.



LEFT: Paraskeva Clark's father, Avdey Plistik, c. 1923. RIGHT: A young Paraskeva Plistik, 1919.

Avdey Plistik, an avid reader of Russian classics he bought second-hand, allowed Paraskeva four more years of schooling than most girls of her socio-economic status received. Plistik's children would visit their paternal grandparents in the countryside south of Vitebsk in Belarus, nurturing in Paraskeva a lifelong appreciation of nature, open wheat fields, and dense forests. Although her father left the shoe factory to run a small grocery store, Paraskeva secured a clerical position in the same factory when she completed high school, at sixteen. She dreamed of attending drama school and becoming an actor, no doubt enjoying the many forms of theatre performed in pre-revolutionary Saint Petersburg—in factories, fairgrounds, and on the streets.⁴ But that career required further education beyond her means, and her creative energies were channelled into the fine arts.

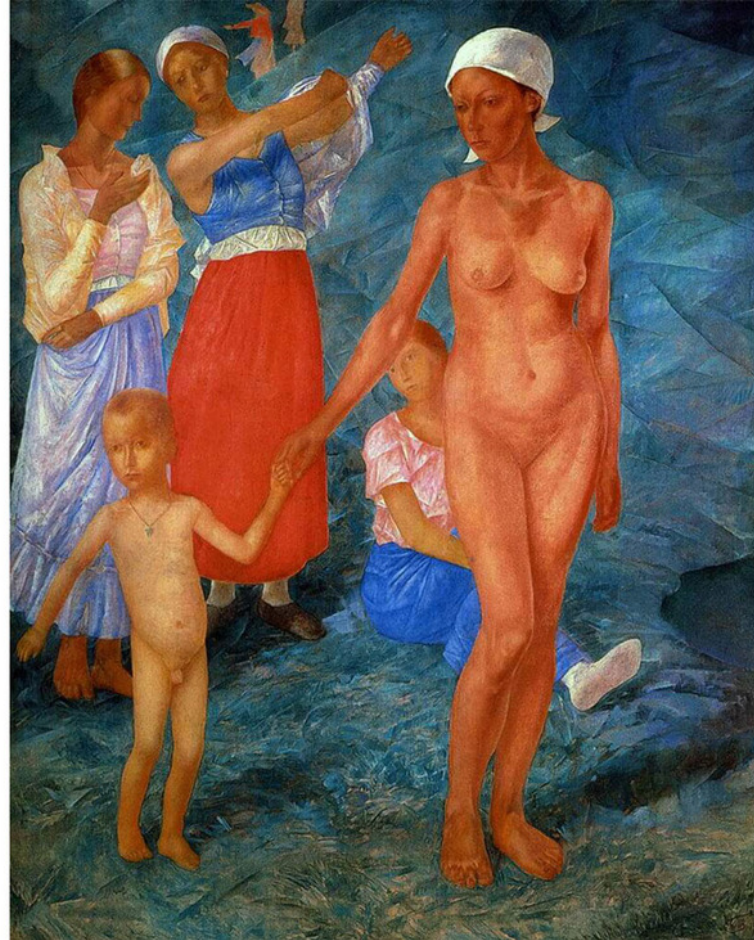
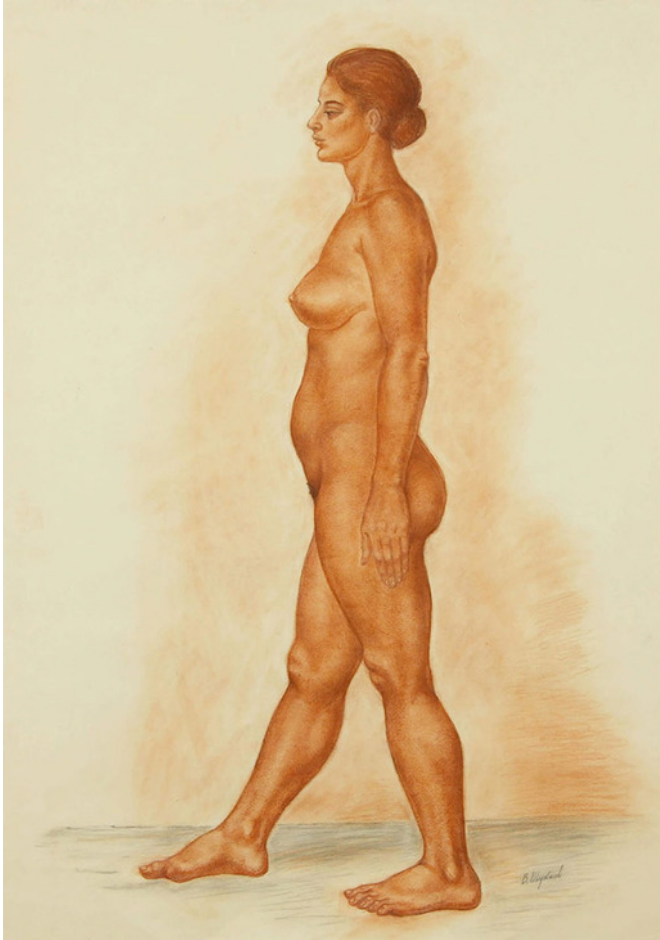
Elza Brahmin, an Estonian co-worker and friend in her mid-twenties, encouraged Paraskeva to enrol in art classes. At the time, Paraskeva was a rebellious, outspoken young woman, unafraid of challenging bourgeois conventions.⁵ From 1916 to 1918, she took private evening classes at the Petrograd Academy, drawing plaster heads in charcoal until she acquired sufficient skill to join the advanced students in life drawing. At the academy she participated in lively discussions about Impressionism, Post-Impressionism, Cubism, Paul Cézanne (1839-1906), Pablo Picasso (1881-1973), and Georges Braque (1882-1963). The Mir Iskusstva (World of Art) group of artists, led by Sergei Diaghilev (1872-1929), had encouraged East-West cultural exchange through travelling exhibitions in Saint Petersburg and Moscow from 1898 to 1904. As well, after 1909, artists and the artistic intelligentsia in Saint Petersburg had access to the extraordinary art collection of cloth merchant Sergei Shchukin, which included work by Cézanne, Paul Gauguin (1848-1903), Henri Matisse (1869-1954), and Picasso.⁶

Life in Petrograd during and after the First World War and the 1917 revolution was difficult. It was a period of great unrest, uncertainty, conflict, and deprivation for its citizens, who, despite facing shortages of food and fuel for heating, remained optimistic about the future. Paraskeva Plistik continued to work and attend night classes at the academy until it was closed during the summer of 1918, after the Bolshevik regime ordered a complete overhaul of the art-education system. In October, it reopened as one of the Free Art Studios (*svomas*), and Paraskeva, as a former student, was admitted. For the first year, until she was offered a part-time position in the school office, she continued to work in the shoe factory and attend classes in the evenings. Once she became a full-time student in 1919, she received a small stipend.⁷



Boris Kustodiev, *Group Portrait of the Mir Iskusstva Artists. A Study for an Unpainted Picture*, 1916-20, oil on canvas, 52 x 89 cm, State Russian Museum, St. Petersburg. The influential Mir Iskusstva (World of Art) group of artists promoted individualism and unity in the arts.

At the *svomas*, students were able to choose their own instructors. Plistik initially worked under Vasili Shukhaev (1887-1973), whose style she described as "neo-classical." But she soon became dissatisfied with his teaching methods (week-long poses from the model) and his technique (red chalk drawings and thickly painted oils) and struggled to master figure compositions. When he moved to Paris in the middle of 1920, she joined the class led by Kuzma Petrov-Vodkin (1878-1939).



LEFT: Vasili Shukhaev, *Standing Nude*, n.d., red chalk and coloured pencil on paper, 82 x 58 cm, private collection. RIGHT: Kuzma Petrov-Vodkin, *Morning. Bathing Women*, 1917, oil on canvas, 161 x 129.5 cm, State Russian Museum, St. Petersburg.

Petrov-Vodkin had a profound and lasting influence on Plistik's work. She wrote later that his art "was not like anything I had been used to, not naturalistic nor realistic; it was classic in its simplicity reaching to almost abstraction but with the warm emotion of life within it."⁸ She admitted that it was only in the last five or six months of her "short, irregular and unsystematic"⁹ education that she made the greatest strides in her art. By applying what she had learned, rather than relying on intuition, she had won the approval of her teachers and her fellow students by the time she left the school in 1921.

THE THEATRE AND PARIS

Also in 1921, the Maly Petrograd State Academic Theatre hired Plistik to paint sets. There she met Oreste Allegri Jr., whose family ran a theatrical design business. His father, Oreste Karlovich Allegri, an expatriate Italian, had been director of stage design for the Imperial Theatres of Saint Petersburg before the October Revolution and had also been affiliated with Diaghilev's Ballets Russes in Paris since 1909. Around 1920, Allegri Sr. and his Russian wife, Ekaterina Pavlovna Kamenskaya, left Russia and made their home in France, though he continued his business in both countries.

Allegri Jr. and Plistik married in 1922, and their son, Benedict (Ben), was born in March 1923. That same summer, Allegri Jr. accidentally drowned. After some months of uncertainty, the young widow decided to join her in-laws in France, as she and Oreste had planned. *Memories of Leningrad in 1923: Mother and Child*, 1924, recalls this time—the first painting in a series Clark would return to during difficult periods in her life. In September, she and Ben arrived at the Allegri home in Chatou, an affluent suburb of Paris.



LEFT: Paraskeva Clark's first husband, Oreste Allegri Jr., 1923. RIGHT: Paraskeva Allegri and her son, Ben Allegri, in Chatou, Paris, 1930.

By the 1920s, Paris was home to the largest number of Russian émigrés in Europe, most of them (around 120,000) refugees from the Russian Civil War.¹⁰ Paraskeva Allegri's life in the city was uneventful; she took care of her child and kept house for her in-laws. Through social events held in the home, however, she did manage to meet painters, actors, dancers, and others connected to the Allegri business and the theatre world. On one occasion she was introduced to Picasso and sat beside him at the theatre, but she had no time for her own art. "In Paris I worked very little by myself, just a few hours, now and then, stolen from housework," she wrote later. "But my mind, my eyes were painting all the time. My ideas on painting grew in meditations—in seeing occasionally exhibitions of painting[,] particularly [R]ussian artists."¹¹ Although Paraskeva Allegri's later work shows no trace of the more radical Russian art that could be found in Paris in the 1920s, she would have known the work of well-known Russian émigrés living in Paris—such as Mstislav Dobuzhinsky (1875–1957), Vasili Shukhaev, Alexandre Benois (1870–1960), and Zinaida Serebriakova (1884–1967)—that her in-laws were collecting.¹²

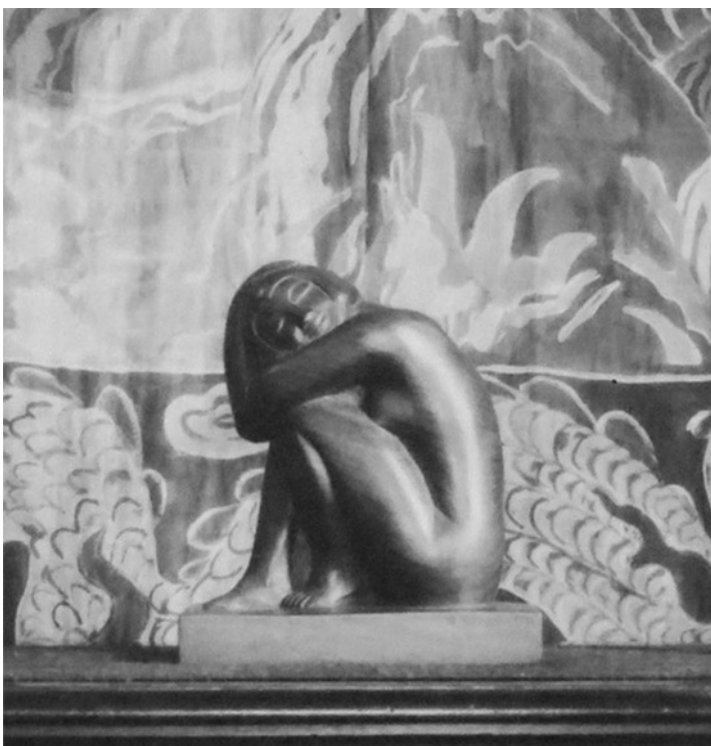
In 1929, Paraskeva enrolled Ben in a school where he boarded during the week while she took a job in an interior design store, DIM (Maison de décoration intérieure moderne), in place de la Madeleine, which sold Venini glass and other *objets d'art*.

Photographs show her fashionably dressed in the latest styles. That summer, she met two young visiting Canadians, Philip Clark and Murray Adaskin, when they purchased a small modernist piece of sculpture from her. Philip and Paraskeva became friends and, over the next two years, corresponded in both English and French. In 1931, when Philip (now a chartered accountant) returned to France to visit her, he found her anxious to leave the Allegri home.

She was discomforted, she told him, by the unwelcome attentions of Paul Allegri, the younger brother of her late husband. The pair quickly decided to marry in London that June, and at the end of the month, Paraskeva and Philip Clark travelled to Toronto with Ben.



Alexandre Benois, *Draft Set Design for Tableau I of Petroushka: "Admiralty Square, 1830. A Sunny Morning in Winter,"* 1911, gouache on cardboard, approx. 24 x 32.5 cm, private collection. Benois designed this set to accompany Igor Stravinsky's score for *Petroushka*, a ballet that tells the story of three puppets mysteriously brought to life at St. Petersburg's Shrovetide Fair. Benois was a founding member of the Mir Iskustva group.



LEFT: Apartment of Murray Adaskin and Phillip Clark, 40 Huntley Street, Toronto. Modernist sculpture Paraskeva Allegri sold to Adaskin and Clark in Paris at Maison DIM, c. 1929. RIGHT: Paraskeva and Philip Clark in Canada, 1931. Paraskeva and her son, Ben, moved to Canada with Philip Clark after Paraskeva and Philip were married in London, England, in June 1931.

ESTABLISHING A CAREER IN TORONTO

Paraskeva Clark's entry into the Toronto art world was facilitated by her husband's membership in the Arts and Letters Club (he was a talented pianist) and his friendship with the musical Adaskin family. Soon after her arrival, Clark met Lawren Harris (1885–1970), A.Y. Jackson (1882–1974), Bertram Brooker (1888–1955) (to whom she sold a painting in 1934), Elizabeth Wyn Wood (1903–1966), Emanuel Hahn (1881–1957), Charles Comfort (1900–1994), and others.¹³

Hahn suggested that Clark send her *Self Portrait*, 1931–32, to the annual juried exhibition of the Royal Canadian Academy of Arts in November 1932. It was the first time she exhibited anywhere, and it signified, as she put it, "a foot in the door of the temple of Canadian art"—a phrase she inscribed on the back of the picture. Because she felt more comfortable conversing in French than in English during these early years in Toronto, she often went to the Alliance Française. It was probably there that she met the francophile Douglas Duncan, who became a close friend and supporter through his role as manager of the Picture Loan Society, once it was established in 1936.

During her first five years in Toronto, Clark exhibited portraits, landscapes, and still lifes with the major art societies—the Ontario Society of Artists (OSA) and the Canadian Society of Painters in Water Colour (CSPWC)—and contributed to annual exhibitions of the Art Association of Montreal and the Department of Fine Arts at the Canadian National Exhibition. In 1933, when she was invited to exhibit with the newly formed Canadian Group of Painters (CGP), she sent *Myself*, 1933. It portrayed her pregnant with her second son, Clive, who had been born that summer. Three years later, she was elected a member of the CGP.



LEFT: Paraskeva Clark, *Portrait of Murray Adaskin*, 1944–45, oil on canvas, 101.2 x 75.9 cm, Library and Archives Canada, Ottawa. RIGHT: Paraskeva Clark, *Portrait of Frances Adaskin*, 1950–52, oil on canvas, 122.7 x 86.6 cm, Library and Archives Canada, Ottawa.



LEFT: Paraskeva Clark and her sons, Ben and Clive, c. 1933. RIGHT: Paraskeva Clark, *Myself*, 1933, oil on canvas, 101.6 x 76.7 cm, National Gallery of Canada, Ottawa.

Clark had not been impressed by the predominance of landscape painting when she arrived in Canada, but the local art world slowly opened to a variety of forms of artistic expression. Her work fit this broader definition and was included in some international exhibitions: *Still Life*, 1935, in the *Exhibition of Paintings, Drawings, and Sculpture by Artists of the British Empire Overseas*—the “Coronation Exhibition”—in London, England, in 1937; and *Snowfall*, 1935, in the *Exhibition of Contemporary Canadian Painting* at the Empire Exhibition in Johannesburg in 1937 and its subsequent tour as the “Southern Dominions Exhibition.” *Snowfall* and *Still Life* were also among the eleven paintings Clark included in a five-woman show with Rody Kenny Courtice (1891–1973), Isabel McLaughlin (1903–2002), Kathleen Daly (1898–1994), and Yvonne McKague (1898–1996)—all members of CGP—held at the J. Merritt Malloney Galleries in Toronto in January 1936. In March, art critic Graham McInnes wrote favourably about her work, and the following year profiled her in *Canadian Forum*. Over the next few years, his columns helped her to gain recognition as a progressive artist of note.

When René Cera (1895–1992), a French architect and designer for Eaton’s department store on College Street, hired Clark in 1933 or ’34 to paint backdrops for window displays, she developed the incentive to push the boundaries of her art practice in new ways. As she worked alongside Pegi Nicol (1904–1949), Carl Schaefer (1903–1995), and Charles Comfort, she attempted more demanding compositions on a larger scale. Several of her sketches for these mini stage sets survive. This experience brought back pleasant memories of painting theatre sets in Leningrad, and during this time she produced her first picture (location unknown) in a second series of *Memories of Leningrad*, on the theme of the Russian Bath. These pictures reflected periods of happiness in her life—unlike the sorrow-laden *Mother and Child* series.



LEFT: Paraskeva Clark, *Mother and Child*, 1941, watercolour on paper, 41.1 x 50.4 cm, Winchester Galleries, Victoria. RIGHT: Paraskeva Clark, *Memories of Childhood: Public Bath*, 1944, watercolour with pastel on paper, 49 x 59 cm, private collection. These are the third versions in each series.

ART AND ACTIVISM

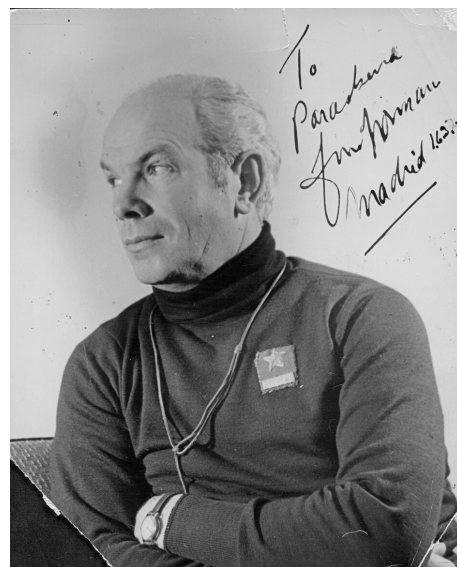
The year 1937 proved to be a significant one in Clark's artistic development. She was elected a member of the Canadian Society of Painters in Water Colour, the group she exhibited with most often. She was already known for her landscape and still-life paintings, but from this point on she began to address socially relevant subjects in her work, influenced by contemporary events—the Great Depression, the Spanish Civil War—and by Dr. Norman Bethune, whom she had met the previous summer.

Bethune was in Toronto in 1936 to raise money to send medical aid to the Republican army in the Spanish Civil War. He, Fritz Brandtner (1896–1969), and Pegi Nicol crashed a dinner party at the Clarks' one evening—with profound implications for Paraskeva. Up to that point, she had not been politically minded, but Bethune, who had recently become a Communist and had visited Leningrad the year before, likely encouraged her to become actively involved in the Spanish Republican cause.¹⁴

As a result of meeting the charismatic Bethune, with whom she had a brief affair, Clark embarked on works based on her memories of Russia—one, a second version of *Russian Bath*, 1936. She also exhibited her first work with political content, *Presents from Madrid*, 1937, a watercolour depicting the small mementoes from the war that Bethune sent her in correspondence from Spain. In April, she wrote an article in the left-wing journal *New Frontier* advocating a role for the artist in society and countering a piece by Elizabeth Wyn Wood, published earlier in *Canadian Forum*, arguing that artists could ignore social and political affairs.¹⁵

That same summer, Clark produced her second painting with political content, *Petroushka*, 1937. She considered this canvas to be her most important work and sent it to the *Great Lakes Exhibition* (1938–39) and the CGP section of the New York World's Fair (1939–40), where it would be seen by larger American audiences.

In the closing years of the decade, Clark worked for the Committee to Aid Spanish Democracy¹⁶ and tried (unsuccessfully) to bring Picasso's *Guernica*, 1937, to Toronto in 1939 as a fundraising initiative to assist Spanish refugees. She visited New York to see the important Picasso retrospective at the Museum of Modern Art in November 1939, in which *Guernica* was included. J.S. McLean, president of Canada Packers and a collector of



A signed photograph sent to Paraskeva Clark from Dr. Norman Bethune, with the inscription: "To Paraskeva from Norman, Madrid 1937."



Installation view of the *Canadian Group of Painters Exhibition* at the National Gallery of Canada, Ottawa, February 9–28, 1938. Clark's *Petroushka*, 1937, hangs at far right.

Canadian art, financed this trip. He became Clark's patron in 1938, and in 1940 helped her family to secure a mortgage on 256 Roxborough Street East (now 56 Roxborough Drive), where they moved in 1940.

Clark did not produce a large number of paintings with social purpose during her career, yet they are her best-known works today.¹⁷ In November and December 1939, of the thirteen paintings Clark sent to the Print Room show with Carl Schaefer, Caven Atkins (1907–2000), and David Milne (1881–1953) at the Art Gallery of Toronto (now Art Gallery of Ontario), only two were figure compositions.¹⁸ The rest were portraits, landscapes, and still lifes—all genres she returned to frequently (as with *In the Woods*, 1939, and *October Rose*, 1941). In the 1940s, Clark painted a few large figural compositions, including *Pavlichenko and Her Comrades at the Toronto City Hall*, 1943, and *Parachute Riggers*, 1947.

In 1941, Clark contributed a series of pen-and-ink drawings to accompany a text by Graham McInnes, entitled "Street Scenes: Toronto," for the magazine *New World Illustrated*.¹⁹ The point of the article was to remind artists that they needn't travel to the Far North when interesting subject matter could be found "in their own backyards"—the place where Clark often found hers.

Clark attended the Conference of Canadian Artists—a gathering of artists from across Canada who assembled at Queen's University, Kingston, from June 26 to 29, 1941. Its purpose was to discuss the artist's relation to society and to demonstrate "technical methods in the light of modern research." The conference concluded by establishing the Federation of Canadian Artists (FCA), a lobby group to promote the arts and the interests of artists. Clark was a vocal participant during the conference and became a member of the first regional committee of the FCA in Ontario. In the catalogue for the exhibition *Aspects of Contemporary Painting in Canada*, which opened in September 1942 at the Addison Gallery of American Art in Andover, Massachusetts, she commented on the apathy, shyness, and lack of enthusiasm and fighting spirit among Canadian artists, blaming the Canadian public for showing little interest in art.²⁰ She advocated artists' rights in an article in *Canadian Art* in 1949.²¹

Toward the end of 1941, Clark applied unsuccessfully for a Guggenheim Fellowship to study in New York for one year. Her rough draft reveals her



Graham McInnes, "Street Scenes: Toronto," *New World Illustrated* (September 1941), 13–14. Paraskeva Clark created a series of pen-and-ink drawings to accompany a text by her friend, the art critic Graham McInnes, in the September 1941 issue of the magazine *New World Illustrated*.

ambition to improve in the area of figure composition (a weakness since her student days) so she could undertake more socially relevant paintings based on the life around her.²² She explained that she became primarily a landscape painter not only because that genre dominated Canadian art and markets but also because she found figure composition difficult.²³ Later, she told Montreal art critic Lawrence Sabbath that landscape was the easiest painting to do because it didn't demand the "rigid thinking" required for painting the human figure.²⁴



LEFT: Paraskeva Clark, *On Hahn's Island*, 1938, oil on hardboard, 33.8 x 25.6 cm, Art Gallery of Ontario, Toronto. RIGHT: Paraskeva Clark, *Trout*, 1940, oil on canvas, 25.4 x 33.5 cm, Art Gallery of Ontario, Toronto. This work was shown in the Addison Gallery exhibition in 1942.

THE WAR AND SOLIDARITY WITH RUSSIA

Clark's career developed against the backdrop of the Depression and the Second World War. Late in June 1941, German troops advanced into Russia; the siege of Leningrad began in September. While it lasted, until January 1944, Clark had no communication with her family and friends in Leningrad. She never found out that her two siblings had died during the war. Indicating her deep concern for her family abroad and for her homeland, she painted *Self-Portrait with Concert Program* in 1942.

Clark also threw herself into charity work to aid Russia and the war effort. Public sympathy for the Russian cause was running high in Canada. In December 1942, she held an exhibition and sale of her paintings at the Picture Loan Society, her largest yet. With the proceeds, she made a donation of around \$500 to the Canadian Aid to Russia Fund, chaired by J.S. McLean. In that same year, she and other committee members welcomed to Toronto a group of young Russian representatives who were touring North America to raise support for their cause. Lieutenant Ludmila Pavlichenko, a celebrated female sniper, was among them, and Clark featured her in a large canvas, *Pavlichenko and Her Comrades at the Toronto City Hall*, 1943, painted to commemorate the event. She marked the twenty-fifth anniversary of the founding of the Red Army with an inscription in the painting's lower-left corner, affirming where her sympathies lay.²⁵



Paraskeva Clark, *Pavlichenko and Her Comrades at the Toronto City Hall*, 1943, oil on canvas, 86.8 x 76.6 cm, Art Gallery of Ontario, Toronto.

In November 1943, Clark organized a Russian arts exhibition in conjunction with the congress of the National Council for Canadian-Soviet Friendship. Between 1944 and 1947, until the onset of the Cold War, she prepared and delivered illustrated lectures on the history of Russian painting to a number of groups in Toronto, Montreal, Hamilton, and elsewhere. The promotion of cultural understanding between Canada and Russia became her personal cause. In 1944, she was elected vice-president of the Federation of Russian Canadians and wrote art columns for its newspaper, *Vestnik* (Herald).

Clark's painting came to an abrupt halt in April 1943, when her son Ben was hospitalized with schizophrenia. Her prolonged concern and sadness over his illness would seriously affect her productivity as an artist: she looked after him for most of her life, and her travel was limited mainly to family vacations when he could accompany her. Ben was a talented artist but never set out on a life of his own. When Clark began painting again in February 1944, relieved that Ben seemed better and that the siege of Leningrad had finally ended, she produced another version of *Memories of Leningrad: The Public Bath*.

In an article Clark wrote for *World Affairs* in February 1943, she

emphasized the importance of art during wartime.²⁶ As in her piece for *New Frontier* six years earlier, she advocated a Canadian art that depicted the human figure in action. In May 1944, she wrote to H.O. McCurry, director of the National Gallery of Canada, registering her disappointment at not having been selected as one of the artists to document war on the home front.²⁷ In December, the gallery appointed her to depict the work of the Women's Division of the Royal Canadian Air Force, and *Parachute Riggers*, 1947, was one of the paintings she submitted. Clark was also involved in the Sampson-Matthews silkscreen project, initiated to provide artwork for the armed services during the war: she contributed the landscape *Caledon Farm in May*, 1945.²⁸



Paraskeva Clark, *Caledon Farm in May*, 1945, silkscreen on paper, 76.2 x 101.6 cm, Sampson-Matthews Print Collection, Pegasus Gallery of Canadian Art, Salt Spring Island. A.Y. Jackson proposed Clark for the Sampson-Matthews silkscreen program in a letter to the National Gallery of Canada, writing: "There is a light, deft touch to her work, of which this Ontario farm with its highland cattle and the local train is a happy example." Clark's single contribution to the project was the last design printed for the wartime program.

RECOGNITION AND RETROSPECTION

Paraskeva Clark's artistic output, exhibiting opportunities, and profile increased in the late 1940s. In addition to her domestic and urban surroundings, her summer trips to Quebec, Georgian Bay, Muskoka, and Algonquin Park, and shorter forays to locations north of Toronto, provided ample subject matter for landscape painting—in *Canoe Lake Woods*, 1952, for example. She held her second solo show at the Picture Loan Society in February 1947, and was elected president of the Canadian Society of Painters in Water Colour in 1948.

Her work was exhibited in retrospectives of Canadian art at home and abroad, and Graham McInnes and Donald Buchanan included her in books they published on Canadian art in 1950.²⁹

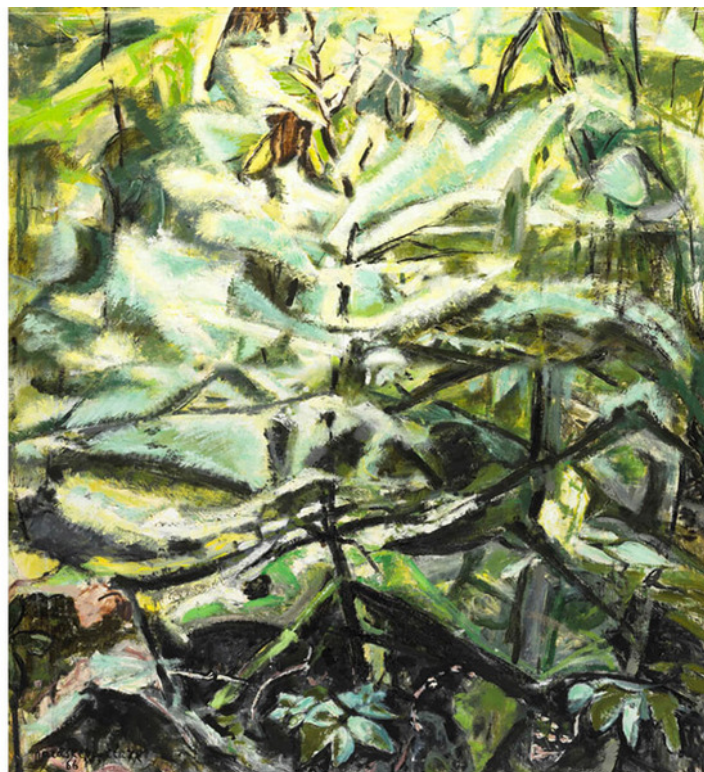
During the 1950s, a number of significant exhibitions of her work included new paintings, though they were largely retrospective in nature, with work borrowed from public and private collections. It was a busy time for her, and she was saddened when her supportive friend J.S. McLean died in September 1954.



LEFT: Paraskeva Clark, *Percée*, 1945, oil on canvas, 51.3 x 61 cm, Art Gallery of Ontario, Toronto. RIGHT: Paraskeva Clark, *Sun, Wind and Root*, 1946, oil on canvas, 50.8 x 61 cm, Art Gallery of Ontario, Toronto. Paraskeva Clark's landscapes from the 1940s demonstrate her range of techniques.

Clark's last solo show as a practising artist was held in the Hart House Art Gallery at the University of Toronto in October 1956, the year she became an associate member of the Royal Canadian Academy of Arts. This exhibition contained mostly recent work (1954-56), chosen, perhaps, to appeal to a younger audience; she wanted to appear current. She was delighted when several young members of the new abstract group Painters Eleven attended the opening: receiving recognition from them, she said, made her feel less "useless."³⁰ Clark was interested in and supportive of their work, particularly that of Harold Town (1924-1990), although she knew she could not produce their kind of art. She tried, nonetheless—as in *Untitled [Mount Pleasant and Roxborough at Night]*, 1962-63.

Responding to her 1952 exhibition at Victoria College, Carl Schaefer wrote to say how much he had enjoyed her still-life paintings from the 1930s, reminding him of how they had created a period of painting "largely ignored by critics of today" and "smashed by the war."³¹ Clark admitted to Alan Jarvis, the new director of the National Gallery of Canada, that being in the *arrière-garde* was not a glamorous or heroic role, but a necessary one "for the protection of the life lines of the army."³² But she also confided to the Montreal art critic Lawrence Sabbath in 1960 that no artist wants to be bypassed, but "admired, adored and accepted." She too felt the urge to follow the young movement.³³



LEFT: Paraskeva Clark, *Sketch for Algonquin Morning*, 1953, oil on Masonite, 46 x 40.8 cm, Art Gallery of Ontario, Toronto. RIGHT: Paraskeva Clark, *Sunlight in the Woods*, 1966, oil on Masonite, 79.8 x 70 cm, National Gallery of Canada, Ottawa. The artist's later works reveal an interest in abstract organic forms.

LATER LIFE

In 1957, Paraskeva Clark's son Ben was hospitalized once again for mental illness. In the years that followed, Clark painted less, spending more time tending the garden, in which she found subjects for her paintings. Clive, her talented younger son, graduated from architecture school and married Mary Patterson, also an architect, in 1959. Their three children became a source of great delight for Clark.

Clark was dealt a further blow in the 1960s when both the Ontario Society of Artists and the Canadian Society of Painters in Water Colour began rejecting her work, leading to her resignation from the OSA in 1965. When she was elected as a full member of the Royal Canadian Academy of Arts in 1966, she deposited *Sunlight in the Woods*, 1966, as her academy piece. Clark stopped showing in art society exhibitions by 1967,³⁴ finding alternative organizations through which to sell her art.

In 1974, Paraskeva and Ben held a joint exhibition at the Arts and Letters Club, in which she showed a mix of old and new work (*Petroushka*, 1937, and *Myself*, 1933, were still in her possession), as well as some of her experiments in abstraction. It was not until the National Gallery's important 1975 exhibition *Canadian Painting in the Thirties*, curated by Charles C. Hill, that Paraskeva Clark's contribution to that decade in Canadian art was recognized. In 1982, curator Mary E. MacLachlan organized *Paraskeva Clark: Paintings and Drawings* for the Dalhousie Art Gallery, coinciding with the release of Gail Singer's documentary film *Portrait of the Artist as an Old Lady*.



Paraskeva Clark, *Woods by the Lake*, 1968, watercolour and gouache on paper, 28.3 x 20.2 cm, private collection.



PARASKEVA CLARK

Life & Work by Christine Boyanoski

Philip Clark died in 1980, and the following year, Paraskeva moved into a nursing home. On August 10, 1986, she died of a stroke in Toronto at the age of eighty-seven.



Paraskeva Clark, c. 1936, photograph by Charles Fraser Comfort. Comfort was a close friend of the artist's and a fellow member of the Canadian Group of Painters and the Canadian Society of Painters in Water Colour.



KEY WORKS

Soon after she settled in Toronto, Paraskeva Clark began to exhibit portraits, landscapes, and still lifes in oil and watercolours. She was immediately recognized as a European-trained modern artist to watch. In the later 1930s and 1940s, she focused on making art with a social purpose—and she is best known today for these paintings. The breadth of her work is remarkable, as is her passionate engagement with life around her.



PARASKEVA CLARK

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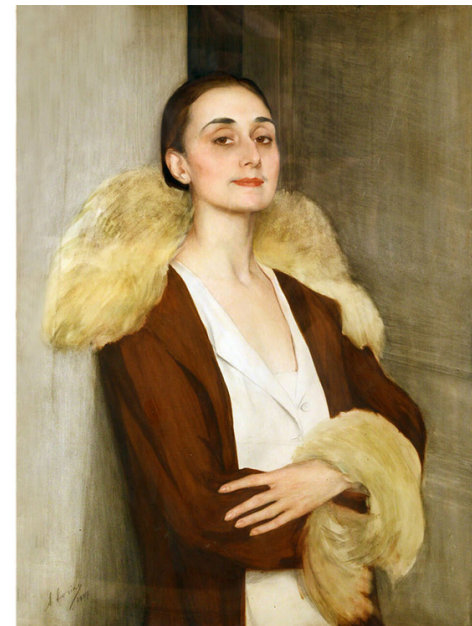
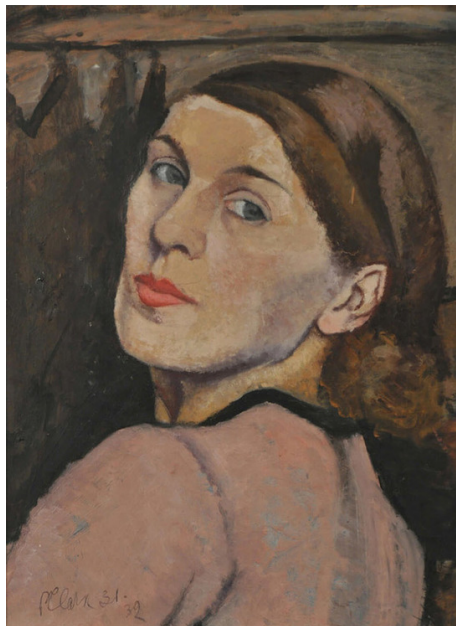
MYSELF 1933



Paraskeva Clark, *Myself*, 1933
Oil on canvas, 101.6 x 76.7 cm
National Gallery of Canada, Ottawa

Myself, one of Clark's best-known works, is a bold self-portrait painted when the artist was pregnant with her second child. A fairly recent newcomer to Canada, Clark was invited to contribute to the inaugural exhibition of the Canadian Group of Painters in November 1933. Two of her works were included in the show, signalling her position as a progressive, modern artist in Canada. The painting remained in the artist's collection until the National Gallery of Canada purchased it in 1974. The following year, the gallery featured it on the catalogue cover and poster for *Canadian Painting in the Thirties*, the exhibition that resuscitated Clark's position in the history of Canadian art.

Writers have commented on the self-confidence that the artist exudes in this solidly constructed work. Clark appears much larger than she was in life, standing almost the entire height of the canvas, leaning against a low table in front of an open door. Her height is enhanced by a number of formal devices such as the diagonal line formed by the door panels above her head, rising toward the upper right corner. Her signature red lips provide the only spot of bright colour in the otherwise limited palette.



LEFT: Paraskeva Clark, *Self Portrait*, 1931-32, oil on cardboard, 41 x 31 cm, Museum London. RIGHT: Savely Abramovich Sorine, *Portrait of Melita Cholokashvili*, 1927, tempera on cardboard, 92 x 68 cm, Art Museum of Georgia, Tbilisi.

Myself is Clark's fourth self-portrait known today. The earlier painted versions are both three-quarter views: one a head, the other of her head and shoulders. The 1925 version, painted in the Paris suburb of Chatou, accentuates the underlying geometrical structure of the head, as she had learned from her teacher Kuzma Petrov-Vodkin (1878-1939). The second, from 1931-32, shows her looking into the mirror over her right shoulder. It is more animated and flattering, and the dark curtain behind her throws the soft contours of her face into relief. She later exchanged this portrait with artist Harold Town (1924-1990) for his portrait of Clark's son Ben.

In *Myself*, a three-quarter-length portrait, the artist presents a frontal view of her face, her stylish outfit, and the understated fact of her pregnancy. Her silhouette is not pronounced. A study of form in space, it is also about debut and presentation. Clark had once wanted to be an actor: here she makes her entrance on the stage of modern Canadian art. The pose is remarkably similar to the portrait of Melita Cholokashvili by Russian émigré artist Savely Sorine (1878-1953) painted in 1927. It cannot be said with certainty that Clark knew this painting, but Cholokashvili belonged to Coco Chanel's inner circle of Russian models in Paris. Chanel was connected to the Ballets Russes, led



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by Sergei Diaghilev (1872–1929), and designed costumes for the ballet *Le Train Bleu*, which the company performed at the Théâtre des Champs-Élysées in 1924.¹ Clark has adopted Cholokashvili’s elegant pose, slightly tilted back and turned away, arms loosely crossed at midriff, as if she is modelling her “little black dress.”

STILL LIFE 1935



Paraskeva Clark, *Still Life*, 1935
Oil on canvas, 68.6 x 76.2 cm
Thomson Collection, Art Gallery of Ontario, Toronto

*Still Life*¹ provides an interesting example of how Clark integrated new influences into a fledgling art practice formed in Russia. The painting was strongly influenced by Clark's favourite teacher, Kuzma Petrov-Vodkin (1878–1939). He was painting still lifes around the time she studied with him, in 1920–21, and, much like Paul Cézanne (1839–1906), he avoided using the standard one-point perspective. Rather, he devised a “spherical” perspective in which objects were not fixed in space according to a predetermined geometrical format but were placed so the image cohered from any viewing position in front of the picture plane.

Clark painted the tabletop on a sloping angle, as though viewers were looking down on the arrangement, against a neutral backdrop. The sharp right angle complements the architectural elements behind—the door jamb and mouldings—all of which contrast with the rounded components in the painting. Even the spiky leaves of the plant form graceful arcs. All the formal elements in the picture have been organized so viewers will focus on the brightly coloured fruit presented in the dark glass *compotier*. The spatial relationship between objects is intuitive and not, as in more traditional works in this genre, ruled by an organizing system.



Kuzma Petrov-Vodkin, *Still Life*, 1921, oil on canvas, 37 x 43 cm, National Gallery of Armenia, Yerevan.

The painting was selected by a Canadian jury for inclusion in the Exhibition of Paintings, Drawings, and Sculpture by Artists of the British Empire Overseas ("Coronation Exhibition") held at the Royal Institute Galleries, London, in May 1937. It was one of only four still lifes in the Canadian section, which was dominated by landscapes. Bertram Brooker (1888-1955), who was painting still lifes at the time, chose Clark's *Still Life* as one of the illustrations in his 1936 *Yearbook of the Arts in Canada* (plate 61) and placed it opposite his own *Growth*.² In 1934, he had purchased her *Calla Lily*, 1933, indicating his appreciation of her work in this area.

WORKING DRAWING FOR EATON'S WINDOWS 1935



Paraskeva Clark, *Working Drawing for Eaton's Windows*, 1935
Gouache, ink, and graphite on paper, 71.5 x 40.2 cm
Firestone Collection of Canadian Art, The Ottawa Art Gallery

By the time Paraskeva Allegri left Paris in 1931, she was well acquainted with modern design. Her sister Paulina and her friend Elza Brahmin remarked on her fashionable outfits in the photographs she sent them after she moved there in 1923. In 1929, she began work as a salesperson in DIM, the interior design store established by Jacques Viénot that sold Art Deco *objets*. This modern retail experience and her background in painting theatre sets in Petrograd equipped her to create decorative backdrops for the display windows of Eaton's College Street, in Toronto. The head of design there, French decorator René Cera (1895-1992), invited her to join his team and, beginning in 1933 or 1934, she sporadically produced sketches and panels for five years.

Cera had worked as general manager of Martine, the interior decoration division of Paul Poiret's design business in Paris, before Eaton's (which had an office in Paris) hired him in 1928. The T. Eaton Company was, at that time, the main promoter of "art moderne" in Canada, and Cera was asked to supervise the architectural design department of the new College Street store, opened in 1930.¹ He employed a number of artists to paint window displays, including Pegi Nicol (1904-1949), Caven Atkins (1907-2000), and Carl Schaefer (1903-1995), as well as Clark. With their shared experience of Paris and modern design, Cera and Clark got along well. Working on the large panels taught her "a great deal about composition" and gave her confidence to apply what she had learned to her easel painting and watercolours.²

The panels' large scale (12 x 6 feet) and commercial purpose required Clark to think in a new way. Previously, she had based her paintings on observation and formal analysis; now she needed to rely on her imagination, bringing disparate elements together to form a coherent whole. In this sketch,³ a river seen from an aerial perspective unifies the many details of the composition. She took a much more imaginative approach to the organization of pictorial space in these panels, which she later applied to canvases like *Petroushka*, 1937.



Paraskeva Clark, *Working Drawing for Eaton's Windows* (detail), c. 1935, gouache, ink, and graphite on paper, 66.5 x 24.4 cm, Firestone Collection of Canadian Art, The Ottawa Art Gallery.

SNOWFALL 1935



Paraskeva Clark, *Snowfall*, 1935

Oil on board, 64.6 x 54.2 cm

Hawke's Bay Museums Trust, Ruawharo Ta-u-rangi, MTG Hawke's Bay Tai Ahuriri,
Napier

A large denuded tree (or trees) in the foreground, with the view stretching beyond, is a motif that Paraskeva Clark used with varying complexity throughout her career. These open views, often painted during the winter around her home, were not obscured by the thick foliage of summer and autumn. *Snowfall* was included in the Exhibition of Contemporary Canadian Painting ("Southern Dominions Exhibition"), in 1936, and sold to a New Zealand gallery during the tour.

Clark's picture was well suited to the exhibition, which was considered "modern without being radical." It demonstrated "the newer conception of painting figures and landscapes, new symbolisms of design and idea, new rhythms of line and colour" that represented the more formalist approach and broader range of subject matter promoted by some artists in the Canadian Group of Painters. The "typical" landscape was shifting away from the wilderness model favoured by the Group of Seven toward views of cultivated land indicating a human presence.

In this urban streetscape, Clark depicts her view across the road during a snow flurry, perfectly capturing the atmosphere and quality of light on a winter's day in Toronto. She would record similar views from her future homes on Briar Hill Avenue in 1937 and from the Roxborough Drive house after 1940. Although Clark's intention may have been to transplant a wind-tossed tree on Georgian Bay to an urban environment (a reference to the Group's favourite motif), she was clearly interested in the abstract patterning of naked branches against a background of neighbouring houses, softened by a veil of falling snow.

Other artists using a similar motif at this time included Caven Atkins (1907-2000) (Clark's co-worker for window displays at Eaton's College Street), Bertram Brooker (1888-1955), and Brooker's friend, the Winnipeg painter Lionel LeMoine FitzGerald (1890-1956), who sent work regularly to art society exhibitions in Toronto. His urban scenes featuring groupings of sentinel-like trees—*Doc Snider's House*, 1931, for instance—may well have evoked a response in Clark and other local painters.



Paraskeva Clark, *Across the Street*, 1937, pen with blue and brown ink on wove paper, 30.2 x 23.9 cm, National Gallery of Canada, Ottawa. Clark often found inspiration in her immediate environment. Two years after completing *Snowfall*, the artist took up a similar subject in this drawing.

WHEAT FIELD 1936



Paraskeva Clark, *Wheat Field*, 1936
Oil on canvas, 63.6 x 76.5 cm
National Gallery of Canada, Ottawa

When Clark first arrived in Canada from Europe, she complained that the art in her new country was all “landscape, landscape, landscape.”¹ Ironically, in the years that followed she produced more landscapes than still lifes, portraits, or canvases with a social purpose—the works for which she is best known.² Douglas Duncan purchased *Wheat Field*, probably from Clark’s first solo exhibition at the Picture Loan Society in 1937.³

Wheat Field was painted near Inglewood, Ontario, within driving distance northwest of Toronto. The Clarks began visiting the Caledon Hills sometime around 1934, and the area continued to provide Paraskeva with subject matter into the early 1950s. She contributed *Caledon Farm in Spring*, 1945, to the Sampson-Matthews silkscreen project that same year.

Clark's painting shows an understanding of mass, and she models form with the application of colour—she sculpts with paint, rather than draws. Her landscape with a wheat field is a more solid thing than the view painted the same year by her friend Carl Schaefer (1903–1995), perhaps as a dialogue between members of the same artistic community.⁴ Clark's landscape, with its high horizon and viewpoint, is indebted to the theories of perspective held by her teacher Kuzma Petrov-Vodkin (1878–1939). Only a narrow sliver of sky is indicated at the very top of the canvas. Schaefer's sky occupies almost one-third of the picture, which, in combination with the variegated field of staccato brushstrokes, renders his landscape a lighter, airier view. Both, as cultivated fields, describe human intervention on the land: Clark's landscape features a farmhouse and a footpath, while Schaefer's describes the labour-intensive arrangement of sheaves. Clark had successfully brought her Russian training to a Canadian subject.



Carl Schaefer, *Wheat Field, Hanover*, 1936, oil on canvas, 68.9 x 94.1 cm, National Gallery of Canada, Ottawa.

Art critic Graham McInnes, who championed Clark's work, showcased this painting in the August 1937 issue of *Canadian Forum*. This didactic article focused on Clark's interpretation of Paul Cézanne (1839–1906), as demonstrated in *Wheat Field*. He described how a sense of the "solid bones of the earth beneath the soil which caress every undulation" and the distances and the shimmer of mid-summer foliage were all created through form, and form through colour.⁵ In a review in *Art Digest* (New York) the previous year, McInnes had praised Clark for bringing her innate sensibility and her talent for conceiving plastic relationships to the Canadian scene.⁶

RUSSIAN BATH 1936



Paraskeva Clark, *Russian Bath*, 1936
Watercolour on paper, sheet: 37 x 42.3 cm
Art Gallery of Ontario, Toronto

This work, once in the collection of Douglas Duncan, is the second iteration Clark painted on the theme of the Russian bath. As with the Mother and Child series, she returned to the Bath series several times in a variety of media. These works are important because they appear to express her emotional state at the time of their creation. The Russian Bath paintings, exhibited under varying titles,¹ roughly coincide with happy periods in the artist's life. This version, first exhibited at the Canadian National Exhibition in August 1936, was done around the time Clark met Dr. Norman Bethune and was corresponding with Alexandre Iacovleff (1887–1938), a Russian émigré artist she had probably known in Paris, who was living in Boston—a time of reconnecting with her memories of Leningrad.

The Russian public bath, or *banya*,² was a national institution, particularly for working-class people who had no private bathroom. Men and women had separate facilities, so for Clark it represented a private world where women could perform their ablutions, socialize, and relax. She had fond memories of going there with her mother.

The subject was not uncommon in Russian painting: it afforded artists the opportunity to paint a group of nudes in a variety of poses in a realistic setting—varying from the academic nineteenth-century nudes of *In the Bath House*, 1897, by Vladimir Plotnikov (1866–1917) to the sturdy subjects of Socialist Realism in *Russian Bath House*, 1938, by Alexander Gerasimov (1881–1963). By using an elevated viewpoint, Clark is able to survey the scene below, where the diminutive women scuttle about their business. She was influenced in the odd spatial configuration and the total disregard for the laws of conventional perspective in the placement of figures by her teacher Kuzma Petrov-Vodkin (1878–1939).

Clark's stylized forms are too small to be differentiated in this work, but in her final resolution of the composition in 1944³ she puts the viewer at ground level, where the unidealized figures, some indecorously posed and some with their children, represent women of different ages and body types. The work is all pink and full of light, and a figure, perhaps Clark herself, looks out at the viewer from the lower right corner as if to say, "This is my world."



Vladimir Plotnikov, *In the Bath House*, 1897, oil on canvas, 115.5 x 148 cm, private collection.

PRESENTS FROM MADRID 1937

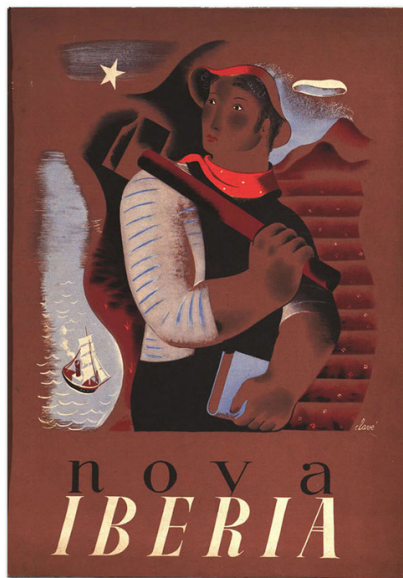


Paraskeva Clark, *Presents from Madrid*, 1937
Watercolour over graphite on wove paper, 51.5 x 62 cm
National Gallery of Canada, Ottawa

Presents from Madrid is the first work with political content that Clark exhibited. She submitted it to the Canadian Society of Painters in Water Colour show in April 1937, the year she was elected as a member. It is a strong composition, significant for its subject matter, and demonstrates the artist's increasingly skilful use of watercolours.

Clark's new interest in the social role of the artist and her politicization were sparked by Dr. Norman Bethune in 1936 and expressed in her *New Frontier* article in February 1937. In *Presents from Madrid*, Clark demonstrates her sympathy for the Spanish Republican cause by painting the mementoes Bethune sent her from Spain, arranged on a table against the wall. The items include a scarf or banner of the CNT (*Confederación Nacional del Trabajo*¹), some medieval Spanish sheet music, a cap worn by the International Brigades, and the first issue of the magazine *Nova Iberia* (January 1937).² It is an allegory of the fight for Spain—to preserve its ancient culture and build a brighter future for its people.

In tilting the still-life objects upward to display them better for the viewer, Clark referenced her teacher Kuzma Petrov-Vodkin (1878–1939). The accumulation of elements that zigzag across the surface read like a collage whose flattening effect is heightened by the typography. Her new interest in collage was sparked by the Russian art journals she ordered from New York in the fall of 1936, which contained illustrations of political posters by avant-garde artists such as Gustav Klutsis (1895–1938). His photo montages, such as *U.S.S.R. Shock Brigade of the World Proletariat*, 1931, reproduced in *Iskusstvo* 4 (1933), brought together disparate images in bold compositions, often accompanied by slogans to clarify the political content.



LEFT: Cover of the first issue of the anti-fascist Spanish publication *Nova Iberia* (January 1937), part of which appears in *Presents from Madrid*. RIGHT: A scarf bearing the emblem of the CNT (*Confederación Nacional del Trabajo*) that Dr. Norman Bethune sent Paraskeva Clark from Spain, c. 1936–37. This and other mementoes from their correspondence reside in the Bethune Memorial House in Gravenhurst, Ontario.



Clark did not, however, go so far as to eliminate pictorial space entirely; depth is registered by the overlapping of objects and shading, particularly in the right-hand page of the manuscript, while the table recedes into the background at the right. Clark used a similar “collage” effect in a watercolour entitled *Mao Tse Tung*, 1938, picturing items Bethune sent her in correspondence from China.³

PETROUSHKA 1937



Paraskeva Clark, *Petrushka*, 1937
Oil on canvas, 122.4 x 81.9 cm
National Gallery of Canada, Ottawa

Petroushka, which Clark considered her most important painting, represents her first attempt at a large figural composition with political content and exemplifies the direction in which she wished to develop her work.¹

Petroushka is a work of strong social commentary whose source is veiled. It brings together Clark's childhood memories of puppet theatre in the streets of Saint Petersburg and her response to a violent clash between police and striking steelworkers in Chicago in which five workers were killed. Clark taped the article ("Five Steel Strikers Killed in Clash with Chicago Police," *Toronto Daily Star*, June 1, 1937) to the back of the canvas to document the source. She transformed the story of *Petroushka* (the Russian equivalent of Punch or Pulcinello) to describe the plight of the worker, subjugated by the interests of capitalism (the banker) and its enforcers (policeman). The viewer looks down on the scene in a cobblestoned yard between apartment blocks. The crowd responds to the performance with catcalls and clenched fists—an anti-fascist symbol of unity, strength, and resistance used here to indicate the artist's support for their cause. Two preparatory sketches, including *Study for Petroushka*, 1937, illustrate the evolution of the painting.

The visual sources of *Petroushka* go beyond the artist's childhood memories of puppet shows. She includes herself on the far left holding a young child (possibly Ben), silhouetted against a building—perhaps a reference to *Year 1918 in Petrograd*, 1920, by Kuzma Petrov-Vodkin (1878–1939), her teacher at the time he painted it!<p>Bethune returned from Spain when Paraskeva was painting this work. He picked up the brush and painted over the building on the left, insisting it should be blue, but she repainted the section later. Jane Lind, <i>Perfect Red</i> (Toronto: Cormorant Books, 2009), 113. The corresponding building in the Petrov-Vodkin painting is blue.</p>". It is likely that additional sources included the political posters illustrated in *Iskusstvo* 4 (1933), one of the Russian art magazines Clark acquired in the autumn of 1936: *Vladimir Ilyich Lenin (1870–1924) Addressing the Red Army of Workers on 5th May 1920*, 1933, by Isaak Brodsky (1883–1939) and *Les peuples opprimés des colonies sous le drapeau de la révolution prolétarienne se lèvent pour la lutte contre l'impérialisme*, 1932, by Feodor Rabitchev (1894–1961), in which the people topple buildings in their march against capitalism.



LEFT: Paraskeva Clark, *Study for Petroushka*, 1937, watercolour on beige cardstock, 32.2 x 20.6 cm, National Gallery of Canada, Ottawa. Clark may have been inspired by Feodor Rabitchev's 1932 poster (reproduced at right) when she created this study. RIGHT: Feodor Rabitchev, *Les peuples opprimés des colonies sous le drapeau de la révolution prolétarienne se lèvent pour la lutte contre l'impérialisme*, 1932, lithograph poster, 139 x 96 cm, private collection. The fragmented, pyramidal composition and skewed buildings of the poster may have inspired *Petroushka*.





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Clark had high expectations for *Petroushka*. She first showed it at the Canadian Group of Painters exhibition in 1937, along with *Wheat Field*, 1936, and *Bathing the Horse*, 1937, a troika of Russian-inspired work. It remained in her possession until the National Gallery purchased it in 1976.

IN THE WOODS 1939



Paraskeva Clark, *In the Woods*, 1939

Oil on canvas, 77.5 x 69 cm

Justina M. Barnicke Gallery at Hart House, Art Museum at the University of Toronto,
Hart House Collection

The forest interior was a favourite subject for Clark, and *In the Woods* is considered to be one of her best paintings. It belongs to a series of three painted in 1938–39 in which she set out to communicate in formal terms her excitement about the woods—a “dreadish feeling” that she had enjoyed since childhood. In her art she liked to make a “harmonious arrangement” out of a “complicated, very involved, seemingly disordered subject.”¹

In approaching this subject, Clark’s model may have been Paul Cézanne (1839–1906), who, she pointed out, appreciated the cathedral-like quality of the woodland interior with its lights, shades, shadows, and movements.² *In the Woods* bears some resemblance to Cézanne’s *Millstone in the Park of the Château Noir*, 1898–1900, which she may have seen in reproduction. Like Cézanne, she built up the forms of overhead foliage through colour, applied in feathery parallel brushstrokes.

In the initial iteration of the forest theme, *The Bush*, 1938, painted during Clark’s first trip to Quebec, the canvas was given an overall treatment; every inch is filled with coloured shapes representing foliage, undergrowth, or patches of light on the forest floor. The second work, *Swamp*, 1939, painted in Haliburton, Ontario, distances the viewer from the woods across a pond, but the effect is equally claustrophobic because Clark painted foliage reflected in the water, filling in the intermediary space. *In the Woods*, exhibited with the work of Carl Schaefer (1903–1995), David Milne (1881–1953), and Caven Atkins (1907–2000) at the Art Gallery of Toronto, in November 1939, is the most successful of the series. She painted it on location near the town of Haliburton during the summer of 1939, finishing it in Toronto. The foreground and forest floor are broadly treated with less detail than in the previous canvases, allowing space for the viewer’s eye to penetrate the forest. The main idea of the painting, she told art historian Russell Harper, was “to tell of the solitude, calm in the intimacy of walls made by trees ... the motion of soaring towards light above in everything growing.”³



Paraskeva Clark, *Swamp*, 1939, oil on canvas, 76.2 x 50.8 cm, Art Gallery of Ontario, Toronto.

Several of Clark’s paintings from 1938 to 1940 suggest that she was looking closely at Milne’s work around that time, particularly the way she opened up her landscapes, leaving parts of the canvas free of detail. She would have known Milne through Douglas Duncan, who became Milne’s dealer late in 1938, and greatly respected his work and his critical opinion. Clark owned two drypoint etchings by Milne as well as the canvas *Snowy Hemlocks*, 1921—a view looking across a patch of snow at a stand of trees.

The painting she deposited with the Royal Canadian Academy of Arts when she was elected as a full academician in 1966, *Sunlight in the Woods*, 1966, was a later interpretation of the woodland interior.

OCTOBER ROSE 1941



Paraskeva Clark, *October Rose*, 1941
Oil on canvas, 41.2 x 46.4 cm
The Robert McLaughlin Gallery, Oshawa

October Rose is perhaps the earliest of Clark's many paintings of flowers or plants set against a windowpane. Modest in size and subject matter, it is nonetheless bold in both colour and design, and a product of her Russian heritage and artistic roots in Post-Impressionism. It is this type of picture that earned her the description "naïve sophisticate."¹

The painting depicts a single bloom with some leaves attached, placed in a cocktail glass on a windowsill. On the other side of the pane, providing a decorative backdrop, are the distinctive red leaves of a sumac tree in autumn, contrasting with the yellow of the surrounding trees. Clark has blurred the boundaries between inside and outside—only the sheer curtains and the windowsill and frame set them apart—as the rose and its foliage appear to be part of the semi-abstract patterning behind the glass. In some later examples on this theme, Clark used different visual clues (*Rain on the Window*, c. 1963, for example) or dispensed with them altogether, leaving viewers to make sense of the image themselves.

A new feature in Clark's paintings from the autumn of 1941 into 1942 is her practice of drawing into the wet paint with a blunt instrument (usually the end of the brush handle), used here to give added definition to the flower petals and highlights to the glass and its contents. This development was undoubtedly the result of discussions on painting techniques she heard at the Conference of Canadian Artists in Kingston in June 1941. An interest in introducing texture to flat and uniform surfaces prevailed among many artists who came after the Group of Seven. The vivid palette and patterned surface of *October Rose* would have appealed to Isabel McLaughlin (1903–2002), a fellow member of the Canadian Group of Painters. She bought the canvas from Clark's "In Aid of Russia" sale at the Picture Loan Society in December 1942.



Paraskeva Clark, *Rain on a Window*, 1963, oil on Masonite, 96.5 x 60.8 cm, Art Gallery of Hamilton. The pattern of raindrops signals the presence of the pane of glass, creating a barrier between inside and outside.

SELF-PORTRAIT WITH CONCERT PROGRAM 1942



Paraskeva Clark, *Self-Portrait with Concert Program*, 1942
Oil with paper (concert program) on canvas, 76.6 x 69.8 cm
National Gallery of Canada, Ottawa



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This self-portrait is a statement of Clark's concern over the invasion of Russia by the Nazis and the siege of Leningrad, which began in September 1941. For the duration of the siege, Clark had no way of communicating with the members of her family and friends who lived there. She identified so strongly with Russia's plight that she made the statement a personal one.¹

What Clark strove to communicate through the serious expression on her face and her stiff, upright posture—so different from *Myself*, 1933—was the gravity of the Second World War. She holds the program of a benefit concert for Russia that she attended in late 1941. The distinctive hue of her suit stands out against the muted tones of the interior furnishings in her stylish Rosedale home and catches the viewer's eye, which is directed to the concert program itself. To make the message more powerful, she collaged the actual program onto the surface of the canvas.² She also gave added definition to her hair and her suit by drawing into the wet paint (as she did in *October Rose*, 1941).

The National Gallery of Canada purchased the painting in 1944. Clark requested it a number of times for solo or two-person shows in the 1940s and 1950s, attesting to her high regard for it: "The self-portrait at the National Gallery is a matter of great pride to me," she told the Montreal journalist Lawrence Sabbath.³

PARACHUTE RIGGERS 1947



Paraskeva Clark, *Parachute Riggers*, 1947

Oil on canvas, 101.7 x 81.4 cm

Beaverbrook Collection of War Art, Canadian War Museum, Ottawa

In the 1940s, Clark considered figural compositions that served a social purpose to be ideal subjects for her art, and she was disappointed when she was not selected to be a civilian war artist. She wrote to H.O. McCurry, the director of the National Gallery of Canada, Ottawa, and the gallery commissioned her in December 1944 to paint the contribution of the Women's Division of the Royal Canadian Air Force (RCAF) to the war effort.¹ *Parachute Riggers* is one of the three works she eventually submitted.

A week at the RCAF training base in Trenton, Ontario, in January 1945 provided Clark with sufficient subject matter. McCurry had instructed her to find a dramatic subject; instead, she gave the subject of women preparing parachutes a dramatic composition. She arranged the figures alongside two long tables that rise up diagonally from the lower part of the picture. As they pack and repair parachutes, the women's bodies and arm gestures form a dynamic zigzag pattern across the surface of the picture. The scene is viewed from a position just above their heads—a device Clark's teacher Kuzma Petrov-Vodkin (1878–1939) had used. Two small pencil sketches demonstrate how Clark used the figures' gestures to fit with their formal role in the composition.



LEFT: Paraskeva Clark, *Sketch for Quaicker Girls*, 1945, oil on fibre board, 34.3 x 25.6 cm, Art Gallery of Ontario, Toronto. *Quaicker Girls* is another work depicting the women's activities in the Royal Canadian Air Force. RIGHT: Spanish factory workers [flopped], c. 1936, photograph by Joan P. Fabregas, reprinted in *Nova Iberia* 1 (January, 1937), which Clark possessed. This image may have inspired the angular viewpoint of *Parachute Riggers*.



The viewpoint and disposition of the figures may have been suggested to Clark by the modernist photographs of Spanish factory workers taken by Joan P. Fabregas. They were reproduced in the anti-fascist journal *Nova Iberia* that Dr. Norman Bethune sent her in 1937 from Spain. *Parachute Riggers* replaced an earlier submission to the War Records that Clark later withdrew. She asked for its return and sent this work to Ottawa instead—in 1947. As restitution for the extended time it took her to fulfill her commission, Clark sent an additional canvas, *Quaicker Girls*, 1946, as well.²

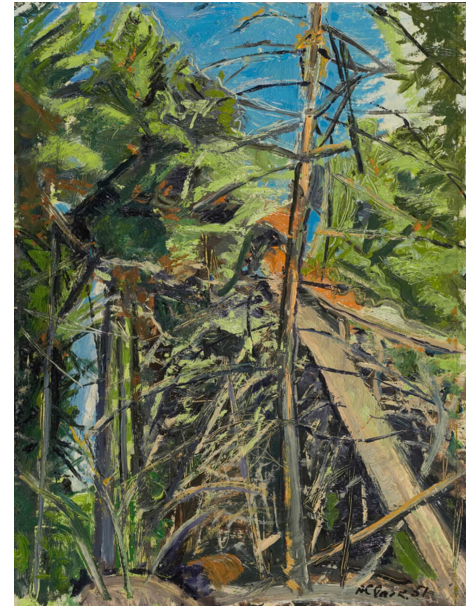
CANOE LAKE WOODS 1952



Paraskeva Clark, *Canoe Lake Woods*, 1952
Oil on Masonite, 122 x 86.3 cm
National Gallery of Canada, Ottawa

This large work is significant as an example of Clark's response to the abstract painting she was seeing in exhibitions at the Art Gallery of Toronto (now Art Gallery of Ontario) and other galleries in the late 1940s and early 1950s—such as works by Painters Eleven. She painted the sketch for it during the summer of 1951 when she and her husband were visiting their friends Murray and Frances Adaskin at their cottage on Canoe Lake in Algonquin Park. It represents a loose reworking of an earlier theme—a section of forest through which patches of sky and water are visible—and, as such, marks a slight shift in her work. Clark first exhibited the painting in the 1952 exhibition of the Canadian Group of Painters.

In this painting, Clark remained faithful to the composition and palette of the sketch, even drawing into the paint surface to articulate the texture of the tangled underbrush. However, she translated patterns found in the brushwork of the sketch into smoothly rendered abstract shapes, as in the upper left quadrant. The support is Masonite, which contemporary artists working in a semi-abstract idiom favoured because it allowed them to paint on a large scale and achieve a flatter surface. Clark began using Masonite around 1950, to keep current and follow new practices. After she primed the smooth side of the board, she achieved a higher tonal value in the painting than in the sketch.



Paraskeva Clark, *Sketch for Canoe Lake Woods*, 1951, oil on hardboard, 33.8 x 25.6 cm, Art Gallery of Ontario, Toronto.

SOUVENIRS OF LENINGRAD: MOTHER AND CHILD 1955–56



Paraskeva Clark, *Souvenirs of Leningrad: Mother and Child*, 1955–56

Oil on canvas, 86 x 90.8 cm

Private collection

Several times throughout her career, Clark revisited the theme of mother and child, and this painting is the final version of the series.¹ The prototype was a small watercolour painted in 1924, the first year she was living in Chatou with her in-laws after the death of her first husband, Oreste Allegri. In 1934, Clark created a pen-and-ink drawing of this watercolour to illustrate a story set in the Depression for *Canadian Forum*, where her friend Pegi Nicol (1904–1949) was picture editor. She painted a second watercolour early in 1941, when she was dissatisfied with her art and pressured to produce work for an upcoming show at the Brooklyn Museum.

In this painting, Clark drew on her memories of Leningrad—as she did in her Russian Bath series. These recurring themes reflect her state of mind at the time she painted them: the Bath series happy and upbeat; the Mother and Child drawings and paintings sad and despondent. In this canvas a young woman (Paraskeva) sits at a table, holding a sleeping child (Ben) she has just fed. She rests her head in her left hand, reading a book by the light of a kerosene lamp, a glass of tea close by. Books and artists' tools cover the table, and an empty chair sits prominently in the foreground. As a mother, wife, and housekeeper, Clark had little time for painting.² This version from the mid-1950s may reflect her fears that her work was no longer relevant, especially as it now lacked the support of her patron J.S. McLean and former National Gallery of Canada, Ottawa, director H.O. McCurry.³

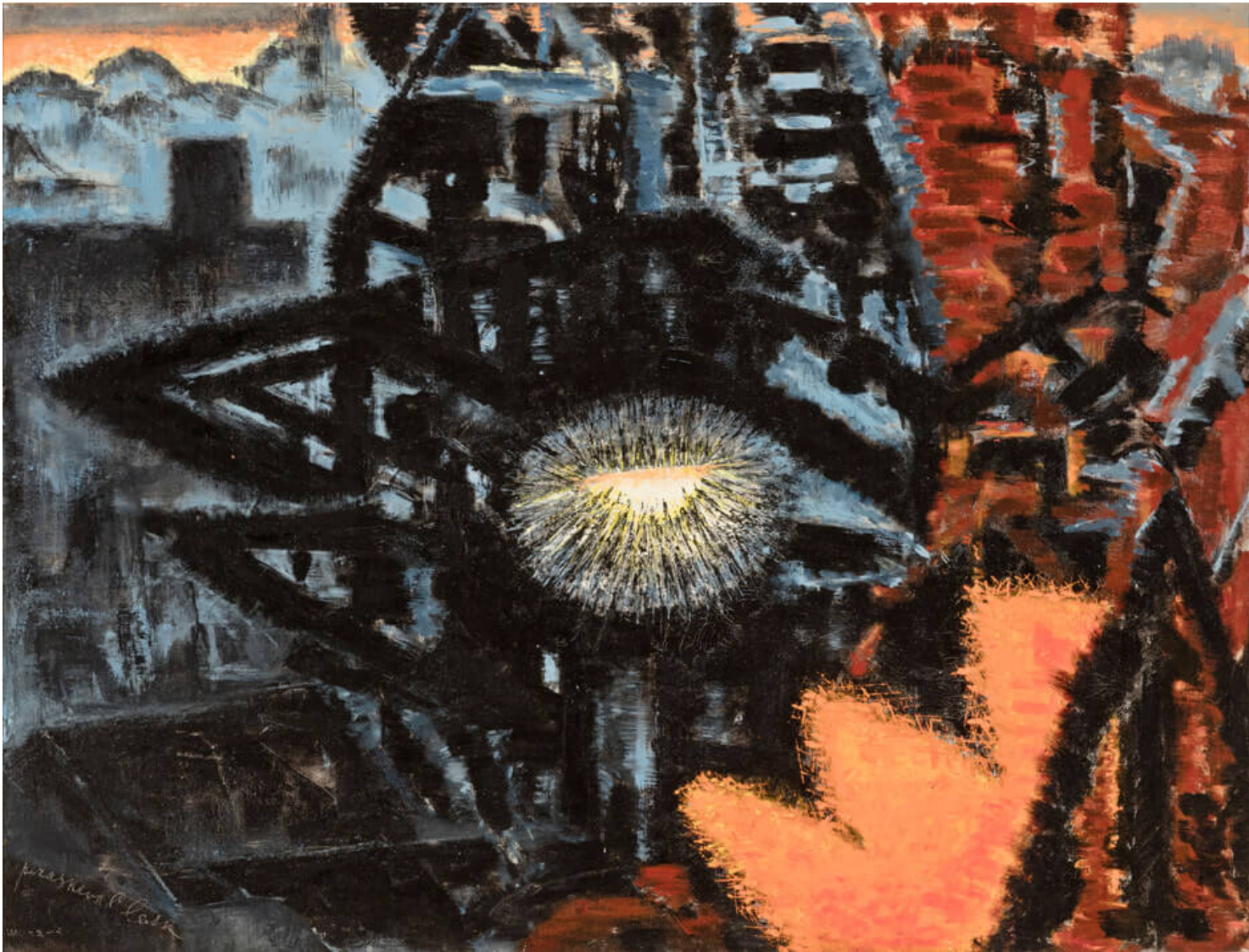


LEFT: Paraskeva Clark, *Mother and Child*, 1934, ink on paper (zincography), 16.3 x 17.5 cm, Tom Thomson Art Gallery, Owen Sound. Paraskeva Clark's pen-and-ink drawing, a copy of her 1924 watercolour, was used as an illustration for *Canadian Forum* in 1934, reproduced using zincography. RIGHT: Pablo Picasso, *Mother and Child*, c. 1901, oil on canvas, 112 x 97.5 cm, Harvard Art Museums, Cambridge.



The style of the Mother and Child paintings remains constant over three decades, even though Clark was experimenting during those years with different styles. Blue is the predominant hue. The series shows her to be a realist at heart and deeply indebted to Pablo Picasso (1881–1973). She had admired him since her days in Leningrad and would have known the sombre paintings from his Blue Period (1901–03). In the spring of 1940, she wrote a short appreciation of Picasso in French, praising his work for striking a perfect balance between the spiritual and the sensual.⁴ It seems that Clark, too, set out to express her inner world through colour and form.

MOUNT PLEASANT AND ROXBOROUGH AT NIGHT 1962–63



Paraskeva Clark, *Untitled [Mount Pleasant and Roxborough at Night]*, 1962–63
Oil on canvas, 81.3 x 106.7 cm
University of Toronto Art Centre, Art Museum at the University of Toronto

In this late work, Clark took a familiar motif—the view from a corner of her property on Roxborough Drive, Toronto, looking south down Mount Pleasant Road—and turned it into an abstract painting. The thick black lines representing tree branches provide an armature for the composition, and forms and colours are organized around them. The band of brick red rising up the right side of the canvas could signify the tail lights of cars making their way southward on Mount Pleasant, and the brilliant flash of yellow-orange in the lower right might represent the headlights of a car turning onto Roxborough. A street lamp glows in the centre.

The work is undoubtedly a response to the Toronto abstract painters who had belonged to Painters Eleven or who followed them. Clark regularly saw their paintings at the annual art society exhibitions and commercial galleries. Many of the younger artists, influenced by the American Action Painters, employed gestural brushwork and an organizing structure of black lines—as in *November No. 4*, 1957, by Walter Yarwood (1917–1996). Clark didn't relinquish her ties to realism, however, and rooftops, chimneys, and a distant treeline are clearly visible in her image.

When asked in 1960 how the new art movements had affected her work, Clark replied: "You just can't escape ... you think you must go ... with that young movement.... And so, even if you are a realist artist, you try to sort of relate yourself in an ordinary realistic outlook, to give it a new dress perhaps."¹



Walter Yarwood, *November No. 4*, 1957, oil and acrylic resin on canvas, 101.6 x 127.1 cm, The Robert McLaughlin Gallery, Oshawa.



SIGNIFICANCE & CRITICAL ISSUES

When Paraskeva Clark immigrated to Canada in 1931, she brought fresh eyes with which to observe the Canadian scene. With her European training and experience, she was soon identified as a Canadian modernist, and in the late 1930s and 1940s her socialist leanings equipped her to be a passionate spokesperson for socially engaged art. Her life and art reveal the challenges, frustrations, and successes of a Russian-born woman in a city whose dominant culture was British.

AN ÉMIGRÉ ARTIST

Once she moved to Canada, Clark lived a comfortable life, even during the Depression, and was quickly accepted into Toronto's art circles. She had experience in adapting to shifting circumstances, and she recognized that Canada had made her a painter.¹

Although she criticized Toronto artists for their fixation on landscape, she produced a large number of landscapes herself (including *Wheat Field*, 1936; *In the Woods*, 1939; and *Canoe Lake Woods*, 1952) because she knew that this genre sold well in Canada. She may have painted in some of the same locations as the Group of Seven (Georgian Bay, Algonquin Park, Quebec), but she was recognized for the fresh eye she brought to an overworked genre with her formalist approach and humanist concerns.

Despite the relative ease with which she entered the Canadian art world and settled in her adoptive home, Clark was an "exile" in many ways. Around the start of the Second World War, she confided to her close friend Douglas Duncan that she felt even more of a foreigner than ever,² and once the Cold War began, she was much less vocal about her Communist sympathies.³ Nonetheless, she would not (or could not) assimilate completely into Toronto's English-Canadian establishment, at whose centre (Rosedale) she lived, and often played up her "difference." There were other Russian émigré artists in Toronto at that time, notably Yulia Biriukova (1897–1972),⁴ but Clark had little to do with her—a "White Russian."



LEFT: On March 12, 1936, Paraskeva Clark painted and signed a self-portrait in Charles Comfort's studio guest book, incorporating the sherry label that he had previously glued to the page. RIGHT: "Charming Torontonians," *Mail and Empire* (August 1931). A page from Clark's scrapbook includes a clipping from the local society pages that marked her public entry into Toronto life.



LEFT: A.Y. Jackson, *Summer, near Tadoussac*, 1935, oil on wood, 26.8 x 34.3 cm, National Gallery of Canada, Ottawa. RIGHT: Paraskeva Clark, *Sketch for Tadoussac, Boats in Dry Dock*, 1944, oil on canvas board, 26 x 33.3 cm, Agnes Etherington Art Centre, Kingston. Clark's studies in form and realism brought a fresh perspective to a Canadian art scene saturated with landscape paintings.

As Susan Rubin Suleiman points out, exile can be understood in a broader sense to designate every kind of estrangement or displacement—physical, geographical, and spiritual.⁵ Edward Said described exile as the unhealable rift forced between a human being and a native place, between the self and its true home. The essential sadness of this state, he observed, is insurmountable.⁶ Filmmaker Gail Singer suggested that Paraskeva Clark used defiance and anger to keep her sadness at bay—and to keep her young, outspoken self alive.⁷



Paraskeva Clark's studio, c. 1980, photograph by Clive Clark. Clark filled the walls of her studio with news clippings and images of her friends, supporters, and the artists she admired. *Top left corner:* Clark's patron J.S. McLean, president of Canada Packers Inc. *Below McLean:* Harry (H.O.) McCurry, director of the National Gallery of Canada, Ottawa, from 1939 to 1955. *Below McCurry:* David Milne. *Centre:* Pablo Picasso.

For the exile, daily life in the new environment happens against the memory of habits and activities in the old environment, so the past and the present occur "contrapuntally."⁸ In Clark's case, this duality is most evident in the two *Memories of Leningrad* series (*Russian Bath* and *Mother and Child*), to which she turned when strong emotions experienced in the moment triggered memories of similar feelings in the past. For the most part, her paintings were studies in form and realism. Clark claimed never to paint the sentimental, but at times she touched on it.

In the personal space of her studio, Clark surrounded herself not only with her own work and reproductions by other artists but also with mnemonic aids, photographs, and paraphernalia, some from her life in Russia. She never returned to Leningrad, and perhaps it would have been too difficult for her emotionally and logistically. She died in 1987, before the dissolution of the Soviet Union in 1991.

Artist Panya Clark Espinal has sensitively captured the essence of her grandmother's character in these words:

With one hand tied to her peasant and socialist roots and the other to her refined capacity for eloquence and expression among artists and intellectuals, Paraskeva occupied a threshold between two profound commitments. It seems she lived a long and laboured life, struggling to keep both faiths alive.⁹



Paraskeva Clark, *Building Clifton Road*, 1947, oil on canvas, 76 x 51.1 cm, Art Gallery of Ontario, Toronto. Clifton Road is now known as Mount Pleasant Road, in the heart of Rosedale, where Clark settled when she arrived in Canada.

THE ARTIST AND SOCIETY

In the 1930s many artists developed a concern with social issues, which manifested itself in different ways. When Paraskeva arrived in Toronto in 1931, she became part of a new group of younger artists who wanted to broaden the scope of Canadian art. Art historian Anna Hudson has focused attention on the small, closely knit community of Toronto painters in the 1930s and 1940s (Charles Comfort [1900-1994], Bertram Brooker [1888-1955], Carl Schaefer [1903-1995], Clark) who injected a much-needed dose of humanity into contemporary art through depictions of the "cultivated landscape" and its people.¹⁰ They became members of the Canadian Group of Painters (CGP), formed in 1933.

Clark would paint many views of the everyday world around her, including *Snowfall*, 1935, and *Our Street in Autumn*, 1945-47, along with inanimate arrangements such as *Still Life*, 1950-51. She believed that artists had a "finer understanding and perception of the realities of life, and the ability to arouse emotions through the creation of forms and images," and encouraged Canadian artists to "paint the raw sappy life that moves ... about you, paint portraits of your own Canadian leaders, depict happy dreams for your Canadian souls."¹¹



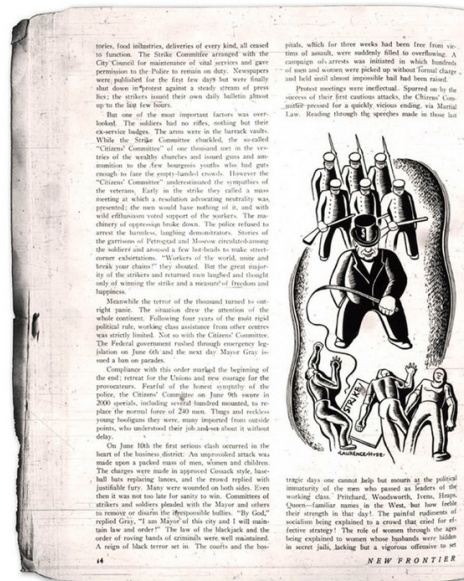
LEFT: Paraskeva Clark, *Our Street in Autumn*, 1945-47, oil on canvas, 68 x 76.5 cm, Art Gallery of Ontario, Toronto. RIGHT: Paraskeva Clark, *Still Life*, 1950-51, oil on Masonite, 40.7 x 45.4 cm, Winnipeg Art Gallery.

In Canada during the Depression, difficult societal conditions gave rise to a social democratic movement, culminating in 1932 with the founding of the League for Social Reconstruction (LSR) and the Co-operative Commonwealth Federation (CCF). Social commitment became an issue for many artists with leftist sympathies.¹² As Esther Trépanier and others have pointed out, 1936 was a significant year for the issue of art and politics in Canada. "Art and Society" was the theme of Bertram Brooker's introduction to the 1936 *Yearbook of the Arts in Canada*, which included Clark's *Still Life*, 1935, and gave rise to a debate in left-leaning journals of the day.¹³

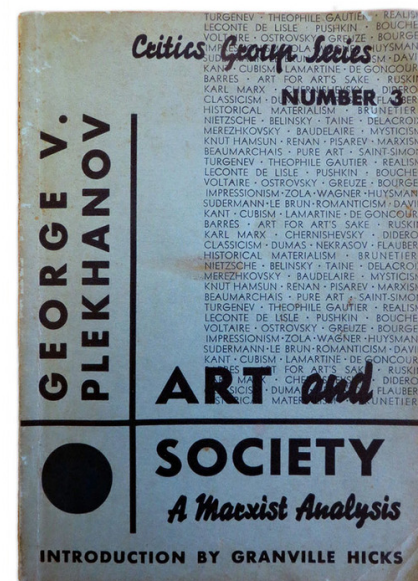
Clark herself became engaged in social activism. When the Spanish Civil War erupted in the summer of 1936, many artists (including Clark) supported the Committee to Aid Spanish Democracy set up by Dr. Norman Bethune. Clark met Bethune during the summer of 1936 when he was in Toronto raising funds to travel to Spain to provide medical aid for the Republican side. He had visited Leningrad in 1935 and, subsequently, joined the Communist Party of Canada. He turned Clark's attention to politics, and his letters from Spain (lost or destroyed) surely reinforced their discussions about art and society.

Perhaps on Bethune's suggestion, Clark also acquired a copy of *Art and Society* by Georgi Plekhanov (1856-1918), published in English in 1936.¹⁴ She seems to have read it during the winter of 1936-37, because ideas from this Marxist essay are echoed in the article she wrote, with the help of Graham McInnes, for the April 1937 edition of the leftist journal *New Frontier*. In "Come Out from Behind the Pre-Cambrian Shield," Clark responded to Plekhanov's statement, "All human activities must serve mankind if they are not to remain useless and idle occupations."¹⁵ As she wrote: "I cannot imagine a more inspiring role than that which the artist is asked to play for the defence and advancement of civilisation."¹⁶

In addition to the articles she wrote and her involvement with fundraising efforts to support the Spanish Republican cause, Clark's activism briefly extended to her art.¹⁷ This commitment set her apart, as few Canadian artists attempted social or political issues in their work in the 1930s. The images with political content that Clark exhibited, especially in 1937-38, address Plekhanov's point that "the function of art is the reproduction of life and its pronouncement of judgment on the phenomena of life."¹⁸ After exhibiting *Petroushka* in 1937, she showed three watercolours in the annual exhibition of the Canadian Society of Painters in Water Colour in 1938, including *Evening Promenade*, *Mao Tse Tung*, and *Mass Meeting*. Graham McInnes commented that *Mao* and *Mass Meeting* smacked of propaganda, *Mao* with its associative and literary emblems and *Mass Meeting* for the artist's use of photographic sources, rather than relying solely on the plastic conventions of painting.¹⁹ He associated her use of avant-garde techniques with propaganda.



LEFT: Laurence Hyde, illustration in *New Frontier* (July-August 1937). Hyde's politically charged wood engravings were published in *New Frontier* between 1936 and 1937. This one, like *Petroushka*, illustrates how the power of big business overshadows the rights of the worker. RIGHT: Clark's copy of Georgi V. Plekhanov, *Art and Society: A Marxist Analysis*.



In the 1940s, she painted several oils—*Pavlichenko and Her Comrades at the Toronto City Hall* in 1943; *In a Toronto Streetcar*, 1944—which celebrated the end of the siege of Leningrad;²⁰ and a scene of a blind woman being guided on a streetcar.²¹ There was also the work, such as *Parachute Riggers*, 1947, that she did for the Canadian War Records in the years 1945–47. In her desire to help Russia during the war, portrayed in *Self-Portrait with Concert Program*, 1942, Clark held a sale of her work in December 1942 at the Picture Loan Society. She truly believed in the cause of the Russian people, and she raised around \$500 to donate to the Canadian Aid to Russia Fund.²²



Paraskeva Clark, *Maintenance Jobs in the Hangar #6, Trenton RCAF, Station*, 1945, oil on canvas, 101.9 x 81.5 cm, Canadian War Museum, Ottawa.

By the early 1940s, Clark was committed to commenting on the social issues of the day through figure compositions. Once the war was over, however, other forms of artistic expression soon eclipsed social realism; it bore too close a resemblance to Soviet Socialist Realism. Thereafter, various forms of abstraction became the dominant art language of the West.



LEFT: Paraskeva Clark in her studio with her painting of a blind woman receiving help on a Toronto streetcar, c. 1949. RIGHT: Paraskeva Clark, *In a Toronto Streetcar*, 1944, oil on canvas, location unknown.

CLARK AS A WOMAN ARTIST

You know, it's not the very best, but the talent is there. And a lot of women are very good painters. And because they are not as men, I mean, the world is just simply polluted with bad man painters who sell. And public doesn't trust the women, eh? Think they are no good. They are good only for cooking.²³

—Paraskeva Clark

Within the last decade, feminist strategies have been helpful in considering Clark's position as a professional Canadian woman artist. Natalie Luckyj examined Clark's refashioning of self through her art, the place where she was able to bring together her conflicting identities: public and private, political and personal.²⁴ Kristina Huneault and Janice Anderson have edited a collection of essays that explores the historical relation between women, art, and professionalism.²⁵

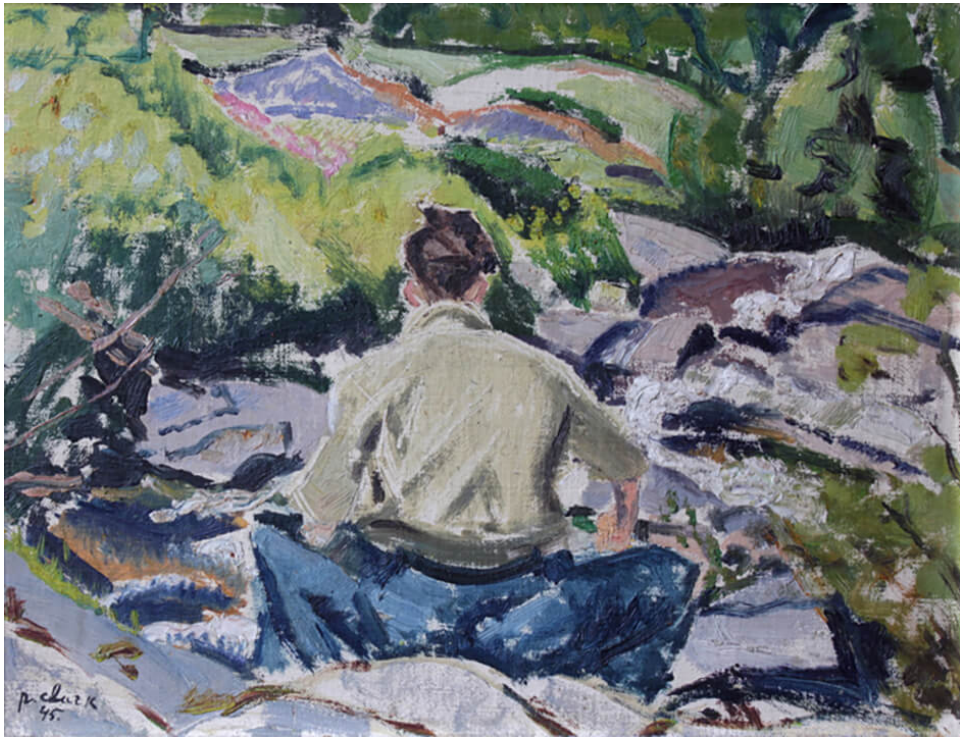
Paraskeva Plistik was born into the Russian working class—and she called herself a “peasant” with some pride. Marriage to Oreste Allegri Jr. in 1922 gave her social mobility, entrée into a creative element in society, and some financial security. She gave birth to a son in 1923. Given her background, she would not have questioned entering into marriage and motherhood in her early to mid-twenties.



The artist and her son Ben at the Clark's apartment on Lonsdale Road, Toronto, c. 1933.

Widowed and with a young child, Clark married a second time in 1931, to Philip Clark. Again, marriage gave her the opportunity to reinvent herself and work at becoming an artist in Canada; yet, marriage could be confining. For Clark, the roles of wife, mother, and housekeeper came first, limiting the amount of time and energy she could dedicate to her art. She complained about these demands frequently in later years, when she enjoyed little respite from her domestic duties. They became particularly onerous as she took care of her older son, Ben, who had been diagnosed with schizophrenia and remained dependent.

Very few of the women artists of Clark's generation had children. Pegi Nicol MacLeod (1904–1949) complained of losing the focus required for painting after her child was born,²⁶ while Rody Kenny Courtice (1891–1973) admitted that it was possible for a woman to combine the roles of wife, mother, and artist successfully—if she fought hard enough.²⁷ Some, like Kathleen Daly Pepper (1898–1994) and Bobs Cogill Haworth (1900–1988), married other artists and remained childless.²⁸ Yvonne McKague Housser (1897–1996), whose marriage to Fred Housser ended after one year when he died in 1936, supported herself by teaching. Isabel McLaughlin (1903–2002) did not marry and was of independent means. Clark could not have made a living from the sale of her art alone.



Paraskeva Clark, *Sketch for Portrait of Ben*, 1945, oil on canvas board, 10 x 13.3 cm, private collection.

Clark believed that women could not be great painters. Gail Singer, director of the documentary film *Portrait of the Artist as an Old Lady*, who knew her subject well, observed that Clark had a conventional view of herself—as being “only a woman” and therefore “limited” in what she could accomplish as an artist. This attitude reflected the status of women during her lifetime, which may also account for her insecurities about her art. Graham McInnes, one of her staunch supporters, described her work as combining two qualities “unusual for a woman painter”—“extreme sensitiveness and wiry strength.”²⁹

Clark thought it unfair that women had been made to be mothers, “their heart always taken by anxiety or something, while in painting you have to close the key on the door from everything.”³⁰ She was frustrated at not being able to give sustained periods of time to her art, thereby impeding her progress and limiting her output. She repeatedly spoke of painting as time “stolen from housework.”

Although Clark's subject matter reflects the restrictions she faced in her daily life, she worked imaginatively within the narrow parameters open to her. She experimented widely, painting in a variety of different styles at the same time, particularly in later years. Given the many demands on her, however, she often didn't have the uninterrupted time or the personal space to fully develop an idea or an approach. Nor did she have the opportunity for regular travel further afield than Toronto or Montreal to see a broader range of contemporary art. During difficult family periods, such as Ben's illness, she stopped painting.³¹ But she continued to exhibit what work she had.



Paraskeva Clark, *Rubber Gloves*, 1935, oil on canvas, 51 x 61.2 cm, Art Gallery of Hamilton.

Paraskeva Clark was a feminist *avant la lettre*, as were many women of her generation. Russell Harper commented parenthetically in his *Painting in Canada: A History* (1966) on the “great number of women painters in Canada, both in Montreal and in Toronto,” as “one remarkable phenomenon of the times [the 1930s].” He mentions Clark (along with Kathleen Daly) in passing, as artists “spiritually akin” to but who enlarged the range of their subject matter beyond that of the Group of Seven. In the past several decades, Canadian curators and art historians have been engaged in recovering a large number of artists—many of them women—whose work fell outside this nationalist framework and was subsequently overlooked.

CRITICAL RECEPTION

Clark’s artistic legacy rests solidly on her socially engaged work and modernist approach to art in the 1930s and 1940s. As early as 1937, she was recognized as a modern painter who had made a contribution to Canadian landscape. Initially, critics looked for qualities in her work that they considered characteristic of her Russian heritage and French experience, distinguishing it within Canada’s predominantly Anglo-Saxon culture. Graham McInnes wrote that Clark had brought “her native sensibility and her talent for conceiving plastic relationships” to the Canadian scene;³² in 1950, he mentioned her “Russian sense of explosive colour and her French love of classical form,” with results that were “joyous yet restrained, intense yet controlled.”³³ Pegi Nicol wrote of Clark’s art as embodying “troika bell mirth and gloom.”³⁴ Andrew Bell found her Canadianness “remarkable” in 1949, given that she had been in Canada a relatively short time.³⁵ In 1952, one reviewer deemed her the leading woman painter in Canada since the death of Emily Carr.³⁶



Paraskeva Clark, *Pink Cloud*, 1937, oil on canvas, 50.9 x 60.8 cm, National Gallery of Canada, Ottawa.

Since the 1960s, the writing of Canadian art history within a nationalist framework has marginalized artists who did not fit the mould, such as women or members of First Nations. Clark’s reclamation by the National Gallery exhibition *Canadian Painting in the Thirties* (1975), the Dalhousie Art Gallery’s *Paraskeva Clark: Paintings and Drawings* (1982), and the National Film Board of Canada’s *Portrait of the Artist as an Old Lady* (1982) continues in the present through feminist readings of her work. The growing interest in Canadian women artists through the Canadian Women Artists History Initiative, exhibitions such as *The Artist Herself* (Kingston and Hamilton, 2015–16) and *A Window on Paraskeva Clark* (Ottawa, 2016) are keeping Clark’s legacy alive.



PARASKEVA CLARK

Life & Work by Christine Boyanoski



LEFT: Installation view of the exhibition *Canadian Painting in the Thirties* at the National Gallery of Canada, Ottawa, January 31–March 2, 1975. *Petroushka*, 1937, *Myself*, 1933, and *Wheat Field*, 1936, hang on the far wall. RIGHT: Paraskeva Clark and Charles C. Hill, then an assistant curator at the National Gallery of Canada, at the *Canadian Painting in the Thirties* opening, 1975.

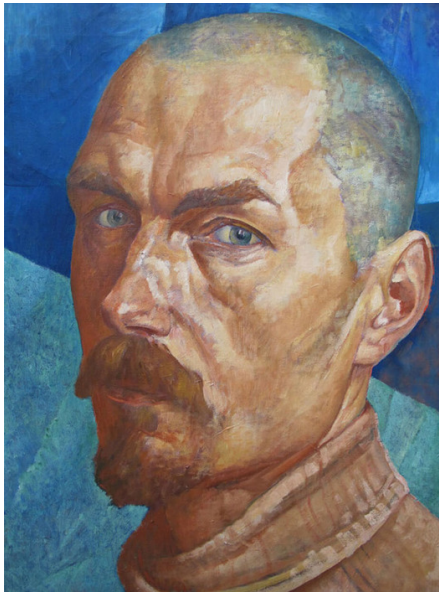


STYLE & TECHNIQUE

Paraskeva Clark was a formalist and a realist by training and as an artist. "I am primarily after reality—after the pulsation of life of all objects around me to be painted," she said.¹ Her interest in form set her apart from many of her Toronto contemporaries, who focused on nationalist content. She developed as an artist through keen observation of her new environment and the work of other painters, as well as by experimenting with different styles and techniques. Though her forays into abstraction were not entirely successful, they indicate her need to be connected with the world around her.

RUSSIAN INFLUENCES

No examples remain of Paraskeva Plistik's student work, but the few pieces she made in Paris (1923-30) and her early work in Toronto (1931-36) document her development as an artist. From what she wrote later about her art education, it appears that she learned the fundamentals from her first two teachers in Russia: the landscape painter Savely Zeidenberg (1862-1924) and her composition and life-drawing instructor Vasili Shukhaev (1887-1973). Clark admitted, however, that she struggled with figural composition in Shukhaev's class, and that his use of thickly applied oils and his sanguine chalk drawings did not appeal to her. It was Kuzma Petrov-Vodkin (1878-1939), her teacher at the Free Art Studio (svoma) in Petrograd for just over a year in 1920-21, who had a deep and lasting influence on her work.



LEFT: Kuzma Petrov-Vodkin, *Self-portrait*, 1918, oil on canvas, 71 x 53 cm, State Russian Museum, St. Petersburg. RIGHT: Paraskeva Clark, *Self Portrait*, 1925, oil on canvas, 28.3 x 22.2 cm, Art Gallery of Ontario, Toronto.

Clark was drawn to the classical simplicity in works by Petrov-Vodkin, a formalist-realist painter and follower of Paul Cézanne (1839-1906).² Later in life, she explained that she liked the "reasonable" (rational?) quality in Cézanne and Pablo Picasso (1881-1973).³ In Petrov-Vodkin's class, Plistik learned to construct a head by discerning the smaller geometrical shapes within it.



LEFT: Kuzma Petrov-Vodkin, *Bathing the Red Horse*, 1912, oil on canvas, 160 x 186 cm, Tretyakov State Gallery, Moscow. RIGHT: Paraskeva Clark, *Bathing the Horse*, c. 1938, oil on canvas, 50 x 75 cm, location unknown.

Petrov-Vodkin had devised the "spherical perspective" system—a new method of depicting forms and space that he published in 1933 in *Euclidean Space*.⁴ According to the Russian artist Kirill Sokolov (1930-2004), it included a complex system of reversed perspective based on Petrov-Vodkin's study of

thirteenth-century Italian painting, icon painting, and Gothic art, and was distinguished by a “planetary” feeling for space (Petrov-Vodkin’s term). In landscapes, the horizon line was placed very high and fell away at the sides of the picture to give the impression of a viewpoint looking down over the curving surface of the earth.⁵

Petrov-Vodkin’s method took into account the movement of the artist in relation to the object and afforded several viewing points (unlike the classical “one-point perspective” introduced during the Italian Renaissance). It also involved his colour theory (he gave special status to the primary colours red, blue, and yellow), which Sokolov speculates was influenced by Wassily Kandinsky (1866–1944) in addition to earlier art forms. His famous *Bathing the Red Horse*, 1912, which sums up his theories, inspired Clark’s *Bathing the Horse*, 1937.⁶ Learning this new method of depicting forms and space, Clark commented: “It seemed like getting new limbs to penetrate into space and to perceive the motion all around and to put it on canvas.”⁷ At the time when Clark was studying with Petrov-Vodkin, he was painting austere still lifes.

Although Clark’s work at the *svoma* garnered praise from her teacher,⁸ it is unlikely that she and the other students implemented his theories fully during their careers. Still, many of Clark’s paintings show Petrov-Vodkin’s influence. In the *Self-Portrait* of 1925, the head is built up out of smaller geometric forms, and the two 1933 portraits, *Myself* and *Philip Clark, Esq.*, demonstrate the way in which she builds form through colour and structural brushwork. Clark’s pencil sketches of her husband from 1933 are sculptural in quality. She also “sculpts” with paint, appearing more confident in her painting than in her drawing.



LEFT: Paraskeva Clark, *Studies of Philip for “Philip Clark, Esq.”*, c. 1933, graphite on wove paper, 38 x 27.8 cm, Art Gallery of Ontario, Toronto. RIGHT: Paraskeva Clark, *Philip Clark, Esq.*, 1933, oil on canvas, 127.7 x 128.3 cm, Art Gallery of Ontario, Toronto.

Just as Petrov-Vodkin would tilt the horizontal and vertical axes (avoiding their static crossing on the picture plane), Clark carries off a tour de force by fitting Philip’s tall frame into a square format and placing him and the chair on a diagonal. The two truly vertical lines in the composition act as stabilizing

features—the crease in Philip’s right pant leg, and the edge of the piano behind the chair. The vanishing points fall outside the picture, emphasizing Philip’s height and pushing him out toward the viewer. The result is a more dynamic picture, and one that can be viewed from a variety of angles.

The combination of a high viewpoint and the tilting of horizontal and vertical axes in *Russian Bath*, 1936, gave Clark a broader pictorial space in which to situate her many figures, but they were too small to provide enough detail, and she did not repeat the composition in later versions. Her still lifes, like *Still Life*, 1935, however, follow Petrov-Vodkin fairly closely with their slightly elevated viewpoint, avoidance of horizontal and vertical lines, and interplay between forms—reflections in shiny surfaces; the linking of one form with another across space, requiring the viewer to refocus; and multiple viewpoints replicating natural vision. Her still lifes, while similar to those of her Canadian contemporaries, such as Bertram Brooker (1888–1955), have a curious spatial quality that is unmistakably her own. This same quality holds true for her later work, such as *Still Life with Alabaster Grapes*, 1956. Her entries in the 1937 Canadian Group of Painters show (November–December) amounted to a *troika* of Russian-inspired work: *Petroushka*, 1937; *Bathing the Horse*, 1937; and *Wheat Field*, 1936.



Paraskeva Clark, *Still Life with Alabaster Grapes*, 1956, oil on board, 45.8 x 61 cm, private collection.

As an art student in Petrograd and in her career up to this point, Clark had not shown any interest in the more radical forms of Russian art (Constructivism). This changed, however, in the latter half of the 1930s. In autumn 1936, Clark ordered specific issues of two Russian art magazines, *Iskusstvo* (Art) and *Tvorchestvo* (Creative Work).⁹ *Iskusstvo* 4 (1933) is of particular interest because it contains images of Soviet political posters produced using the technique of photomontage.¹⁰ Some of these posters made using photomontage appear to have inspired the political works Clark produced in 1937 (*Presents from Madrid*, *Petroushka*) and 1938 (*Mao Tse Tung*, *Mass Meeting*).



LEFT: Gustav Klutsis, *U.S.S.R. Shock Brigade of the World Proletariat*, 1931, letterpress poster, 143 x 104.3 cm, Latvian National Museum of Art, Riga, reproduced in *Iskusstvo 4* (1933), 222. RIGHT: Nikolai Dolgorukov, *All Power to the Soviets*, 1917-32, lithograph poster, 104 x 68.5 cm, private collection, reproduced in *Iskusstvo 4* (1933), 228. Clark adapted the photomontage technique demonstrated in posters such as these for use in her "political" paintings.

Open to innovative ways of creating imagery and in need of a powerful visual language to convey her socialist ideas, Clark adopted some of the avant-garde devices of Russian Constructivism. Such extreme modernism was not acceptable in English Canada, however, and after her friend Graham McInnes called it "propaganda," she abandoned her experiments with these techniques.

CANADIAN INFLUENCES

Clark believed that Canada made her an artist—that her creative efforts would have been lost in Paris or Leningrad, where so many artists sought recognition. Once she arrived in Toronto, she had time to work on her art. Her husband, Philip, was very encouraging, as were his friends and other artists she met. Her earliest landscape, *Muskoka View*, 1932, painted at the Clark cottage, is essentially a Canadian scene interpreted through Cézanne in its planar treatment of landscape features and patches of colour. The inconsistency of technique, however (a thin blue wash fills the foreground), gives the work a tentative quality. Within a few months of her arrival in Canada, she produced a self-portrait (1931-32) and a still life (1931), reminiscent of Petrov-Vodkin, indicating the breadth of her subject matter.

Clark's paintings from 1933 and 1934 are characterized by a sombre palette and thick application of paint; there is a solidity to the canvases. In 1935, her work lightens up considerably (*Still Life*, *Snowfall*) as she introduces large areas of white into the composition. This brightness was undoubtedly the result of painting window display backdrops for René Cera (1895–1992) at Eaton's, where she made preparatory sketches in watercolour on white paper. Through this connection she met Pegi Nicol (1904–1949), Caven Atkins (1907–2000), and Carl Schaefer (1903–1995), all of whom exhibited with the Canadian Society of Painters in Water Colour. Clark joined them in 1935, showing *Overlooking a Garden*, 1930.



Paraskeva Clark, *Muskoka View*, 1931–32, oil on canvas, 51.2 x 61.2 cm, Art Gallery of Ontario, Toronto. Her first Canadian landscape, this view was painted at the Clarks' cottage in Muskoka.

Through the commercial display work she did for Eaton's windows, Clark gained the confidence to experiment with different compositions in her oils and watercolours.¹¹ She became more inventive, bringing together diverse elements from various sources, including her memory, and disregarding consistency in scale and perspective (as in the first version of *Russian Bath*, painted in 1934, which she gave to Cera).

The Canadian Group of Painters (CGP) became a valuable resource for Clark's self-education. In 1933 and 1936, she showed with them as an invited contributor, and later in 1936 was elected as a member. From that point on, she was recognized as one of the leading modernist painters in Toronto. Douglas Duncan was also important in developing her career, especially in his role as manager of the Picture Loan Society (founded in November 1936). Clark was thirty-two when she arrived in Canada—not a novice—but she needed to find her place in the local art scene.

After a family vacation in Quebec in the summer of 1938, a shift appears in Clark's technique. These trips were important for the time they gave her to paint while Philip took care of their sons. She wrote to H.O. McCurry, director of the National Gallery of Canada, reporting that the work she had produced in Quebec had received favourable comments from her friends, and even from "such [a] difficult critic as D. Milne."¹² The family made several trips to Quebec in the following years. Clark said she respected "all the French Canadians," feeling a natural affinity with them,¹³ and she purchased a watercolour, *La Raie Verte* by Paul-Émile Borduas (1905–1960), in 1951.¹⁴



Paraskeva Clark, *Overlooking a Garden*, 1930, tempera and watercolour on paper, 40.1 x 51.4 cm, Art Gallery of Hamilton. In one of her earliest-known European paintings, Clark (then Allegri) painted the back garden of her Allegri in-laws' residence in Chatou, outside Paris.

Clark admired David Milne (1881–1953), particularly his watercolours, and several of her paintings from 1938 to 1940 appear to be in response to him. She chose a few of these pieces for the Print Room exhibition she shared with Milne, Schaefer, and Atkins in 1939. Her *Landscape with a Lake*, 1940, combines elements drawn from her teacher Petrov-Vodkin with Milne's judicious balance of detail and areas of open ground (*The Cross Chute*, 1938),¹⁵ but her distinctive palette and attention to foreground detail bear her personal stamp.



LEFT: Paraskeva Clark, *Landscape with Lake*, 1940, oil on canvas, 41.2 x 46 cm, Art Gallery of Ontario, Toronto. RIGHT: David Milne, *The Cross Chute*, 1938, watercolour over graphite on wove paper, 37 x 53.2 cm, National Gallery of Canada, Ottawa. This work was exhibited in the 1939 show at the Art Gallery of Toronto (now the Art Gallery of Ontario) that featured Clark, Milne, Schaefer, and Atkins.

TEXTURE, EXPERIMENTATION, AND ABSTRACTION

Soon after Clark attended the Conference of Canadian Artists in Kingston, Ontario, in 1941, and saw some of the demonstrations there, she began to introduce texture to the surface of her paintings. She used varying dilutions of paint (from impasto to washes), dry brush technique, scumbling, and scratching into the wet paint to reveal the support beneath.¹⁶ In *October Rose*, 1941, the paint is thickly applied, with scratching in areas of the rose petals and the glass, where she has drawn into the wet paint for added definition.



LEFT: Paraskeva Clark painting *Sketch for Tadoussac, Boats in Dry Dock*, 1944. RIGHT: Paraskeva Clark, *Boats in Dry Dock*, 1946, oil on canvas, 36 x 46 cm, private collection. Around this time, Clark began making oil sketches *in situ*, later working them up into larger canvases in the studio.

This feature is also present in Clark's *Self-Portrait with Concert Program* of 1942. Here, however, the artist has employed different brush techniques to vary the thickness and texture of the paint, applying it more loosely and thinly in the background. This work also contains a collaged element, to make its message more powerful.¹⁷

Clark preferred to paint directly on canvas, but in the 1940s she began doing oil sketches on site, later enlarging them with the use of grids.¹⁸ Many of these working drawings have survived and demonstrate the care she took in transferring every detail of the sketch onto the gridded paper. She may have used this same technique for the shop-window designs she produced for René Cera, and possibly for the theatre sets she worked on with the Allegri family. Sometimes it was years before she enlarged a work: the final painting, while resembling the smaller version in composition, might have a different support and paint application. But while *Noon at Tadoussac*, 1958, is slightly looser in treatment, it is faithful to the earlier work of 1944 (Art Gallery of Ontario) on which it is based.



Paraskeva Clark, *Noon at Tadoussac*, 1958, oil on canvas, 81 x 102 cm, Art Gallery of Windsor.

Around 1949–50, Clark began using Masonite as a support. It provides a smooth, rigid surface and could be purchased in large sheets. It was less expensive and time-consuming than stretching canvas and was being used by the younger group of abstract painters. Clark's first attempts were not entirely successful, but both the sketch (1951) and the larger version of *Canoe Lake Woods*, 1952, demonstrate her mastery of new materials.

Toward the end of December 1940, Clark became unhappy with her watercolours, which she felt were too heavy and dry.¹⁹ She even considered resigning from the Canadian Society of Painters in Water Colour. By the 1950s, however, she was producing work in both wet and dry techniques that are among her best (*November Roses*, 1953; *Still-life: Plants and Fruit*, 1950).



LEFT: Paraskeva Clark, *November Roses*, 1953, watercolour over graphite on wove paper, 67.6 x 54.4 cm, National Gallery of Canada, Ottawa. RIGHT: Paraskeva Clark, *Still-life: Plants and Fruit*, 1950, watercolour on wove paper, 40.8 x 50.7 cm, National Gallery of Canada, Ottawa.

While Clark painted a few abstractions in the 1940s, in response to non-objective work by Edna Taçon (1905–1980) and others she could have seen at Eaton's Fine Art Galleries, it was not her natural form of expression. In 1956 she offered a "teaser" in the form of *Kitchen Cupboard*:²⁰ she presented it in a special section of the annual Ontario Society of Artists exhibition in which visitors were asked to guess the identity of the artists. Clark continued to experiment with a contemporary look by painting on a large scale and loosening her brushwork, as in *Sunlight in the Woods*, 1966. In the 1960s, she painted the flowers in her garden in various stages of abstraction and attempted to interpret her favourite subjects, including the view from her window, in the visual language of the day—as in *Untitled [Mount Pleasant and Roxborough at Night]*, 1962–63.²¹ She tried not to be bypassed by the new art movements and to relate herself to the younger movement.²² But she remained a realist and a formalist, and it is for that work she is most appreciated today.



PARASKEVA CLARK

Life & Work by Christine Boyanoski



Paraskeva Clark, *Kitchen Cupboard*, 1956, oil on Masonite, 50 x 60 cm, private collection.



WHERE TO SEE

The works of Paraskeva Clark are held in public and private collections internationally. Although the following institutions hold the works listed below, they may not always be on view. This list contains only the works held in public collections discussed and illustrated in this book; many other works by Clark may be found in public collections across Canada.

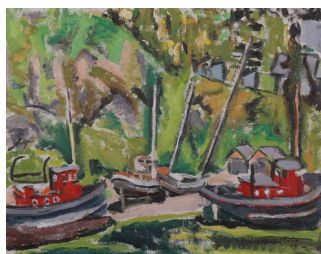


PARASKEVA CLARK

Life & Work by Christine Boyanoski

AGNES ETHERINGTON ART CENTRE

Queen's University
36 University Avenue
Kingston, Ontario, Canada
613-533-2190
agnes.queensu.ca



Paraskeva Clark, *Sketch for Tadoussac, Boats in Dry Dock*, 1944

Oil on canvas board
26 x 33.3 cm

ART GALLERY OF HAMILTON

123 King Street West
Hamilton, Ontario, Canada
905-527-6610
artgalleryofhamilton.com



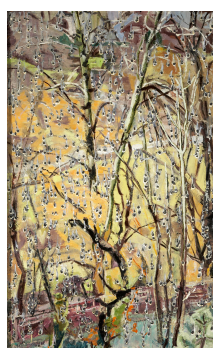
Paraskeva Clark, *Overlooking a Garden*, 1930

Tempera and
watercolour on paper
40.1 x 51.4 cm



Paraskeva Clark, *Rubber Gloves*, 1935

Oil on canvas
51 x 61.2 cm



Paraskeva Clark, *Rain on a Window*, 1963

Oil on Masonite
96.5 x 60.8 cm

ART GALLERY OF ONTARIO

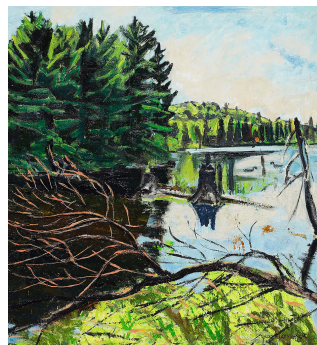
317 Dundas Street West
Toronto, Ontario, Canada
1-877-225-4246 or 416-979-6648
ago.net



Paraskeva Clark, *Self Portrait*, 1925
Oil on canvas
28.3 x 22.2 cm



Paraskeva Clark, *Muskoka View*, 1931-32
Oil on canvas
51.2 x 61.2 cm



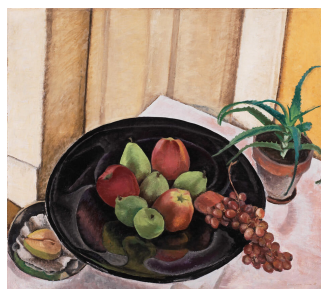
Paraskeva Clark, *Sketch for Algonquin Morning*, 1953
Oil on Masonite
46 x 40.8 cm



Paraskeva Clark, *Studies of Philip for Philip Clark, Esq.,* c. 1933
Graphite on wove paper
38 x 27.8 cm



Paraskeva Clark, *Philip Clark, Esq.*, 1933
Oil on canvas
127.7 x 128.3 cm



Paraskeva Clark, *Still Life*, 1935
Oil on canvas
68.6 x 76.2 cm



Paraskeva Clark, *Russian Bath*, 1936
Watercolour on paper
Sheet: 37 x 42.3 cm



Paraskeva Clark, *On Hahn's Island*, 1938
Oil on hardboard
33.8 x 25.6 cm



**Paraskeva Clark,
Swamp, 1939**

Oil on canvas
76.2 x 50.8 cm



**Paraskeva Clark,
Landscape with Lake,
1940**

Oil on canvas
41.2 x 46 cm



**Paraskeva Clark, *Trout*,
1940**

Oil on canvas
25.4 x 33.5 cm



**Paraskeva Clark,
*Pavlichenko and Her
Comrades at the
Toronto City Hall*, 1943**

Oil on canvas
86.8 x 76.6 cm



**Paraskeva Clark,
Percée, 1945**

Oil on canvas
51.3 x 61 cm



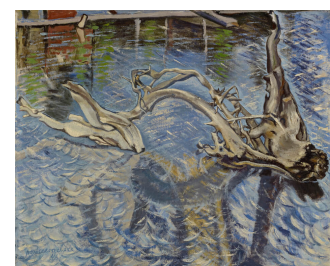
**Paraskeva Clark, *Sketch
for Quacker Girls*, 1945**

Oil on fibre board
34.3 x 25.6 cm



**Paraskeva Clark, *Our
Street in Autumn*,
1945-47**

Oil on canvas
68 x 76.5 cm



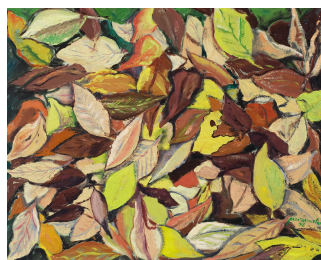
**Paraskeva Clark, *Sun,
Wind and Root*, 1946**

Oil on canvas
50.8 x 61 cm



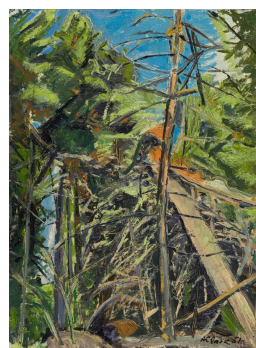
**Paraskeva Clark,
Building Clifton Road,
1947**

Oil on canvas
76 x 51.1 cm



**Paraskeva Clark,
Autumn Underfoot,
1948**

Oil on canvas board
40.6 x 50.8 cm



**Paraskeva Clark, *Sketch
for Canoe Lake Woods*,
1951**

Oil on hardboard
33.8 x 25.6 cm



PARASKEVA CLARK

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ART GALLERY OF WINDSOR

401 Riverside Drive West
Windsor, Ontario, Canada
519-977-0013
agw.ca



Paraskeva Clark, *Noon at Tadoussac*, 1958

Oil on canvas
81 x 102 cm

CANADIAN WAR MUSEUM

1 Vimy Place
Ottawa, Ontario, Canada
1-800-555-5621 or 819-776-7000
warmuseum.ca



Paraskeva Clark, *Maintenance Jobs in the Hangar #6, Trenton RCAF, Station*, 1945

Oil on canvas
101.9 x 81.5 cm



Paraskeva Clark, *Parachute Riggers*, 1947

Oil on canvas
101.7 x 81.4 cm



JUSTINA M. BARNICKE GALLERY AT HART HOUSE

Art Museum at the University of Toronto
7 Hart House Circle
Toronto, Ontario, Canada
416-978-8398
artmuseum.utoronto.ca



Paraskeva Clark, *In the Woods*, 1939

Oil on canvas
77.5 x 69 cm

MTG HAWKE'S BAY TAI AHURIRI

Hawke's Bay Museums Trust, Ruawharo Ta-u-rangi
1 Tennyson Street
Napier, New Zealand
+64 6-835-7781
mtghawkesbay.com

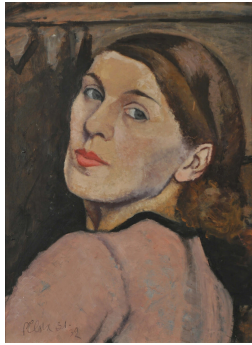


Paraskeva Clark, *Snowfall*, 1935

Oil on board
64.6 x 54.2 cm

MUSEUM LONDON

421 Ridout Street North
London, Ontario, Canada
519-661-0333
museumlondon.ca



**Paraskeva Clark, *Self Portrait*,
1931-32**

Oil on cardboard
41 x 31 cm

NATIONAL GALLERY OF CANADA

380 Sussex Drive
Ottawa, Ontario, Canada
613-990-1985
gallery.ca



Paraskeva Clark, *Myself*, 1933

Oil on canvas
101.6 x 76.7 cm



Paraskeva Clark, *Wheat Field*, 1936

Oil on canvas
63.6 x 76.5 cm



Paraskeva Clark, *Across the Street*, 1937

Pen with blue and
brown ink on wove
paper
30.2 x 23.9 cm



Paraskeva Clark, *Petroushka*, 1937

Oil on canvas
122.4 x 81.9 cm



Paraskeva Clark, *Pink Cloud*, 1937

Oil on canvas
50.9 x 60.8 cm



Paraskeva Clark, *Presents from Madrid*, 1937

Watercolour over
graphite on wove paper
51.5 x 62 cm



Paraskeva Clark, *Study for Petroushka*, 1937

Watercolour on beige
cardstock
32.2 x 20.6 cm



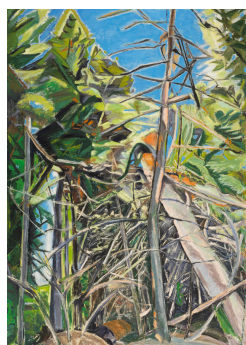
Paraskeva Clark, *Self-Portrait with Concert Program*, 1942

Oil with paper (concert
program) on canvas
76.6 x 69.8 cm



Paraskeva Clark, *Still-life: Plants and Fruit*, 1950

Watercolour on wove
paper
40.8 x 50.7 cm



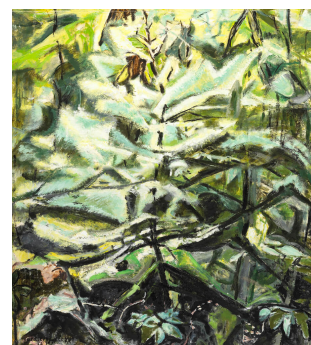
Paraskeva Clark, *Canoe Lake Woods*, 1952

Oil on Masonite
122 x 86.3 cm



Paraskeva Clark, *November Roses*, 1953

Watercolour over
graphite on wove paper
67.6 x 54.4 cm



Paraskeva Clark, *Sunlight in the Woods*, 1966

Oil on Masonite
79.8 x 70 cm



PARASKEVA CLARK

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THE OTTAWA ART GALLERY

2 Daly Avenue
Ottawa, Ontario, Canada
613-233-8699
ottawaartgallery.ca



Paraskeva Clark, *Working Drawing for Eaton's Windows, c. 1935*

Gouache, ink, and graphite on paper
71.5 x 40.2 cm
FAC 1570



Paraskeva Clark, *Working Drawing for Eaton's Windows, c. 1935*

Gouache, ink, and graphite on paper
66.5 x 24.4 cm
FAC 1571

PEGASUS GALLERY OF CANADIAN ART

104 Fulford-Ganges Road
Salt Spring Island, British Columbia, Canada
250-537-2421
pegasusgallery.ca



Paraskeva Clark, *Caledon Farm in May, 1945*

Silkscreen on paper
76.2 x 101.6 cm



PARASKEVA CLARK

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THE ROBERT MCLAUGHLIN GALLERY

72 Queen Street
Oshawa, Ontario, Canada
905-576-3000
rmg.on.ca



Paraskeva Clark, *October Rose*, 1941

Oil on canvas
41.2 x 46.4 cm

TOM THOMSON ART GALLERY

841 1 Avenue West
Owen Sound, Ontario, Canada
519-376-1932
tomthomson.org



Paraskeva Clark, *Mother and Child*, 1934

Ink on paper (zincography)
16.3 x 17.5 cm

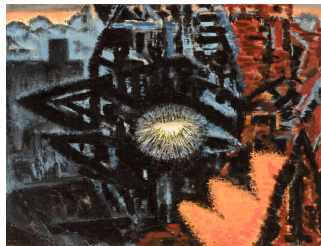


PARASKEVA CLARK

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UNIVERSITY OF TORONTO ART CENTRE

Art Museum at the University of Toronto
15 King's College Circle, Toronto
Toronto, Ontario, Canada
416-978-8398
artmuseum.utoronto.ca



Paraskeva Clark, *Untitled [Mount Pleasant and Roxborough at Night]*, 1962-63

Oil on canvas
81.3 x 106.7 cm

WINCHESTER GALLERIES

758 Humboldt Street
Victoria, British Columbia, Canada
250-595-2777
winchestergalleriesltd.com



Paraskeva Clark, *Mother and Child*, 1941

(Owner's title: *Memories of Leningrad*, c. 1940)
Watercolour on paper
41.1 x 50.4 cm



PARASKEVA CLARK

Life & Work by Christine Boyanoski

WINNIPEG ART GALLERY

300 Memorial Boulevard
Winnipeg, Manitoba, Canada
204-786-6641
wag.ca



**Paraskeva Clark, *Still Life*,
1950-51**

Oil on Masonite 40.7 x 45.4 cm



NOTES

BIOGRAPHY

1. Paraskeva Clark, interview by Charles Hill, October 18, 1973, http://cybermuseum.gallery.ca/cybermuseum/enthusiast/thirties/artist_interview_e.jsp?iartistid=1023.
2. Concerning the transliteration of Russian names into English, there may be several English variants for the same Russian surname. Conventions exist that preserve the pronunciation and written look of the original Russian name and in most cases in the following text, these have been followed. Some deviations occur where the author has opted for the most commonly used English spelling over consistency with similar names (e.g., Iacovleff instead of Yakovlev; Sorine rather than Sorin).
3. Paraskeva Clark, interview by Charles Hill, October 18, 1973, http://cybermuseum.gallery.ca/cybermuseum/enthusiast/thirties/artist_interview_e.jsp?iartistid=1023.
4. E. Anthony Swift, *Popular Theater and Society in Tsarist Russia* (Berkeley and Los Angeles: University of California Press, 2002). In Russia, many artists designed for the theatre.
5. Elza Brahmin to Paraskeva Plastik, July 6, 1931 [in Russian], vol. 4, file 3, MG 30, D398, Paraskeva and Philip T. Clark Fonds, Library and Archives Canada, Ottawa.
6. In 1919, Shchukin's collection was transformed into the First Museum of Modern Western Painting under state ownership.
7. Paraskeva Clark, "Guggenheim application," 4, vol. 6, file 24, MG 30, D398, Paraskeva and Philip T. Clark Fonds, Library and Archives Canada, Ottawa.
8. Clark, "Guggenheim application," 5.
9. Clark, "Guggenheim application," 1.
10. Robert Harold Johnston, *New Mecca, New Babylon: Paris and the Russian Exiles, 1920-1945* (Montreal and Kingston: McGill-Queen's University Press, 1988).
11. Clark, "Guggenheim application," 8.
12. The Russian Sale, Lot 68 details, December 2010, Bonhams, accessed February 27, 2016, <http://www.bonhams.com/auctions/17862/lot/68/>.
13. Mary E. MacLachlan, *Paraskeva Clark: Paintings and Drawings* (Halifax: Dalhousie University, 1982), 17.
14. This speculation is suggested in MacLachlan, *Paraskeva Clark*, 23.



15. Paraskeva Clark as told to Graham McInnes, "Come Out from Behind the Pre-Cambrian Shield," *New Frontier* 1, no. 12 (April 1937): 16-17; Elizabeth Wyn Wood, "Art and the Pre-Cambrian Shield," *Canadian Forum* 16, no. 193 (february 1937): 13-15.
16. Organized by leftist groups in Toronto and sponsored by concerned citizens such as the Reverend Salem Bland to support the Spanish cause.
17. In 1938, Clark exhibited three 1938 watercolours with social themes in the Canadian Society of Painters in Water Colour exhibition: *Evening Promenade*, *Mao Tse Tung*, and *Mass Meeting*.
18. *Bathing the Horse*, 1937, and *Public Bath*, 1936.
19. Graham McInnes, "Street Scenes: Toronto," drawings by Paraskeva Clark, *New World Illustrated* 2, no. 7 (September 1941): 12-14.
20. *Aspects of Contemporary Painting in Canada* [essays by Martin Baldwin and Marcel Parizeau] (Andover: Addison Gallery of American Art, 1942): 37.
21. Paraskeva Clark, "Travelling Exhibitions—Is the Public's Gain the Artist's Loss?" *Canadian Art* 7, no. 1 (Autumn 1949): 21-24.
22. Clark, "Guggenheim application," 2.
23. Clark, "Guggenheim application," 9.
24. Lawrence Sabbath, "Artist in Action Series 3: Paraskeva Clark," *Canadian Art* 17, no. 5 (September 1960): 292.
25. The inscription reads, "february 21, 1943/25th Anniversary of the Heroic Red Army."
26. Paraskeva Clark, "Thoughts on Canadian Painting," *World Affairs* 8, no. 6 (february 1943): 17-18.
27. MacLachlan, *Paraskeva Clark*, 36.
28. Originally from the Wartime 2C series of Sampson-Matthews prints first sold in 1945 in large format.
29. Graham McInnes, *Canadian Art* (Toronto: Macmillan, 1950), 88; Donald Buchanan, *The Growth of Canadian Painting* (London: Collins, 1950), 54 ff.
30. Paraskeva Clark to Alan Jarvis, October 25, 1956, "Correspondence with Artists: Paraskeva Clark," National Gallery of Canada Library and Archives, Ottawa.
31. Carl Schaefer to Paraskeva Clark, february 2, 1952, vol. 5, file 33, Paraskeva and Philip T. Clark Fonds, Library and Archives Canada, Ottawa.



32. Clark to Jarvis, October 25, 1956.

33. Sabbath, "Artist in Action," 291.

34. MacLachlan, *Paraskeva Clark*, 42.

KEY WORKS: MYSELF

1. This performance may be the one at which Paraskeva Allegri met Picasso. He had designed the stage curtain.

KEY WORKS: STILL LIFE

1. This painting is also referred to as *Still Life with Apples and Grapes*.

2. Unfortunately, *Still Life* was poorly cropped, with a strip sliced off the lower edge of the canvas.

KEY WORKS: WORKING DRAWING FOR EATON'S WINDOWS

1. Michael Windover, *Art Deco: A Mode of Mobility* (Quebec: Presses de l'Université du Québec, 2012), 212, n. 24.

2. Paraskeva Clark, "Guggenheim application," 11-12, vol. 6, file 24, MG 30, D398, Paraskeva and Philip T. Clark Fonds, Library and Archives Canada, Ottawa. Clark explained that she worked on three or four windows a year for five years. Only a handful of her sketches remain.

3. Three working drawings for Eaton's windows were featured in the Ottawa Art Gallery's exhibition *A Window on Paraskeva Clark*, organized by Michelle Gewurtz, from February 19 to May 29, 2016.

KEY WORKS: WHEAT FIELD

1. Lawrence Sabbath, "Artist in Action Series 3: Paraskeva Clark," *Canadian Art* 17, no. 5 (September 1960): 292.

2. Mary E. MacLachlan, *Paraskeva Clark: Paintings and Drawings* (Halifax, NS: Dalhousie University, 1982), 29.

3. Paraskeva Clark to Douglas Duncan, February 15, 1937, Paraskeva Clark, Series 1: "Picture Loan Society correspondence," file 1-3, Douglas Duncan Fonds, E.P. Taylor Research Library & Archives, Art Gallery of Ontario, Toronto.

4. Anna Hudson, "Art and Social Progress: The Toronto Community of Painters, 1933-1950" (doctoral thesis, University of Toronto, 1997), 118.
<https://tspace.library.utoronto.ca/bitstream/1807/10848/1/nq27663.pdf>.

5. Graham McInnes, "Contemporary Canadian Artists No. 7: Paraskeva Clark," *Canadian Forum* 17, no. 199 (August 1937): 166-67.

6. "Canadian Critic Proclaims Independence of the Dominion's Art," *Art Digest* 10, no. 11 (March 1, 1936): 11.



KEY WORKS: RUSSIAN BATH

1. Titles given to works in the series include: *In a Public Bath* (1934); *Public Bath* (1936); *Memories of Childhood: Public Bath* (1944); *Public Bath in Leningrad* (1947, tempera); *Leningrad Memories: Public Bath* (1965).
2. *Bani* were established outside of Russia wherever groups of Russian peasants congregated. They acted as social centres and brought back fond memories of the motherland.
3. She repeated this composition in 1965.

KEY WORKS: PRESENTS FROM MADRID

1. The National Confederation of Labour was a confederation of labour unions that collaborated with other Republican groups during the Spanish Civil War (1936–39).
2. In this journal (in Spanish), the editor, Pere Català-Pic, head of the publications section of Comissariat de propaganda, argued for the importance of publicity to the economic and political work of the country during wartime.
3. The whereabouts of *Mao Tse Tung*, 1938, is unknown, but it is illustrated in Mary E. MacLachlan, *Paraskeva Clark: Paintings and Drawings* (Halifax, NS: Dalhousie University, 1982), fig. 18.

KEY WORKS: PETROUSHKA

1. She applied for a Guggenheim Fellowship in 1941, to improve her life-drawing skills and create figural compositions to help “resolve to clarify” the “political and sociological problems of the day.” Paraskeva Clark, “Guggenheim application,” vol. 6, file 24, MG 30, D398, Paraskeva and Philip T. Clark Fonds, Library and Archives Canada, Ottawa.
2. Bethune returned from Spain when Paraskeva was painting this work. He picked up the brush and painted over the building on the left, insisting it should be blue, but she repainted the section later. Jane Lind, *Perfect Red* (Toronto: Cormorant Books, 2009), 113. The corresponding building in the Petrov-Vodkin painting is blue.

KEY WORKS: IN THE WOODS

1. Lawrence Sabbath, “Artists in Action Series 3: Paraskeva Clark,” *Canadian Art* 17, no. 5 (September 1960): 291.
2. Sabbath, “Artists in Action,” 291.
3. Paraskeva Clark to J. Russell Harper, November 3, 1952, vol. 5, file 19, MG 30, D398, Paraskeva and Philip T. Clark Fonds, Library and Archives Canada, Ottawa.

KEY WORKS: OCTOBER ROSE

1. Graham McInnes, *Canadian Art* (Toronto: Macmillan, 1950), 88.



KEY WORKS: SELF-PORTRAIT WITH CONCERT PROGRAM

1. Clark claimed that she painted herself because models were too expensive (Lawrence Sabbath, "Artists in Action Series 3: Paraskeva Clark," *Canadian Art* 17, no. 5 [September 1960]: 293). The following year, her Russian patriotism motivated her to paint a large work, *Pavlichenko and Her Comrades at the Toronto City Hall*, 1943, to commemorate the visit of a delegation of young Russian soldiers to Toronto.
2. Paraskeva Clark to H.O. McCurry, August 9, 1945, Curatorial file: *Self-Portrait with Concert Program*, National Gallery of Canada.
3. Sabbath, "Artists in Action," 293.

KEY WORKS: PARACHUTE RIGGERS

1. Mary E. MacLachlan, *Paraskeva Clark: Paintings and Drawings* (Halifax, NS: Dalhousie University, 1982), 36.
2. Clark is represented in the War Records by three canvases: *Parachute Riggers*, 1947, *Quaicker Girls*, 1946, and *Maintenance Jobs in the Hangar*, 1945.

KEY WORKS: SOUVENIRS OF LENINGRAD: MOTHER AND CHILD

1. Although Clark made only minor changes to the composition of each new iteration, she was inconsistent in her titling. The works were variously titled as follows: *Memories of Leningrad in 1923: Mother and Child*; *Mother and Child*; *Memories of Leningrad in '23*; and *Souvenirs of Leningrad: Mother and Child*.
2. Jane Lind, *Perfect Red* (Toronto: Cormorant Books, 2009), 128, 274 n. 39.
3. McCurry was replaced by Alan Jarvis, whose vision for the National Gallery did not include women artists like Paraskeva. See Lind, *Perfect Red*, 205.
4. Mary E. MacLachlan, *Paraskeva Clark: Paintings and Drawings* (Halifax, NS: Dalhousie University, 1982), 31.

KEY WORKS: MOUNT PLEASANT AND ROXBOROUGH AT NIGHT

1. Lawrence Sabbath, "Artists in Action Series 3: Paraskeva Clark," *Canadian Art* 17, no. 5, (September 1960): 291.

SIGNIFICANCE & CRITICAL ISSUES

1. Lawrence Sabbath, "Artists in Action Series 3: Paraskeva Clark," *Canadian Art* 17, no. 5 (September 1960): 293.
2. Clark to Duncan, "Monday noon" [probably Monday, September 18, 1939], Paraskeva Clark, Series 1: "Picture Loan Society correspondence," file 1-3, Douglas Duncan Fonds, E.P. Taylor Research Library & Archives, Art Gallery of Ontario, Toronto. Knowledge of the non-aggression pact signed in August between Germany and the USSR had made Torontonians critical of the Soviet Union. The Soviets invaded Poland on September 17, 1939.



3. Clark told Joan Murray that she was never a member of the Communist Party (Joan Murray interview with Paraskeva Clark, March 15, 1979), insisting she was a socialist. Charles C. Hill Research Files, National Gallery of Canada Library and Archives, Ottawa.
4. Yulia and her architect sister, Alexandra, arrived in Toronto in 1929.
5. Susan Rubin Suleiman, "Introduction," in *Exile and Creativity: Signposts, Travelers, Outsiders, Backward Glances*, ed. Susan Rubin Suleiman (Durham and London: Duke University Press, 1998), 2.
6. Edward Said, "Reflections on Exile," in *Out There: Marginalization and Contemporary Cultures* (Documentary Sources in Contemporary Art, Vol. 4), ed. Russell Ferguson, et al. (Cambridge, MA: MIT Press, 1991), 357.
7. Transcript, Jane Lind/Gail Singer interview, February 1, 2001, box 52, file 32, series 3: Paraskeva Clark Project, Jane Lind Fonds, National Gallery of Canada Library and Archives, Ottawa. In 1931, Clark's friend Elza Brahmin recalled her as "a rebellious, outspoken young woman, unafraid of challenging bourgeois convention" (Elza Brahmin to Paraskeva Plistik, July 6, 1931 [in Russian], vol. 4, file 3, MG 30, D398, Paraskeva and Philip T. Clark Fonds, National Archives of Canada, Ottawa). Letter translated by Maria Lakman, Ottawa.
8. Said, "Reflections on Exile," 386.
9. Panya Clark Espinal (writing on Paraskeva Clark's self-portrait, *Myself*, 1933) in *The Artist Herself: Self-Portraits by Canadian Historical Women Artists*, Alicia Boutilier and Tobi Bruce (Kingston and Hamilton: Agnes Etherington Art Centre and Art Gallery of Hamilton, 2015), 92.
10. Anna Hudson, "Time and Image: Picturing Consciousness in Modern Canadian Painting," in *A Vital Force: The Canadian Group of Painters*, ed. Alicia Boutilier (Kingston: Agnes Etherington Art Centre, 2013-14); Anna Hudson, *A Collector's Vision: J.S. McLean and Modern Painting in Canada* (Toronto: Art Gallery of Ontario, 1999); Anna Hudson, "Art and Social Progress: The Toronto Community of Painters, 1933-1950" (doctoral thesis, University of Toronto, 1997).
11. Paraskeva Clark, as told to Graham McInnes, "Come Out from Behind the Pre-Cambrian Shield," *New Frontier* 1, no. 12 (April 1937): 16.
12. For the situation in Quebec, see Esther Trépanier, "The Relation between Art and Politics," in *Marian Dale Scott: Pioneer of Modern Art*, ed. Esther Trépanier (Musée national des beaux-arts du Québec, 2000), 113 ff. Scott and Clark were friends.
13. See Laura Senechal Carney, "Modern Art, the Local, and the Global, c. 1930-50," in *The Visual Arts in Canada: The Twentieth Century*, ed. Anne Whitelaw et al. (Toronto: Oxford University Press, 2010), 105-7.



14. Originally published in 1912. Based on a series of lectures, it was translated and published by the Critics' Group, New York, in 1936.

15. G.V. Plekhanov, *Art and Society*,
<https://www.marxists.org/archive/plekhanov/1912/art/index.htm>. Accessed March 21, 2016.

16. Clark to McInnes, "Come Out from Behind the Pre-Cambrian Shield," 16. McInnes was a self-avowed social democrat (Hudson, "Art and Social Progress: The Toronto Community of Painters, 1933-1950," 111, n. 69).

17. For one interpretation of Clark's political art, see Natalie Luckyj, "'Come Out from Behind the Pre-Cambrian Shield': The Politics of Memory and Identity in the Art of Paraskeva Clark," in *The Social and the Real: Political Art of the 1930s in the Western Hemisphere*, ed. Alejandro Anreus et al. (University Park, PA: Pennsylvania State University Press, 2006), 223-40, 336-41.

18. Plekhanov, 38.

19. Graham McInnes, "World of Art," *Saturday Night* (April 23, 1938): 12.

20. Unlocated, illustrated in *Canadian Review of Music and Art*, vol. 3, nos. 9 & 10 (October-November 1944): 19.

21. Illustrated in Jane Lind, *Perfect Red: The Life of Paraskeva Clark* (Toronto: Cormorant Books, 2009), between pages 86 and 87. The work was possibly *Come*, exhibited in 1945, or *Streetcar Scene*, exhibited in 1951.

22. *Toronto Daily Star*, December 4, 1942, cited in Mary E. MacLachlan, *Paraskeva Clark: Paintings and Drawings* (Halifax: Dalhousie University, 1982), 34, 46 n. 106.

23. Paraskeva Clark interviewed by Charles C. Hill, October 10, 1973, http://cybermuseum.gallery.ca/cybermuseum/enthusiast/thirties/interviews_e.jsp?idocumentid=8.

24. Luckyj, *The Social and the Real*, 223-341.

25. Kristina Huneault and Janice Anderson, eds., *Rethinking Professionalism: Women and Art in Canada, 1850-1970* (Montreal and Kingston: McGill-Queen's University Press, 2012).

26. Laura Brandon, *Pegi by Herself* (Montreal and Kingston: McGill-Queen's University Press, 2005), cited in Lind, *Perfect Red*, 213, 286 n. 16.

27. Cited in Linda Jansma, *Rody Kenny Courtice: The Pattern of Her Times* (Oshawa, ON: Robert McLaughlin Gallery, 2007), 24, 25 n. 25.

28. It was difficult for artists—male and female—to make a living from their art alone. George Pepper and Peter Haworth both had full-time teaching positions.

29. Graham McInnes, "Contemporary Artists No. 7—Paraskeva Clark," *Canadian Forum* 17, no. 199 (August 1937): 166.
30. Lind, *Perfect Red*, 211, 286 n. 9, citing *Portrait of the Artist as an Old Lady*, National Film Board, 1982.
31. Lind, *Perfect Red*, 210, 286 n. 5. Writing to A.Y. Jackson in 1966, Clark lamented that she hadn't painted for two years (1964, 1965), her energies being focused on Ben.
32. Graham McInnes, "Canadian Critic Proclaims Independence of the Dominion's Art," *Art Digest* 10, no. 11 (March 1, 1936): 11.
33. Graham McInnes, *Canadian Art* (Toronto: Macmillan Canada, 1950), 88.
34. Pegi Nicol, "Passionate Snow of Yesteryear," *Canadian Forum* 16, no. 183 (April 1936): 21.
35. Andrew Bell, "The Art of Paraskeva Clark," *Canadian Art* 7, no. 2 (1949): 44.
36. George Robertson, script for radio program, "CJBC views the shows," January 20, 1952; vol. 5, file 32, Paraskeva and Philip T. Clark Fonds, Library and Archives Canada, Ottawa.

STYLE & TECHNIQUE

1. Artist's statement in *Canadian Art Now* (a catalogue of an exhibition organized by the Federation of Canadian Artists held at the Vancouver Art Gallery, 1949), vol. 9, file 23, MG 30 D398, Paraskeva and Philip T. Clark Fonds, Library and Archives Canada, Ottawa.
2. Clark wrote: "[Petrov-Vodkin's] somewhat austere, precise fine lead pencil or pen and ink drawing appealed ... much more to my character [than Shukayev's]. His colour, restricted but brilliant and luminous, enchants me" (Paraskeva Clark, "Guggenheim Application," 5, vol. 4, file 24, MG 30, D398, Paraskeva and Philip T. Clark Fonds, Library and Archives Canada, Ottawa).
3. "It's all form, light, movement ... you have to think of all that structure." Interview with Joan Murray, March 15, 1979, in Charles Hill Research Files, "Paraskeva Clark," National Gallery of Canada Library and Archives, Ottawa.
4. *Euclidean Space*, first published in Leningrad in 1933, was reprinted in K. Petrov-Vodkin, *Khlynovsk. Prostranstvo Evklida. Samarkandia* (Leningrad: Izd-vo Iskusstva, 1970). See also Lev Mocholov, *Kuzma Petrov-Vodkin* (Leningrad: Aurora Art Publishers, 1980), 11.
5. Kirill Sokolov, "Extracts from 'Euclidean Space,' the Book by K.S. Petrov-Vodkin (1878-1939)," *Leonardo* 11, no. 2 (Spring 1978): 140.
<http://www.jstor.org/stable/1574015>. Accessed: February 20, 2016.



6. *Bathing the Horse*, 1937, oil on canvas, 50 x 70 cm (unlocated), illustrated in Mary E. MacLachlan, *Paraskeva Clark: Paintings and Drawings* (Halifax: Dalhousie University, 1982), 27.

7. Clark, "Guggenheim Application," 6.

8. Clark, "Guggenheim Application," 7.

9. An invoice for these materials dated October 12, 1936, from the Bookings Corporation, Fifth Avenue, New York, is contained among the Clark papers (vol. 3, file 2, MG 30, D398, Paraskeva and Philip T. Clark Fonds, Library and Archives Canada, Ottawa).

10. The issue has a brown paper cover with "Russian posters" handwritten on the spine.

11. Clark, "Guggenheim application," 11-12.

12. Clark to H.O. McCurry, November 3, 1938, "Correspondence with/re Artists –Clark Paraskeva," box 258, file 3, 7.1-C, National Gallery of Canada, Ottawa.

13. Interview with Joan Murray, March 15, 1979, 10.

14. Illustrated in the Borduas Catalogue Raisonné, <http://www.borduas.concordia.ca/catalog/2153>.

15. *The Cross Chute* was included in the Print Room show, "Paraskeva Clark, Carl Schaefer, Caven Atkins, David Milne," held at the Art Gallery of Toronto (now Art Gallery of Ontario), November-December 1939.

16. Conservator Alison Douglas examined *Christmas Tree*, 1941 (McMichael Canadian Art Collection), and made these observations.

17. She offered to paint in the program. Clark to H.O. McCurry, August 9, 1945, curatorial file, Self Portrait with Concert Program, National Gallery of Canada, Ottawa.

18. Clark told Lawrence Sabbath it was because she had limited time (two weeks of vacation) and sketches were quicker. Lawrence Sabbath, "Artist in Action Series 3: Paraskeva Clark," *Canadian Art* 17, no. 5 (September 1960): 292.

19. Jane Lind, *Perfect Red: The Life of Paraskeva Clark* (Toronto: Cormorant Books, 2009), 128, 274 n. 39.

20. Also exhibited as *An Aspect of the Kitchen Cupboard*.

21. No work by this title has been exhibited.

22. Sabbath, "Artist in Action," 291.



GLOSSARY

abstract art

Visual art that uses form, colour, line, and gestural marks in compositions that do not attempt to represent images of real things. Abstract art may interpret reality in an altered form, or depart from it entirely. Also called nonfigurative or nonrepresentational art.

Adaskin, Murray (Canadian, 1906–2002)

A member of the Adaskin family (a distinguished Canadian family of artists and musicians), Murray Adaskin began his career as an orchestral and chamber musician before turning to composition. A prolific modernist composer, known for championing Canadian music and musicians, Adaskin was also an influential teacher.

Art Association of Montreal (AAM)

Founded in 1860 as an offshoot of the Montreal Society of Artists (itself dating to 1847), the Art Association of Montreal became the Montreal Museum of Fine Arts in 1947. The MMFA is now a major international museum, with more than 760,000 visitors annually.

Art Deco

A decorative style of the early twentieth century, first exhibited in Paris in 1925 at the Exposition internationale des arts décoratifs et industriels modernes. The style had several influences, including Egyptian and Asian motifs, modernist fine art movements, and its design predecessor, Art Nouveau.

Arts and Letters Club of Toronto

A Toronto-based club established in 1908 to promote culture, it provided a space in which artists, architects, writers, musicians, and art patrons could practise and perform their art as well as engage in discussion in a convivial atmosphere. Founding members of the Group of Seven frequently met there to relax, exhibit, and promote their work. The club, which still operates today, was originally male-only; however, on February 19, 1985, female members began to be admitted.

Atkins, Caven (Canadian, 1907–2000)

Born in London, Ontario, and raised on the Prairies, this Canadian painter, printmaker, and commercial artist studied under Lionel LeMoine FitzGerald in Winnipeg and was also influenced by German Expressionism. As a commercial artist, Atkins worked alongside Bertram Brooker and Charles Comfort. From 1943 to 1945, he was the president of the Canadian Society of Painters in Water Colour.



Ballets Russes

A Paris-based ballet company formed by the Russian impresario Sergei Diaghilev in 1909. Part of France's early twentieth-century avant-garde, Ballets Russes performed its first season in Paris; it later toured France and abroad, influencing a resurgent interest in ballet. Productions were treated as collaborations of artists from various disciplines. Georges Balanchine, Jean Cocteau, Michel Fokine, Joan Miró, Anna Pavlova, Pablo Picasso, and Igor Stravinsky were among the many dancers, choreographers, painters, and composers associated with Ballets Russes, which disbanded in 1929.

Bethune, Norman (Canadian, 1890–1939)

A well-known physician and the inventor of several medical implements and the "mobile medical unit," Bethune was a social justice advocate for the poor in Canada and an outspoken Communist. He engaged in international political struggles, notably in Spain during the Spanish Civil War and in China during the Sino-Japanese War.

Borduas, Paul-Émile (Canadian, 1905–1960)

The leader of the avant-garde Automatistes and one of Canada's most important modern artists. Borduas was also an influential advocate for reform in Quebec, calling for liberation from religious and narrow nationalist values in the 1948 manifesto *Refus global*. (See *Paul-Émile Borduas: Life & Work* by François-Marc Gagnon.)

Brandtner, Fritz (German, 1896–1969)

A prolific and influential visual artist in Canada, Brandtner immigrated to this country in 1928 and quickly established himself as a commercial artist and set designer; he also mounted a solo exhibition soon after his arrival. German Expressionism influenced his artistic output, as did his interest in social justice. He was an active teacher, and with Norman Bethune established the Children's Art Centre, a Montreal arts school for poor children.

Braque, Georges (French, 1882–1963)

A seminal figure in the history of modern art. Working alongside Picasso from 1908 to 14, Braque developed the principles of major phases of Analytic and Synthetic Cubism and, along with the latter, the use of collage. After the First World War he pursued a personal style of Cubism admired for its compositional and colouristic subtleties.

Brooker, Bertram (Canadian, 1888–1955)

A British-born painter, illustrator, musician, poet, Governor General's Award-winning novelist, and Toronto advertising executive. In 1927 Brooker became the first Canadian artist to exhibit abstract art. His work is in the National Gallery of Canada, Ottawa, and other major collections.



Buchanan, Donald (Canadian, 1908–1966)

An art historian, arts administrator, and the founder of the National Film Society of Canada (now the Canadian Film Institute). Buchanan worked for Canadian arts and media organizations throughout his career, including the National Film Board and the National Gallery of Canada, Ottawa. In the late 1950s, he began a parallel career as a photographer; his work was exhibited several times before his final appointment as director of the International Fine Arts Exhibition at Expo 67.

Canadian Group of Painters

Founded in 1933 after the disbanding of the Group of Seven by former members and their associates, the Canadian Group of Painters championed modernist painting styles against the entrenched traditionalism of the Royal Canadian Academy. They provided a platform for artists across Canada who were pursuing a variety of new concerns, from the formal experimentation of Bertram Brooker to the modern-figure subjects of Prudence Heward and Pegi Nicol MacLeod and the expressive landscapes of Emily Carr.

Canadian Society of Painters in Water Colour

An organization launched in 1925 to promote work in watercolour. Founding members included influential figures in the history of Canadian art, such as Franklin Carmichael and C.W. Jefferys. A prestigious group with links to major Canadian art institutions in its early days, it currently manages, along with five other societies, its own gallery in downtown Toronto.

Cera, René (French, 1895–1992)

Originally from Nice, where he had contact with Pierre August Renoir and was a student of Henri Matisse at the Nice School of Art, Cera moved to Canada in 1928 to work as an architectural designer for the T. Eaton Company. Cera was also a painter, and his paintings are owned by institutions in Canada and the United States.

Cézanne, Paul (French, 1839–1906)

A painter of arguably unparalleled influence on the development of modern art, associated with the Post-Impressionist school and known for his technical experiments with colour and form and his interest in multiple-point perspective. In his maturity Cézanne had several preferred subjects, including portraits of his wife, still lifes, and Provençal landscapes.

Comfort, Charles (Canadian, 1900–1994)

A major figure in twentieth-century Canadian art, who began his career as a commercial artist. He took up painting in his twenties, and became a member of the Canadian Society of Painters in Water Colour and the Canadian Group of Painters. Comfort served as director of the National Gallery of Canada, Ottawa, from 1959 to 1965.

Conference of Canadian Artists (Kingston Conference)

A conference organized by the painter André Biéler in 1941 in Kingston, Ontario, attended by some 150 visual artists, writers, poets, and others interested in the arts in Canada. Among those present were Lawren Harris, Elizabeth Wyn Wood, Arthur Lismer, Alma Duncan, F.R. Scott, Miller Brittain,



Walter Abell, A.Y. Jackson, and the American painter Thomas Hart Benton. Based on Biéler's recommendation for a national federation of artists and on other initiatives of the conference, the Federation of Canadian Artists was set up; the visual arts magazine *Canadian Art* was launched; and in 1957 the Canada Council for the Arts was created.

Constructivism

Emerging in Russia in the early 1920s, Constructivism was an artistic trend that championed a materialist, non-emotional, utilitarian approach to art and linked art to design, industry, and social usefulness. The term continues to be used generally to describe abstract art that employs lines, planes, and other visual elements in composing abstract geometric images of a precise and impersonal nature.

Courtice, Rody Kenny (Canadian, 1891–1973)

A painter trained at the Art Institute of Chicago and the Ontario College of Art (now OCAD University), Toronto, and the latter's first female student. Inspired by the Group of Seven and Hans Hoffman, she frequently painted landscapes and farms, but also worked in an abstract mode. Courtice was a member of associations, including the Royal Canadian Academy and the Federation of Canadian Artists; a solo exhibition of her work was held at Victoria College, Toronto, in 1951.

Cubism

A radical style of painting developed by Pablo Picasso and Georges Braque in Paris between 1907 and 1914, defined by the representation of numerous perspectives at once. Cubism is considered crucial to the history of modern art for its enormous international impact; famous practitioners also include Juan Gris and Francis Picabia.

Diaghilev, Sergei (Russian, 1872–1929)

A renowned art critic and impresario, and founder of the Ballets Russes. This innovative company, founded in Paris in 1909, was a watershed in the development of modern performance, bringing artists from all disciplines—many now iconic figures in twentieth-century art—to collaborate in its productions.

Duncan, Douglas (Canadian, 1902–1968)

An early advocate of Canadian art, Duncan was a bookbinder, art dealer, and collector. He was a founder and became director of Toronto's Picture Loan Society, which was the first gallery in Canada to facilitate the purchase of art by making works available for lease.

Exhibition of Contemporary Canadian Painting ("Southern Dominions Exhibition")

Titled in full the *Exhibition of Contemporary Canadian Painting: Arranged on Behalf of the Carnegie Corporation of New York for Circulation in the Southern Dominions of the British Empire*, this show was first held at the Empire Exhibition in Johannesburg, South Africa, in 1936. It subsequently toured major cities in South Africa, Australia, New Zealand, and Hawaii from September 1936 to April 1939.

Exhibition of Paintings, Drawings, and Sculpture by Artists of the British Empire Overseas ("Coronation

Exhibition") London, England, 1937

An exhibition held at the Royal Institute Galleries, London, that formed part of the celebrations for the Coronation of King George VI and Queen Elizabeth on May 12, 1937. The Canadian section subsequently toured to several English regional galleries until April 1938.

Federation of Canadian Artists

A non-profit, membership-based organization devoted to advancing Canadian art at home. It was founded in 1941 by artists including André Biéler and Lawren Harris, both members of the Group of Seven. The Federation of Canadian Artists maintains a members' gallery on Granville Island, Vancouver.

FitzGerald, Lionel LeMoine (Canadian, 1890–1956)

A Winnipeg-born painter and printmaker, FitzGerald was a member of the Group of Seven from 1932 to 1933. He favoured depictions of prairie landscapes and houses, which he executed in pointillist, precisionist, and abstract styles. (See *Lionel LeMoine FitzGerald: Life & Work* by Michael-Parke Taylor.)

Gauguin, Paul (French, 1848–1903)

A member—with Vincent van Gogh, Georges Seurat, and Paul Cézanne—of the group of painters now considered the Post-Impressionists, Gauguin is known for his use of colour and symbolism and for his daring compositions. The paintings he made in Tahiti, representing an idealized "primitive" culture, are among his most famous.

Gothic art

A style of painting, sculpture, and architecture that emerged in the twelfth century in Europe. A Christian art form, it was primarily expressed through illuminated manuscripts and architecture that featured sculpture and stained glass and valued light and soaring spaces.

Group of Seven

A progressive and nationalistic school of landscape painting in Canada, active between 1920 (the year of the group's first exhibition, at the Art Gallery of Toronto, now the Art Gallery of Ontario) and 1933. Founding members were the artists Franklin Carmichael, Lawren Harris, A.Y. Jackson, Frank Johnston, Arthur Lismer, J.E.H. MacDonald, and Frederick Varley.

Hahn, Emanuel (German/Canadian, 1881–1957)

A sculptor and commercial designer who designed the Ned Hanlan monument (commissioned in 1926 and originally erected on the grounds of the Canadian National Exhibition; now located on Toronto Islands, Toronto). He was the head of the sculpture department at the Ontario College of Art (now OCAD University), Toronto, and the husband of fellow sculptor Elizabeth Wyn Wood.



Harris, Lawren (Canadian, 1885–1970)

A founding member of the Group of Seven in Toronto in 1920, Harris was widely considered its unofficial leader. His landscape-painting style, unlike that of the other members of the Group, evolved into pure abstraction. The Group of Seven broke up in 1933, and when the Canadian Group of Painters was formed in 1933, Harris was elected its first president.

Haworth, Bobs (Zema Barbara) Cogill (South African/Canadian, 1900–1988)

A painter, illustrator, muralist, and potter who worked in an expressionist style, favouring landscapes and abstract compositions. She was a member of the Royal Canadian Academy, the Canadian Society of Painters in Water Colour (for which she also served as president), the Canadian Group of Painters, and the Ontario Society of Artists. During the Second World War, she recorded the activities of the Canadian Armed Forces in British Columbia, later exhibiting this work to critical acclaim.

Housser, Yvonne McKague (Canadian, 1897–1996)

A painter associated with the Group of Seven, Housser was an art teacher and later a founding member of the Canadian Group of Painters and the Federation of Canadian Artists. She studied painting in Paris in the early 1920s, and in Cape Cod in the 1950s with the Abstract Expressionist Hans Hofmann.

Iacovleff, Alexandre (Russian, 1887–1938)

Iacovleff was a friend and contemporary of Vasili Shukhaev, the one-time teacher of Paraskeva Clark. Both artists moved to Paris in 1920, where they showed in various exhibitions of Russian art. From 1934 to 1937, Iacovleff was director of the painting department of the School of the Museum of Fine Arts, Boston, and corresponded with Paraskeva Clark in 1936.

Impressionism

A highly influential art movement that originated in France in the 1860s and is associated with the emergence of modern urban European society. Claude Monet, Pierre-Auguste Renoir, and other Impressionists rejected the subjects and formal rigours of academic art in favour of scenes of nature and daily life and the careful rendering of atmospheric effects. They often painted outdoors.

Jackson, A.Y. (Canadian, 1882–1974)

A founding member of the Group of Seven and an important voice in the formation of a distinctively Canadian artistic tradition. A Montreal native, Jackson studied painting in Paris before moving to Toronto in 1913; his northern landscapes are characterized by the bold brushstrokes and vivid colours of his Impressionist and Post-Impressionist influences.

Kandinsky, Wassily (Russian, 1866–1944)

An artist, teacher, and philosopher who settled in Germany and later in France, Kandinsky was central to the development of abstract art. Much of his work conveys his interest in the relationships between colour, sound, and emotion. *Concerning the Spiritual in Art* (1911), his famous treatise on abstraction, draws on mysticism and theories of divinity.



Klutsis, Gustav (Latvian, 1895–1938)

A painter, sculptor, graphic artist, and designer, Klutsis became a prominent Russian Constructivist, known for his agitprop art, particularly posters (which were printed in the tens of thousands) in support of the early Soviet state. Klutsis is recognized as a leading developer of the photomontage technique. In the late 1930s, during a Stalinist purge, the artist was arrested and subsequently killed in prison.

Matisse, Henri (French, 1869–1954)

A painter, sculptor, printmaker, draftsman, and designer, aligned at different times with the Impressionists, Post-Impressionists, and Fauvists. By the 1920s he was, with Pablo Picasso, one of the most famous painters of his generation, known for his remarkable use of colour and line.

McCurry, H.O. (Canadian, 1889–1964)

An avid collector and advocate for the arts and art education in Canada, H.O. McCurry was patron to artist Tom Thomson and close with members of the Group of Seven. He was director of the National Gallery of Canada, Ottawa, from 1939 to 1955.

McInnes, Graham Campbell (Australian, 1912–1970)

A diplomat and author, journalist, and broadcaster who immigrated to Canada in 1934, McInnes wrote several books, including *A Short History of Canadian Art* (1939).

McKague (née Housser), Yvonne (Canadian, 1898–1996)

A painter and teacher, and a founding member of the Canadian Group of Painters and the Federation of Canadian Artists. Associated with the Group of Seven and the Art Students' League, McKague painted Canadian landscapes in an increasingly abstract and expressionist style. She was awarded the Order of Canada in 1984.

McLaughlin, Isabel (Canadian, 1903–2002)

A modernist painter of landscapes and cityscapes. McLaughlin's early paintings were influenced by the Group of Seven, though her work evolved toward a simplified aesthetic that integrated pattern and design. She was a founding member of the Canadian Group of Painters, becoming president of the society in 1939.

McLean, J.S. (Canadian, 1876–1954)

A business leader and art patron who amassed a major collection of Canadian modern art from 1934 to 1954. The collection, particularly strong in work by A.Y. Jackson, Carl Schaefer, Paraskeva Clark, and David Milne, was the subject of an exhibition at the National Gallery of Canada, Ottawa, in 1952 and at the Art Gallery of Ontario, Toronto, in 1999; it is today conserved in large part at the Art Gallery of Ontario.



Milne, David (Canadian, 1881–1953)

A painter, printmaker, and illustrator whose work—principally landscapes—displays the tonal brilliance and concern with process of his Impressionist and Post-Impressionist influences. Milne lived in New York early in his career, where he trained at the Art Students League and participated in the Armory Show in 1913.

Mir Iskusstva (World of Art)

An art group and subsequently the name of a journal edited by Sergei Diaghilev, founder of the Ballets Russes. In the group, artists with Symbolist and Aestheticist tendencies prevailed, but there was little stylistic coherence among its members. The group and the journal promoted individualism and unity in the arts.

Nicol, Pegi (Canadian, 1904–1949)

A member of the Canadian Group of Painters, Nicol was a modernist painter whose work depicted energetic, vibrant scenes from the environments around her. She was known as Pegi Nicol MacLeod after 1937.

Ontario Society of Artists (OSA)

Canada's oldest extant professional artists' association, formed in 1872 by seven artists from various disciplines. Its first annual exhibition was held in 1873. The OSA eventually played an important role in the founding of OCAD University and the Art Gallery of Ontario in Toronto.

Painters Eleven

An artists' group active from 1953 to 1960, formed by eleven Abstract Expressionist Toronto-area painters, including Harold Town, Jack Bush, and William Ronald. They joined together in an effort to increase their exposure, given the limited interest in abstract art in Ontario at the time.

Pepper, Kathleen Daly (Canadian, 1898–1994)

A painter trained by members of the Group of Seven J.E.H. MacDonald and Arthur Lismer (among other prominent early twentieth-century painters), and whose work is closely associated with theirs, though her stylistic interpretation of her subjects and use of colour is unique. She married painter George Pepper in 1929; the two worked closely together until his death in 1956. She exhibited in Canada and internationally, including at the Tate Gallery in London.

Petrov-Vodkin, Kuzma (Russian, 1878–1939)

A painter and writer, and an important figure in twentieth-century Soviet art. His compositions were often allegorical and idealistic, and combined old and new styles to remarkable affect; his most famous painting, *Bathing of the Red Horse*, 1912, became iconic among Russian avant-gardists on its debut that same year at the Mir Iskusstva (World of Art) exhibition.

photomontage

A technique of collage that uses photographs and/or photographic reproductions to create compositions, often employed to express political agendas or dissent.



Picasso, Pablo (Spanish, 1881–1973)

One of the most famous and influential artists of his time, Picasso was a prominent member of the Parisian avant-garde circle that included Henri Matisse and Georges Braque. His painting *Les demoiselles d'Avignon*, 1906–7, is considered by many to be the most important of the twentieth century.

Picture Loan Society

Established by Duncan Douglas and others in 1936, this Toronto gallery was the first in Canada to lease art to prospective clients in a system of low-cost rental fees. The Picture Loan Society also provided affordable exhibition space for artists. Lionel LeMoine FitzGerald, Paul-Émile Borduas, Harold Town, Isabel McLaughlin, and Bertram Brooker were among the many artists who were affiliated with the gallery.

Post-Impressionism

A term coined by the British art critic Roger Fry in 1910 to describe painting produced originally in France between about 1880 and 1905 in response to Impressionism's artistic advances and limitations. Central figures include Paul Cézanne, Paul Gauguin, and Vincent van Gogh.

Punch, Pulchinell, Petroushka

A centuries-old stock character born of the Italian *commedia dell'arte*. Many regional variations on *Pulcinello* (in Italian) exist, developing as the character spread across Europe beginning in the 1600s. Under the Bolsheviks in Russia, the Petroushka character defended poor peasants and attacked wealthy landlords.

Royal Canadian Academy of Arts (RCA)

An organization of professional artists and architects, modelled after national academies long present in Europe, such as the Royal Academy of Arts in the U.K. (founded in 1768) and the Académie Royale de Peinture et de Sculpture in Paris (founded in 1648). The RCA was founded in 1880 by the Ontario Society of Artists and the Art Association of Montreal.

Sampson-Matthews Ltd.

A Toronto-based printing and design firm, Sampson-Matthews Ltd. (founded in 1917) worked in partnership with the National Gallery of Canada, Ottawa, to establish the wartime art project. Between 1942 and 1945, thirty-six high-quality silkscreen images of Canadian subjects by Canadian artists were distributed to Canadian military bases at home and abroad to boost the morale of Canadian troops. The project continued until 1955, and approximately one hundred different prints were distributed to schools across Canada and sold individually. The series is credited with creating a national awareness of Canadian art.

Schaefer, Carl (Canadian, 1903–1995)

A painter who studied under Arthur Lismer and J.E.H. MacDonald at the Ontario College of Art (now OCAD University), where he later taught for over twenty years. Schaefer's preferred subjects were the rural landscapes of his Ontario home. He served as a war artist, attached to the Royal Canadian Air Force, during the Second World War.

Shchukin, Sergei (Russian, 1854–1936)

A major art patron and collector, whose collection was particularly rich in work by Impressionist and Post-Impressionists artists, Henri Matisse, and Pablo Picasso. It was appropriated by the Russian government following the 1917 revolution, and is now largely divided between the Pushkin and Hermitage museums in Moscow and Saint Petersburg respectively.

Shukhaev, Vasili (Russian, 1887–1973)

A painter, draftsman, stage designer, and illustrator, who developed a neo-classical style influenced by the art of Italian Renaissance, which he first saw on a trip to Italy in 1912. In 1920, he emigrated from Russia to Finland, then to France. After returning to the Soviet Union in the mid-1930s, he was arrested, imprisoned, and exiled, from 1947 spending most of the remainder of his years in Georgia.

Taşon, Edna (Canadian, 1905–1980)

Originally trained as a violinist, Taşon turned to abstract painting on the encouragement of her husband, the artist Percy Henry Taşon. She ultimately became a prominent figure in the non-objective art movement during the first half of the twentieth century, her fame eclipsing that of her husband.

Town, Harold (Canadian, 1924–1990)

Town was a founding member of Painters Eleven and a leader in Toronto's art scene in the 1950s and 1960s. An internationally recognized abstract artist, he created paintings, collages, sculptures, and prints with brilliant effect and developed a unique form of monotype, "single autographic prints." (See *Harold Town: Life & Work* by Gerta Moray.)

Wood, Elizabeth Wyn (Canadian, 1903–1966)

Lauded in her time, this experimental sculptor created simplified and rigorous monuments, portraits, figures, and landscape sculptures in equally diverse materials. Wood was also an important and influential figure in Canadian modern art circles; she was a founder of Sculptors' Society of Canada and a teacher at Central Technical School in Toronto for nearly three decades.

Yarwood, Walter (Canadian, 1917–1996)

Originally a painter, Yarwood abandoned the medium for sculpture after the demise of Painters Eleven, of which he was a member. He constructed his works from such materials as cast aluminum, bronze, wood, and found objects. His public commissions can be found in Winnipeg, Toronto, and Montreal.



SOURCES & RESOURCES

Paraskeva Clark has been well represented in exhibitions, print sources, and film. During her life, she participated enthusiastically in the annual society shows and in many international exhibitions. Her paintings were also included in group exhibitions and showcased in solo exhibitions. Two monographs have been published about her, and in recent years her work has been considered in scholarly collections and exhibition catalogues. She is also the subject of a documentary film, and her writings and interviews are available in a few archives in Canada.

SELECTED GROUP EXHIBITIONS



Opening for a Canadian Group of Painters exhibition, Art Gallery of Toronto, 1953. *From left:* A.Y. Jackson, Paraskeva Clark, and Jack Nichols.

1936 *Paraskeva Clark, Carl Schaefer, Caven Atkins, and David Milne, Art Gallery of Toronto, ON.*

1939–40 *Paraskeva Clark, Carl Schaefer, Caven Atkins, and David Milne, Art Gallery of Toronto, Ontario*

1954 *Paraskeva Clark and Carl Schaefer, Art Gallery of Toronto, ON.*

Paraskeva Clark and Henri Masson: Paintings, Montreal Museum of Fine Arts, QC.

1974 *Paraskeva Clark and Ben Clark, Arts and Letters Club, Toronto, ON.*

1975 *Canadian Painting in the Thirties, National Gallery of Canada, Ottawa, ON.*

From Women's Eyes: Women Painters in Canada, Agnes Etherington Art Centre, Kingston, ON.



1999 *A Collector's Vision: J.S. McLean and Modern Painting in Canada*, Art Gallery of Ontario, Toronto.

2001 *Canvas of War: Painting the Canadian Experience, 1914-1945*, Canadian War Museum, Ottawa, ON, and Art Gallery of Ontario, Toronto.

2013 *A Vital Force: The Canadian Group of Painters*, Agnes Etherington Art Centre, Kingston, ON, and the Robert McLaughlin Gallery, Oshawa, ON.

2015 *The Artist Herself: Self-Portraits by Canadian Historical Women Artists*, Agnes Etherington Art Centre, Kingston, ON, and Art Gallery of Hamilton, ON.

SELECTED INTERNATIONAL EXHIBITIONS

1936–39 Empire Exhibition, Johannesburg and other venues in South Africa, Australia, and New Zealand: Exhibition of Contemporary Canadian Painting ("Southern Dominions").

1937 *Exhibition of Paintings, Drawings, and Sculpture by Artists of the British Empire Overseas* ("The Coronation"), Royal Institute Galleries, London, UK.

1938 *A Century of Canadian Art*, Tate Gallery, London, UK.

1938–39 *Great Lakes Exhibition*, Albright Gallery, Buffalo, NY.

1939 New York World's Fair: Canadian Society of Painters in Water Colour, Canadian Group of Painters, Canadian Society of Graphic Artists

1942 *Aspects of Contemporary Canadian Painting*, Addison Gallery of American Art, Andover, MA.

1944 *Canadian Art, 1760-1943*, Gallery of Fine Art, Yale University, New Haven, CT.

Pintura Canadense Contemporanea, Museu Nacional de Belas Artes, Rio de Janeiro, BR.

1949 *Forty Years of Canadian Painting from Tom Thomson and the Group of Seven to the Present Day*, Museum of Fine Arts, Boston, MA.

SOLO EXHIBITIONS

-
- 1942** *Canadian Aid to Russia: Exhibition and Sale of Paintings by Paraskeva Clark*, Picture Loan Society, Toronto, ON.
-
- 1947** Picture Loan Society, Toronto, ON.
-
- 1951** The New Laing Gallery, Toronto, ON.
-
- 1952** Victoria College, University of Toronto, ON.
-
- 1956** Macdonald College, McGill University, Montreal, QC.
Hart House, University of Toronto, ON
-
- 1982** *Paraskeva Clark: Paintings and Drawings*, Dalhousie Art Gallery, Dalhousie University, Halifax, NS.
-
- 2016** *A Window on Paraskeva Clark*, The Ottawa Art Gallery, ON.

Panya Clark Espinal's installation "Re Appearances," in the exhibition *Out of Place*, Vancouver Art Gallery, 1993, featured seven works by Paraskeva Clark.

SOCIETY EXHIBITIONS

These shows were important to Clark as a symbol of her professionalism and acceptance into the Canadian art world. She showed her work in a number of annual society exhibitions throughout her career.

Art Association of Montreal: 1933, 1939, 1940, 1943, 1947, 1954-57, 1960.

Art Gallery of Hamilton: 1948-49, 1951-52, 1955, 1957-60, 1962, 1964-69, 1971-73.

Canadian Group of Painters: 1933, 1936-37, 1939, 1942, 1944, 1945/6, 1947/8, 1949-50, 1952, 1954, 1956, 1956/7, 1957-63, 1965-67.

Canadian National Exhibition: 1933-34, 1936-39, 1947, 1949-51, 1953-56, 1958-60.



Opening of the exhibition of the Canadian Society of Painters in Water Colour at the Art Gallery of Toronto, 1949. Paraskeva Clark was president of the society that year. *From left:* H. Walker, Philip Clark, Paraskeva Clark, the Honourable Dana Porter, and Dorothy Porter.

Canadian Society of Graphic Artists: 1937–38.

Canadian Society of Painters in Watercolour: 1935–65.

Ontario Society of Artists: 1933, 1941–43, 1946–47, 1949, 1953–62.

Royal Canadian Academy: 1932, 1948, 1955–61, 1963, 1966.

Women's Committee of the Art Gallery of Toronto: 1948–59, 1961.

PUBLICATIONS

Two monographs have been published about Paraskeva Clark, and her work has been considered in several collections of articles, exhibition catalogues, and theses on a variety of subjects.

Books and Gallery Publications

Lind, Jane. *Perfect Red: The Life of Paraskeva Clark*. Toronto: Cormorant Books, 2009.

MacLachlan, Mary E. *Paraskeva Clark: Paintings and Drawings*. Halifax: Dalhousie University, 1982. *This exhibition catalogue contains an extensive exhibition history and bibliography up to 1977.*

Collections

Anreus, Alejandro, et al., eds. *The Social and the Real: Political Art of the 1930s in the Western Hemisphere*. University Park, PA: Pennsylvania University Press, 2006.

Boutilier, Alicia. *A Vital Force: The Canadian Group of Painters*. Catalogue of an exhibition for the Agnes Etherington Art Centre, Kingston, ON, and other venues, 2013–14.

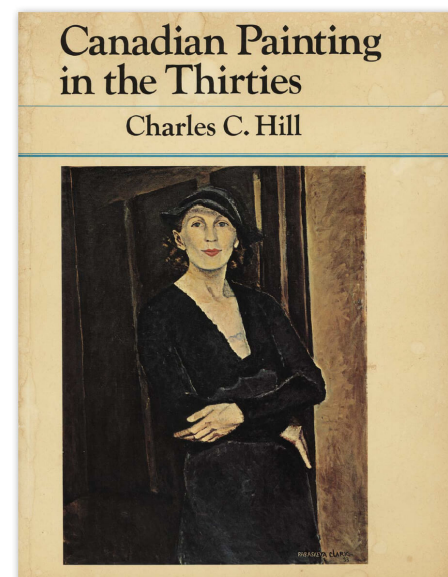
Carney, Laura Senechal. "Modern Art, the Local, and the Global, c. 1930–50." In *The Visual Arts in Canada: The Twentieth Century*, edited by Anne Whitelaw et al., 99–141. Toronto: Oxford University Press, 2010.

Gewurtz, Michelle Sara. "Three Women/Three Margins: Political Engagement and the Art of Claude Cahun, Jeanne Mammen, and Paraskeva Clark." PhD diss., University of Leeds, 2010.

Hudson, Anna. "Art and Social Progress: The Toronto Community of Painters, 1933–1950." PhD diss., University of Toronto, 1997.

Huneault, Kristina, and Janice Anderson. *Rethinking Professionalism: Women and Art in Canada, 1850–1970*. Montreal and Kingston: McGill-Queen's University Press, 2012.

Niergarth, Kirk. *The Dignity of Every Human Being: New Brunswick Artists and Canadian Culture between the Great Depression and the Cold War*. Toronto: University of Toronto Press, 2015.



Paraskeva Clark's *Myself*, 1933, featured on the cover of the catalogue for *Canadian Painting in the Thirties* (1975).

O'Rourke, Kathryn. "Labours and Love: Issues of Domesticity and Marginalization in the Works of Paraskeva Clark." MA diss., Concordia University, 1995.

Suleiman, Susan Rubin, ed. *Exile and Creativity: Signposts, Travelers, Outsiders, Backward Glances*. Durham, NC, and London, UK: Duke University Press, 1998.

Primary Resources

ART AND ARCHITECTURE OF RUSSIANS ABROAD. Clark (née Plistik) P. <http://www.artz.ru/menu/1804681482/1804784252.html> (in Russian); information on many Russian émigré artists according to country of destination.

Canadian Women Artists History Initiative Artist Database: Clark, Paraskeva. http://cwahi.concordia.ca/sources/artists/displayArtist.php?ID_artist=12.

Dorothy H. Hoover Library, OCAD University website, Artists as Writers: Clark, Paraskeva. *Provides lists of Clark's writings, interviews, exhibition catalogues (only those with text up to 2006), and links to other sites.*

<http://ocad.libguides.com/c.php?g=355283&p=2397709>.

National Gallery of Canada Library and Archives.

E.P. Taylor Research Library & Archives, Art Gallery of Ontario, Toronto.

Paraskeva and Philip T. Clark Fonds, Library and Archives Canada, Ottawa, ON. Finding aid. <http://data2.archives.ca/pdf/pdf001/p000000559.pdf>.

FILM

In 1982, four years before Clark's death, the accomplished filmmaker Gail Singer directed a documentary about this artist.

Portrait of the Artist as an Old Lady, VHS video recording. Directed by Gail Singer. Ottawa, ON: National Film Board of Canada, 1982. 27 min. Available on DVD.



Paraskeva in her studio, recalling her time in Paris. Still from the documentary *Portrait of the Artist as an Old Lady*, directed by Gail Singer, 1982.



ABOUT THE AUTHOR

CHRISTINE BOYANOSKI

Christine Boyanoski is an independent curator and art historian based in Toronto, Canada. In her former capacity as a curator of Canadian art at the Art Gallery of Ontario, and independently since 1996, she has curated many exhibitions and written extensively on Canadian art. The recipient of a Social Sciences and Humanities Research Council (SSHRC) Doctoral Fellowship, Christine completed her PhD at Birkbeck College, University of London, in 2002, and she is working on a publication that contextualizes Canadian art of the 1920s and 1930s through the British imperial network (Australia, New Zealand, and South Africa). She has contributed to the *Oxford Art Journal* and to *Making History Memorable: Past and Present in "Settler" Colonialism*, edited by Annie E. Coombes (2006), among other publications. Christine is currently curating an exhibition for the Art Gallery of Hamilton on the theme of Water and Creativity.

The author was interested in how Paraskeva Clark adapted to life in a foreign country while keeping her authentic self alive. Her art embodies two coexisting worlds—her interior world filled with vivid memories of Leningrad, and the real world as she came to know it in Canada—making it joyful, sad, or critical of society, but always full of humanity.



I have a long-standing interest in cross-cultural relations in the arts—in how Canadian art has been received abroad and how the diverse artistic practices of new arrivals to Canada, and their ways of seeing, have contributed and adapted to the art world here. Paraskeva Clark began her career in Canada as the antithesis of the dominant Group of Seven, yet her need to fit in led her to embrace the Canadian landscape—without, however, adopting its nationalist language.



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ACKNOWLEDGEMENTS

From the Author

I owe a great debt of gratitude to Clive and Mary Clark, Paraskeva Clark's son and daughter-in-law, for giving so generously of their time, showing me works of art and other materials, and answering myriad questions. Panya Clark Espinal was also very helpful and offered valuable insights into her grandmother's life and work.

My research was greatly facilitated by librarian Donald Rance (Art Gallery of Ontario), archivist Philip Dombowsky (National Gallery of Canada), and the staff of Library and Archives Canada. Many private collectors and curators across Canada sent me information or showed me works by Paraskeva Clark in their possession or under their care. I would especially like to acknowledge Gregory Humeniuk and Cindy Brouse (AGO), and Christopher Davidson and Jacqueline Warren (NGC). Christopher Varley helped connect me with collectors of Clark's work. Writer Maria Lakman and her husband, Sergey Plotnikov, of Ottawa generously undertook some Russian translating for me. I am grateful to Professor Donna Orwin, FRSC, Chair of the Department of Slavic Languages and Literatures at the University of Toronto, for her advice about the transliteration of Russian names.

I sincerely appreciate having been given the opportunity to research and write about Paraskeva Clark for the ACI by Sara Angel and Anna Hudson. I was extremely fortunate to work with first-rate editor Rosemary Shipton, who cheered me on my way. I am also grateful to executive editor Kendra Ward and image research associate Stephanie Burdzy for their invaluable contributions. Dominique Denis and Eve Renaud skillfully produced the French translation, and I congratulate Sam Tse and Simone Wharton for the very handsome design of this book.

From the Art Canada Institute

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Paraskeva Clark, *Maintenance Jobs in the Hangar # 6, Trenton RCAF, Station, 1945*. (See below for details.)

Credit for Banner Images



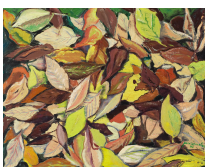
Biography: Paraskeva Clark seated on a wicker chair, c. 1932-33. Fonds Paraskeva and Philip T. Clark, Library and Archives Canada, Ottawa (e006078599).



Key Works: *Presents from Madrid, 1937*. (See below for details.)



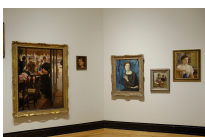
Significance & Critical Issues: *Self-portrait with Concert Program, 1942*. (See below for details.)



Style & Technique: *Autumn Underfoot, 1948*, oil on canvas board, 40.6 x 50.8 cm. Art Gallery of Ontario, Toronto, gift from the J.S. McLean Collection, 1969, donated by the Ontario Heritage Foundation, 1988 (L69.18). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



Sources & Resources: Paraskeva Clark's studio, c. 1980. (See below for details.)

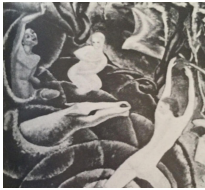


Where to See: Installation view of the exhibition *History and Her Story* at the Art Gallery of Ontario, Toronto, 2010. Paraskeva Clark's *Self Portrait, 1925*, hangs to the left of James Tissot (1836-1902), *The Shop Girl, 1883-85*. Third and fourth from left are Augustus John (1878-1961), *Cynthia Asquith, 1917*, and Alma Duncan (1917-2004), *Young Black Girl, 1940*. Photograph by Carlo Catenazzi. Courtesy of the Art Gallery of Ontario Edward P. Taylor Library and Archives (A-48641). © Estate of Paraskeva Clark and other artists/Art Gallery of Ontario, 2016.

Credits for Works by Paraskeva Clark



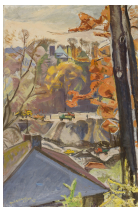
Across the Street, 1937. Collection of the National Gallery of Canada, Ottawa, gift from the Douglas M. Duncan Collection, 1970 (16161r). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.



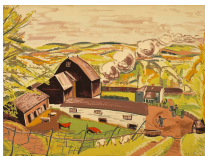
Bathing the Horse, c. 1938. Image courtesy of Mary MacLachlan.



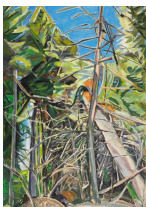
Boats in Dry Dock, 1946. Private collection, Toronto. Courtesy of Mary and Clive Clark. © Estate of Paraskeva Clark. Photo credit: Christopher Dew.



Building Clifton Road, 1947. Collection of the Art Gallery of Ontario, Toronto, purchase, 1947 (47/2). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



Caledon Farm in May, 1945. Sampson-Matthews Print Collection, Pegasus Gallery of Canadian Art, Salt Spring Island. Courtesy of the Pegasus Gallery of Canadian Art. © Estate of Paraskeva Clark.



Canoe Lake Woods, 1952. Collection of the National Gallery of Canada, Ottawa, purchase, 1955 (6335). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.



In a Toronto Streetcar, 1944, reproduced in *Canadian Review of Music and Art* 3, no. 9-10 (1944). Toronto: Canadian Review Pub. Co. Photo credit: Stephanie Burdzy.



In the Woods, 1939. Hart House Collection, University of Toronto, purchased by the Art Committee with the Harold and Murray Wrong Memorial Fund, 1940 (HH1940.001). Image courtesy of the Art Museum, University of Toronto. © Estate of Paraskeva Clark. Photo credit: Toni Hafkenscheid.



Kitchen Cupboard, 1956. Private collection, Toronto. Courtesy of Clive and Mary Clark. © Estate of Paraskeva Clark. Photo credit: Christopher Dew.



Landscape with Lake, 1940. Collection of the Art Gallery of Ontario, Toronto, gift from the J.S. McLean Collection, by Canada Packers Inc., 1990 (89/788). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



Paraskeva Clark, *Maintenance Jobs in the Hangar # 6, Trenton RCAF, Station*, 1945. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (AN19710261-5678). © Estate of Paraskeva Clark. Photo credit: Canadian War Museum.



Memories of Childhood: Public Bath, 1944. Private collection, Toronto. © Estate of Paraskeva Clark.



Mother and Child, 1934. Collection of the Tom Thomson Art Gallery, Owen Sound, gift of the Ontario Heritage Trust, an agency of the Government of Ontario, 1988 (988.011.061). Courtesy of David Huff, Tom Thomson Art Gallery. © Estate of Paraskeva Clark.



PARASKEVA CLARK

Life & Work by Christine Boyanoski



Mother and Child, 1941. Collection of Winchester Galleries, Victoria. Courtesy of Winchester Galleries. © Estate of Paraskeva Clark.



Muskoka View, 1931-32. Collection of the Art Gallery of Ontario, Toronto, purchase, 1981 (81/160). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



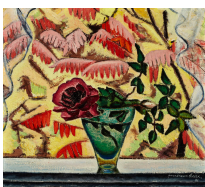
Myself, 1933. Collection of the National Gallery of Canada, Ottawa, purchase, 1974 (18311). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.



Noon at Tadoussac, 1958. Collection of the Art Gallery of Windsor, gift of Jack Wildridge, The Roberts Gallery, 1969 (1969.047). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Windsor.



November Roses, 1953. Collection of the National Gallery of Canada, Ottawa, purchase, 1955 (6394). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.



October Rose, 1941. Collection of The Robert McLaughlin Gallery, Oshawa (1987CP31). © Estate of Paraskeva Clark. Photo credit: The Robert McLaughlin Gallery.



On Hahn's Island, 1938. Collection of the Art Gallery of Ontario, Toronto, gift from the J.S. McLean Collection, by Canada Packers Inc., 1990 (89/791). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



Our Street in Autumn, 1945–47. Collection of the Art Gallery of Ontario, Toronto, gift from the J.S. McLean Collection, by Canada Packers Inc., 1990 (89/794). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



Overlooking a Garden, 1930. Collection of the Art Gallery of Hamilton, gift from the Douglas M. Duncan Collection, 1970 (81.53). © Clive Clark. Photo credit: Mike Lalich.



Parachute Riggers, 1947. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (AN19710261-5679). © Estate of Paraskeva Clark. Photo credit: Canadian War Museum.



Pavlichenko and Her Comrades at the Toronto City Hall, 1943. Collection of the Art Gallery of Ontario, Toronto, purchased with funds donated by AGO members, 2000 (2000/17). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



Percée, 1945. Collection of the Art Gallery of Ontario, Toronto, gift of Dorothea Larsen Adaskin, 2004 (2004/213). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



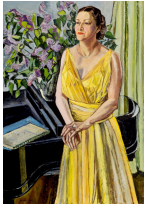
Petrushka, 1937. Collection of the National Gallery of Canada, Ottawa, purchase, 1976 (18624). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.



Philip Clark, Esq., 1933. Collection of the Art Gallery of Ontario, Toronto, purchase, 1984 (84/89). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



Pink Cloud, 1937. Collection of the National Gallery of Canada, Ottawa, purchase, 1948 (4937). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.



Portrait of Frances Adaskin, 1950-52. Collection of Library and Archives Canada, Ottawa (R13267-3-5-E). Courtesy of Library and Archives Canada/The Brechin Group Inc. © Estate of Paraskeva Clark.



Portrait of Murray Adaskin, 1944-45. Collection of Library and Archives Canada, Ottawa (R13267-2-3-E). Courtesy of Library and Archives Canada/The Brechin Group Inc. © Estate of Paraskeva Clark.



Presents from Madrid, 1937. Collection of the National Gallery of Canada, Ottawa, purchase, 1980 (23666). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.



Rain on a Window, 1963. Collection of the Art Gallery of Hamilton, Patron's Purchase Fund, 1964 (64.56.190). © Estate of Paraskeva Clark. Photo credit: Mike Lalich.



Rubber Gloves, 1935. Collection of the Art Gallery of Hamilton, gift of Richard Alway, 2001 (2001.24). © Clive Clark. Photo credit: Mike Lalich.



Russian Bath, 1936. Collection of the Art Gallery of Ontario, Toronto, gift from the Douglas M. Duncan Collection, 1970 (70/32). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



Self Portrait, 1925. Collection of the Art Gallery of Ontario, Toronto, purchased with assistance of Wintario, 1979 (79/43). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



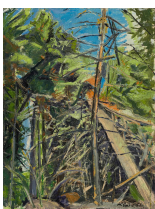
Self Portrait, 1931-32. Collection of Museum London, purchase, 1994 (94.A.36). © Estate of Paraskeva Clark. Photo credit: Museum London.



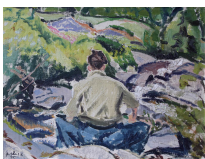
Self-Portrait with Concert Program, 1942. Collection of the National Gallery of Canada, Ottawa, purchase, 1944 (4592). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.



Sketch for Algonquin Morning, 1953. Collection of the Art Gallery of Ontario, Toronto, gift of Dorothea Larsen Adaskin, 2004 (2004/216). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



Sketch for Canoe Lake Woods, 1951. Collection of the Art Gallery of Ontario, Toronto, gift from the J.S. McLean Collection, by Canada Packers Inc., 1990 (89/792). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



Sketch for Portrait of Ben, 1945. Private collection, Vancouver. Courtesy of Heffel Fine Art Auction House. © Estate of Paraskeva Clark.



Sketch for Quacker Girls, 1945. Collection of the Art Gallery of Ontario, Toronto, gift from the Collection of Ben and Clive Clark, Toronto, 2002 (2002/9413). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



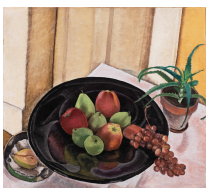
Sketch for Tadoussac, Boats in Dry Dock, 1944. Collection of the Agnes Etherington Art Centre, Queen's University, Kingston, gift from the Douglas M. Duncan Collection, 1970 (13-049). Courtesy of Alicia Boutilier. © Estate of Paraskeva Clark. Photo credit: Bernard Clark.



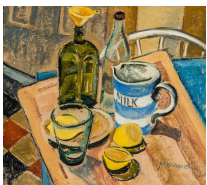
Snowfall, 1935. Collection of Hawke's Bay Museums Trust, Ruawharo Ta-u-rangi, MTG Hawke's Bay Tai Ahuriri, Napier (6657). © Estate of Paraskeva Clark. Photo credit: MTG Hawke's Bay.



Souvenirs of Leningrad: Mother and Child, 1955-56. Private collection, Toronto. Courtesy of Panya Clark Espinal and Javier Espinal. © Estate of Paraskeva Clark. Photo credit: Christopher Dew.



Still Life, 1935. Thomson Collection, Art Gallery of Ontario, Toronto (AGOID.104118). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



Still Life, 1950-51. Collection of the Winnipeg Art Gallery, acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor (G-91-89). © Estate of Paraskeva Clark. Photo credit: Ernest Mayer.



Still-life: Plants and Fruit, 1950. Collection of the National Gallery of Canada, Ottawa, purchase, 1950 (5040). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.



PARASKEVA CLARK

Life & Work by Christine Boyanoski



Still Life with Alabaster Grapes, 1956. Private collection, Toronto. Courtesy of Clive and Mary Clark. © Estate of Paraskeva Clark. Photo credit: Christopher Dew.



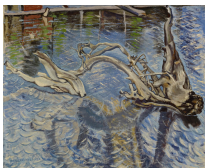
"Street Scenes: Toronto," *New World Illustrated* (September 1941). Illustrations by Paraskeva Clark. Text by Graham McInnes. Courtesy of the Toronto Reference Library.



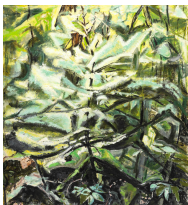
Studies of Philip for "Philip Clark, Esq.," c. 1933. Collection of the Art Gallery of Ontario, Toronto, gift of Clive and Benedict Clark, 2000 (2000/38). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



Study for Petroushka, 1937. Collection of the National Gallery of Canada, Ottawa, gift of Barry Appleton, Toronto, 2013 (45916). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.



Sun, Wind and Root, 1946. Collection of the Art Gallery of Ontario, Toronto, gift from the J.S. McLean Collection, by Canada Packers Inc., 1990 (89/789). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



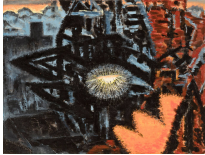
Sunlight in the Woods, 1966. Collection of the National Gallery of Canada, Ottawa, Royal Canadian Academy of Arts diploma work, deposited by the artist, Toronto, 1967 (15250). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.



Swamp, 1939. Collection of the Art Gallery of Ontario, Toronto, gift from the Albert H. Robson Memorial Subscription Foundation, 1939 (2535). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



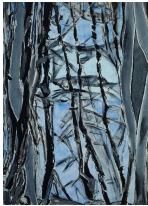
Trout, 1940. Collection of the Art Gallery of Ontario, Toronto, gift from the J.S. McLean Collection, by Canada Packers Inc., 1990 (89/793). © Estate of Paraskeva Clark. Photo credit: Art Gallery of Ontario.



Untitled [Mount Pleasant and Roxborough at Night], 1962–63. University of Toronto Art Collection, University of Toronto, gift of Dr. Frederic Allodi, 2000 (2000-007). Courtesy of the Art Museum, University of Toronto. © Estate of Paraskeva Clark. Photo credit: Toni Hafkenscheid.



Wheat Field, 1936. Collection of the National Gallery of Canada, Ottawa, gift from the Douglas M. Duncan Collection, 1970 (16452). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.



Woods by the Lake, 1968. Private collection, Vancouver. Courtesy of Waddingtons.ca. © Estate of Paraskeva Clark.



Working Drawing for Eaton's Windows, c. 1935. Firestone Collection of Canadian Art, The Ottawa Art Gallery, donated to the City of Ottawa by the Ontario Heritage Foundation (FAC 1570). © Estate of Paraskeva Clark. Photo credit: Tim Wickens.



Working Drawing for Eaton's Windows, c. 1935. Firestone Collection of Canadian Art, The Ottawa Art Gallery, donated to the City of Ottawa by the Ontario Heritage Foundation (FAC 1571). © Estate of Paraskeva Clark. Photo credit: Tim Wickens.

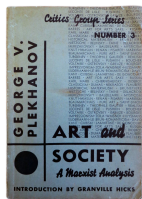
Credits for Photographs and Works by Other Artists



A young Paraskeva Plistik, 1919. Private collection, Toronto. Courtesy of Clive and Mary Clark.



All Power to the Soviets, 1917-32, by Nikolai Dolgorukov. Private collection. © Estate of Nikolai Dolgoukov.



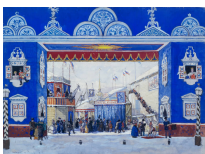
Art and Society: A Marxist Analysis (Critics Group No. 3), by Georgi V. Plekhanov, translated from the Russian with an Introduction by Granville Hicks, New York (1936). Courtesy of Library and Archives Canada, Ottawa. Photo credit: Stephanie Burdzy.



Bathing the Red Horse, 1912, by Kuzma Petrov-Vodkin. Collection of Tretyakov State Gallery, Moscow (Zh-375).



"Charming Torontonion," *Toronto Mail and Empire* (August 1931). Fonds Paraskeva and Philip T. Clark, Library and Archives Canada, Ottawa (1995-019 DAP.) Photo credit: Stephanie Burdzy.



Draft Set Design for Tableau I of Petroushka: "Admiralty Square, 1830. A Sunny Morning in Winter," 1911, by Alexandre Nikolayevich Benois. Private collection.



Group Portrait of the Mir Iskusstva Artists. A Study for an Unpainted Picture, 1916-20, by Boris Kustodiev. Collection of the State Russian Museum, St. Petersburg.



Installation view of the *Canadian Group of Painters Exhibition* at the National Gallery of Canada, Ottawa, February 9-28, 1938. Courtesy of the National Gallery of Canada Library and Archives, Ottawa. © National Gallery of Canada.



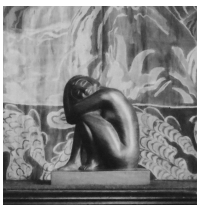
Installation view of the exhibition *Canadian Painting in the Thirties* at the National Gallery of Canada, Ottawa, January 31-March 2, 1975. Courtesy of the National Gallery of Canada Library and Archives, Ottawa. © National Gallery of Canada.



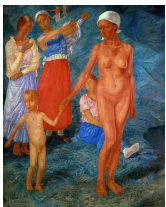
In the Bath House, 1897, Vladimir Alexandrovich Plotnikov. Private collection. Courtesy of Sotheby's London.



Les peuples opprimés des colonies sous le drapeau de la révolution prolétarienne se lèvent pour la lutte contre l'impérialisme, 1932, by Feodor Rabitchev. Private collection. Courtesy of Rossini, Paris. © Estate of Feodor Rabitchev.



Apartment of Murray Adaskin and Phillip Clark, 40 Huntley Street, Toronto. Modernist sculpture Paraskeva Allegri sold to Adaskin and Clark in Paris at Maison DIM, c. 1929. Photograph by Philip Clark. Fonds Paraskeva and Philip T. Clark, Library and Archives Canada, Ottawa (1995-019 DAP). Photo credit: Stephanie Burdzy.



Morning. Bathing Women, 1917, by Kuzma Petrov-Vodkin. Collection of the State Russian Museum, St. Petersburg (1095).



Mother and Child, c. 1901, by Pablo Picasso. Collection of Harvard Art Museums/Fogg Museum, bequest from the Collection of Maurice Wertheim, Class of 1906. © Estate of Pablo Picasso/Artists Rights Society (ARS), New York.



New Frontier (July-August 1937). Illustration by Laurence Hyde. Courtesy of the Toronto Reference Library. © Estate of Laurence Hyde.



November No. 4, 1957, by Walter Yarwood. Collection of The Robert McLaughlin Gallery, Oshawa, purchase, 1971 (1971YW57). © Estate of Walter Yarwood. Photo credit: The Robert McLaughlin Gallery.



Opening for a Canadian Group of Painters exhibition, Art Gallery of Ontario, Toronto, 1953. Photograph by Sean Weaver. Courtesy of the Art Gallery of Ontario Edward P. Taylor Library and Archives (A-48161). © Art Gallery of Ontario, 2016.



Opening of the exhibition of the Canadian Society of Painters in Water Colour at the Art Gallery of Ontario, 1949. Photograph by Sean Weaver. Courtesy of the Art Gallery of Ontario Edward P. Taylor Library and Archives (A-48160). © Art Gallery of Ontario, 2016.



Paraskeva Clark's self-portrait in Charles Comfort's studio guest book, painted and signed March 12, 1936. Fonds Charles Fraser Comfort, Library and Archives Canada, Ottawa (1992-692 DAP). Courtesy of Christine Boyanoski.



Paraskeva Allegri and her son Ben Allegri, in Chatou, Paris, 1930. Private collection, Toronto. Courtesy of Clive and Mary Clark.



Paraskeva and Philip Clark in Canada, 1931. Fonds Paraskeva and Philip T. Clark, Library and Archives Canada, Ottawa (e006078601). Courtesy of Library and Archives Canada/The Brechin Group Inc.



Paraskeva Clark, c. 1936. Photograph by Charles Fraser Comfort. Fonds Charles Fraser Comfort, National Gallery of Canada Library and Archives, Ottawa.



Paraskeva Clark and Charles C. Hill, then an assistant curator at the National Gallery of Canada, Ottawa, at the *Canadian Painting in the Thirties* opening, 1975. Photograph by Ray Erickson Photography. Courtesy of the National Gallery of Canada Library and Archives. © National Gallery of Canada.



Paraskeva Clark and her sons, Ben and Clive, c. 1933. Private collection, Toronto. Courtesy of Clive and Mary Clark.



Paraskeva Clark in her studio with her painting of a blind woman receiving help on a Toronto streetcar, c. 1949. Photograph by Marcel Ray. Fonds Paraskeva and Philip T. Clark, Library and Archives Canada, Ottawa (e002712782). Courtesy of Library and Archives Canada/The Brechin Group Inc.



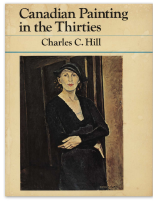
Paraskeva Clark painting *Sketch for Tadoussac, Boats in Dry Dock*, 1944. Private collection, Toronto. Courtesy of Clive and Mary Clark.



Paraskeva Clark's father, Advey Plistik, c. 1923. Fonds Paraskeva and Philip T. Clark, Library and Archives Canada, Ottawa (e002712775). Courtesy of Library and Archives Canada/The Brechin Group Inc.



Paraskeva Clark's first husband, Oreste Allegri Jr., 1923. Private collection, Toronto. Courtesy of Clive and Mary Clark.



Paraskeva Clark's *Myself*, 1933, featured on the cover of the catalogue for *Canadian Painting in the Thirties* (1975). Courtesy of the National Gallery of Canada Library and Archives, Ottawa. © Estate of Paraskeva Clark/National Gallery of Canada.



Paraskeva Clark's studio, c. 1980. Photograph by Clive Clark. Courtesy of Clive and Mary Clark, Toronto. © Estate of Paraskeva Clark.



Portrait of Melita Cholokashvili, 1927, by Savely Abramovich Sorine. Art Museum of Georgia, Tbilisi.



Revista Nova Iberia I (January 1937), edited by Pere Català-Pic, Barcelona: Commisariat de Propaganda de la Generalitat de Catalunya.



Scarf bearing the emblem of the CNT (*Confederación Nacional del Trabajo*), c. 1936-37. Courtesy of Scott Davidson, Bethune Memorial House.



Self-portrait, 1918, by Kuzma Petrov-Vodkin. Collection of the Russian State Museum, St. Petersburg (2400).



Signed photograph sent to Paraskeva Clark from Dr. Norman Bethune. Fonds Paraskeva and Philip T. Clark, Library and Archives Canada, Ottawa (e006580511). Courtesy of Library and Archives Canada/The Brechin Group Inc.



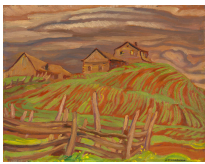
Spanish factory workers, c. 1936. Photograph by Joan P. Fabregas, reprinted in *Nova Iberia* I, (January 1937).



Standing Nude, n.d., by Vasili Shukhaev. Private collection. Courtesy of Shapiro Auctions, New York.



Still Life, 1921, by Kuzma Petrov-Vodkin. National Gallery of Armenia, Yerevan (7068).



Summer, near Tadoussac, 1935, by A.Y. Jackson. Collection of the National Gallery of Canada, Ottawa, purchase, 1939 (4538). Courtesy of Carleton University Art Gallery, Ottawa. © Estate of A.Y. Jackson/Dr. Naomi Jackson Groves. Photo credit: National Gallery of Canada.



The artist and her son Ben at the Clark's apartment on Lonsdale Road, Toronto, c. 1933. Fonds Paraskeva and Philip T. Clark, Library and Archives Canada, Ottawa (e006078600). Courtesy of Library and Archives Canada/The Brechin Group Inc.



The Cross Chute, 1938, by David B. Milne. Collection of the National Gallery of Canada, Ottawa, gift from the Douglas M. Duncan Collection, 1970 (16430). Photo credit: National Gallery of Canada.



U.S.S.R. Shock Brigade of the World Proletariat, 1931, by Gustav Klutsis. Collection of the Latvian National Museum of Art, Riga (VMM Z-8628). Courtesy of Iveta Derkusova.



PARASKEVA CLARK

Life & Work by Christine Boyanoski



Video still from *Portrait of the Artist as an Old Lady*, 1982, directed by Gail Singer. © Gail Singer/National Film Board of Canada.



Wheat Field, Hanover, 1936, by Carl Schaefer. Collection of the National Gallery of Canada, Ottawa, gift from the Douglas M. Duncan Collection, 1970 (16557). © Paul Schaefer. Photo credit: National Gallery of Canada.

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