



PATERSON EWEN

Life & Work

By John G. Hatch

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A black and white close-up portrait of an elderly man with glasses, looking directly at the camera. The word "BIOGRAPHY" is overlaid in white capital letters across the center of his face.

BIOGRAPHY

Paterson Ewen (1925–2002) was fascinated by science and the landscape. After serving in the Second World War he found solace for depression in making art. He enrolled at the Montreal Museum School of Fine Art and Design, where he was influenced by Goodridge Roberts. Soon he also discovered the Automatistes. Yet Ewen's early success as an artist was tempered by a failing marriage and his subsequent struggle with depression and anxiety. A move to London, Ontario, in 1968 gave him new energy, and there Ewen developed a unique approach to painting the landscape that became his hallmark. He died in 2002, leaving an indelible mark on Canadian art history.

THE EARLY YEARS

Paterson Ewen was born in Montreal on April 7, 1925. His father, William (Bill) Ewen, was born in Aberdeen, Scotland, in 1888, and raised in a tough working-class district.¹ At seventeen, Bill was recruited by the Hudson's Bay Company and came to Canada to work as a fur trader. Paterson's mother, Edna Griffis, was born in St. Catharines, Ontario, in 1886. The couple met in northeastern Manitoba and married in July 1917, living briefly in Bersimis (today Pessamit) on the north shore of the St. Lawrence River and in Winnipeg before settling in Montreal, where Bill took a position with Canadian Fur Auction Sales. Paterson's only sibling, Marjorie, was born in 1920.

It is difficult to pinpoint when the young Paterson's affinity for art first emerged. As a toddler, he apparently asked his mother for wax, which she provided and he used to make small figures and a tree.² The Ewen household was nearly devoid of artistic ornament. As his maternal cousin noted, Paterson's mother "was a perfectionist housekeeper, and she used to say she never wanted to own anything that she'd be upset if it broke....

There was certainly nothing to inspire an artist."³ To her credit, though, Edna did purchase reproductions of *The Blue Boy*, 1770, by Thomas Gainsborough (1727-1788); *The Gleaners*, 1857, by Jean-François Millet (1814-1875); and *Boy with a Rabbit*, date unknown, by Jean-Baptiste Greuze (1725-1805), after her son complained at age thirteen about how little art there was in the house.⁴ (In interviews Ewen identified the works his mother purchased; however, there is no known painting by Greuze titled *Boy with a Rabbit*. It likely was *Boy and Rabbit*, c. 1814, by Henry Raeburn (1756-1823), which like *The Blue Boy* was popular and widely reproduced at the time.) At sixteen, Paterson learned that his paternal grandfather had been an amateur sculptor of some repute in Aberdeen. At that point, he attempted a clay bust of his sister, Marjorie—his first substantive artistic endeavour.

Probably the most influential experience of art in Paterson's childhood was his visits to his maternal aunt Emma's home in Ottawa, where he frequently went to the National Museum of Man (today the Canadian Museum of History) to study rock samples, dinosaur bones, and Group of Seven landscapes. His aunt's family was friendly with a Japanese diplomat who gave Paterson a book of Japanese woodblock prints by Utagawa Hiroshige (1797-1858) that he treasured. Years later, landscape, science, and Japanese art would all figure technically and thematically in Ewen's artwork.



Paterson Ewen in Montreal, c. 1932, photographer unknown.



LEFT: Utagawa Hiroshige, *Mariko*, c. 1840, polychrome woodblock print, ink, and colour on paper, 22.2 x 34.9 cm, The Metropolitan Museum of Art, New York. From the series Tokaido, popularly known as the Reisho Tokaido. RIGHT: Paterson Ewen, *Ice Floes at Resolute Bay*, 1983, acrylic on gouged plywood, 228.6 x 243.8 cm, McIntosh Gallery, London. Ewen produced this serene image of Resolute Bay shortly after fulfilling a lifelong dream to visit the Far North, a place his father had spoken of throughout Paterson's childhood.

Paterson subsequently related, "I came to art on my own. I had only periodic classes in grade school—you know, how to make rainbows—and even my high-school classes never got much beyond caricature. None of my friends had any connection with art. Other than Grandfather, I had no role models as an artist. I liked drawing and trying to make something out of wood or plasticine, but I was always discouraged that my cows never looked like cows. I thought you needed a special gift from heaven to be an artist, and I didn't have it."⁵

MILITARY LIFE AND ART EDUCATION

The Second World War broke out when Ewen was fourteen, and four years later he convinced the doctor doing his physical exam to record his eyesight as "perfect" rather than "shortsighted," so he would not be rejected for service. He worried that the war would end before he had a chance to join the conflict. In 1976 he recalled, "Most of the town's young men who were two or three grades ahead of me got wiped out in the air force, and all the younger ones were very eager to go and get wiped out too. There is something about a death wish—I don't know anything about that, but I do know that it was going to be a terrible disgrace for me if I didn't get in the war."⁶ In December 1944, Ewen was assigned to a reconnaissance regiment scouting out enemy troops on the Western Front but saw no action. He was decommissioned after the war, but as a veteran he qualified for an allowance of \$120 a month as long as he was in school.



Paterson Ewen in his army uniform, c. 1944, photographer unknown.



Paterson Ewen, 1948, photographer unknown.

In June 1946, therefore, Ewen enrolled in a Bachelor of Arts program at McGill University in Montreal, where he declared a science major because of his fascination with geology. Ewen barely passed his first year of university because he was struggling with depression, and over the summer he joined the Canadian Officers Training Corps at Saint-Gabriel-de-Valcartier near Quebec City, with the idea that he might re-enlist full-time. Had he not taken up drawing and painting, his future might have been very different.

Ewen started by copying magazine covers, then sketched the landscapes in and around Quebec City. He eventually bought some paints and produced *Citadel, Quebec*, 1947, and *Landscape with Monastery*, 1947, his first two works, both figurative, as all of his output would be until the end of 1954. Although naive in style, they demonstrate potential for an artist who was essentially self-taught to that point. Having possibly found his vocation, Ewen transferred that fall to the Bachelor of Fine Arts program at McGill, where he enrolled in a figure-drawing course taught by John Lyman (1886–1967). The American-born artist was influenced by Henri Matisse (1869–1954) and the Fauves in France, and although Lyman's style was more restrained, lacking the striking colours and contrasts of Matisse and the Fauves, his paintings were poorly received by Montreal audiences and critics. Despite Lyman's desire to introduce modernism to Canada, his star was on the decline when he started teaching at McGill, and his students bore the brunt. As Ewen noted: "I decided to become an artist. I prepared myself for the worst—and it came ... Lyman was a nasty person and I think he may have been jealous of me as the only other man in the room."⁷



LEFT: Paterson Ewen, *Citadel, Quebec*, 1947, oil on canvas board, 23 x 28.9 cm, McIntosh Gallery, London. RIGHT: Paterson Ewen, *Landscape with Monastery*, 1947, oil on canvas board, 30.4 x 40.4 cm, McIntosh Gallery, London.

Ewen went to the dean who, he recalled years later, told him, "We have enough people around the university who are just here because everybody else is, or they don't know what else to do, and if you have this keen interest in art ... why don't you go and study art?"⁸ On the dean's recommendation, Ewen transferred to the Montreal Museum School of Fine Art and Design, which was headed by Group of Seven artist Arthur Lismer (1885–1969) and offered sculpture, painting, drawing, printmaking, and commercial design. There Ewen found an environment that suited him, "a very sympathetic atmosphere," as he

put it, “the happiest days of my life.”⁹ Among the teachers were strong figurative artists such as Lismer, Marian Scott (1906–1993), Jacques de Tonnancour (1917–2005), Moses “Moe” Reinblatt (1917–1979), and William Armstrong (1916–1998). Ewen became particularly attached to Goodridge Roberts (1904–1974), whose “movie star aura,” eccentric behaviour, and mental health struggles drew Ewen to him. In his paintings, particularly the landscapes, Ewen adopted Roberts’s loose, rapidly applied brushstrokes and his teacher’s preferred vantage points when selecting scenes. Ewen occasionally painted with Roberts on class outings. Although their vantage points and techniques are similar, Ewen’s palette tends to be brighter and more intense.

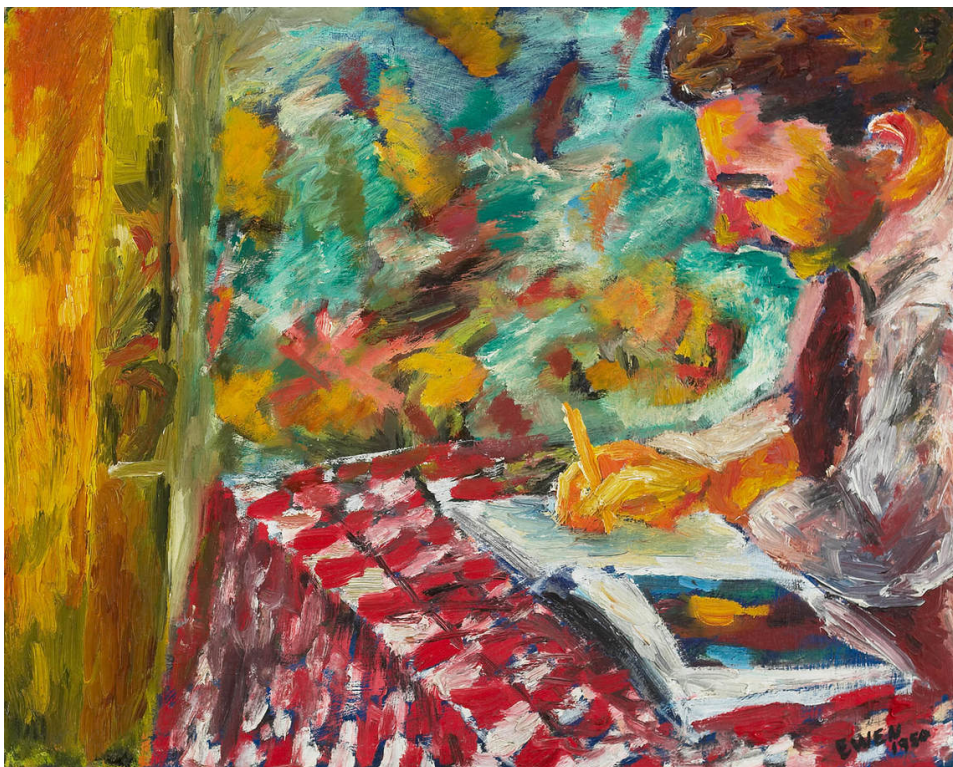


LEFT: Paterson Ewen, *Percé Rock, Gaspé*, c. 1953, oil on canvas board, 35.5 x 45.7 cm, private collection. RIGHT: Goodridge Roberts, *Trees, Port-au-Persil*, 1951, oil on canvas, 60.7 x 91.5 cm, National Gallery of Canada, Ottawa.

BRIDGING THE TWO SOLITUDES

In the spring of 1949, Ewen attended a talk where he met Françoise Sullivan (b. 1923), a painter, dancer, and member of the Automatistes, a group of avant-garde Québécois artists. Ewen was completely taken by Sullivan, and she by him. Soon she introduced him to other Automatistes. Inspired by the Surrealists, they had released the *Refus global* in 1948. The manifesto declared freedom by using the subconscious as a tool of liberation from the oppression of the Roman Catholic Church and the traditionalist conservative politics of Quebec premier Maurice Duplessis. These had dominated the political landscape from 1936 to 1959, a period referred to as *La Grande Noirceur* (The Great Darkness). Artistically, the Automatistes sought to develop an abstract language of the subconscious that avoided the perceived ineffectiveness of figurative analogy, just as the Abstract Expressionists were attempting to do in the United States.

"I integrated into the French side without completely losing the English side,"¹⁰ said Ewen, who another time explained, "I don't have a flair for languages, so I would sit without taking part in the conversation all that much, but of course it was very enriching."¹¹ As can be seen in *Portrait of Poet (Rémi-Paul Forgues)*, 1950, the influence of the Automatistes on Ewen's work is not obvious at first; his work remains figurative. However, stylistically his brushwork becomes far looser, to the point that one strains at times to identify specific objects in a scene, and he begins to experiment with colour combinations and contrasts that recall those in the abstract paintings of the French Canadian artists. The Automatistes recognized this affinity, writing favourably about Ewen's figurative paintings and inviting him to exhibit with them.¹²

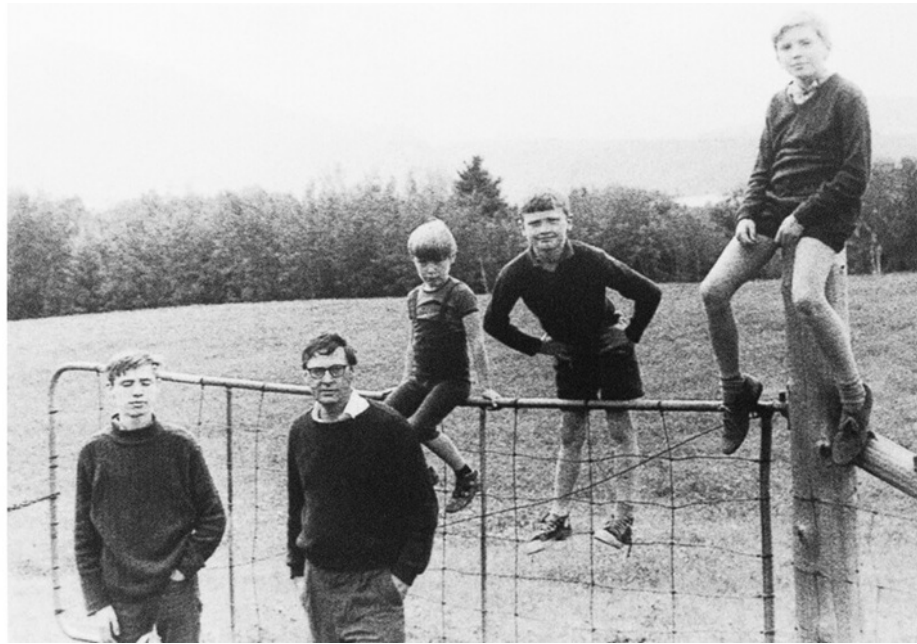


Paterson Ewen, *Portrait of Poet (Rémi-Paul Forgues)*, 1950, oil on canvas board, 40.6 x 50.8 cm, Art Gallery of Ontario, Toronto.

By the fall of 1949 Sullivan was pregnant, and she and Ewen married in December. The following year, the Montreal Museum of Fine Arts chose two of Ewen's works for its 67th Annual Spring Exhibition, held in March.¹³ The jury, however, rejected all of the Automatistes' submissions, except one by Paul-Émile Borduas (1905–1960).¹⁴ The group countered with its own show, *L'Exposition des Rebelles*, which included a couple of Ewen's landscapes. Borduas and Ewen were the only artists represented in both exhibitions,¹⁵ and these were the first public showings of Ewen's art. What should have been a time of great joy for Ewen—with works in two high-profile shows and the birth of his first son, Vincent (b. 1950), named for Vincent van Gogh (1853–1890)—suddenly turned difficult. As Ewen later recounted, "Lismer ... came up to me towards the end of the second year and he [handed] me the diploma, and said, 'There's no point in you hanging around an art school anymore. It's obvious you've decided to be a painter.'"¹⁶ Ewen's veteran's allowance would automatically be cut off—which meant he had to find a job, and quickly.

After a few months working in a hat factory, Ewen was hired at Ogilvy's department store as a rug salesman. The work left him very little time to paint, but he did manage to pull together his first solo exhibition in May 1950 in the rented basement of a store on Crescent Street. He sold most of the work. The show, which included a range of early works from *Landscape with Monastery*, 1947, to *Bay in Red*, 1950, was reviewed favourably in the *Montreal Herald* and *Le Devoir*.¹⁷ Soon Ewen's father-in-law, John Sullivan, contacted his old friend Maurice Duplessis, who found the two of them municipal jobs at the rent control board. Ewen ended up earning a healthy salary of \$3,000 a year as the

assistant secretary to the chief administrator—his father-in-law. The irony, of course, was that Ewen got his job from the politician the Automatistes despised the most, who embodied all that they believed was wrong with Quebec at the time. Nonetheless, the position provided some much-needed financial security for the artist, though there were few exhibitions, at least until 1955.



LEFT: Paterson Ewen and Françoise Sullivan in New York, 1957, photographer unknown, Dance Collection Danse Archive, Toronto.

RIGHT: Paterson Ewen with his sons, c. mid-1960s, photograph by Françoise Sullivan.

ABANDONING THE FIGURATIVE

Ewen painted his first abstract work near the end of 1954. His involvement with the Automatistes certainly contributed to his move away from the figurative, though he could never paint as spontaneously as they did since he always needed structure to form his images. Nor could he fully embrace the hard-edged geometric canvases of the Plasticien painters, led by Guido Molinari (1933–2004). Nevertheless, or maybe because of this, Ewen moved fluidly between the waning Automatistes and the emerging Plasticiens. He showed his abstract work for the first time publicly at *Espace 55*, organized by Claude Gauvreau (1925–1971) at the Montreal Museum of Fine Arts. Soon afterwards he exhibited at Molinari's newly opened Galerie L'Actuelle, and he became a founding member of the Non-Figurative Artists' Association of Montréal that Molinari helped create in February 1956. Ewen also got his first one-man show outside Montreal, at the Parma Gallery in New York. The reviews were positive, though most identified his work as derivative of Paul Cézanne (1839–1906) and Wassily Kandinsky (1866–1944).¹⁸

In the winter of 1956 Ewen took a job as an employment supervisor at Bathurst Containers. Sullivan had just given birth to their second son, Geoffrey (b. 1955), and Jean-Christophe (b. 1957) and Francis (b. 1958) were soon to follow. Over the next ten years Ewen's artistic output was limited but nevertheless impressive. He continued to exhibit regularly, including in many solo shows. In August 1957 he was awarded second prize for painting in the Concours artistiques de la province de Québec, an important province-wide competition.¹⁹ The following year the Galerie Denyse Delrue hosted an exhibition of Ewen's work, which it continued to do almost every year until 1963, when Ewen's productivity dropped dramatically due to a promotion at Bathurst. In fact, the years between 1958 and about 1965 were punctuated by a variety of experiments in painting, perhaps because he could not devote himself to his vocation full-time or because he had yet to find his artistic voice.



Eighteen members of the Non-Figurative Artists' Association of Montréal (NFAAM). *From left to right, starting lower left:* L. Belzile, G. Webber, L. Bellefleur, F. Toupin, F. Leduc, A. Jasmi, C. Tousignant, J.-P. Mousseau, G. Molinari, J.P. Beaudin, M. Barbeau, R. Millet, P. Ewen, R. Giguère, P. Landsley, P. Gauvreau, P. Bourassa, and J. McEwen, 1957. Photograph by Louis T. Jaques.

In the summer of 1958 Ewen visited Toronto and was mesmerized by Northwest Coast artifacts at the Royal Ontario Museum, which fuelled memories of his father's stories about living in the north while working with the Hudson's Bay Company. Ewen describes the inspiration for his first Lifestream paintings, a series of abstract works emphasizing movement along the horizontal: "I was just thunderstruck by the designs along the sides of the canoes and ... it seemed like insignia or stylization of the Haida ... [I] went back and did a few paintings at least somewhat influenced by them."²⁰ By the summer of 1961 he was working on his Blackout series, large monochrome paintings that evoke the night sky and may have been inspired by the black and white paintings of Borduas, such as *The Black Star*, 1957. Ewen talked about a visit to Borduas in New York: "He had got rid of the figure-ground distinction. He was doing white paintings, with black ... and they were great.... Later he was doing monochromes and they were works of genius."²¹

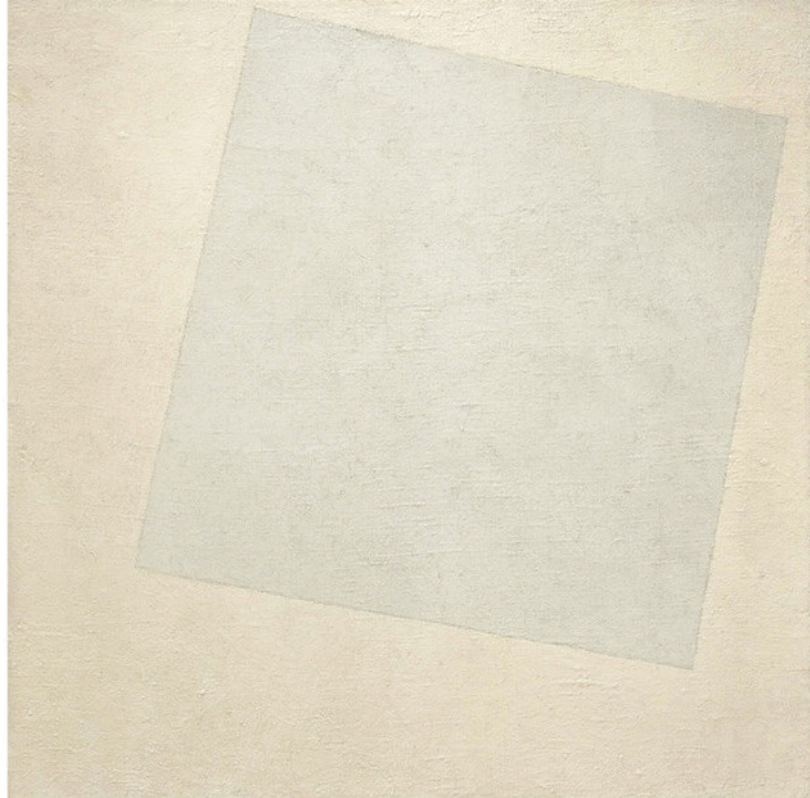
In 1962 Ewen produced a curious series of pastels on paper, including *Untitled*, 1962, in response to reading *The Great Experiment: Russian Art, 1863-1922*, a seminal text on modern Russian art by the British scholar Camilla Gray, which had just been published. Gray's study was especially notable for its discussion and reproduction of a range of works from the 1910s and 1920s, long suppressed with the rise of Stalinism and largely unknown. Ewen's white

abstractions, such as *White Abstraction No. 1*, c. 1963, may have taken their lead from the White on White series of Kazimir Malevich (1878–1935), one of the earliest-known artists to produce monochromes, as well as further acknowledging Borduas's late work. However, the American Robert Rauschenberg (1925–2008), the French artist Yves Klein (1928–1962), and the Italian Piero Manzoni (1933–1963) were producing similar works in the 1950s and early 1960s, and Ad Reinhardt (1913–1967) was painting dark monochromes, which Ewen records having seen in New York in the late 1950s.



LEFT: Paterson Ewen, *Untitled*, 1962, oil pastel on paper, 66.2 x 47.7 cm, Musée d'art contemporain de Montréal. RIGHT: Paterson Ewen, 1962, next to his painting *Alert*, 1961, photograph by Tess Boudreau.

For his monochromes and Russian Constructivist-inspired works, Ewen was awarded a Canada Council fellowship in 1964, which funded a turn to geometric paintings that would adopt a variant of the hard-edge style of the Plasticiens. Ewen recalled: "[Claude] Tousignant was doing targets and Molinari was doing vertical stripes and I was doing neither of those things. But ... sharing a studio with both of them ... I picked up the technique ... of how to lay on paint and how to get a perfect line. Molinari was fanatic about that."²² Turning to a geometric style was certainly a way of seeking control at a time when Ewen's crumbling family life was resulting in increased personal struggles, as suggested by such works as *Diagram of a Multiple Personality #7*, 1966.



LEFT: Paterson Ewen, *White Abstraction No. 1*, c. 1963, oil on canvas, 101.6 x 76.2 cm, private collection. RIGHT: Kazimir Malevich, *White on White*, 1918, oil on canvas, 79.4 x 79.4 cm, Museum of Modern Art, New York.

EWEN'S GRANDE NOIRCEUR

By November 1966, Ewen and Sullivan formally separated. Ewen's response was to work and drink more heavily and to experiment with a bohemian lifestyle that finally caught up with him when he was fired from his job at RCA Victor, one of a series of jobs he got after leaving Bathurst Containers. Shortly thereafter, he sold five large paintings to Ben and Yael Dunkelman, who owned the Dunkelman Gallery in Toronto. Although they gave him two shows, one a solo exhibition, this success did not prevent Ewen from falling into a deep depression. He made visits to Montreal's Royal Victoria Hospital, where he was treated for acute depression, and to the Queen Mary Veterans Hospital, also in Montreal, where he received a controversial treatment known as insulin shock therapy. The therapy induced a brief coma and caused seizures that appeared to have a beneficial effect on mental health patients. Ewen felt the treatment worked in his case.

With his life spinning out of control, Ewen was invited to stay with his sister, Marjorie, and her husband in Kitchener, Ontario, in the summer of 1968. Unfortunately, his depression worsened to the point that he stopped talking and making art. Marjorie sent him to her psychiatrist who recommended Ewen admit himself immediately to the Westminster Veterans Hospital in London, Ontario, where at the end of the summer he submitted himself to electroconvulsive therapy. This yielded encouraging results: "The treatment did me a lot of good ... I came out of there in a state of good physical and mental health."²³ He had thoughts of returning to Montreal and rejoining his wife and family, but his doctor strongly advised against it. Ewen decided to settle in London.

THE LONDON YEARS

In London, Ewen picked up his Lifestream series again, working with colour fields and his looser variant of the hard-edge style. Almost immediately, he was introduced to the city's vibrant art scene, led primarily by Greg Curnoe (1936-1992), who had visited Ewen during his stay at Westminster. As well, Doreen Curry, a friend of Ewen's sister, took him to the London Public Library and Art Museum to see the *Heart of London* exhibition organized by the National Gallery of Canada, which showcased the work of the London Regionalists. Although the London artists embraced him, Ewen did not become a part of the various cliques that formed, for example, around Curnoe and Don Bonham (1940-2014). As was the case in Montreal, Ewen made friends with everyone and antagonized no one, but he remained fiercely his own person; he was highly adaptable without ever being co-opted. The London Regionalists were known for their willingness to experiment and for their emphasis on materiality, and their influence on Ewen is evident in such pieces as *Rocks Moving in the Current of a Stream*, 1971.



Artists Bryan Maycock, Steve Parzybok, and Robert Bozak (left to right) help Paterson Ewen (visible at the bottom) install his *Drop of Water on a Hot Surface*, 1970 (destroyed), for the *Pie in the Sky* exhibition, photographer unknown.

On the recommendation of the abstract painter David Bolduc (1945-2010), Ewen joined Toronto's Carmen Lamanna Gallery in 1969. Subsequently, he was hired as a teacher at the H.B. Beal Secondary School in London, a position he held until the spring of 1971, which allowed him to focus fully on his artwork. Around late 1970 or early 1971, Ewen purchased a piece of felt while helping with arrangements for the *Pie in the Sky* group show that opened in March 1971 in Toronto. Instead of using his brush, he tried dipping pieces of the felt in paint and dabbing them across a gessoed canvas. He later stated, "What do you do for an encore, once you have a colour field and a single line. You either repeat yourself endlessly or you go into something else."²⁴ The result of this artistic experiment was *Traces through Space*, 1970, a transformative work whose rows of dots suggested to Ewen rain and other natural phenomena. Several subsequent pieces show, in various ways, different weather and celestial phenomena. He had essentially returned to where he had started—landscape—though the works were newly informed by old scientific texts and expanded beyond the terrestrial. Several of these works, including *Drop of Water on a Hot Surface*, 1970, were presented at the *Pie in the Sky* exhibition.

Having received a senior Canada Council grant in June 1971, Ewen took a leave of absence from teaching at Beal and spent time living and working in Toronto. He began working with standard sheets of four by eight by three-quarter inch plywood with the idea of producing a massive woodcut print like those of the Japanese artists he had admired since childhood. As he told Nick Johnson in a 1975 interview, "I was sick of canvas and stretchers and paint."²⁵ First he used hand tools to carve the plywood, but while

rolling the paint onto the board on his first attempt he realized that he had devised a new type of painting. Instead of creating a print, he decided to simply display the painted, carved plywood as a painting. Eventually Ewen exchanged hand tools for an electric router and, as he put it: "I enjoyed the physicality of it, particularly after the meticulousness of the hard-edge painting. It was like a kind of therapy. I may not have felt the tension and anger pouring out of me when I did it, but it felt awfully good afterwards."²⁶



LEFT: Paterson Ewen working on *Cumulous Cloud as Generator*, 1971, photographer unknown. RIGHT: Paterson Ewen, *Thunder Cloud as Generator #1*, 1971, acrylic on canvas, 213.4 x 152.4 cm, Museum London.

As he was about to return to teaching at Beal, Ewen was advised that his position had been assigned to someone else. However, as luck would have it, the University of Western Ontario's Department of Visual Arts was looking for a painting instructor to replace Tony Urquhart (b. 1934). Ewen was initially made a lecturer and eventually a full professor with tenure, which gave him his own studio, time to paint, and, with financial security, the stability he had craved since leaving Françoise Sullivan. Though he was still struggling with depression, and he continued to drink on and off again, he began to experience a measure of success. In 1973, he finally sold out a solo show—his third with the Carmen Lamanna Gallery—and to buyers that included the National Gallery of Canada, the Canada Council Art Bank, and the Art Gallery of Ontario. He was starting to become recognized as a major player on the Canadian art scene.

The late 1970s and early 1980s were a golden era of art for Ewen. He met Mary Handford, who would become his second wife in 1995, at the University of Western Ontario (now Western University) in 1979. They travelled to Paris and Barcelona together in 1980, the first of many trips that proved to be a continuing source of inspiration for Ewen. He absorbed new influences ranging from the work of J.M.W. Turner (1775–1851) to Claude Monet (1840–1926) to Georges Seurat (1859–1891) while also revisiting some old favourites such as Albert Pinkham Ryder (1847–1917) and Vincent van Gogh.

His early experiments with landscapes and gouged plywood blossomed into the striking celestial works and powerful earthly scenes that have etched Ewen's name in the annals of Canadian art.



Paterson Ewen, *Lethbridge Landscape*, 1981, acrylic on plywood, 243.8 x 487.7 cm, University of Lethbridge Art Gallery.

From that point on, his career was marked by a series of important exhibitions; guest lectures; visiting-artist stints (for example, at the Nova Scotia College of Art and Design and the Banff School of Fine Arts); and by awards and recognitions that included being elected to the Royal Canadian Academy of Arts in 1975, representing Canada at the Venice Biennale in 1982, and receiving Honorary Doctor of Laws and Letters degrees from Concordia University in Montreal and University of Western Ontario in London in 1989, as well as the Jean A. Chalmers National Visual Arts Award in 1995 and the Gershon Iskowitz Prize in 2000. This success was marked by a major solo exhibition curated by Matthew Teitelbaum at the Art Gallery of Ontario (AGO) in Toronto in 1996. The AGO made a commitment to collect Ewen's work after it received a substantial donation of his paintings from Richard and Donna Ivey, important art collectors and philanthropists from London, Ontario, and from Ewen himself. Ewen was the first contemporary artist to be so honoured by the Toronto institution. Possessing the largest and most comprehensive collection allowed the AGO "to refer to itself as the study centre of Paterson Ewen's work,"²⁷ as the chief curator at the time, Matthew Teitelbaum, announced.



LEFT: Paterson Ewen and Mary Handford in his studio, 1992, photograph by Don Vincent. RIGHT: Guido Molinari, Paterson Ewen, and Mary Handford, n.d., photographer unknown.

Ewen's achievements were clouded by his depression. Mary Handford took up residence with Ewen in 1980, but tensions arose as she moved to Waterloo, Ontario, to pursue an architecture degree. Ewen had trouble dealing with the long-distance relationship. In 1986, he checked himself into an alcohol treatment centre. Not only was he forced to stop drinking, but he was also denied the anti-anxiety and antidepressant drugs that other doctors had prescribed and on which his body had grown dependent. At a time when he should have been celebrating the success marked by two major shows of his work, at the Mendel Art Gallery in Saskatoon and the Art Gallery of Ontario, he was instead made to take early retirement from the University of Western Ontario as a consequence of his illness.

Only after Handford came back into his life in 1988 did Ewen recover somewhat. He did, however, suffer another major setback after undergoing surgery in 1992. The operation itself went well, but he was taken off his usual medication, which, again, severely affected his mental health. He was admitted to the psychiatric ward at the Old Victoria Hospital in London, where it took about six months to find a combination of antidepressants to restore Ewen's health. During this period, he lost a lot of weight, which left him physically weak. His ongoing medical issues and advancing age were taking their toll, and his ability to work with the router became more limited.²⁸

Ewen persisted, however, and found ways to fuel his rich imagination. For example, when he accidentally cut through a sheet of plywood, he created a new body of work, including *Satan's Pit*, 1991, in which he intentionally bore holes into the plywood to represent everything from the mouth of hell to celestial bodies. He used watercolour on handmade paper to parallel the gouged look of his plywood paintings in *Sun Shower*, 1994. He incorporated materials such as nails, lead, livestock fencing, and even crushed pastels on paper in a new series of drawings. And he continued to produce his large plywood works with the help of his occasional assistant, Iain Turner (b. 1952). Ewen may have created fewer large works during his later years, but his output did not diminish, and the number of exhibitions that included his work grew substantially. Much of this was made possible by his wife, Mary, who was a constant and diligent supporter of Ewen's work, whether helping him find supplies or through her photography, and she was an invaluable companion whom Ewen cherished. Ewen's health, though, finally gave way and he died at home in London on February 17, 2002, with Mary by his side.



Paterson Ewen, 1996, photograph by Ken Faught, *Toronto Star* Photograph Archive.



KEY WORKS

Paterson Ewen's artworks form a kind of autobiography. They record pivotal moments, such as his transitions from figurative to gestural painting and back, and important influences such as Post-Impressionism, Surrealism, and Japanese woodblock printing. They are a chronicle of the stylistic, thematic, and technical developments throughout the artist's life and career. The key works presented here are not exhaustive, but they represent the characteristics—from plywood gouging to suns, moons, and other celestial bodies—that defined Ewen's approach to making art. These works allowed Ewen to understand himself and the world around him, and they provide a portrait of an intensely personal and innovative process.

INTERIOR, FORT STREET, MONTREAL [#1] 1951



Paterson Ewen, *Interior, Fort Street, Montreal [#1]*, 1951
Oil on canvas board, 50.4 x 40.4 cm
Art Gallery of Ontario, Toronto

Paterson Ewen's early work shows the influence of both figurative art and abstraction, and *Interior, Fort Street, Montreal [#1]* is an excellent example. Just as the Post-Impressionist, Nabis artist Pierre Bonnard (1867–1947) does in *Interior with Flowers*, 1919, Ewen presents a colourful still life that juggles flat surfaces and three-dimensional form, resulting in areas where spatial depth is unreadable, indeterminate, such as the table and what is behind it.

At the same time, the animated brushwork and colour of the background appear to reference *Composition* and *Figure 2*, both 1949, by the Automatiste Fernand Leduc (1916–2014), and the use of green and red allude to *Nature's Parachutes or 19.47*, 1947, by Paul-Émile Borduas (1905–1960).¹ There is an overwhelming feeling of claustrophobia generated by the lack of a clear definition of both form and space. The result is a flat, richly coloured, decorative surface that barely retains the traces of its subject. Ewen later observed of this image: "I was trying to find a justification in an always-tighter composition, but then the realism of the scene was lost."²



Fernand Leduc, *Figure 2*, 1949, oil on cardboard, 51.3 x 66.7 cm, Musée d'art contemporain de Montréal.

Ewen found himself in an unusual position when he painted this image. He had begun his career by painting landscapes in the style of James Wilson Morrice (1865–1924), whose work he saw often at the Montreal Museum of Fine Arts, and Goodridge Roberts (1904–1974), his painting teacher at the time. He was also inspired by the work of Paul Cézanne (1839–1906) and Bonnard.³ As Ewen has described: "I was a pretty straightforward figurative painter influenced by the Post-Impressionists for the first eight years of my work."⁴ In 1949, he met Françoise Sullivan (b. 1923) and was soon introduced to the abstract works and Surrealist-inspired ideas of the Automatistes. Unlike many artists in Montreal at the time, Ewen bridged these two distinct communities—the English figurative painters and French abstractionists—and his work shows evidence of a dialogue between the two.

The Automatiste painter Pierre Gauvreau (1922–2011) admired Ewen's early work, including this painting, for "the brutal way he painted [without] theory, and against almost everything, including good taste."⁵

UNTITLED 1954



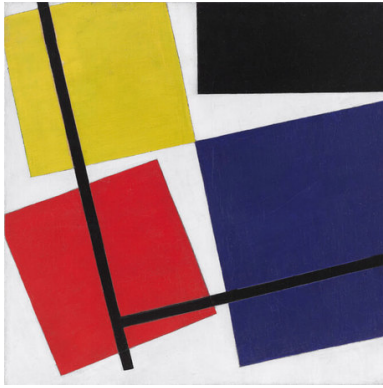
Paterson Ewen, *Untitled*, 1954

Oil on canvas, 78.6 x 97.2 cm

Collection of the Estates of Dr. Blema and Mr. H. Arnold Steinberg, Montreal

Paterson Ewen's first abstract painting, *Untitled*, 1954, shows a surprising level of maturity.¹ It bears the traces of Ewen's earlier figurative work with the white field establishing the background and the irregular rectangular forms floating in a space shared with a network of spidery black lines.

Untitled, 1954, was unlike any art being produced in Montreal at the time and was part of Ewen's ongoing conversation with competing stylistic trends. Ewen explained: "I moved from painting with an emphasis on landscape to something that might resemble Abstract Expressionism as it was going on in New York at the time. It didn't represent the kind of Automatism that [Paul-Émile] Borduas was pushing because I didn't believe in the palette knife and the palette knife scraping look, so mine were a little more formally organized and they had a landscape quality."²



Left: Theo van Doesburg, *Simultaneous Counter-Composition*, 1929-30, oil on canvas, 50.1 x 49.8 cm, Museum of Modern Art, New York. The floating amorphous rectangles and lines in Ewen's *Untitled*, 1954, and their cropping, recall van Doesburg's late work. Right: Paterson Ewen, *Blast* (from the album "*Sans titre*," created in collaboration), 1957, serigraph, 14/50, 50.9 x 66.3 cm, Musée d'art contemporain de Montréal.



In developing this painting, Ewen may have been influenced by an emerging group of Quebec artists known as the Plasticiens. They favoured the more orderly nonfigurative style of De Stijl painters such as Piet Mondrian (1872-1944) and Theo van Doesburg (1883-1931) who claimed to have found pure abstraction and universality by reducing their works to the essentials of form and colour.

Untitled, 1954, also offers a curious mixture of influences, from the structured forms of first-generation Abstract Expressionist artists like Hans Hofmann (1880-1966) and Robert Motherwell (1915-1991), to the more open, fluid handling of colour of their second-generation followers, including Joan Mitchell (1925-1992), Grace Hartigan (1922-2008), and Sam Francis (1923-1994). Ewen may owe a debt as well to the European Tachists, such as Nicolas de Staël (1914-1955). By the time he painted *Untitled*, 1954, Ewen had visited New York a couple of times, where both schools of art were experiencing immense success.

Paul-Émile Borduas (1905-1960) began to paint geometric forms in a white space when he moved to Paris in 1955.³ By then, however, Ewen was already moving toward a more even, all-over pattern, sometimes loosely filled, as in *Untitled*, 1956, and other times quite dense, as in *Blast*, 1957.

BLACKOUT 1960



Paterson Ewen, *Blackout*, 1960
Oil on canvas, 127.3 x 152 cm
National Gallery of Canada, Ottawa

Blackout is significant as one of only a very few of the artist's works that are directly related to historical events. This painting is from the Blackout series, which, along with its companion series, Alerts, references by title the air raid procedures that were practised at the end of the 1950s and 1960s, during the height of the Cold War, as Ewen himself noted in his 1976 lecture at the Nova Scotia College of Art and Design.¹ Largely a textured monochromatic black oil painting in which the black paint outlines irregular squares flecked with a few minute touches of colour, it is one of Paterson Ewen's first paintings of the night sky, a theme that would reappear frequently through his career.

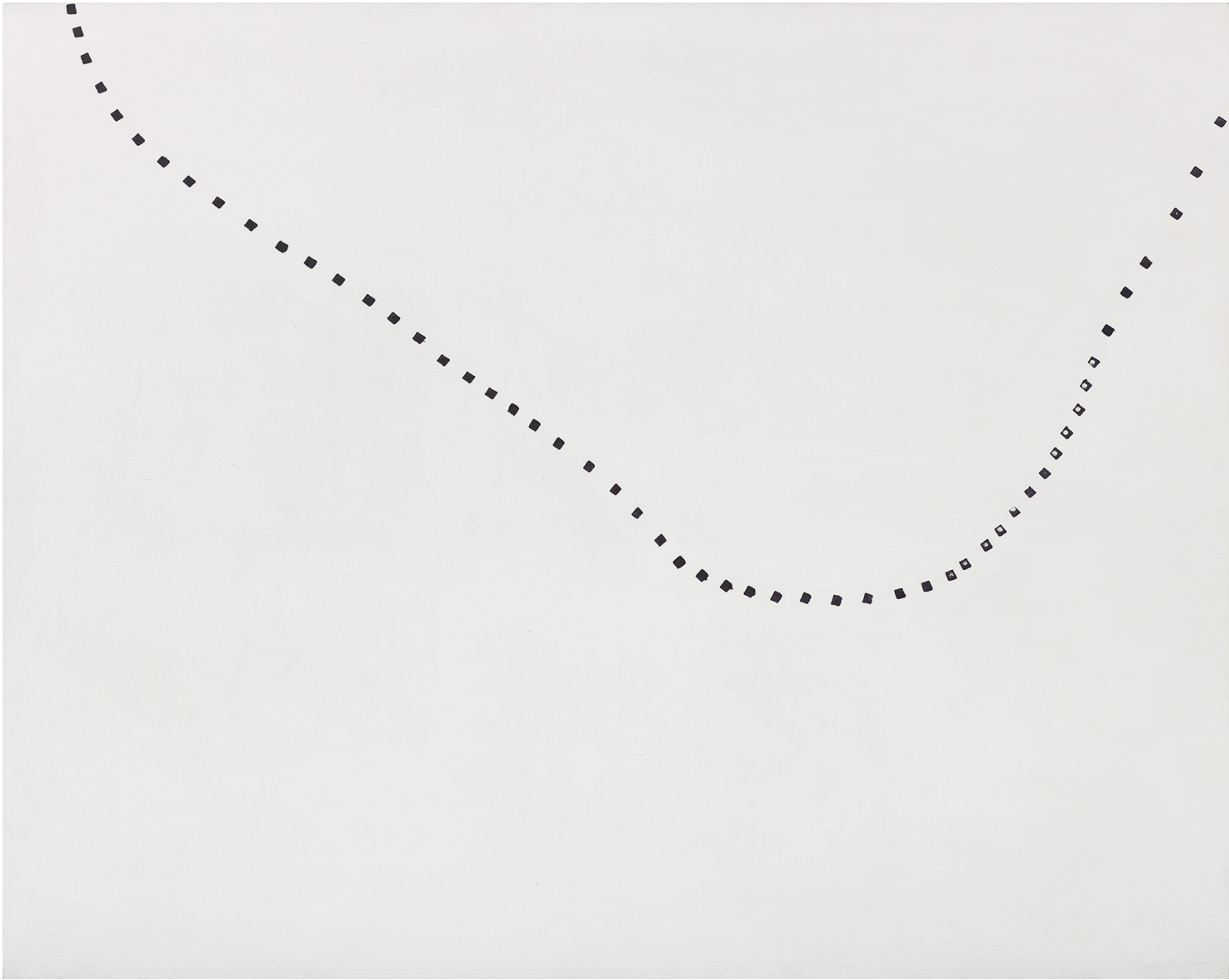
This painting came together accidentally, or subconsciously, as Ewen described: "I was very interested in the stars at that time.... Vincent [his son] and I used to go every evening with the binoculars and look up into the sky. Then in the daytime I'd paint what I felt was an abstract painting. But the [*Blackout*] painting is quite clearly the night sky. A sort of rectangle and geometry that different cultures make different things of. I just formalized it into those rectangles."²

Blackout finds its inspiration in Abstract Expressionist works such as *Abstract Painting*, 1955, by Ad Reinhardt (1913-1967) and *Laureline*, 1956, by Franz Kline (1910-1962); however, its closest relatives are the black and white paintings of Paul-Émile Borduas (1905-1960), such as *The Black Star*, 1957, which also references the night sky. However, instead of using the palette-knife technique favoured by Borduas and the Automatistes, Ewen explained, "I bought one of those pistol-handled saws in Kresge's or Woolworth's that had five blades that would attach to a butterfly screw. I just threw away the handle and used the blades to lay the paint on."³ This was Ewen's first experiment with non-art materials, a practice that would become common after his move to London, Ontario. The result with *Blackout* is a thickly painted canvas that dissolves the distinction between foreground and background, drawing the eye instead to the surface texture of the painting, which is sprinkled with flecks of colour.



Paul-Émile Borduas, *The Black Star*, 1957, oil on canvas, 162.5 x 129.5 cm, Montreal Museum of Fine Arts.

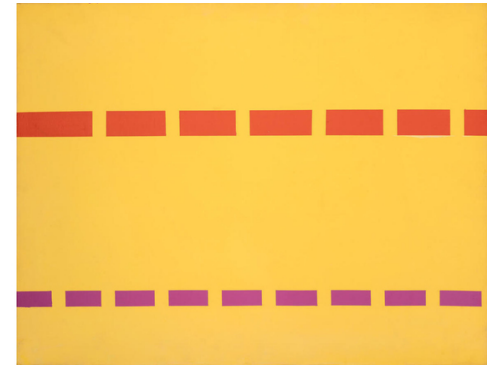
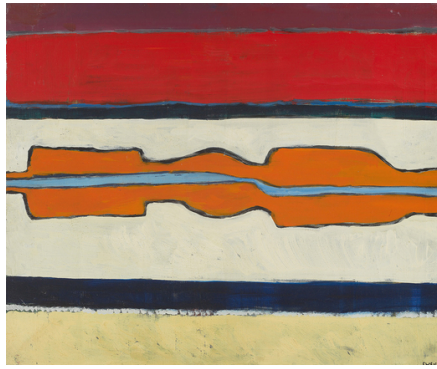
TRACES THROUGH SPACE 1970



Paterson Ewen, *Traces through Space*, 1970
Acrylic on canvas, 172.7 x 213.4 cm
Art Gallery of Ontario, Toronto

Traces through Space, curiously enough, marks Paterson Ewen's return to figurative painting. The work itself is abstract, involving an irregular curved, dotted line cutting across a white surface. It is much larger in scale than many of Ewen's previous works and its human scale has a greater physical impact on the viewer. Ewen's goal was to convey "the idea of a life stream that goes through everyone's life and universal life."¹ He had recently undergone electroshock therapy, and here he may be signalling his own life force in an allusion to electronic waves.

Between 1958 and 1971, Ewen produced over two dozen paintings in his Lifestream series. In this, his second to last of the series, he explains: "I thought I was making an anti-art gesture in the formal sense with those last paintings. Daubing rows of dots on plain canvas with felt. But then somehow this turned out feeling like traces of things moving through space and this is what first suggested the idea of phenomena ..."² Thus began Ewen's ongoing exploration of the weather and the cosmos, in works he called "phenomascapes."³



LEFT: Paterson Ewen, *Lifestream*, 1959, oil on canvas, 76.3 x 91.4 cm, Art Gallery of Ontario, Toronto. In the summer of 1958 Ewen visited the Royal Ontario Museum, where he saw a Haida canoe whose motifs inspired the design of this painting. RIGHT: Paterson Ewen, *Untitled*, 1967, acrylic on canvas, 51 x 66.2 cm, Museum London. The Lifestream theme changed as Ewen's style evolved, becoming simpler as he adapted it to his variant of Guido Molinari and Claude Tounsiant's hard-edge style.

By the time he created *Traces through Space*, Ewen felt he had exhausted what he could do with abstraction. He had moved from complex and involved brushwork in his early pieces to the simplified lines and colour fields of his latest works. For example, *Lifestream*, 1959, sees Ewen shift from the Automatistes toward the more orderly nonfigurative works of the Plasticiens. By 1967, *Untitled* reveals a geometric abstraction with almost hard edges in the style of Claude Tounsiant (b. 1932) and Guido Molinari (1933-2004). *Untitled #3*, 1969, created after Ewen relocated to London, Ontario, shows a further transition to the more minimal styles of David and Royden Rabinowitch (both b. 1943).

Key to all of the works in the series is the suggestion of movement across the canvas. Their emphasis on horizontality highlights the fact that Ewen never abandoned landscape painting entirely. Speaking of the Lifestream series in 1959, Ewen acknowledged that it "is a landscape, but it is stylized to the point of being almost symbolic. When you put it all together it flows. It's about life in the most basic sense—mountains, rivers, boulders."⁴

ROCKS MOVING IN THE CURRENT OF A STREAM 1971



Paterson Ewen, *Rocks Moving in the Current of a Stream*, 1971

Steel screws and bolts and nuts, rubber, linoleum, plywood, acrylic paint, galvanized steel, 153.3 x 245.3 cm

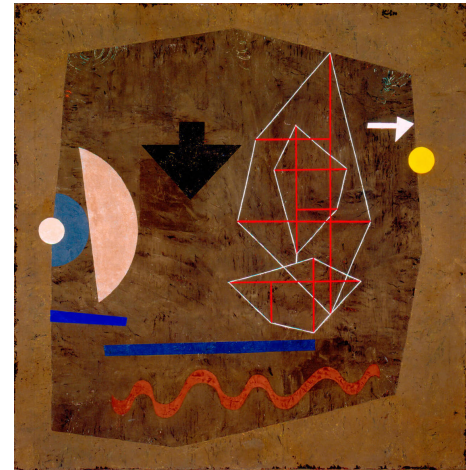
Art Gallery of Ontario, Toronto

Rocks Moving in the Current of a Stream embraces a delicious materiality. Here a sheet of galvanized steel represents the water, its surface semi-reflective like the surface of water. Ewen has cut the top edge of the steel into waves that look like saw blades, possibly a reference to his use of them in *Blackout*, 1960. Out of linoleum he has cut round pieces like stones to cleverly represent the bottom or bed of the river. And he indicates the movement of the rocks, and the current and undercurrent, with directional arrows like the ones found in scientific diagrams. The effect recalls the whimsical landscapes of Paul Klee (1879–1940), such as *Possibilities at Sea*, 1932.

Since discovering his interest in natural phenomena with the series *Lifestream*, 1958–71, Ewen explained: “I began reading. I got all kinds of amateur books and old textbooks about phenomena. How rain falls and how lightning works, clouds, eclipses and waves. I began to get the feeling as I read that what we usually call the more simple things are immensely complicated so I just accepted my limitations and put down the parts of these happenings that were for me fun to do.”¹

Experimental pieces, such as *Rocks Moving in the Current of a Stream*, are sometimes overlooked in studies of Paterson Ewen’s art. Whereas the work Ewen created in Montreal was clearly influenced by the dominant ideas of the Automatistes, the Plasticiens, and the Abstract Expressionists, the work he produced once he moved to London was more playful and innovative. By that time, he was feeling confined by the formal tradition of painting and “bored” with his own work. Local artists such as Greg Curnoe (1936–1992), Murray Favro (b. 1940), Ron Martin (b. 1943), and Don Bonham (1940–2014) were known for their heterogeneous and eclectic interests, and they likely motivated Ewen to reject the canvas and explore other media.

Ewen remained first and foremost a painter, and his play with non-art materials, though significant, never really moved beyond two dimensions. However, this piece marks a definite shift from painting on canvas. He would continue to work with plywood and traces of galvanized steel and other metals, even incorporating new materials such as livestock fencing and lead in the 1990s.



Paul Klee, *Possibilities at Sea*, 1932, encaustic and sand on canvas, 97.2 x 95.6 cm, Norton Simon Museum, Pasadena.

SOLAR ECLIPSE 1971



Paterson Ewen, *Solar Eclipse*, 1971
Acrylic on gouged plywood, 121.9 x 243.8 cm
Vancouver Art Gallery

Solar Eclipse is the first gouged plywood work by Paterson Ewen. As the story goes, he took a four-by-eight foot sheet of plywood and started carving circles into it using hand tools with the intention of producing a large woodcut print. As he inked the wood, however, he realized that he did not have to do anything further. And so was created a new hybrid medium combining relief sculpture, painting, and printmaking, with which Ewen is now uniquely identified. At the same time or shortly after, he produced *Eruptive Prominence*, 1971, a companion piece. Ewen did not, however, adopt this wood-gouging technique immediately, likely because it was so time-consuming.

Solar Eclipse is one of the first explicit celestial pieces Ewen produced. The work revives an interest in the night sky that dates back to *Blackout*, 1960. Vincent van Gogh (1853-1890), one of his favourite artists, likely inspired Ewen's use of astronomical subjects. Van Gogh painted many night skies, including his most famous, *The Starry Night*, 1889, which shows not only a crescent



LEFT: Vincent van Gogh, *The Starry Night*, 1889, oil on canvas, 73.7 x 92.1 cm, Museum of Modern Art, New York. RIGHT: Paterson Ewen, *Galaxy NGC-253*, 1973, acrylic, galvanized iron, and string on plywood, 228.5 x 243.7 cm, National Gallery of Canada, Ottawa.



moon but also Venus, the constellation Aries (van Gogh's astrological sign), and possibly a spiral nebula. Ewen's solar eclipse is one of many uncommon celestial objects he chose to depict; others include the constellation of Pegasus (though only the four stars that form the quadrangle part of the constellation), the Morehouse comet, galactic cannibalism, and solar eruptions.¹

When he selects more familiar phenomena, like the sun and moon and even the aurora borealis, Ewen treats them in a not-so-familiar way. For example, *Northern Lights*, 1973, is shown from space despite the fact that Ewen describes creating this work after seeing the display of lights first-hand during a snowshoe trip in Algonquin Park, Ontario. It is difficult to imagine how he could have seen the northern lights from the vantage point of space. Ewen also has a tendency in his celestial works to crowd out the surrounding surface area, making it a challenge to look deeper and thus keeping the viewer's gaze fixed on the object depicted, or uses a grid as in *Galaxy NGC-253*, 1973. Both these devices force the viewer to focus on the surface of the painting, its materiality.

THE BANDAGED MAN 1973



Paterson Ewen, *The Bandaged Man*, 1973
Acrylic and cloth on plywood, 243.8 x 121.9 cm
National Gallery of Canada, Ottawa

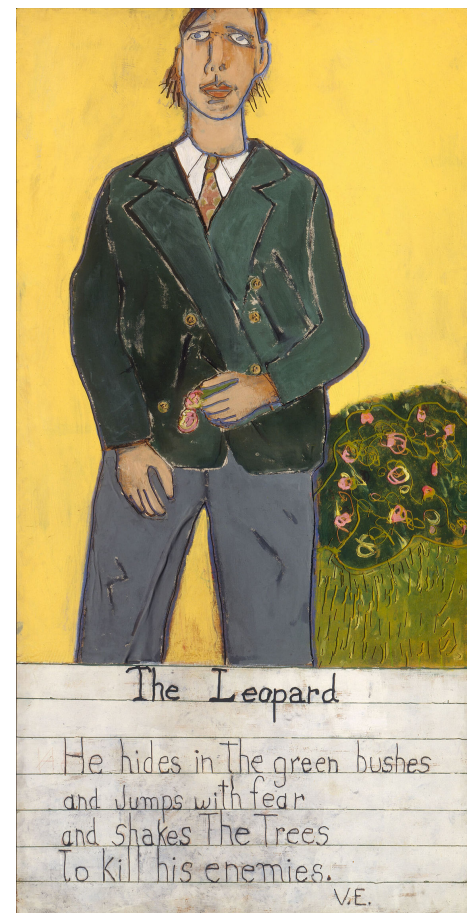
Paterson Ewen shied away from portraits, just as he shied away from people; they made him uncomfortable. Yet in 1989 Ewen stated: "People think of me as a landscape painter because I've done hundreds of landscape images, but my half dozen portraits are my greatest works."¹ *Bandaged Man* is probably the best known of the artist's portraits. Like the artist himself, this portrait is awkward, unnerving, and disturbingly captivating. We are stared at intensely, faced by an individual wrapped in bandages who is represented in a naive, distorted way that reflects a damaged self. At the same time, the image seems to contain a spark, an inner life force that suggests the individual will forge ahead.

Bandaged Man was inspired by an etching in an encyclopedia that accompanied an entry about different types of bandages. As Ewen explained:

It intrigued me so much I thought I would do a bandaged man on a four-by-eight piece of plywood using canvas as the bandage. I was a bit of a wreck at the time after my year in Toronto. And as I went along with the bandaged man I began to realize it looked more and more like me. It had my body and it became very scary. When I went to bed at night I used to turn it to the wall. There's no question it is a kind of self-portrait. Maybe it's going too far but I'm not so sure. To say maybe I did that at a time when I was a wreck and needed bandages.²

The background colour is reminiscent of the standard light green walls of a hospital, a place he was all too familiar with.

Ewen's portraits have little in common, and therefore they cannot be considered a series. For the most part, though, their sporadic appearance suggests they mark significant events in his life. *Bandaged Man* relates to Ewen finally being able to heal after a traumatic eight-year period that started with his leaving his first wife, Françoise Sullivan (b. 1923), in 1965. His *Portrait of Vincent*, 1974, celebrates his oldest son's poetic gifts.³ The 1986 self-portrait likely represents Ewen's attempt to regain a sense of self, or wholeness, after his companion, Mary Handford, left to study architecture in Waterloo, Ontario—a separation that Ewen did not handle well. The portraits are fascinating punctuation marks in the career of an artist who generally shied away from the human figure.



Paterson Ewen, *Portrait of Vincent*, 1974, mixed media on plywood, 243.8 x 121.9 cm, Vancouver Art Gallery.

THE GREAT WAVE—HOMAGE TO HOKUSAI 1974



Paterson Ewen, *The Great Wave—Homage to Hokusai*, 1974

Acrylic on gouged plywood, 243.9 x 243.9 cm

Art Gallery of Windsor, Ontario

The Great Wave—Homage to Hokusai conveys the sheer power of Paterson Ewen's gouged plywood works. Ewen fully embraced the use of the electric router around the time of this work, and in the machine's deep, rough cuts we can feel the building force of a huge wave and its potent physical presence. It suggests an entirely new way of looking at the landscape—not as a land to be tamed or nurtured, but as forces of nature that exist all around us. It is both beautiful and violent.

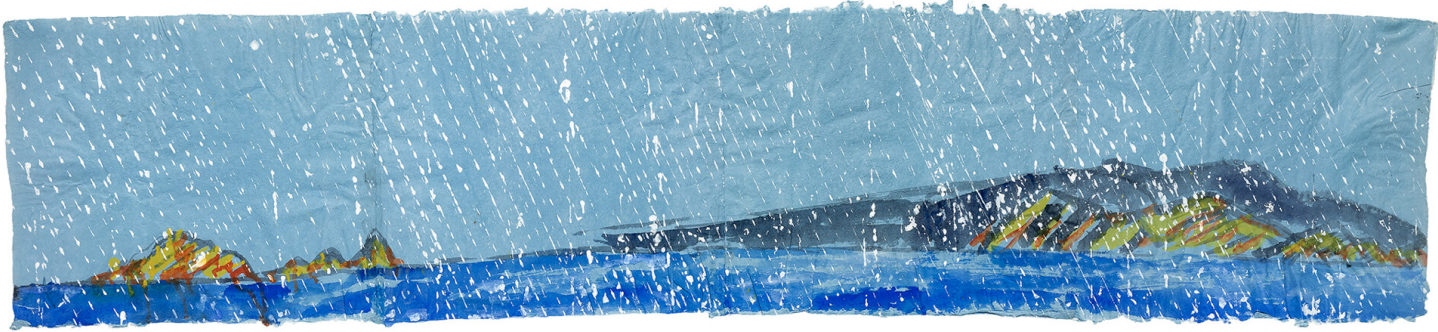
The Great Wave speaks to many of the influences on Ewen's work generally. As a child, he was given a book of woodblock prints by the nineteenth-century Japanese artist Utagawa Hiroshige (1797-1858) that kindled his interest in *ukiyo-e* artists, including Katsushika Hokusai (1760-1849), on whose classic print *Under the Wave off Kanagawa* (also known as *The Great Wave*), c. 1830-32, this work is based. Ewen was also an admirer of Vincent van Gogh (1853-1890), who avidly collected this Japanese art and frequently borrowed elements from it in his own works. Both men appreciated that "the Japanese artist's method was to go out into the rain or to observe a tree or a bird or a flower or a wave but he would never try to depict it then. He would simply observe it and when he had captured enough of it in all levels of his being, then he would go back and do it."¹



Katsushika Hokusai, *Under the Wave off Kanagawa* (*Kanagawa oki nami ura*), also known as *The Great Wave*, c. 1830-32, polychrome woodblock print, ink, and colour on paper, 25.7 x 37.9 cm, from the series *Thirty-Six Views of Mount Fuji* (*Fugaku sanjurokkei*), The Metropolitan Museum of Art, New York.

Ewen spoke about his own process for creating this work: "[I] looked at many versions, all reproductions of the print, all differing in colour, paper, ink quality and none that close. I just wanted a big wave and was quite ready to let Hokusai influence me in the making of a great wave ... all I wanted was sky and water ... you take what you want and leave out what you want, that is the great luxury of the artist."² Here, Ewen refers not only to *The Great Wave* but to the art of Japanese woodcuts. As Ewen recognized, "What my tools do is they make grooves which are not unlike the furrows van Gogh painted in."³ Or those the Japanese masters so painstakingly cut a century before.

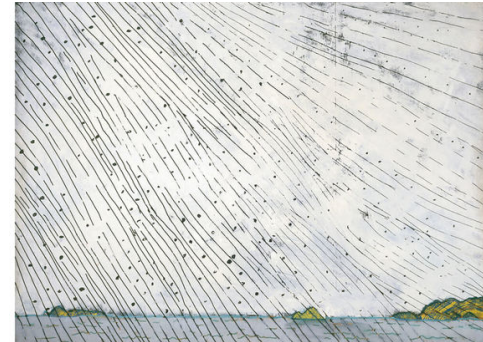
COASTLINE WITH PRECIPITATION 1975



Paterson Ewen, *Coastline with Precipitation*, 1975
Acrylic on paper, 34.3 x 158.8 cm
Private collection

Water dominates Paterson Ewen's iconography after 1971, but *Coastline with Precipitation* is particularly interesting as he references water not only in the subject of this work (a distant rocky coastline under a heavy downpour), but in the technique and materials as well (water-based acrylic wash on handmade paper).

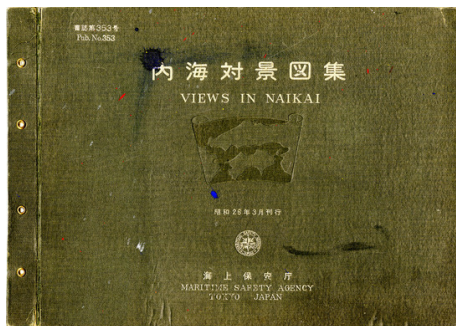
With his initial return to figurative painting following the last works of the Lifestream series, Ewen had begun to draw on scientific illustrations to depict rain, as in *Thunder Cloud as Generator #1* and *Thunder Cloud as Generator #2*, both 1971, which seems to have been an effective way to illustrate the cycles of nature. By the time he created *Coastline with Precipitation*, however, he was more likely drawing inspiration from Japanese woodcuts and from Vincent van Gogh (1853-1890), including *The Bridge in the Rain (after Hiroshige)*, 1887, and *Rain*, 1889.



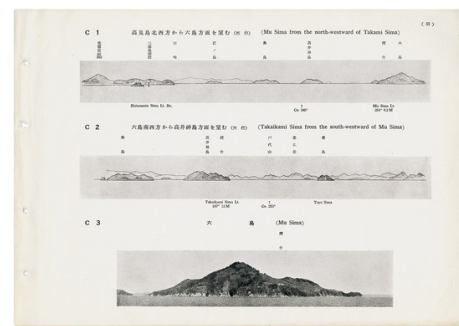
LEFT: Vincent van Gogh, *Rain*, 1889, oil on canvas, 73.3 x 92.4 cm, Philadelphia Museum of Art. RIGHT: Paterson Ewen, *Rain over Water*, 1974, acrylic on gouged plywood, 243.8 x 335.3 cm, Museum London.

Partly describing the inspiration for this work, Ewen revealed, "The coastlines of the new paintings I got from a very peculiar book. It is a Japanese marine book."¹ In fact it was a ship's pilot navigation book (*Views in Naikai*, n.d., published by the Maritime Safety Agency in Tokyo, Japan) that he had found in a second-hand bookstore. Looking at the photographs of the coastline accompanied by diagrammatic drawings to help pilots find their way through the Japanese islands, Ewen realized he had found pictures of a coastline he wanted to draw in the way he wanted to draw them. This coastline appears in several of the artist's works, including *Hail on the Coastline*, *Rain over Water*, and *Coastal Trip*, all 1974.

One can only speculate why Ewen gave such attention to rain or hail, and water generally, but this subject seems to have combined Ewen's process of working—and his fascination with how things work—with the theme of change and with the natural world. When he was working with a router on plywood, Ewen could simulate the physical movements of rain and hail falling quickly or blowing violently, enacting in different ways the dots he produced on *Traces through Space*, 1970, which in turn spawned the actions of watercolour drippings found in *Rain Hit by Wind #1* and *Rain Hit by Wind #2*, both 1971. In *Coastline with Precipitation*, the handmade paper is strongly textured, echoing the rough plywood.



LEFT: Paterson Ewen's second-hand copy of *Views in Naikai*, published by the Maritime Safety Agency in Tokyo. RIGHT: The illustrations in this book served as a source for some of the coastlines depicted in Ewen's works between 1974 and 1977.



Water is a dominant theme for Ewen, whether he is representing seascapes or precipitation. Historically a symbol of rebirth and cleansing and a source of life, it is also a metaphor for the path of life in Taoism. Ewen had a passionate interest in the history of art, and he was an avid reader of literature and philosophy, so it is not far-fetched to assume that much of this symbolism both inspired and found its way into his images of water.

GIBBOUS MOON 1980



Paterson Ewen, *Gibbous Moon*, 1980
Acrylic on plywood, 228.6 x 243.8 cm
National Gallery of Canada, Ottawa

The moon is one of the most dominant and striking images in Paterson Ewen's later work, and *Gibbous Moon* is one of his best-known iterations. When Ewen represented Canada at the 1982 Venice Biennale, this image was featured on the cover of the catalogue and poster that accompanied the exhibition. In *Gibbous Moon*, the moon dominates the pictorial field, yet it appears ungainly. The dimpled and gouged surface shifts from reddish orange to yellow, the occasional grey patches represent the lunar mares, the spidery lines at the bottom and top left recall some of the playful forms in the *Constellations* series, 1939–41, by Joan Miró (1893–1983). These details appear as scarring on the moon's surface, much as Ewen had been marked by the constant struggles

with his mental health. However, the orange colour and minimal gouging in *Gibbous Moon* signal it as a very positive representation of the moon; orange was Ewen's favourite colour and he considered it the most sensual one.¹

Of all the celestial objects, Ewen identified most closely with the moon. The many phases and types he painted—full, gibbous, half, and crescent; harvest moons; daytime moons; lunar eclipses—represent different sides of Ewen's personality, just as his many diagrams of multiple personality use a single pattern and vary it through rotation, as in *Diagram of the Multiple Personality #7*, 1966. Author Ron Graham relates: "Ewen becomes noticeably shaky on full-moon days."²

Generally the moon portraits, like his self-portraits, have an unsettling quality about them.³ Ewen often portrays the moon as an awkward isolated orb, mostly at night but occasionally during the day. In other words, just as the sun illuminates the moon but rarely shares the sky with it, society sustained Ewen but he was never comfortable in it. Only on rare occasions does the moon eclipse the sun, just as the artist could overcome his alienation momentarily but never permanently.

Perhaps the moon became Ewen's Mount Fuji, that constant in the prints of the nineteenth-century Japanese artists making woodcuts. That mountain, too, is depicted from different vantage points, in varying scales, but is almost always a feature of the landscape. And like the moon, Mount Fuji is a solitary icon, a spiritual place, a symbol of death and rebirth.



Paterson Ewen, *Diagram of a Multiple Personality #7*, 1966, acrylic on canvas, 121.3 x 121.3 cm, private collection.

SHIP WRECK 1987



Paterson Ewen, *Ship Wreck*, 1987
Acrylic on gouged plywood, 229 x 243.6 cm
Museum London, Ontario

Ship Wreck is the most traditional and thus most accessible of all Paterson Ewen's landscapes. At the bottom of this gouged plywood work is a rough black outline sketch of a ship with two smokestacks or masts under a white sky, with the moon and curvilinear reddish orange and yellow lines meandering across it. Shown in his first major solo exhibition hosted by the Art Gallery of Ontario, Toronto, in 1988, it references the broad-stroked cloudscape of the Romantic painter J.M.W. Turner (1775-1851) and the sketchy seascapes of his contemporary John Constable (1776-1837). This work firmly enshrines Ewen in the lineage of these great landscape artists.

In the mid to late 1970s, Ewen abandoned his diagrammatic depictions and began to paint more traditional landscapes. He seems to have been revisiting the works of the European masters, either through looking at catalogues or visiting collections, and his works between 1977 and 1987 reference many of them. For example, *Typhoon*, 1979, is indebted to Turner's *Snow Storm—Steam-Boat off a Harbour's Mouth*, 1842, and *Sunset over the Mediterranean*, 1980, looks to *Impression—Sunrise*, 1872, by Claude Monet (1840–1926).¹ *Ship Wreck* appears to be a tribute to *Moonlight Marine*, 1870–90, a work on wood panel by the American Albert Pinkham Ryder (1847–1917).² In Ryder's image, a two-masted sailboat, barely visible, perches above dark, swirling waves, with clouds glowing in the moonlit sky. The palette is sombre, focused mainly on tones of blue-green and white. In Ewen's painting the palette is brighter but the overall effect is equally ominous.



Albert Pinkham Ryder, *Moonlight Marine*, 1870–90, oil and possibly wax on wood panel, 29.2 x 30.5 cm, The Metropolitan Museum of Art, New York.

Like most of Ewen's works from this period, the moon appears as a central image over a vast expanse, a solitary element that speaks of an intense loneliness or isolation. In many of these images, such as *Moon over Tobermory*, 1981, and *Moon over Water II*, 1987, the moon is a piece of metal that has been cut out and literally hammered onto the scene, and its spray-painted surface seems to capture the ambient light and observe the action without actually illuminating it. Nor does the rough surface of the plywood moon in



LEFT: Paterson Ewen, *Moon over Tobermory*, 1981, acrylic and metal on gouged plywood, 243.8 x 335.9 cm, National Gallery of Canada, Ottawa. This painting is likely a tribute to *The Angel Standing in the Sun*, c. 1846, by J.M.W. Turner. Whereas Turner came to be associated with the sun, Ewen is associated with the moon. And where Turner depicted the archangel Michael, Ewen has chosen the archangel Gabriel, who is associated with the moon, water, and the colour copper. RIGHT: J.M.W. Turner, *The Angel Standing in the Sun*, c. 1846, oil on canvas; support: 78.7 x 78.7 cm; frame: 103.5 x 103.5 x 12 cm; Tate Museum, London, U.K.



Ship Wreck permit the subtleties of light that would usually allow the viewer to make sense of the space in the image. Furthermore, when seen in person, this massive work affords little sense of depth, except what the mind fills in between the sea and the sky. This effect is reminiscent of Paul Cézanne (1839–1906), whose works give an initial impression of three-dimensionality that is gradually undermined, flattened, with further study. Here the viewer's focus turns to the materiality of the painting, and as it often does in Ewen's work, the vigorously sculpted surface echoes the painting's dynamic subject matter.

The theme of the shipwreck is not surprising given that 1986–87 was a very difficult time for Ewen after a long period of relative tranquility. His companion, Mary Handford, had moved to Waterloo, Ontario, to study architecture, and they broke up in July 1986 because Ewen was having trouble handling the long-distance relationship. Around this time, Ewen checked himself into an alcohol treatment centre in Guelph, Ontario, and eventually into St. Joseph's Hospital in London. The shipwreck may also reference Tobermory, on Georgian Bay in Ontario, where Ewen vacationed once and which is famous for its nautical wrecks.

SATAN'S PIT 1991

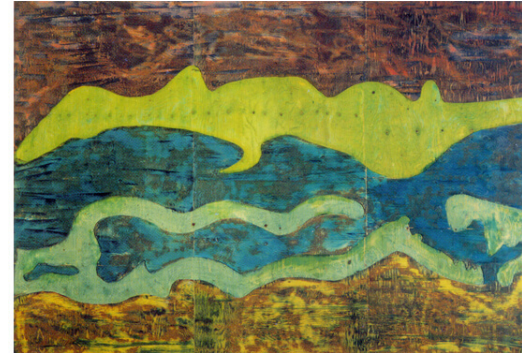


Paterson Ewen, *Satan's Pit*, 1991
Coloured steel, bolts, and acrylic paint on gouged plywood, 229 x 244 cm
Art Gallery of Ontario, Toronto

Satan's Pit is one of Paterson Ewen's most aggressively routed plywood works. Almost entirely devoid of paint and not so much gouged as stripped away, the plywood shows an embattled surface that is torn through at its centre. The concentric circles echo the celestial bodies Ewen had painted since 1971, but here they emanate from a dark core rather than his usual light centre. Comparisons to Dante's famous description of hell, with its different circular levels, are inevitable. It is also tempting to read the black hole literally, as a tantalizing reference to the astronomical phenomenon of popular science and culture. By the 1980s, black holes were gaining more attention, and though Ewen tended to avoid contemporary sources in his earlier works, by

1990 he appeared to be drawn to some of astronomy's new findings. Perhaps Ewen was anticipating his own pull toward mortality or referencing the many dark moments of his past.

Satan's Pit is part of a series of works that were the product of chance, something Ewen always seemed to embrace productively. While carving *Planet Cooling*, 1991, he accidentally dug too deeply with his router and made a hole through the plywood. Rather than start again, he simply worked thematically with this new feature. It is interesting to contrast the rigorous handling of the plywood in *Satan's Pit* to works such as *Chinese Dragons in the Milky Way* or *Eclipse of the Moon with Halo*, both from 1997, which show little if any routing. Clearly, subject matter plays an important role in the materiality of these works.



LEFT: Paterson Ewen, *Sun Dogs #4*, 1989, acrylic on gouged plywood, 122 x 145.7 cm, Art Gallery of Ontario, Toronto. This work is clearly indebted to the sun paintings that Norwegian painter Edvard Munch produced between 1909 and 1916. RIGHT: Paterson Ewen, *Chinese Dragons in the Milky Way*, 1997, mixed media on plywood, 243.8 x 350.5 cm, private collection. In later years, Ewen revisited the symbolism of *Satan's Pit*, 1991. Instead of heaven and hell, he represents the ancient Chinese belief that the earthly realm is mapped on the heavenly with, for example, the Yangtze River represented by the Milky Way.

The similarity in the forms of *Sun Dogs #4*, 1989, and *Satan's Pit* hints at the possibility they are companion pieces: light and the absence of light; the divine as light and the satanic as darkness. Where *Sun Dogs #4* is filled with colour, the lack of applied colour in *Satan's Pit* suggests that without light, there is no colour—the painter's nemesis.

In the 1996 exhibition at the Art Gallery of Ontario in Toronto, curator Matthew Teitelbaum displayed *Satan's Pit* sitting horizontally on sawhorses. Accompanying the artwork was a video showing Ewen atop another piece, working its surface with a router. The juxtaposition of the gouged yet unpainted surface of *Satan's Pit* and the film showing Ewen's intensely physical routing technique was an ingenious curatorial decision. And having seen this installation at the exhibition, mixed-media artist Yechel Gagnon (b. 1973) was inspired to begin working with plywood as a support.¹ It was the ultimate tribute to Ewen's unique artmaking process.



SIGNIFICANCE & CRITICAL ISSUES

Paterson Ewen was unmistakably original. His work bridged figurative and abstract approaches, fused painting and sculpture to create a whole new medium, and broadened the definition of Canadian landscape, revitalizing national interest in this type of art. His legacy rests with how he successfully combined elements from the many influences he absorbed throughout his career, and from them created something unique. Moreover, his interest in the science of weather, celestial objects, and planetary vistas revealed an “earth” awareness that embraces key concerns of the day, such as our place in the universe at the beginning of the space age and the health of our planet.

STANDING ON THE SHOULDERS OF GIANTS

Paterson Ewen was called “the prospector” by his colleagues when he lived in Montreal, where he was working at the crossroads of a conventional figurative painting tradition and an emerging movement focused on abstraction.¹ The nickname seems to portray the artist as someone who simply takes from each encounter without coming up with anything original. In Ewen’s case, this assessment is far from accurate. Because Ewen was largely self-taught, he inevitably turned to other artists for his lessons on art. However, he did not merely copy; rather, he always put his own stamp on his appropriations.



LEFT: Paterson Ewen, *Typhoon*, 1979, gouged plywood and acrylic, 228.6 x 243.8 cm, McIntosh Gallery, London. Ewen’s landscapes, beginning with *Typhoon*, 1979, often reference J.M.W. Turner and John Constable in subject matter and treatment. RIGHT: John Constable, *Rainstorm over the Sea*, c. 1824–28, oil on paper laid on board, 23.5 x 32.6 cm, Royal Academy of Arts, London, U.K. The unfinished quality of J.M.W. Turner’s late paintings and Constable’s studies particularly suited Paterson Ewen’s own style.

Like others before him, including one of his strongest influences, Vincent van Gogh (1853–1890), Ewen approached art as an ongoing dialogue with various trends both past and present. He was influenced first by Goodridge Roberts (1904–1974) and the Post-Impressionists, then by the Automatistes and the later work of Paul-Émile Borduas (1905–1960), the Abstract Expressionists, the Russian Constructivists, Claude Tousignant (b. 1932) and the Plasticiens, nineteenth-century Japanese woodcut artists, and so on. He never denied any of these; in fact, he embraced them. Ewen’s landscapes, for instance, beginning with *Typhoon*, 1979, often reference J.M.W. Turner (1775–1851) and John Constable (1776–1837) in terms of subject matter and treatment. Ewen stated:

I don't mind being compared to [Claude] Monet at all. I don't see how someone this decade could do landscapes that involved weather and atmosphere and not be connected to the

Impressionists ... They said of Constable that he painted the weather. And he has been a very direct influence. When he was painting his clouds over fields, he was, along with

the scientists of the time, studying cloud formations. It is interesting that Turner (another one of my great heroes) painted the atmosphere and was a direct influence on the Impressionists. If I am influenced by the Impressionists to some degree, it's quite true.²



LEFT: Paterson Ewen, *Sunset over the Mediterranean*, 1980, acrylic and metal on gouged plywood, 229 x 243.8 cm, Museum London. RIGHT: Claude Monet, *Impression–Sunrise*, 1872, oil on canvas, 48 x 63 cm, Musée Marmottan Monet, Paris.



LEFT: Paterson Ewen, *Halley's Comet as Seen by Giotto*, 1979, acrylic and fluorescent paint on galvanized steel and gouged plywood, 229 x 244 cm, Art Gallery of Ontario, Toronto. Considered one of Ewen's signature works, this depiction of Halley's Comet references Giotto's in *Adoration of the Magi*. Ewen has borrowed Giotto's rendering and rich colour palette, but Ewen's plywood gouging and vibrant brushwork make this painting all his own. RIGHT: Giotto di Bondone, *Adoration of the Magi*, 1304–06, fresco, 200 x 185 cm, Scrovegni Chapel, Padua. Giotto would have seen Halley's Comet in 1301; in this fresco it serves as the Star of Bethlehem, which is speculated to have been the product of a conjunction of planets, a nova (new star), or a comet.

When Ewen borrows a subject directly, as with *Ship Wreck*, 1987, which is derived from *Moonlight Marine*, 1870–90, by Albert Pinkham Ryder (1847–1917), there is no confusing one work with the other. Similarly, Ewen combines Japanese woodcuts and van Gogh's impasto brushwork, yet the resulting gouged plywood works are unique. His depiction of Halley's Comet in *Halley's Comet as Seen by Giotto*, 1979, for example, one of Ewen's most reproduced works, is taken from the *Adoration of the Magi*, 1304–06, by Giotto (1266/67–1337). Ewen has borrowed Giotto's rendering and rich palette, but the plywood gouging and Ewen's vibrant brushwork make this painting all his own. What many of Ewen's contemporaries admired about him was exactly this: his

constant mining of art, both contemporary and historical, and his ability to draw from it a new lesson, a new phrasing that is folded almost seamlessly into his current work. For Ewen, the history of art was a source of inspiration that he returned to over and over again.

REVITALIZING THE LANDSCAPE

Paterson Ewen's return to figurative work in the early 1970s was part of a growing rejection of abstraction in favour of more representational work. In turn, it brought about a rejuvenation of painting at a time when the Minimalist sculptor Donald Judd (1928-1994) boldly declared, "It seems painting is finished."³ Among the leaders of this new trend, which generated such movements as Neo-Expressionism, was Philip Guston (1913-1980), formerly an Abstract Expressionist, who exhibited new, figurative works at the Marlborough Gallery in New York in 1970. The show drew the attention of many artists and scathing reviews from critics. Ewen mentions having seen an issue of *Art in America* or another art magazine showing Guston's work.⁴

In Canada, contemporaries such as Jack Shadbolt (1909-1998), Joyce Wieland (1930-1998), Jack Chambers (1931-1978), and David T. Alexander (b. 1947) were trying to redefine the concept of the landscape. Ewen's understanding of landscape was broader: in both his abstract and figurative works he conveyed land, water, and space. As art historian Roald Nasgaard noted about Ewen, "What always made him unique was his capacity, in a period when 'real' painting was abstract painting, to find a strategy to make landscape painting vital again."⁵ It is doubtful that Ewen thought much about the implications of what he was doing. He tended to simply get an idea in his mind and forge ahead. However, Ewen's return to figurative painting combined with his interest in representing weather and the cycles of nature in his first "phenomascapes"—for example, *Precipitation*, 1973—drew critical attention precisely because they were not a mere revival of the landscape painting the Group of Seven had done before him.⁶ They established a very different way of looking at nature.



Paterson Ewen, *Precipitation*, 1973, acrylic on gouged plywood, 244 x 229 cm, Art Gallery of Ontario, Toronto.

As the American painter Eric Fischl (b. 1948) states, "In many ways Paterson Ewen's paintings were a natural expression of what is, I think, a profound Canadian experience: namely, nature and the painting of the landscape. Here was someone who, in the 1970s, found a way of reinvigorating that tradition in an authentic way by recalling the power of nature."⁷ His 1974 painting *Full Circle Flag Effect* shows the complete cycle of rain falling and bouncing back up. When tiny water droplets bounce off the surface of a body of water, they sit in a line for a microsecond. If the wind hits those droplets when they're perfectly aligned, the lines become wavy, which is known as the flag effect.⁸ Ewen's landscapes were big physical expressions of the force of the elements and the planets. "The sheer physical scale and power of the works," contended curator Matthew Teitelbaum, "revitalized interest in painting and in landscape as a subject matter."⁹

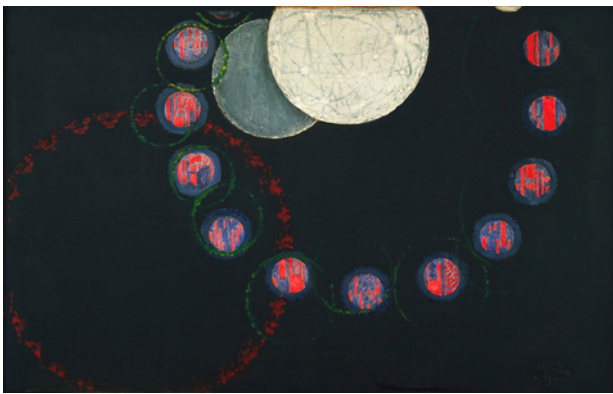
In highlighting the processes of nature, its life stream, as Ewen called it, he not only broadened the definition of Canadian landscape painting but presaged an awareness of the earth and the ecocritical art of such later artists as Aviva Rahmani (b. 1945) and Mark Dion (b. 1961).



Paterson Ewen, *Full Circle Flag Effect*, 1974, acrylic on gouged plywood, 243.8 x 335.9 cm, private collection.

PROSPECTING SCIENCE

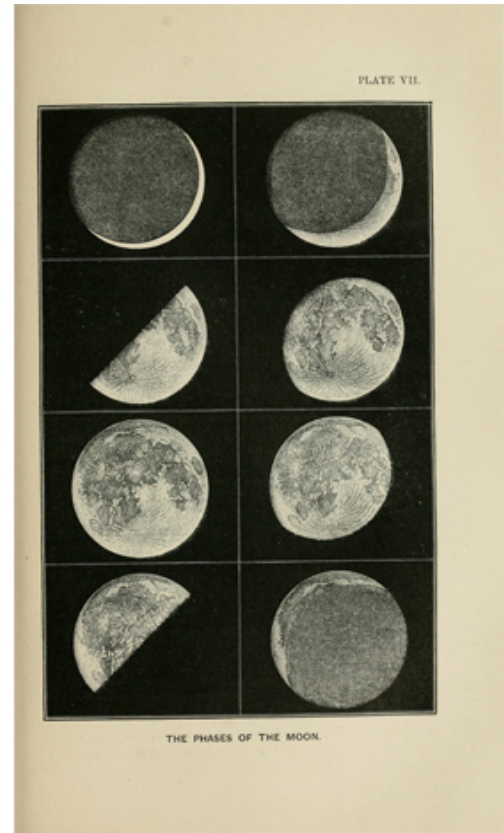
Paterson Ewen's fascination with and use of science in his art heralded a new wave of artistic interest in astronomy in Canada and globally. Artists throughout history have occasionally delved into the sciences for technical and thematic inspiration, most notably Leonardo da Vinci (1452–1519) and more recently Marcel Duchamp (1887–1968). Ewen himself was influenced in this regard by John Constable (1776–1837) and František Kupka (1871–1957). Although Ewen spent "nights of searching, with a telescope, for the planets, moons, and stars with my sons,"¹⁰ he was not looking to science as inspiration for his work. Instead, it found him.



LEFT: František Kupka, *The First Step*, c. 1909–13, oil on canvas, 83.2 x 129.6 cm, Museum of Modern Art, New York. RIGHT: Paterson Ewen, *Eruptive Prominence*, 1971, acrylic and metal on gouged plywood, 122 x 244 cm, Art Gallery of Peterborough.

Throughout the 1960s, the "space race" between the United States and the U.S.S.R. was front-page news. But Ewen's first celestial works, such as *Blackout*, 1960, occurred unintentionally. By the time he created his earliest gouged plywood works, specifically *Solar Eclipse* and *Eruptive Prominence*, both 1971, men had walked on the moon and telescopes were probing deeper and deeper space or examining closer celestial objects in greater detail. Yet, these were still highly unusual themes for artists, and source material was hard to come by. He turned his attention to the physical sciences, drawing initially upon the beautiful black and white photos in such old texts as Clarence Chant's *Our Wonderful Universe: An Easy Introduction to the Study of the Heaven* (1928) and Robert and Woodville Walker's *The Origin and History of the Earth* (1954) and the prints in Amédée Guillemin's *The Heavens* (1871).¹¹

Ewen was at the vanguard of a diverse group of artists who have subsequently depicted celestial subjects in their work, including his student Thelma Rosner (b. 1941); Rafael Lozano-Hemmer (b. 1967), Adam David Brown (b. 1960), and Dan Hudson (b. 1959) in Canada; as well as Katie Paterson (b. 1981), Josiah McElheny (b. 1966), Björn Dahlem (b. 1974), and Zhan Wang (b. 1962) abroad. His paintings of planets, comets, galaxies, and other celestial features have encouraged others to explore beyond our immediate surroundings.



LEFT: Paterson Ewen, *Star Traces around Polaris*, 1973, acrylic on gouged plywood, 229 x 245 cm, Musée d'art contemporain de Montréal. The image is based on a photograph of the North Star taken during a ten-minute exposure. RIGHT: Illustration from Amédée Guillemin's *The Heavens: An Illustrated Handbook of Popular Astronomy*, 1871, "The Phases of the Moon."

TEACHING BEYOND TRADITION

Paterson Ewen taught for nineteen years in London, Ontario, first at H.B. Beal Secondary School and then in the fledgling Department of Visual Arts at the University of Western Ontario. As Kim Moodie (b. 1951), who was first a student of Ewen's and later his colleague at Western, recalled, "Ewen set a powerful example to students by his total commitment to art. He believed in the power of art as a personal statement and focused everything—his character, life-style, energy and spirit—to making art."¹² Ewen was very well versed in Canadian and international art trends, both contemporary and historical, and he stressed the need to be aware of art's history. In turn, his intuitive understanding of aesthetics and the elements of composition, colour, and form, was exceptional.

With his gouged plywood works, such as *Solar Eclipse*, 1971, Ewen was breaking with tradition just as formalism was reaching its peak in America by the early 1970s. Art critic Clement Greenberg (1909-1994) and his followers, such as Michael Fried (b. 1939), were advocating for the integrity of each medium; for example, that painting should be restricted to two dimensions as its surfaces are inherently flat. In contrast, Ewen never imposed a style, philosophy, or theory on his students, and his assignments provided lots of room to explore. His main contribution to Canadian art was not, in this sense, a particular style or technique but encouraging his students—and other young artists—to experiment and to push the boundaries of art.



Paterson Ewen, *Ocean Currents*, 1977, acrylic, pure ochre, and gum arabic on gouged plywood, 243.8 x 228.6 cm, collection of BMO Financial Group.



Yechel Gagnon, *Terrestrial Fugue IV*, 2016, carved custom plywood of tinted and exotic veneers, 101.6 x 91.4 cm, Newzones Gallery of Contemporary Art, Calgary.

As a mentor, a teacher, and an artist, Ewen influenced Eric Walker (b. 1957), Peter Doig (b. 1959), Sarah Cale (b. 1977), and Yechel Gagnon (b. 1973), to name but a few, but his impact goes beyond painting. In the *Vapor Trails* concert tour book, drummer and lyricist Neil Peart of the Canadian rock band Rush acknowledges that a series of works by Ewen helped to inspire the 2002 song "Earthshine."¹³ Poet rob mclennan wrote a tribute called "on the death of paterson ewen."¹⁴ It is Matthew Teitelbaum, though, who perhaps best summed up Ewen's achievement: "He was a leader, an innovator, a discoverer of new languages of art.... He gave us permission to dream and imagine."¹⁵



PATERSON EWEN

Life & Work by John G. Hatch



Paterson Ewen, *Northern Lights*, 1973, acrylic, oil, and dry pigment on galvanized steel and gouged plywood, 167.5 x 244 cm, Art Gallery of Ontario, Toronto.



STYLE & TECHNIQUE

Paterson Ewen's approach to painting was consistent throughout his career. On the surface, it appears merely eclectic, driven by interest and passion without any overarching structure or end goal. Ultimately, though, his explorations of new subject matter led him to experiment with styles and materials that transformed the specific subject he was focused on. Ewen's ability to balance changing styles, themes, materials, and technique reflects how he internalized his artistic process and eventually embraced change as a constant in the world.

THE MARRIAGE OF GESTURE AND TEXTURE

Common to all of Paterson Ewen's works is his attraction to the physical process of making art. As an abstract painter in the 1950s, he embraced the expressive, exuberant brushstrokes typical of some of the Automatistes and Abstract Expressionists. In his untitled pastels on Fabriano paper in the early 1960s, Ewen was fascinated to see how "the texture of the paper showing through the pastel suggests that it's happening now, that it is alive."¹ Of the mixed-media works he began in the 1970s, he said: "The work became a lot more fun when I was able to start nailing stuff on it."² And, of course, this physicality found its most potent expression in Ewen's handmade-paper works, such as *Moon*, 1975, and especially in his signature gouged plywood works, such as *Moon over Water*, 1977.



Paterson Ewen, *Moon*, 1975, acrylic on homemade blue paper, 48.8 x 49.9 cm, McIntosh Gallery, London. Printmaker Helmut Becker taught Ewen to make his own paper in the early 1970s. Here, the bumps and grooves of the paper suggest the surface of the moon, and Ewen's method of applying colour by holding his brush like a knife and stabbing the image mimics the violent forces by which the moon was created.

Ewen's gouging technique, which combined painting, sculpture, and even woodblock printing, defined a new kind of gestural painting in Canada and internationally. Ewen described his process:

I get an image in my head somehow or other, from someplace or other, and I live with that image for a while.... The image wants out, my hands and eyes are ready for the attack on the plywood, my intelligence exerts an automatic restraint, the adrenalin flows and the struggle begins.

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

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

Perhaps I can risk saying something that only the artist would know or dare to proclaim, and that is that once begun, the work cannot fail. This is so because I make it come out.³



Paterson Ewen routing in his studio at the University of Western Ontario, London, 1979, photograph by Mary Handford. Initially Ewen stood the plywood, which was sometimes scarfed together, against a wall and routed it vertically. However, after a near accident with the router in 1973 or 1974, he began to lay the plywood on sawhorses, often climbing onto the surface and working the router on top of it as he crouched on all fours.



Paterson Ewen, *Thunderchain*, 1971, steel bolts, wire and chain, galvanized steel, engraved linoleum, and wood, 94 x 183 cm, Art Gallery of Ontario, Toronto.

Ewen subsequently applied colour using rollers and brushes, depending on the surface and the area to be covered, roughly following the pastel drawing that preceded the routing. For the plywood works, he used acrylic paint, which adhered better than oil-based paint and had muted hues that better revealed the untreated wood underneath.

Ewen's richly textured, animated surfaces make tangible the forces of nature. In essence, nothing in his work is still. Ewen understood that change is the only constant, and rarely does he depict an idyllic landscape devoid of movement. Rain falls and is blown by the wind; ocean currents are driven by underlying forces, as shown in *Ocean Currents*, 1977. The rotation of stars around Polaris, the phases of the moon, the comets, sunrises and sunsets, solar eclipses, and even galactic cannibalism, as in *Cosmic Cannibalism*, 1994, all speak of motion in the universe. Whether it is the irregular patterns in the seemingly static *Blackout*, 1960, or the raw surface of the handmade paper in *Coastline with Precipitation*, 1975, or the deep gouges in plywood that recall those carved by insect larvae burrowing inside tree bark or those scoured by glaciers flowing over rock, Ewen reveals the mutability of the apparently immutable and makes us aware of unfamiliar forces within the familiar. His works appear to be undergoing transformation before our very eyes. As writer Shelley Lawson concludes, "The results are powerful work as rough-hewn and rugged as the Canadian landscape, as unmercifully omnipotent as the natural phenomena they represent and with a character as imposing yet sensitive as Ewen himself."⁴



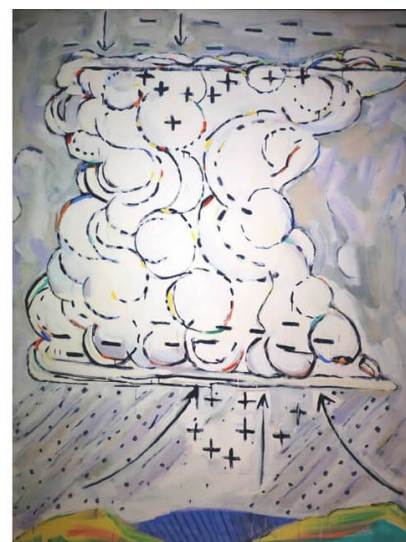
Paterson Ewen, *Cosmic Cannibalism*, 1994, acrylic and metal on gouged plywood, 243.5 x 235.9 cm, Art Gallery of Ontario, Toronto.

SERIES AND THE SEARCH FOR MEANING

Ewen appears to draw on Vincent van Gogh (1853–1890), whose landscapes attempted to visualize the creative energies of nature, and the first generation of German Expressionists, Die Brücke (The Bridge), whose landscapes were a tool for self-expression, as can be seen in *Winter Moonlit Night*, 1919, by Ernst Ludwig Kirchner (1880–1938). Yet Ewen pushes these ideas a step further.⁵ Ewen internalizes the landscape entirely and makes it a register of the artist's inner turmoil. As writer Adele Freedman notes, "Like his plywood panels, Ewen is scarred, but stubbornly he endures. His life seems to turn in cycles. Peaks and valleys. Highs and lows. Extremes."⁶ In essence, "his work ... deals in landscape as weather; landscape as psychological place and event."⁷ It is perhaps unsurprising that Ewen created so many series, as he attempted to capture this mutability of the universe and with it the vagaries of his own life.



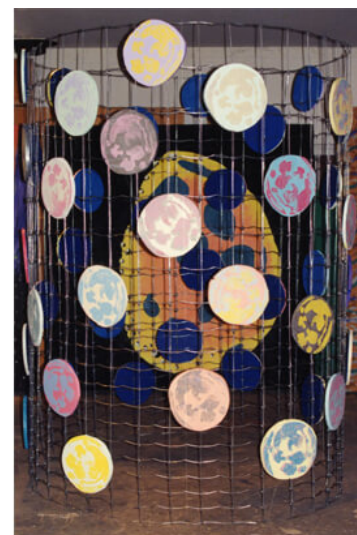
LEFT: Ernst Ludwig Kirchner, *Winter Moonlit Night*, 1919, woodcut; composition: 30.5 x 29.5 cm; overall: 32.2 x 31.2 cm; Museum of Modern Art, New York.
RIGHT: Paterson Ewen, *Thunder Cloud as Generator #2*, 1971, acrylic on canvas, 244.5 x 183 cm, Art Gallery of Ontario, Toronto.



The idea of projecting human characteristics and beliefs onto the elements, whether terrestrial or celestial, goes back to the earliest recorded civilizations, but Ewen made that relationship intensely personal. The Lifestream series, for example, reveals Ewen's discontent with the traditional conventions of painting but also reveals his own search for meaning. Many of his subsequent figurative landscapes are turbulent: they involve thunderstorms, hail, and rain, as in *Thunder Cloud as Generator #2*, 1971, and reflect something of the artist's volatile life. At the same time, the arrows and other symbols of scientific diagrams early on show an attempt to keep the chaos under control and prevent viewers from delving too deeply into the autobiographical elements of the work. Perhaps the most important, however, is the Moon series.



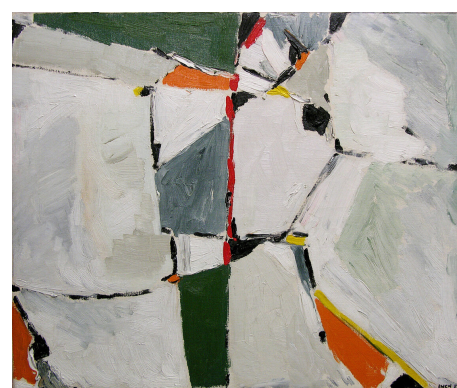
LEFT: Paterson Ewen, *Moon over Water*, 1977, acrylic on galvanized steel and gouged plywood, 228.6 x 243.8 cm, Art Gallery of Ontario, Toronto. Ewen found great success in the late 1970s, but he was often anxious and depressed, as expressed by this partially obscured full moon. RIGHT: Paterson Ewen, *Many Moons II*, 1994, acrylic on plywood, galvanized steel, and livestock fencing, 244 x 190 cm, Art Gallery of Ontario, Toronto, photograph by Mary Handford. Produced using a stamp on plywood, each moon is rotated slightly to signal movement. The overall effect is celebratory and whimsical.



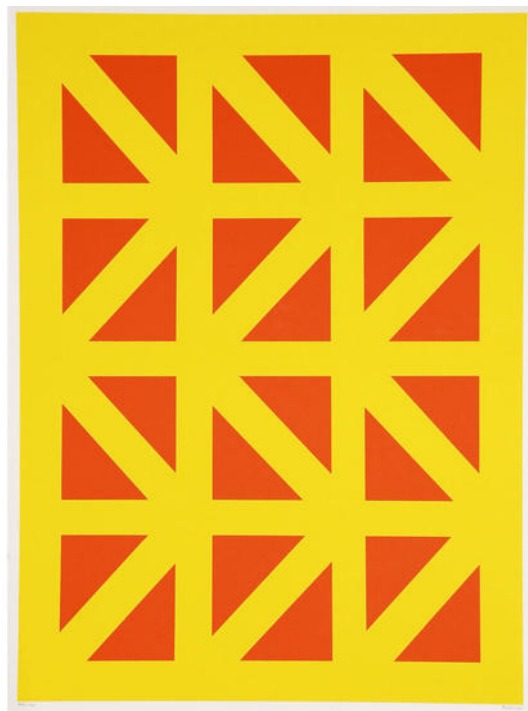
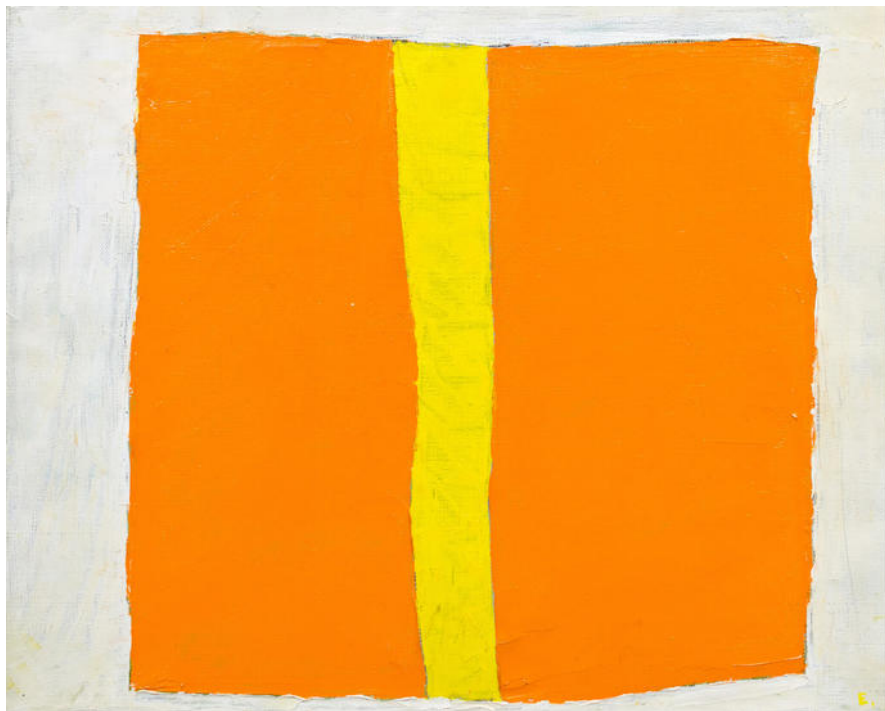
Ewen explored moons in every phase, and returned to them again and again in every period of his life and in every medium in which he worked. Compare, for example, *Moon over Water*, 1977, a partially obscured full moon flanked by lingering black clouds that suggests Ewen's ongoing anxiety, with *Moon over Tobermory*, 1981, a half moon surrounded by the archangel Gabriel possibly sheltering the artist and helping him overcome fear. And contrast these two with *Many Moons II*, 1994, highly colourful sculpted variations on a full moon that appear to be celebratory. By tying the moon's many faces to constant change in the natural world, Ewen made sense of his own moods and affirmed his connection to the universe.

OF LINES, DAUBS, AND DASHES

Lines, whether solid or broken, run like a thread throughout Ewen's oeuvre. In his early works, it is line as contour that predominates: it encloses colour, controls it, provides structure. Like Vincent van Gogh (1853-1890), he applies his colour in lines, whether straight or swirling, as opposed to dots like the Pointillists. Colour threatens to fall apart when it is left too much to its own devices, as in *Interior, Fort Street, Montreal [#1]*, 1951. In Ewen's most successful abstractions, line directs and encloses his forms. They are less successful when line runs amok, in works such as *Untitled*, 1955. The lack of a clearly defined linear pattern or rhythm in this painting shows just how important structure is to Ewen's art generally. Its importance and success is revealed in works like *La Pointe Sensible*, 1957.



Paterson Ewen, *La Pointe Sensible*, 1957, oil on canvas, 50.8 x 61 cm, Canadian Art Group, Toronto.



LEFT: Paterson Ewen, *Untitled*, 1960, oil on canvas, 40.6 x 50.8 cm, McIntosh Gallery, London. Vertical lines are less common in Ewen's abstract paintings; however, they do reappear as lightning or rain in the later landscape paintings. RIGHT: Paterson Ewen, *Untitled*, 1967, silkscreen, 66.5 x 50.9 cm, Museum London. The rigid lines of this work are a striking contrast to the looser ones in *Untitled*, 1960. Hyperstructured works like this one coincide with periods of instability in Ewen's life.

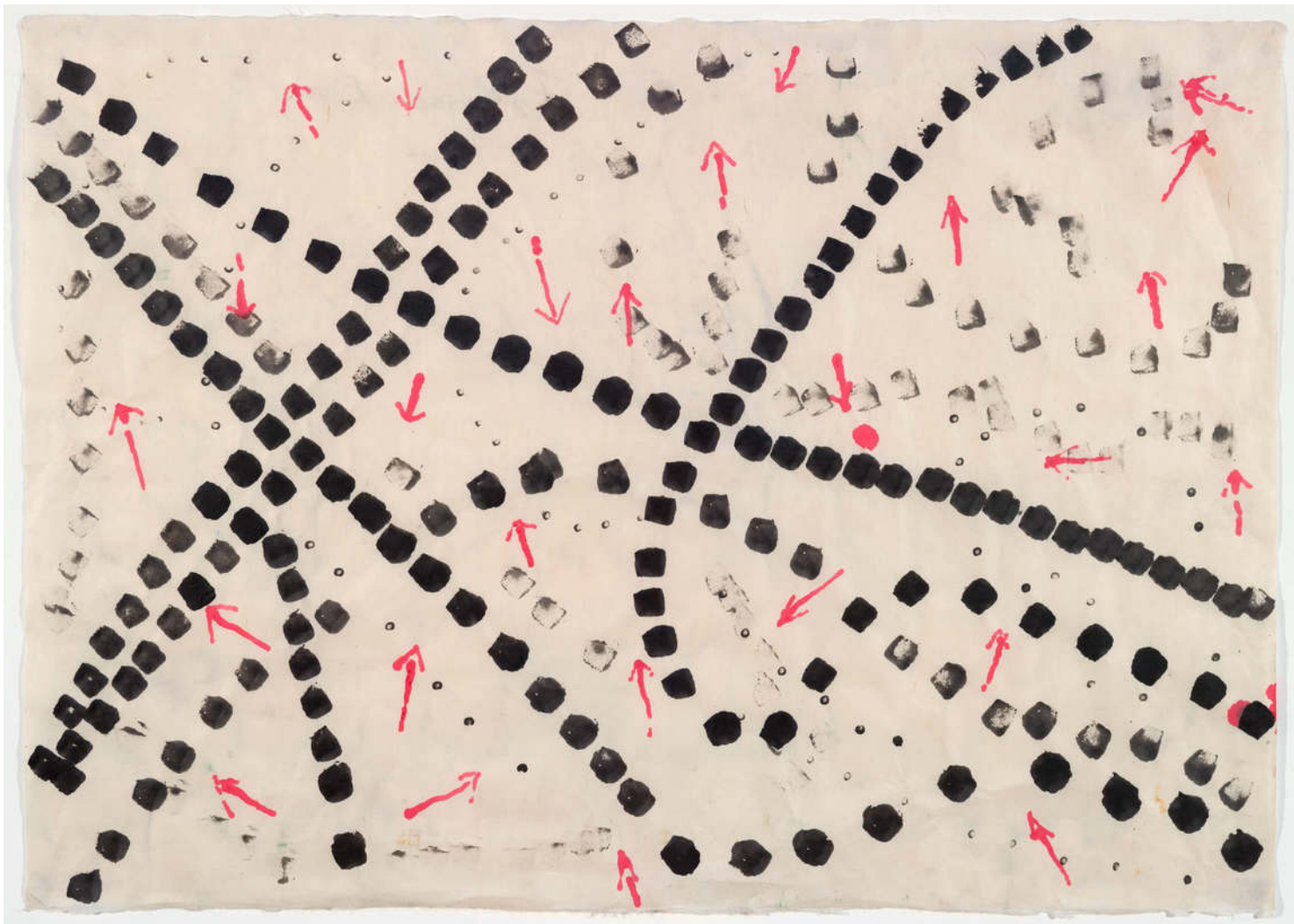
In the Lifestream works, line in both its straight and dotted forms represents the flow of life: blood flowing through one's veins, water flowing across the land, electricity snaking across the sky. In his *Untitled*, 1960, and *Linear Figure on Patterned Ground*, c. 1965, Ewen briefly experiments with the vertical line made famous by the Abstract Expressionist Barnett Newman (1905–1970), who used it to express the link between the earthly and the heavenly. However, Ewen soon returns to the horizontal line, using it to divide earth and sky or, more often, water and sky.

It is very likely that for Ewen, consciously or unconsciously, line was a metaphor for the stability and structure he sought in his own life and that his ability to master line meant he could master himself. When Ewen's life was falling apart, he more fiercely attempted to rein it in. For example, when Ewen's marriage to Françoise Sullivan (b. 1923) was disintegrating in the mid-1960s, he adopted the hard-edge style of the Plasticiens in such clean, straight-edged works as *Untitled*, 1967; *Zig Zag*, 1968; and *Diagram of a Multiple Personality #7*, 1966. By the 1970s, he had once again found his footing and the daubed lines are looser and more exuberant—for example, in *Rain Hit by Wind #1*, 1971, or *The Great Wave*, 1974.



LEFT: Paterson Ewen, *Rain Hit by Wind #1*, 1971, Japanese ink on paper, 60.5 x 45.8 cm, Art Gallery of Ontario, Toronto. Here, in one of his first "phenomascapes," Ewen experiments with loose, unbridled lines. These would be replaced soon by directional arrows borrowed from scientific illustrations and then by the movement of the elements themselves. RIGHT: Paterson Ewen, *Decadent Crescent Moon*, 1990, acrylic and metal paint on galvanized steel and gouged plywood, 236.3 x 244 cm, Art Gallery of Ontario, Toronto. Usually Ewen's moons are tranquil objects in the night sky. Here the crescent moon against a highly agitated background signals a crisis in his personal life.

Throughout Ewen's works, we see this fluctuation between lines that are measured, subdued, and lines that are erratic, almost out of control. The effect is a range of moods: from the illusion of vast, ordered space created by the rigid lines in *Galaxy NGC-253*, 1973, to the celebratory, cosmic dance of the dynamic dashes in *Star Traces around Polaris*, 1973, and the chaotic exuberance of the every-which-way gouges in *Decadent Crescent Moon*, 1990. As *Satan's Pit*, 1991, demonstrates, without colour Ewen's work could survive, but without line it falls apart.



Paterson Ewen, *Quantum Theory*, 1996, watercolour on rice paper, 76.2 x 101.6 cm, private collection.

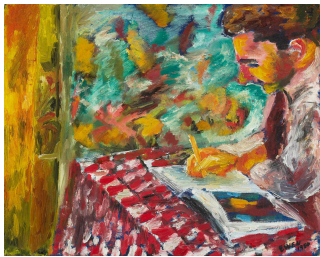


WHERE TO SEE

Paterson Ewen's works can be found in numerous public and private collections across Canada. The largest public collection of his work is at the Art Gallery of Ontario, Toronto. Many significant works are also held in London, Ontario, including at the McIntosh Gallery at Western University, and at Museum London. For works such as prints produced in multiple editions, the selection of institutions below includes those institutions that have at least one edition in their collection. The works listed below may not always be on view and do not represent the complete collection of Ewen's work at each institution.

ART GALLERY OF ONTARIO

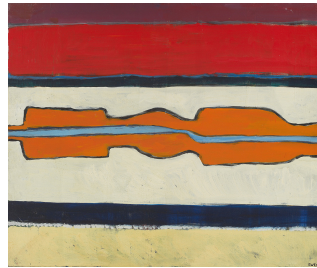
317 Dundas Street West
Toronto, Ontario, Canada
1-877-225-4246 or 416-979-6648
ago.net



Paterson Ewen, *Portrait of Poet (Rémi-Paul Forgues)*, 1950
Oil on canvas board
40.6 x 50.8 cm



Paterson Ewen, *Interior, Fort Street, Montreal [#1]*, 1951
Oil on canvas board
50.4 x 40.4 cm



Paterson Ewen, *Lifestream*, 1959
Oil on canvas
76.3 x 91.4 cm



Paterson Ewen, *Traces through Space*, 1970
Acrylic on canvas
172.7 x 213.4 cm



Paterson Ewen, *Rain Hit by Wind #1*, 1971
Japanese ink on paper
60.5 x 45.8 cm



Paterson Ewen, *Rocks Moving in the Current of a Stream*, 1971
Steel screws and bolts and nuts, rubber, linoleum, plywood, acrylic paint, galvanized steel
153.3 x 245.3 cm



Paterson Ewen, *Thunderchain*, 1971
Steel bolts, wire and chain, galvanized steel, engraved linoleum, and wood
94 x 183 cm



Paterson Ewen, *Thunder Cloud as Generator #2*, 1971
Acrylic on canvas
244.5 x 183 cm



Paterson Ewen, *Northern Lights*, 1973

Acrylic, oil, and dry pigment on galvanized steel and gouged plywood
167.5 x 244 cm



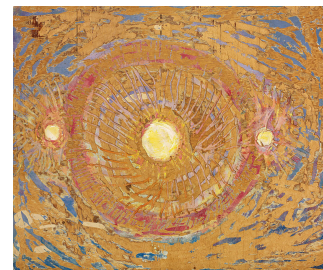
Paterson Ewen, *Moon over Water*, 1977

Acrylic on galvanized steel and gouged plywood
228.6 x 243.8 cm



Paterson Ewen, *Halley's Comet as Seen by Giotto*, 1979

Acrylic and fluorescent paint on galvanized steel and gouged plywood
229 x 244 cm



Paterson Ewen, *Sun Dogs #4*, 1989

Acrylic on gouged plywood
122 x 145.7 cm



Paterson Ewen, *Decadent Crescent Moon*, 1990

Acrylic and metal paint on galvanized steel and gouged plywood
236.3 x 244 cm



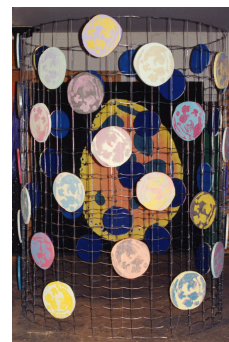
Paterson Ewen, *Satan's Pit*, 1991

Coloured steel, bolts, and acrylic paint on gouged plywood
229.0 x 244.0 cm



Paterson Ewen, *Cosmic Cannibalism*, 1994

Acrylic and metal on gouged plywood
243.5 x 235.9 cm



Paterson Ewen, *Many Moons II*, 1994

Acrylic on plywood, galvanized steel, and livestock fencing
244 x 190 cm

ART GALLERY OF PETERBOROUGH

250 Crescent Street
Peterborough, Ontario, Canada
1-855-738-3755
apg.on.ca



Paterson Ewen, *Eruptive Prominence*, 1971

Acrylic and metal on gouged plywood
122 x 244 cm



ART GALLERY OF WINDSOR

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



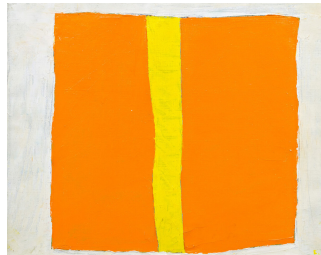
Paterson Ewen, *The Great Wave—Homage to Hokusai*, 1974
Acrylic on gouged plywood
243.9 x 243.9 cm

MCINTOSH GALLERY

Western University
London, Ontario, Canada
519-661-3181
mcintoshgallery.ca



Paterson Ewen, *Citadel, Quebec*, 1947
Oil on canvas board
23 x 28.9 cm



Paterson Ewen, *Untitled*, 1960
Oil on canvas
40.6 x 50.8 cm



Paterson Ewen, *Moon*, 1975
Homemade blue paper and acrylic
48.8 x 49.9 cm



PATERSON EWEN

Life & Work by John G. Hatch



Paterson Ewen, *Typhoon*, 1979

Acrylic on gouged plywood
228.6 x 243.8 cm



Paterson Ewen, *Ice Floes at Resolute Bay*, 1983

Acrylic on gouged plywood
228.6 x 243.8 cm

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

185 Saint Catherine Street West
Montreal, Quebec, Canada
514-847-6226
macm.org/en



Paterson Ewen, *Blast*, 1957

Serigraph
50.9 x 66.3 cm



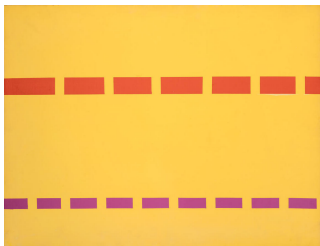
Paterson Ewen, *Untitled*, 1962

Oil pastel on paper
66.2 x 47.7 cm

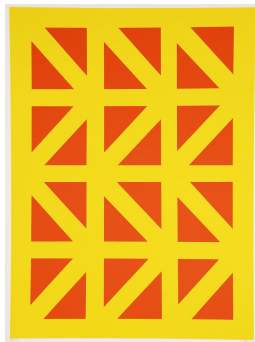


MUSEUM LONDON

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



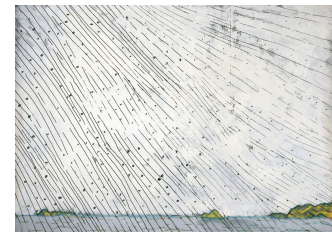
Paterson Ewen,
Untitled, 1967
Acrylic on canvas
51 x 66.2 cm



Paterson Ewen,
Untitled, 1967
Silkscreen
66.5 x 50.9 cm



Paterson Ewen,
***Thundercloud as a
Generator #1, 1971***
Acrylic on canvas
213.4 x 152.4 cm



**Paterson Ewen, *Rain
over Water, 1974***
Acrylic on gouged
plywood
243.8 x 335.3 cm



**Paterson Ewen, *Sunset
over the
Mediterranean, 1980***
Acrylic and metal on
gouged plywood
229 x 243.8 cm



**Paterson Ewen, *Ship
Wreck, 1987***
Acrylic on gouged
plywood
229 x 243.6 cm



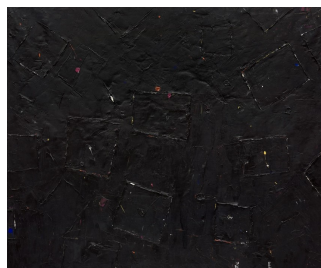
NATIONAL GALLERY OF CANADA

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



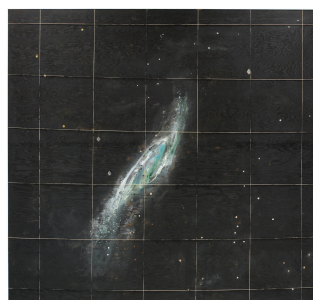
Paterson Ewen, *The Bandaged Man*, 1960

Acrylic and cloth on plywood
243.8 x 121.9 cm



Paterson Ewen, *Blackout*, 1960

Oil on canvas
127.3 x 152 cm



Paterson Ewen, *Galaxy NGC-253*, 1973

Acrylic and cloth on plywood
243.8 x 121.9 cm



Paterson Ewen, *Gibbous Moon*, 1980

Acrylic on plywood
228.6 x 243.8 cm



Paterson Ewen, *Moon over Tobermory*, 1981

Acrylic and metal on gouged plywood
243.8 x 335.9 cm

UNIVERSITY OF LETHBRIDGE ART GALLERY

4401 University Drive West
Lethbridge, Alberta, Canada
403-329-2666
uleth.ca/artgallery/



Paterson Ewen, *Lethbridge Landscape*, 1981

Acrylic on plywood



243.8 x 487.7 cm

VANCOUVER ART GALLERY

750 Hornby Street
Vancouver, British Columbia, Canada
604-662-4719
vanartgallery.bc.ca



Paterson Ewen, *Solar Eclipse*, 1971
Acrylic on gouged plywood
121.9 x 243.8 cm



Paterson Ewen, *Portrait of Vincent*, 1974
Mixed media on plywood
243.8 x 121.9 cm



NOTES

BIOGRAPHY

1. This biography is indebted to the exceptional work done by Matthew Teitelbaum and Ron Graham. Produced for the 1996 exhibition of Ewen's work at the Art Gallery of Ontario, Toronto, Teitelbaum's chronology and Graham's essay in the accompanying catalogue, *Paterson Ewen*, provide a rich and carefully researched study of Ewen's life.
2. Ron Graham, "Twenty-Four Sketches for a Portrait of Paterson Ewen," in Matthew Teitelbaum, ed., *Paterson Ewen* (Vancouver and Toronto: Douglas & McIntyre and the Art Gallery of Ontario, 1996), 12.
3. Cited in Graham, "Twenty-Four Sketches," 12.
4. Graham, "Twenty-Four Sketches," 12.
5. Cited in Graham, "Twenty-Four Sketches," 12.
6. Paterson Ewen, "Paterson Ewen, March, 1976," in Peggy Gale, ed., *Artists Talk: 1969-1977* (Halifax: The Press of the Nova Scotia College of Art and Design, 2004), 338-339.
7. Cited in Graham, "Twenty-Four Sketches," 14.
8. Cited in "Paterson Ewen, March, 1976," 341.
9. Ewen, "Paterson Ewen, March, 1976," 341, and Matthew Teitelbaum, *Paterson Ewen: The Montreal Years* (Saskatoon: Mendel Art Gallery, 1987), 36.
10. Paterson Ewen interview by Matthew Teitelbaum, June 6-13, 1986, cited in Teitelbaum, *Paterson Ewen*, 96.
11. Ewen, "Paterson Ewen, March, 1976," 343.
12. Teitelbaum, *Paterson Ewen: The Montreal Years*, 16.
13. Which of Ewen's works were chosen for the exhibition is unknown, though one review mentions the title *Still Life with Bottles*, c. 1950. See Teitelbaum, *Paterson Ewen: The Montreal Years*, 37.
14. No known record exists of which Borduas work was accepted.
15. Ewen's inclusion in the *Rebelles* show was criticized by some members of the Automatistes, but Claude Gauvreau (1925-1971), the Automatiste poet, came to his defence: "You are judging Pat Ewen too harshly. Appearances can be deceiving! Granted Ewen's current work contributed nothing to knowledge, nor does it yet have the visual brilliance of other artists, but at least what he did exhibit was authentic. Pat's work will develop." Cited in Matthew Teitelbaum, "Paterson Ewen: Comets and Other Unknowable Things," in Teitelbaum, *Paterson Ewen*, 84n12.



16. Ewen, "Paterson Ewen, March, 1976," 345.
17. C.G. MacDonald, "Paintings at Local Exhibitions Range from Topical to Victoria," *Montreal Herald*, May 9, 1950; "Tempérament vrai: celui de Pat Ewen," *Le Devoir* (Montreal), May 13, 1950.
18. See, for example, James Mellow, "Paterson Ewen," *Arts Magazine* 30, no. 6 (March 1956): 67, and Eleanor Munro, "Paterson Ewen," *Art News* 55, no. 1 (March 1956): 54.
19. A number of sources list this award as the Prix des Laurentides, but I have been unable to find any record that the contest existed. A copy of Ewen's curriculum vitae identifies a prize in 1957 from the Concours artistiques de la province de Québec, a yearly competition that was inaugurated in 1945.
20. Ewen interview by Teitelbaum, 1986, cited in Teitelbaum, *Paterson Ewen*, 106.
21. Cited in Teitelbaum, *Paterson Ewen: The Montreal Years*, 41.
22. Ewen interview by Teitelbaum, 1986, cited in Teitelbaum, *Paterson Ewen*, 113.
23. Paterson Ewen interview by Robert McKaskell, London, Ontario, spring 1976, cited in Teitelbaum, *Paterson Ewen*, 115.
24. Ewen, "Paterson Ewen, March, 1976," 351.
25. Nick Johnson, "Paterson Ewen: *Rain*," *artscanada* 32, no. 1 (March 1975): 41.
26. Cited in Graham, "Twenty-Four Sketches," 26.
27. *Globe and Mail*, Friday, July 7, 1995.
28. Graham, "Twenty-Four Sketches," 31.

KEY WORKS: INTERIOR, FORT STREET, MONTREAL [#1]

1. In a 1955 exhibition review Ewen singled out Fernand Leduc as the Automatiste whose work he admired the most at the time. Rodolphe de Repentigny, "Comment la peinture de Pat Ewen passa du paysage lyrique à l'abstraction," *La Presse* (Montreal), January 26, 1955.
2. "Mon penchant était de rechercher dans la composition toujours plus serrée une justification, mais alors la figure réaliste se perdait." Ewen, quoted in de Repentigny, "Comment la peinture de Pat Ewen passa du paysage lyrique à l'abstraction," English translation cited in Matthew Teitelbaum, ed., *Paterson Ewen* (Vancouver and Toronto: Douglas & McIntyre and the Art Gallery of Ontario, 1996), 49.



3. Matthew Teitelbaum, *Paterson Ewen: The Montreal Years* (Saskatoon: Mendel Art Gallery, 1987), 9; Teitelbaum, *Paterson Ewen*, 96.

4. Paterson Ewen interview by Greg Curnoe, March 18, 1969, cited in Teitelbaum, *Paterson Ewen*, 99.

5. Cited in Teitelbaum, *Paterson Ewen*, 47.

KEY WORKS: UNTITLED

1. Matthew Teitelbaum, *Paterson Ewen: The Montreal Years* (Saskatoon: Mendel Art Gallery, 1987), 19.

2. Paterson Ewen interview by Greg Curnoe, March 18, 1969, cited in Matthew Teitelbaum, ed., *Paterson Ewen* (Vancouver and Toronto: Douglas & McIntyre and the Art Gallery of Ontario, 1996), 102.

3. François-Marc Gagnon, *Paul-Émile Borduas: Life & Work* (Toronto: Art Canada Institute, 2014).

KEY WORKS: BLACKOUT

1. Paterson Ewen, "Paterson Ewen, March, 1976," in Peggy Gale, ed., *Artists Talk: 1969-1977* (Halifax: The Press of the Nova Scotia College of Art and Design, 2004), 349.

2. Paterson Ewen interview by Matthew Teitelbaum, June 6-13, 1986, cited in Matthew Teitelbaum, ed., *Paterson Ewen* (Vancouver and Toronto: Douglas & McIntyre and the Art Gallery of Ontario, 1996), 108.

3. Ewen interview by Teitelbaum, cited in Teitelbaum, ed., *Paterson Ewen*, 108.

KEY WORKS: TRACES THROUGH SPACE

1. Cited in Lenore Crawford, "Ewen's Life Stream Art Work on Display at City Museum," *London Free Press*, September 9, 1969, cited in Matthew Teitelbaum, ed., *Paterson Ewen* (Vancouver and Toronto: Douglas & McIntyre and the Art Gallery of Ontario, 1996), 118.

2. Nick Johnson, "Paterson Ewen: *Rain*," *artscanada* 32, no. 1 (March 1975): 40-45, cited in Teitelbaum, *Paterson Ewen*, 119.

3. Philip Monk, *Paterson Ewen, Phenomena: Paintings, 1971-1987* (Toronto: Art Gallery of Ontario, 1987), 21.

4. Paterson Ewen interview by Matthew Teitelbaum, June 6-13, 1986, cited in Teitelbaum, *Paterson Ewen*, 106.

KEY WORKS: ROCKS MOVING IN THE CURRENT OF A STREAM

1. Nick Johnson, "Paterson Ewen: *Rain*," *artscanada* 32, no. 1 (March 1975): 40-45, cited in Matthew Teitelbaum, ed., *Paterson Ewen* (Vancouver and Toronto: Douglas & McIntyre and the Art Gallery of Ontario, 1996), 119.



KEY WORKS: SOLAR ECLIPSE

1. John G. Hatch, "The Story behind Asteroid 14060 Patersonewen," in Brian Patrick Abbott, ed., *Inspiration of Astronomical Phenomena VIII: City of Stars*, Astronomical Society of the Pacific Conference Series, vol. 501 (San Francisco: Astronomical Society of the Pacific, 2015), 67-73.

KEY WORKS: THE BANDAGED MAN

1. Cited in Deirdre Hanna, "Ewen's Astonishing Gouged Landscapes," *NOW*, November 9-15, 1989, 48.

2. Cited in Lisa Rochon, "The Bandaged Man: The Art of Paterson Ewen," *Brick* 32 (Winter 1988): 22.

3. Vincent experienced early childhood development problems but overcame these and was eventually recognized as being a gifted child, producing some exceptional poetry between the ages of six and nine, Ron Graham, "Twenty-Four Sketches for a Portrait of Paterson Ewen," in Matthew Teitelbaum, ed., *Paterson Ewen* (Vancouver and Toronto: Douglas & McIntyre and the Art Gallery of Ontario, 1996), 18, and Ron Graham, "Paterson Ewen: The Artist's Dilemma," *Canadian Art* 13, no. 3 (Fall 1996): 75.

KEY WORKS: THE GREAT WAVE—HOMAGE TO HOKUSAI

1. Nick Johnson, "Paterson Ewen: *Rain*," *artscanada* 32, no. 1 (March 1975): 44.

2. Cited in Doris Shadbolt and Nick Johnson, *Paterson Ewen, Recent Works* (Vancouver: Vancouver Art Gallery, 1977), unpaginated, cited in Matthew Teitelbaum, ed., *Paterson Ewen* (Vancouver and Toronto: Douglas & McIntyre and the Art Gallery of Ontario, 1996), 129.

3. Cited in Lisa Rochon, "The Bandaged Man: The Art of Paterson Ewen," *Brick* 32 (Winter 1988): 20, cited in Matthew Teitelbaum, ed., *Paterson Ewen* (Vancouver and Toronto: Douglas & McIntyre and the Art Gallery of Ontario, 1996), 144.

KEY WORKS: COASTLINE WITH PRECIPITATION

1. Cited in Nick Johnson, "Paterson Ewen: *Rain*," *artscanada* 32, no. 1 (March 1975): 40-45, cited in Matthew Teitelbaum, ed., *Paterson Ewen* (Vancouver and Toronto: Douglas & McIntyre and the Art Gallery of Ontario, 1996), 135.

KEY WORKS: GIBBOUS MOON

1. Kim Moodie, in conversation with the author, June 6, 2017.

2. Ron Graham, "Paterson Ewen: The Artist's Dilemma," *Canadian Art* 13, no. 3 (Fall 1996): 75.

3. Adele Freedman, "Phenomenology," *Canadian Art* 4, no. 4 (Winter 1987): 61.



KEY WORKS: SATAN'S PIT

1. Geneviève Chevalier, "Yechel Gagnon—Documents," exhibition essay, 2007, <http://www.yechelgagnon.com/eng/essays/documents2.htm>.

SIGNIFICANCE & CRITICAL ISSUES

1. Heather A. Fraser, "Paterson Ewen: The Turn from Non-Figurative to Figurative Painting," *Journal of Canadian Art History* 13, no. 1 (1990): 32; Sarah Milroy, "Paterson Ewen," *Globe and Mail*, February 20, 2002.

2. Paterson Ewen interview by Linda Kricorissian at Art Gallery of Ontario, Toronto, April 23, 1979, cited in Matthew Teitelbaum, ed., *Paterson Ewen* (Vancouver and Toronto: Douglas & McIntyre and the Art Gallery of Ontario, 1996), 142.

3. Cited in Robert McKaskell, *Paterson Ewen Retrospective* (London, ON: London Art Gallery, 1976), 16.

4. Paterson Ewen interview by Matthew Teitelbaum, June 6–13, 1986, cited in Teitelbaum, *Paterson Ewen*, 121.

5. Adele Freedman, "Phenomenology," *Canadian Art* 4, no. 4 (Winter 1987): 61.

6. Ewen described "phenomascapes" as "images of what is happening around us as individuals, rain, lightning, hail, wind. They are also images of what is happening in and around our Universe, Galaxies, Solar Eruptions. They are sometimes inner phenomena. I observe, contemplate and then attack." *Chinook* 1, no. 3 (Spring 1979), cited in Philip Monk, *Paterson Ewen, Phenomena: Paintings, 1971–1987* (Toronto: Art Gallery of Ontario, 1987), 21. Ewen used this term no more than a couple of times.

7. Eric Fischl, afterword to *Paterson Ewen*, by Teitelbaum, 90.

8. Ewen provided a lengthier and more entertaining description of this in his talk at the Nova Scotia College of Art and Design. See "Paterson Ewen, March, 1976," in Peggy Gale, ed., *Artists Talk: 1969–1977* (Halifax: The Press of the Nova Scotia College of Art and Design, 2004), 351.

9. Cited in Sharon Doyle Driedger, "Sublime Meteorology," *Maclean's* 109, no. 41 (October 7, 1996): 72.

10. Paterson Ewen, typed manuscript of a convocation speech delivered at the University of Western Ontario, London, upon receipt of an honorary degree in 1989, Paterson Ewen document archive at the Art Gallery of Ontario, Toronto, 3.

11. Ewen's library from the time of his death has been preserved by his widow, Mary Handford.



12. Kim Moodie, paraphrased by Shelley Lawson, "Ewen Exhibits Set for London," *London Free Press*, January 23, 1988.

13. Neil Peart, "Behind the Fire: The Making of *Vapor Trails*," <https://rushvault.com/tour-books/>, accessed August 15, 2017.

14. This poet uses only lowercase letters in spelling his name.

15. Cited in Ian Gillespie, "Would 'Get' Lessons of Artist Ewen's Life," *London Free Press*, February 22, 2002.

STYLE & TECHNIQUE

1. Heather A. Fraser, *Paterson Ewen, Critical Works, Works on Paper 1949-92* (Hamilton: Art Gallery of Hamilton, 1992), unpaginated.

2. Paterson Ewen interview by Linda Kricorissian at Art Gallery of Ontario, Toronto, April 23, 1979, cited in Matthew Teitelbaum, ed., *Paterson Ewen* (Vancouver and Toronto: Douglas & McIntyre and the Art Gallery of Ontario, 1996), 126.

3. Cited in Philip Monk, *Paterson Ewen, Phenomena: Paintings, 1971-1987* (Toronto: Art Gallery of Ontario, 1987), 27-28.

4. Shelley Lawson, "Ewen Exhibits Set for London," *London Free Press*, January 23, 1988.

5. There may be a possible connection to the Neue Wilde movement; however, there is no evidence that Ewen was aware of it, at least not at the time that his mature style was taking shape. Artists like Anselm Kiefer and Georg Baselitz, two of the most important of the Neue Wilde, only started to gain a measure of international attention by the early 1980s when Ewen had already defined this mature style.

6. Adele Freedman, "Paterson Ewen: Phenomenology," *Canadian Art* 4, no. 4 (Winter 1987): 66.

7. Eric Fischl, cited in Freedman, "Paterson Ewen: Phenomenology," 62.



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.

Abstract Expressionism

A style that flourished in New York in the 1940s and 1950s, defined by its combination of formal abstraction and self-conscious expression. The term describes a wide variety of work; among the most famous Abstract Expressionists are Jackson Pollock, Mark Rothko, Barnett Newman, and Willem de Kooning.

Alexander, David T. (Canadian, b. 1947)

A landscape painter known for his colourful and gestural depictions of natural water reflections and rugged territories in Canada, the United States, and Iceland. In 2011 Alexander taught at the Emma Lake Artists' Workshop in Saskatchewan. His works are found in many private and public collections, including Museum London, Ontario, and the Vancouver Art Gallery.

Armstrong, William Walton (Canadian, 1916–1998)

A Toronto-born landscape artist who settled in Montreal in 1942, Armstrong taught at the School of Art and Design of the Montreal Museum of Fine Arts. He was part of an informal group of Montreal artists who shared his interest in Post-Impressionism and modern art, including Goodridge Roberts and John Lyman.

Automatistes

A Montreal-based artists' group interested in Surrealism and the Surrealist technique of automatism. Centred on the artist, teacher, and theorist Paul-Émile Borduas, the Automatistes exhibited regularly between 1946 and 1954, making Montreal a locus of mid-century avant-garde art. Members included Marcel Barbeau, Marcelle Ferron, Jean-Paul Mousseau, Jean-Paul Riopelle, Fernand Leduc, and Françoise Sullivan.

Bolduc, David (Canadian, 1945–2010)

One of Canada's foremost abstract painters of his generation, Bolduc continued the modernist tradition of Jack Bush, Jules Olitski, and Robert Motherwell and is known for lyrical and contemplative works that consider how layers of colour influence the reflection of light. He draws on Chinese calligraphy, North African designs, and Persian miniatures. His works are in the collection of the National Gallery of Canada in Ottawa, Art Gallery of Ontario in Toronto, and Art Gallery of Alberta in Edmonton.

Bonham, Don (American, 1940–2014)

A figurative sculptor known for his colourful personality and his fibreglass fusions of the human body with machines such as motorcycles and airplanes. In 1968, Bonham befriended sculptors Ed Zelenak and Walter Redinger and moved from the U.S. to London, Ontario, where he taught at H.B. Beal



Technical School, Western University, and Fanshawe College. He was the first American to become a member of the Royal Canadian Academy of Arts.

Bonnard, Pierre (French, 1867–1947)

A painter and printmaker associated with the Nabis, a group of French Post-Impressionist artists who emerged in the late 1880s and maintained a distance from the Parisian avant-garde. Bonnard often worked in a decorative mode and with an Impressionist use of colour; he painted interior scenes and landscapes, created posters and theatre sets, and designed household objects.

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.)

Brown, Adam David (Canadian, b. 1960)

A multidisciplinary artist based in Toronto, Brown is known for minimalist works that examine silence, language, science, and time. His recent works have considered scarcity economies through the tension of heavy labour invested in a temporary medium, such as wall text in a gallery.

Cale, Sarah (Canadian, b. 1977)

A painter who challenges modernist gestural painting by employing collage techniques, Cale is known for her meticulous processes that include cutting painted canvases to add to other works and gluing layers of dried acrylic paint to canvases to mimic brushstrokes. Cale was shortlisted for the RBC Canadian Painting Competition in 2009 and 2010.

Canada Council for the Arts

A Crown corporation created in 1957 by the parliamentary Canada Council for the Arts Act. The Canada Council exists to encourage art production and promote the study and enjoyment of art in Canada. It provides support to artists and arts organizations from across all artistic disciplines, including visual art, dance, music, and literature.

Carmen Lamanna Gallery, Toronto

A Toronto gallery opened in 1966 by the Italian emigré Carmen Lamanna, a near-mythic figure in the Canadian art scene for more than three decades. The gallery's stable included many of the most important and cutting-edge artists of its day, from Ron Martin, Ian Carr-Harris, and Paterson Ewen to General Idea and Joanne Tod.

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 his wife, still life, and Provençal landscapes.



Chambers, Jack (Canadian, 1931–1978)

A London, Ontario, painter and avant-garde filmmaker, whose meditative paintings typically depict domestic subjects, Chambers was committed to regionalism, despite the international outlook he developed during five years of artistic training in Madrid. He was one of the founders of CARFAC, Canada's artists' rights protection agency. (See *Jack Chambers: Life & Work* by Mark Cheetham.)

colour-field painting

A term first used to describe Abstract Expressionist works that use simplified or minimalist forms of flat or nuanced colour, as in paintings by Morris Louis. It was later applied to works by such artists as Kenneth Noland and Barnett Newman in the United States and Jack Bush in Canada, whose geometric or abstract motifs highlight variations in colour. Post-Painterly Abstraction, a description coined by the critic Clement Greenberg, includes colour-field painting.

Constable, John (British, 1776–1837)

Viewed today, along with J.M.W. Turner, as one of the greatest British landscape and sky painters of the nineteenth century. Constable painted mostly in his native region of Suffolk and the surrounding areas. He took a more expressive approach to his paintings than many of his predecessors and contemporaries.

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.

Curnoe, Greg (Canadian, 1936–1992)

A central figure in London regionalism from the 1960s to the early 1990s, Curnoe was a painter, printmaker, and graphic artist who found inspiration in his life and his Southwestern Ontario surroundings. His wide-ranging art interests included Surrealism, Dada, Cubism, and the work of many individual artists, both historical and contemporary. (See *Greg Curnoe: Life & Work* by Judith Rodger.)

Dahlem, Björn (German, b. 1974)

A large-scale sculptor and installation artist influenced by Joseph Beuys and Italian Arte Povera artist Michelangelo Pistoletto, Dahlem is known for works that combine wood and light to consider the cosmos, philosophy, and concepts of space and matter. He is interested in the fragile conditions of human knowledge and often incorporates ordinary materials, like bottles of milk or wine, into his sculptures to reimagine an understanding of the world and the universe.

de Staël, Nicolas (French/Russian, 1914–1955)

De Staël is recognized for a large number of abstract landscapes that make heavy use of colour blocks, intense hues, and thick impasto. The many ways he applies paint create highly visual works that depict natural forces and movement. In 1919, de Staël's family fled the Russian Revolution and settled in Poland. He later studied in Brussels at the Académie royale des Beaux-Arts de Bruxelles, where he was influenced by Cubism and Post-Impressionism.

De Stijl (The Style)

An influential Dutch movement in art and architecture founded in 1917 by abstractionists Piet Mondrian, Theo van Doesburg, and Bart van der Leek. De Stijl originated as a publication in which Mondrian elaborated on Neo-Plasticism, a restrained visual language based on primary colours and simple geometric forms that embodied a spiritualism derived from theosophy. After the First World War, De Stijl embraced the utopian potential of art. De Stijl heavily influenced the International Modern style of architecture.

de Tonnancour, Jacques (Canadian, 1917–2005)

A painter, photographer, and entomologist inspired by nature and vibrant Brazilian landscapes. De Tonnancour's landscape and figure paintings were influenced by the Group of Seven, Goodridge Roberts, and Pablo Picasso. As a member of the short-lived Prisme d'yeux group (1948–1949), he opposed the Automatistes. In 1982, he stopped painting and began to study insects. De Tonnancour was named to the Order of Canada in 1979 and to the National Order of Quebec in 1993.

Die Brücke (The Bridge)

A German Expressionist group of artists and architects who were critical of the dominant social order and middle-class sensibilities. Formed in Dresden in 1905 and existing until 1913, the original group consisted of Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, Erich Heckel, and Fritz Bleyl. Die Brücke embraced a communal atmosphere and a bold artistic style with simple forms and clashing colours.

Dion, Mark (American, b. 1961)

A conceptual artist, Dion is best known for combining science and art in his installations. He often uses cabinets of curiosity and taxonomic methods to examine how public institutions and dominant ideologies shape human understanding of history, knowledge, and the natural world. Dion has produced several large commissions and received many accolades, including the Smithsonian American Art Museum's Lucelia Art Award in 2008.

Doig, Peter (British, b. 1959)

An Edinburgh-born artist who lived in Canada during his childhood and youth and later settled in Trinidad. Doig's paintings command high prices today. Influenced by modernism and popular culture, he uses heightened colour and technique to evoke strange landscapes, often with a human presence and an unsettling, otherworldly mood. He travels widely, always paints in a studio, and often produces works in a series.

Duchamp, Marcel (French/American, 1887–1968)

One of the most significant artist-thinkers of the twentieth century, Duchamp influenced Conceptual, Pop, and Minimal art. Best known for the sensational painting *Nude Descending a Staircase, No. 2*, 1912, he is also recognized for his ready-made sculptures, among them the urinal *Fountain*, 1917, and his “desecrated” *Mona Lisa* print, *L.H.O.O.Q.*, 1919.

Fauvism

The style of the Fauves (French for “wild beasts”), a group of painters who took their name from a derogatory phrase used by the French journalist Louis Vauxcelles. As a historical movement, Fauvism began at the controversial Salon d’Automne in 1905, and ended less than five years later, in early 1910. Fauvism was characterized by bold, unmixed colours, obvious brush strokes, and a subjective approach to representation. Among the most important of the Fauves were Henri Matisse, André Derain, and Maurice de Vlaminck.

Favro, Murray (Canadian, b. 1940)

A major contemporary multidisciplinary artist whose sculpture, drawings, and installations have been exhaustively exhibited and collected for the past five decades. Favro moved from Huntsville to London, Ontario, as a teenager; in the 1960s he was part of a dynamic group of London-based artists that included Jack Chambers and Greg Curnoe.

figurative

A descriptive term for an artwork that depicts or references recognizable objects or beings, including humans. Figurative art is often representational and takes source material from the real world, although its subjects may be overlaid with metaphors and allegory. The term arose in popular usage around the 1950s to describe artwork in contrast with the Abstract Expressionist movement as well as nonfigurative and non-objective art.

Fischl, Eric (American, b. 1948)

The early work of Fischl, one of his era’s most important figurative painters, concentrates on depicting the dark side of the American suburbs—an environment he knew well from his upbringing on New York’s Long Island—which was not considered a subject appropriate for art at the time. He taught at the Nova Scotia College of Art & Design (now NSCAD University), Halifax, from 1974 to 1978.

formalism

The study of art by analyzing a work’s form and style to determine its meaning and quality. It emphasizes colour, texture, composition, and line over narrative, concept, or social and political context. In the 1960s, American critic Clement Greenberg strongly championed formalism. By the end of the 1960s, postmodernism and conceptual art began to challenge formalism as a system of critique.

Francis, Sam (American, 1923–1994)

A painter and printmaker known for his expressive use of light and colour. Francis was influenced by the Quebec artist Jean-Paul Riopelle, whom he met



while in Paris in the 1950s. Although associated with both Art Informel and Post-Painterly Abstraction, Francis was reluctant to be aligned with any movement.

Fried, Michael (American, b. 1939)

A prominent modernist art and literary critic, art historian, and poet, Fried was a formalist who differentiated between the artwork itself, the experience of viewing the artwork, and the socio-political context in which it was made. His 1967 essay "Art and Objecthood" is a well-known piece of art criticism examining Minimalist art. He later abandoned art criticism to write about the history of early modernism. He teaches in the Humanities Department at Johns Hopkins University.

Gagnon, Yechel (Canadian, b. 1973)

Gagnon is a mixed-media artist who works primarily with carved plywood to create sculptural bas-reliefs layered with drawing, painting, and engraving techniques. She studied at the Ontario College of Art & Design (now OCAD University) and at Concordia University. Her works evoke the tension between natural and artificial states and are often reminiscent of aerial or topographical views of the landscape.

Gainsborough, Thomas (British, 1727–1788)

A leading British portrait painter of the second half of the eighteenth century, Gainsborough was known for the feathery quality of his brushwork and for painting his subjects in contemporary fashion. He had a well-known rivalry with the portraitist Sir Joshua Reynolds. In 1768, Gainsborough was a founding member of the Royal Academy of Arts in London.

Gauvreau, Claude (Canadian, 1925–1971)

A playwright, poet, and polemicist known for contributing greatly to modernist theatre in Quebec, Gauvreau was a leader of the Automatistes and signatory of the 1948 manifesto *Refus global*. His writing is characterized by poetic abstraction and expression, such as his first play, *Bien-être*, written in 1947 for his muse and lover, Muriel Guilbault.

Gauvreau, Pierre (Canadian, 1922–2011)

A painter, writer, and television producer/director, Gauvreau met Paul-Émile Borduas in 1941 when Gauvreau was a student at the École des beaux-arts in Montreal (now part of the Université du Québec à Montréal). The paintings he made before he joined the Automatistes in the late 1940s demonstrate a Fauvist influence. He returned to a free style of painting later in his life.

German Expressionism

A modernist movement in painting, sculpture, theatre, literature, and cinema. Expressionism's birth is often traced to 1905, when Die Brücke (The Bridge), a group of Dresden painters, broke with the practices and institutions of the academy and bourgeois culture, declaring themselves a "bridge" to the future. Another bold new group, Der Blaue Reiter (The Blue Rider), formed in 1911, focused more on the spiritual in art. Significant Expressionist painters include Ernst Ludwig Kirchner, Wassily Kandinsky, Paul Klee, Franz Marc, and Egon Schiele.

gestural painting

A process of painting based on intuitive movement and direct transmission of the artist's state of mind through the brushstroke. In gestural painting, the paint can also be applied freely through a number of different acts, including pouring, dripping, and splattering. Gestural painting is associated with the Abstract Expressionists and action painting.

Giotto (Italian, 1266/67–1337)

An acknowledged master of the early Italian Renaissance who was equally celebrated in his own day: critics including Dante praised the naturalism of his pictures and considered him to have revived painting after a centuries-long slump. Among his most spectacular achievements is the fresco cycle decorating the walls of the Arena Chapel, Padua.

Greenberg, Clement (American, 1909–1994)

A highly influential art critic and essayist known primarily for his formalist approach and his contentious concept of modernism, which he first outlined in his 1961 article "Modernist Painting." Greenberg was, notably, an early champion of Abstract Expressionists, including Jackson Pollock and the sculptor David Smith.

Greuze, Jean-Baptiste (French, 1725–1805)

Greuze was a portrait and history painter known for his sentimental and moralizing genre paintings. He studied first in Lyons and then at the Académie royale de peinture et de sculpture in Paris after 1755 and developed a style that combined Dutch Realism with French genre painting. His style and popularity waned and were soon displaced by Neoclassicism.

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.

Guston, Philip (American, 1913–1980)

A significant figure in postwar American art. Guston's paintings and drawings range from the intensely personal and abstract to the expressly political, as with his murals of the 1930s and 1940s for the WPA Depression-era Federal Art Project. After nearly two decades of success as part of New York's Abstract Expressionist movement, Guston triggered the anger and scorn of the art world with his return to figurative and symbolic imagery.

hard-edge painting

A technical term coined in 1958 by the art critic Jules Langsner, referring to paintings marked by well-defined areas of colour. It is widely associated with geometric abstraction and the work of artists such as Ellsworth Kelly and Kenneth Noland.



Hartigan, Grace (American, 1922–2008)

An Abstract Expressionist painter and a member of the New York School of artists, poets, dancers, and musicians in the 1950s and 1960s, Hartigan was part of the later generation of American abstractionists, after Jackson Pollock and Willem de Kooning. She believed in the emotional content of painting as created by the visible gesture of the artist. After 1952, Hartigan developed a mature style that fluidly combined abstraction with figuration and recognizable objects.

Hiroshige, Utagawa (Japanese, 1797–1858)

An influential Japanese printmaker regarded as a master of landscape composition in colour woodblock prints, Hiroshige was one of the last great practitioners of Japanese *ukiyo-e*, or “images of the floating world,” a genre that emerged out of economic growth and lifestyles of leisure. Some of his best-known series include Fifty-Three Stations of the Tōkaidō, 1833–34, and One Hundred Famous Views of Edo, 1856–58. Hiroshige’s flattened composition style influenced the French Impressionists and Post-Impressionists.

Hofmann, Hans (German/American, 1880–1966)

A major figure in Abstract Expressionism and a renowned teacher. Hofmann’s career began in Paris, where he moved to study in 1904. In 1915 he founded an art school in Munich that eventually drew international students, including the American Louise Nevelson, and taught there until the early 1930s, when he immigrated to the United States. Little of his early work survives.

Hokusai, Katsushika (Japanese, 1760–1849)

One of the most prolific and influential artists of Edo Japan, who created some 30,000 drawings and illustrated 500 books during seventy years of artistic production. Hokusai’s output includes paintings, prints, and drawings that range from landscapes to erotica and draw from Chinese, Japanese, and Western traditions.

Hudson, Dan (Canadian, b. 1959)

A video artist, painter, sculptor, and former photojournalist, Hudson uses scientific research, personal journeys, and visual anthropology to consider humanity’s relationship to the environment. He methodically documents the earth’s planetary motions and presents them in relation to the larger cosmos.

impasto

Paint applied so thickly that it stands out in relief and retains the marks of the brush or palette knife.

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.

Judd, Donald (American, 1928–1994)

Sculptor, critic, and a leading Minimalist artist, though he renounced the term, Judd is known for creating “specific objects,” on which he wrote a manifesto in 1964, and rejection of what he saw as the illusionism of two-dimensional media. Judd’s objects, many of them taking the box form, embody rigorously repetitive structures enforced by industrial materials and processes. In them, the artist’s emotion is completely removed to consider the object’s influence on its environment.

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.

Klee, Paul (Swiss-German, 1879–1940)

Primarily known as a painter of prodigious energy and imagination—his output comprises an estimated nine thousand artworks—Klee was also a printmaker, art writer, and beloved teacher, first at the Bauhaus and later at the Düsseldorf Academy.

Klein, Yves (French, 1928–1962)

An important figure in the history of Minimal, Pop, and performance art, known for his interest in “pure colour” and his invention of International Klein Blue, the pigment he used in many of his famed monochrome paintings. He was also a sculptor, writer, and—significantly for a Westerner of his time—judo master.

Kline, Franz (American, 1910–1962)

An Abstract Expressionist painter and draftsman whose gestural works drew inspiration from contemporaries such as Arshile Gorky and Willem de Kooning. From the late 1940s Kline’s paintings were largely black and white, but in the last years of his career he returned to a full-colour palette.

Kupka, František (Czech, 1871–1957)

An abstract painter and satirical illustrator known for his exploration of theosophy, religion, music, and theories of motion through colour and geometry, Kupka studied at the art academies in Prague and Vienna before settling in Paris in 1896. He was influenced by the *Manifesto of Futurism* (1909), written by Filippo Tommaso Marinetti, and by Cubism, Fauvism, and Pointillism, though he did not identify with any one movement. In 1912, he became the first artist to publicly exhibit abstract paintings. In 1931, he was a founding member of the Abstraction-Création group, which included Jean Arp and Theo van Doesburg.

Leduc, Fernand (Canadian, 1916–2014)

A painter and member of the Montreal-based Automatistes. Leduc’s earlier paintings evince his interest in Surrealism and automatism; later he began to work in a more formalist mode and then in a hard-edge style, which linked him to the *Plasticien* movement.

Leonardo da Vinci (Italian, 1452–1519)

The patriarch of the Italian High Renaissance and the creator of the *Mona Lisa*, 1503. Leonardo da Vinci's paintings, sculptures, and architectural and decorative designs altered ideas of what Western art could be, and his writings influenced the concepts of ideal artistic representation and expression through the modern era.

Lismer, Arthur (British/Canadian, 1885–1969)

A landscape painter and founding member of the Group of Seven, Lismer immigrated to Canada from England in 1911. He was also an influential educator of adults and children, and he created children's art schools at both the Art Gallery of Ontario in Toronto (1933) and the Montreal Museum of Fine Arts (1946).

London Regionalism

From the 1960s to the early 1990s, the arts community in London, Ontario, was exceptionally productive and dynamic, centred on the artists Greg Curnoe and Jack Chambers. Like-minded local artists, writers, and musicians rejected the notion of the metropolis as the necessary location and subject of artistic production, preferring to look for inspiration in their own lives and region.

Lozano-Hemmer, Rafael (Canadian/Mexican, b. 1967)

A new-media and installation artist internationally recognized for his large-scale interactive public projects based on platforms of technology. Lozano-Hemmer often uses robotics, computerized surveillance, projections, cell phone and sound technology, and ultrasonic sensors to create user-activated experiences and to foster a sense of community in urban settings. In 1994, he coined the term "relational architecture" to describe his works.

Lyman, John (Canadian, 1886–1967)

A painter and art critic. Founder of the Contemporary Arts Society and a champion of Canadian artistic culture, Lyman established the short-lived art school The Atelier and wrote for the *Montrealer*. In opposition to perspectives invested in a distinctly Canadian painting style, Lyman advocated for an international approach.

Malevich, Kazimir (Russian, 1878–1935)

An important figure in the development of geometric abstraction, whose religious and mystical proclivities deeply influenced his wish to abandon, as an artist, the representation of the visible world. His radically austere Suprematist works were first shown in Moscow in 1915. Malevich resumed figure painting in the late 1920s.

Manzoni, Piero (Italian, 1933–1963)

A pre-Conceptual artist who took an ironic attitude to avant-garde art, questioning the nature of the art object itself and critiquing mass production and consumption in Italy after the Second World War. Manzoni was inspired by Yves Klein, the collective conscious, and materials considered too dirty for art. His most famous work is *Merda d'artista (Artist's Shit)*, 1961, in which he sealed

what was presumably his own excrement in an edition of ninety cans and sold them at the market value of gold.

Martin, Ron (Canadian, b. 1943)

An abstract painter, Martin is concerned with the process and performance of artmaking. Since 1965 his paintings have been shown globally in solo and group exhibitions, including at the National Gallery of Canada, Ottawa, and the Art Gallery of Ontario, Toronto.

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.

McElheny, Josiah (American, b. 1966)

McElheny is a glassblower, sculptor, and assemblage artist who crafts alluring glass objects, installations, and related films that question truth, history, and memory through the reflection and refraction of light. Many of his works explore the origins of the universe. In 2006, he received the MacArthur Fellowship, which honours originality in creative pursuits.

Millet, Jean-François (French, 1814–1875)

Born into a peasant family, Millet was one of the founders of the Barbizon school, a group known for painting *en plein air* and favouring landscapes as subject matter. He is prominently recognized for empathetic depictions of rural labourers and peasants created just as the Industrial Revolution was causing mass migrations from the countryside to urban centres such as Paris. Millet was awarded the Legion of Honour in 1868 and was an inspiration for Vincent van Gogh.

Minimalism

A branch of abstract art characterized by extreme restraint in form, most popular among American artists from the 1950s to 1970s. Although Minimalism can be expressed in any medium, it is most commonly associated with sculpture; principal Minimalists include Carl Andre, Donald Judd, and Tony Smith. Among the Minimalist painters were Agnes Martin, Barnett Newman, Kenneth Noland, and Frank Stella.

Miró, Joan (Spanish, 1893–1983)

A prolific artist and important figure in the history of abstract art in the twentieth century. Miró engaged with painting, sculpting, printmaking, and decorative arts, and throughout his long career sustained thematic interest in the influence of his native landscape on his artistic creation. French Surrealism influenced his work, though he is recognized to have developed his own deeply personal style.

Mitchell, Joan (American, 1925–1992)

Mitchell was a member of the later generation of Abstract Expressionists and known for multi-panelled paintings influenced by poetry, music, and nature. In the 1950s, her works became exclusively abstract though they retained a sense

of perspective. In 1959, Mitchell moved to Paris and lived with the French Canadian painter Jean-Paul Riopelle for the next twenty years. After her death, the Joan Mitchell Foundation was established to sustain her legacy and provide support to artists.

modernism

A movement extending from the mid-nineteenth to the mid-twentieth century in all the arts, modernism rejected academic traditions in favour of innovative styles developed in response to contemporary industrialized society.

Beginning in painting with the Realist movement led by Gustave Courbet, it progressed through Impressionism, Post-Impressionism, Fauvism, and Cubism and on to abstraction. By the 1960s, anti-authoritarian postmodernist styles such as Pop art, Conceptual art, and Neo-Expressionism blurred the distinction between high art and mass culture.

Molinari, Guido (Canadian, 1933–2004)

A painter and theorist who was a member of the *Plasticien* movement in Montreal. His work, beginning in the mid-1950s, set new models for geometric painting internationally. His “razor-edged” Stripe Paintings create the illusion of a dynamic space, evoked by the viewer’s active engagement with how colours appear to change as they rhythmically repeat themselves across the canvas.

Mondrian, Piet (Dutch, 1872–1944)

A leading figure in abstract art, known for his geometric “grid” paintings of straight black lines and brightly coloured squares, whose influence on contemporary visual culture has been called the most far-reaching of any artist. Mondrian saw his highly restrictive and rigorous style, dubbed Neo-Plasticism, as expressive of universal truths.

Monet, Claude (French, 1840–1926)

A founder of the Impressionist movement in France. Monet’s landscapes and seascapes are among the canonical works of Western art. Introduced to *plein air* painting as a teenager, Monet returned to it throughout his life as a means of exploring the atmospheric effects and perceptual phenomena that so interested him as an artist.

Moodie, Kim (Canadian, b. 1951)

A contemporary artist known for his works on paper and canvas, Moodie uses dense and detailed imagery from toys, books, and early illustrations of North America to dissect symbols and narratives related to popular culture. He teaches painting and drawing at Western University in London, Ontario.

Morrice, James Wilson (Canadian, 1865–1924)

One of Canada’s first modernist painters and first artists to gain international recognition, during his lifetime Morrice was nonetheless more celebrated in Europe than he was at home. He is best known for richly coloured landscapes that show the influence of James McNeill Whistler and Post-Impressionism.



Motherwell, Robert (American, 1915–1991)

A member of the New York School, a major figure in Abstract Expressionism, and an influential teacher and lecturer, Motherwell employed the automatist technique to create many of his paintings and collages. Over the course of his career, he produced a series called *Elegy to the Spanish Republic*, 1957–61, inspired by the Spanish civil war.

Nabis

Also called the Pont-Aven School. A group of young Post-Impressionist artists, including Pierre Bonnard and Édouard Vuillard, who met at the Lycée Condorcet in Paris, established themselves as a movement in the decade 1880–90, and remained active until 1900. The Nabis (from the Hebrew *nebiim*, meaning “prophets” or “visionaries”) shared the Symbolists’ belief that objects in nature represent ideas, and that the visible is the manifestation of the invisible. Their most important contribution to painting was an abstract, rhythmic organization of figures and ground on the surface of the canvas.

Neo-Expressionism

An art movement that embraced narrative and highly gestural brushwork, Neo-Expressionism bridged the transition between modernism and postmodernism. Leading Neo-Expressionist artists included Philip Guston, Julian Schnabel, and Christopher Le Brun, who were reacting to the emotional distance of Minimalism and Conceptual art. This revival of Expressionism took hold internationally, and by the late 1970s came to be associated with a group of German artists known as *Neue Wilden* (literally, “New Wild Ones”) or new Fauves.

Newman, Barnett (American, 1905–1970)

A key proponent of Abstract Expressionism, known primarily for his colour-field paintings. Newman’s writings of the 1940s argue for a break from European artistic traditions and the adoption of techniques and subject matter more suited to the troubled contemporary moment, and for the expression of truth as he saw it.

Non-Figurative Artists’ Association of Montréal

A loose coalition of abstract artists formed out of Guido Molinari’s *Galerie L’Actuelle* in 1956. The association was active until 1961 and included several painters of the Montreal Automatistes and Plasticiens. Fernand Leduc served as the association’s first president.

Paterson, Katie (Scottish, b. 1981)

A multidisciplinary conceptual artist whose work emphasizes how humans engage with the natural environment and the cosmos. Combining technology and intensive research, Paterson’s projects include a light bulb that simulates moonlight and a live phone line broadcasting the sound of a glacier melting. Her *Future Library*, 2014–2114, is a new forest planted in Norway that will supply paper for books to be printed a century in the future.



Plasticiens

A Montreal-based artists' group active from 1955 to 1959. Although not opposed to their contemporaries the Automatistes, the Plasticiens encouraged a more formalist, less subjective approach to abstract art, such as that of Neo-Plasticist Piet Mondrian. Members included Louis Belzile, Jean-Paul Jérôme, Fernand Toupin, and Jauran (Rodolphe de Repentigny).

Pointillism

A painting technique developed in 1886 by Georges Seurat and Paul Signac as an offshoot of Impressionism. In this style, rather than broken brushstrokes, artists used thousands of small dots of intense and complementary colours that coalesced to make their images. In this way they developed an understanding of how the human eye works and the reality of light as a spectrum of colour.

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.

printmaking

A process of artistic creation in which ink is transferred from one surface to another to make an impression. Printmaking generally involves drawing, carving, etching, or burning an image onto a screen, stone block, wood, or metal plate, rolling ink over that surface and imprinting onto paper, canvas, or another surface. Through this method, multiples of the same image can be made. Common types of printmaking include lithography, woodcut, screenprint, and intaglio.

Rabinowitch, David (Canadian, b. 1943)

A self-trained artist whose abiding interest in philosophy and science manifests in his work: cycles of drawings and sculptures that engage with questions of perception and reception. Born in Toronto, Rabinowitch has lived in New York since 1972. His work has been the subject of solo exhibitions at major institutions worldwide.

Rabinowitch, Royden (Canadian, b. 1943)

A highly successful sculptor whose work, inspired by both minimalism and modernism, explores the tension between passion and reason, values and facts. He has exhibited widely in Canada, the United States, and Europe since 1978, and his work is held at major contemporary galleries around the world, including the Guggenheim in New York and the Stedelijk in Amsterdam.

Raeburn, Henry (Scottish, 1756–1823)

A leading Scottish portrait painter from the late eighteenth to early nineteenth century. Raeburn was largely self-taught as an artist, but his marriage to a wealthy widow allowed him access to an elite circle of patrons. He was elected president of the Edinburgh Society of Artists in 1812 and a member of the



Royal Academy of Arts in London in 1815. In 1822, Raeburn was knighted by King George IV and became the king's official portraitist.

Rahmani, Aviva (American, b. 1945)

An ecological and performance artist who specializes in projects involving environmental restoration, Rahmani uses her Trigger Point Theory to see if restoring a small site can have a larger ecological impact. She draws on aesthetics, art, and teams of scientists to create a chain of beneficial environmental events, such as planting trees in ways that block heavy machinery along the path of proposed natural gas pipelines in the U.S. The individual trees are then painted, their position recorded on a musical score, and the resulting symphony performed.

Rauschenberg, Robert (American, 1925–2008)

A significant figure in twentieth-century American art whose paintings, sculptures, prints, photographs, collages, and installations span styles and movements from Abstract Expressionism to Pop art. Together with Jasper Johns he led a revival of interest in Dada. Among Rauschenberg's best-known works is *Bed*, 1955, one of his first "combines," or paintings that incorporate found objects.

realism

A style of art in which subjects are depicted as factually as possible. Realism also refers to a nineteenth-century art movement, led by Gustave Courbet, concerned with the representation of daily modern life, rather than mythological, religious, or historical subjects.

***Refus global* (Total refusal)**

A manifesto released in 1948 by the Automatistes, a Montreal-based artists' group. Written by Paul-Émile Borduas and signed by fifteen other members, the main text condemned the dominance of Catholic ideology and the social and political status quo in Quebec. The *Refus global* influenced the province's period of rapid change that came to be known as the Quiet Revolution.

Reinblatt, Moses "Moe" (Canadian, 1917–1979)

A painter, printmaker, and official Canadian war artist during the Second World War. In 1942, Reinblatt joined the Royal Canadian Air Force and, by 1944, began depicting military scenes behind the front lines of war. After the 1950s, his paintings grew more textured and abstract and he embraced lithographic printmaking. Reinblatt was associated with the Jewish Painters of Montreal, a group named by curator Esther Trépanier in 1987.

Reinhardt, Adolph "Ad" (American, 1913–1967)

A painter associated with geometric and pure abstraction. Although Reinhardt was a contemporary of Abstract Expressionists, he believed that painting should be concerned with art alone. He rejected all outside symbols and references and was therefore embraced by the later Minimalists.

Roberts, Goodridge (Canadian, 1904–1974)

A painter and influential teacher from New Brunswick, whose modernist sensibility developed in the late 1920s when he attended the Art Students



League of New York. Roberts settled in Montreal in 1939 and within ten years was celebrated nationally for his careful but intense approach to figure painting, still life, and landscape.

Romantic tradition

A multi-faceted movement that affected most areas of eighteenth- and nineteenth-century Western culture, including art, literature, and philosophy. Romanticism privileged the emotional and the subjective; it arose in opposition to Enlightenment-era rationalism.

Rosner, Thelma (Canadian, b. 1941)

A painter and installation artist concerned with socio-political relations in the Middle East, religious conflict, and language. Rosner's series *Israeli-Palestinian Dictionary*, 2009-11, focuses on the naming of objects, which are positioned between the different scripts of Hebrew and Arabic. Rosner was mentored by Paterson Ewen at the University of Western Ontario (now Western University) in London, Ontario.

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.

Ryder, Albert Pinkham (American, 1847–1917)

A painter of allegorical seascapes, Ryder is most recognized for his mature works which feature dim lighting, enigmatic subjects, windswept compositions, and undefined shapes within a larger landscape or marine scene. In his works, Ryder often referenced classical mythology, poetry, and Wagnerian opera.

Scott, Marian (Canadian, 1906–1993)

Scott was a painter and teacher who experimented with many different styles, including simplified realism, abstraction, Surrealism, and Precisionism. She is best known for landscapes and cityscapes that depict the struggles of urban life. She was a founding member of the influential Contemporary Arts Society of Montreal.

Seurat, Georges (French, 1859–1891)

An influential painter, Seurat was a pioneer of the Neo-Impressionist movement, departing from Impressionism's relative spontaneity and practising more formal structure and symbolic content. Along with Paul Signac, he developed Pointillism, a technique adopted by other painters such as Camille Pissarro, Piet Mondrian, and Wassily Kandinsky.

Shadbolt, Jack (Canadian, 1909–1998)

Primarily known as a painter and draftsman, Shadbolt studied art in London, Paris, and New York before returning to British Columbia. He taught at the Vancouver School of Art from 1945 to 1966, becoming the head of the school's painting and drawing section. Major influences include Emily Carr and Aboriginal art of the Pacific Northwest.

Sullivan, Françoise (Canadian, b. 1923)

Born in Montreal, Sullivan—an artist, sculptor, dancer, and choreographer—studied at the city’s École des beaux-arts (now part of the Université du Québec à Montréal) in the early 1940s, where she met Paul-Émile Borduas. His vision of automatism would become a great influence on her modern dance performances and choreography. (See *Françoise Sullivan: Life & Work* by Annie Gérin.)

Surrealism

An early twentieth-century literary and artistic movement that began in Paris. Surrealism aimed to express the workings of the unconscious, free of convention and reason, and was characterized by fantastic images and incongruous juxtapositions. The movement spread globally, influencing film, theatre, and music.

Tachism

Along with Lyrical Abstraction and Art Informel, Tachism refers to an art movement of the 1950s considered the European counterpart of Abstract Expressionism. Strongest in France, it is also associated with Automatism (as practised by the Surrealists), for its emphasis on unplanned mark making, allowing imaginative expression to arise freely from the unconscious mind.

Tousignant, Claude (Canadian, b. 1932)

A painter and sculptor whose large, flat, stark painting contributed to laying the ground rules for Plasticien painting in Montreal. During the 1960s he painted large round canvases of brightly coloured concentric circles that produce dynamic optical effects. His later work, often monochromatic, increasingly emphasizes the objectness of painting.

Turner, Iain (Canadian, b. 1952)

A multimedia abstract artist who uses vibrant colours and plywood in his paintings to convey a sculptural feeling. Turner studied art at Fanshawe College in London, Ontario, and worked for many years as a studio assistant for Paterson Ewen. His abstractions and sense of colour are influenced by the Automatistes.

Turner, J.M.W. (British, 1775–1851)

Widely considered the foremost British landscape painter of the nineteenth century, Turner imbued his paintings with an expressive romanticism. His subject matter ranged from local landscapes to otherworldly natural events. He has been heralded as a precursor to both Impressionism and modernist abstract art.

ukiyo-e

A Japanese style of art, *ukiyo-e* means “images of the floating world” and became popular during the Edo period (1615–1868). Hand-painted screens and scrolls depicted everyday life in the pleasure quarters, including visits to courtesans and Kabuki theatres. By the late seventeenth century, *ukiyo-e* had

become so popular among merchants and craftspeople that the prints were mass-produced using carved wooden blocks. Two of the best-known practitioners of this art are Utagawa Hiroshige and Katsushika Hokusai.

Urquhart, Tony (Canadian, b. 1934)

A painter, sculptor, and curator, and a pioneer of abstract art in Canada. For a time a member of the London circle that included Jack Chambers and Greg Curnoe, Urquhart was an important advocate for the rights of professional artists through his association with Chambers's initiative CAR (later CARFAC).

van Doesburg, Theo (Dutch, 1883–1931)

Born Christian Emil Marie Küpper, van Doesburg was a painter, advocate of pure abstraction, designer, poet, and art theorist. In 1917, with Piet Mondrian and Bart van der Leek, he co-founded *De Stijl*, a publication that became an art movement, and his theories of integrating painting, architecture, and design influenced many modernist architects, including Ludwig Mies van der Rohe. Van Doesburg introduced diagonals to his paintings to convey more movement, which led to a creative split from Mondrian. He later co-founded the Abstraction-Création group to counter Surrealism and promote abstraction.

van Gogh, Vincent (Dutch, 1853–1890)

Among the most recognizable and beloved of modernist painters, van Gogh is the creator of *Starry Night* and *Vase with Sunflowers*, both from 1889. He is a nearly mythological figure in Western culture, the archetypal "tortured artist" who achieves posthumous fame after a lifetime of struggle and neglect.

Venice Biennale

The cornerstone of this sprawling arts institution, which takes place in Venice every two years over six months, is the International Art Exhibition. The Art Exhibition was first held in 1895 and today regularly attracts more than 370,000 visitors. Canada has been participating since 1952.

Walker, Eric (Canadian, b. 1957)

A painter and mixed-media artist influenced by Paterson Ewen and specializing in stylized Canadian landscapes, urban geographies, and aerial views, Walker studied at the Nova Scotia College of Art and Design, Halifax. His works are found in, among other collections, the Art Gallery of Nova Scotia and the City of Ottawa.

Wang, Zhan (Chinese, b. 1962)

A sculptor known for his conceptual art, including his stainless-steel *jiashanshi*. Chinese artists traditionally placed gnarled stones—*jiashanshi* (literally "fake mountain rocks")—in public areas for meditation and decoration, and scholars admired the naturally eroded shapes. Wang's work, which pairs contemporary materials with customary practices, considers the changing nature of tradition in modern times.



Wieland, Joyce (Canadian, 1930–1998)

A central figure in contemporary Canadian art, Wieland engaged with painting, filmmaking, and cloth and plastic assemblage to explore with wit and passion ideas related to gender, national identity, and the natural world. In 1971 she became the first living Canadian woman artist to have a solo exhibition at the National Gallery of Canada in Ottawa. (See *Joyce Wieland: Life & Work* by Johanne Sloan.)

woodcut

A relief method of printing that involves carving a design into a block of wood, which is then inked and printed, using either a press or simple hand pressure. This technique was invented in China and spread to the West in the thirteenth century.



SOURCES & RESOURCES

Paterson Ewen wrote very little about his life or his work. Instead, he preferred to let his art speak for itself. Ewen was an avid reader, and his interests in art, literature, weather, and celestial phenomena are clearly visible in his paintings. The best analyses of his art and its influences were produced in the context of key exhibitions, in particular those held in Vancouver (1977), Saskatoon (1987), and Toronto (1988 and 1996).



Paterson Ewen photographed with *Gibbous Moon*, 1980, at an exhibition of his work organized by the Art Gallery of Ontario, Toronto, in 1988, photograph by Doug Griffin. Ewen's orange shirt matches the dominant hue of this moon, which seems to identify the artist even more intimately with this work.

SELECTED SOLO EXHIBITIONS

1955 Gallery XII, Montreal Museum of Fine Arts.

1956 February, Parma Gallery, New York.

1958 February 10-22, Galerie Denyse Delrue, Montreal.

1963 November, Gallery XII, Montreal Museum of Fine Arts.

1968 March, *Paterson Ewen Retrospective*, Dunkelman Gallery, Toronto.

1969 February, *Paterson Ewen Retrospective*, McMaster University, Hamilton, Ontario.

October 31-November 18, Carmen Lamanna Gallery, Toronto.



1970 January 6-25, *Paterson Ewen Retrospective 1947-1969*, 20/20 Gallery, London, Ontario.

1972 January 5-20, *Phenomena-scapes by Paterson Ewen*, Carmen Lamanna Gallery, Toronto.

1976 November 6-30, *Paterson Ewen Retrospective*, London Regional Art Gallery (now Museum London), Ontario.

1977-78 Beginning May 1977, *Paterson Ewen: Recent Works*, Vancouver Art Gallery. Travelled to the National Gallery of Canada, Ottawa; Art Gallery of Nova Scotia, Halifax; Southern Alberta Art Gallery, Lethbridge; Sir George Williams Art Gallery, Montreal; Art Gallery of Windsor, Ontario; and Winnipeg Art Gallery.

1982 June 13-September 12, 40th Venice Biennale, Italy.

1982-83 November 26, 1982-January 16, 1983, *Paterson Ewen*, Canadian Cultural Centre, Paris, France.

1987-88 November 20, 1987-January 3, 1988, *Paterson Ewen: The Montreal Years*, Mendel Art Gallery, Saskatoon.

1988-90 January 22-April 3, *Paterson Ewen: Phenomena; Paintings, 1971-1987*, Art Gallery of Ontario, Toronto, and five other centres.

1989 November 11-December 14, Carmen Lamanna Gallery, Toronto.

1992 June 25-September 1, *Paterson Ewen: Critical Works; Works on Paper, 1949-1992*, Art Gallery of Hamilton.

September 17-October 10, Equinox Gallery, Vancouver.

1993 May 4-June 5, *Paterson Ewen: Recent Paintings*, Paolo Baldacci Gallery, New York.

July 2-August 30, *Paterson Ewen: Interior Motives*, Mendel Art Gallery, Saskatoon.



1996

From September 20, *Paterson Ewen: Earthly Weathers, Heavenly Skies*, Art Gallery of Ontario, Toronto.

September 28–October 26, Olga Korper Gallery, Toronto.

1998

January 17–February 28, Olga Korper Gallery, Toronto.

2000

January–February 5, *Paterson Ewen: Recent Paintings*, Jack Shainman Gallery, New York.

September 28–October 28, Olga Korper Gallery, Toronto.

2002

June 1–29, Olga Korper Gallery, Toronto.

2011

February 8–June 19, *Paterson Ewen: Inspiration and Influence*, Art Gallery of Ontario, Toronto.

KEY GROUP EXHIBITIONS

1950

March 14–April 9, 67th Annual Spring Exhibition, Montreal Museum of Fine Arts.

L'Exposition des Rebelles, Montreal.

1955

February 11–28, *Espace 55*, Montreal Museum of Fine Arts.

1960–61

December 1960–January 1961, *The Non-Figurative Artists' Association of Montréal*, National Gallery of Canada, Ottawa. Travelled to Brandon Allied Arts Centre; New Westminster Public Library; Norman MacKenzie Art Gallery, Regina; Banff School of Fine Arts; Edmonton Art Gallery; and University of Alberta, Calgary.

1962

June 26–August 23, *La Peinture canadienne moderne*, 5th Festival dei Due Mondi, Spoleto, Italy.

1968

July–September, 7th Biennial of Canadian Painting, National Gallery of Canada, Ottawa.

1971

March 19–31, *Pie in the Sky*, 77 Avenue Road, Toronto.



1975 January 16–February 16, *The Canadian Canvas*. Travelling exhibition sponsored by Time Canada Ltd.: Musée d'art contemporain de Montréal; Musée du Québec, Quebec City; Edmonton Art Gallery; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon; Art Gallery of Ontario, Toronto; Anna Leonowens Art Gallery and Dalhousie University Art Gallery, Halifax; Alberta College of Art, Calgary; and Winnipeg Art Gallery.

March 16–April 26, *A Response to the Environment*, Rutgers University Art Gallery, New Brunswick, New Jersey.

1976–77 February 1976–March 1977, *Changing Visions: The Canadian Landscape*, organized by the Art Gallery of Ontario, Toronto, and the Edmonton Art Gallery; exhibited at the Art Gallery of Ontario and ten other centres.

1978 June 11–July 16, *Nine Canadian Artists / Kanadische Künstler*, Kunsthalle Basel, Switzerland.

1981 July 9–October 2, *20th Century Canadian Painting*. Travelling exhibition in Japan organized by the National Gallery of Canada, Ottawa.

1986 November 13–19, *Focus: Canadian Art, 1960–1985*, Art Cologne, 20th Internationaler Kunstmarkt, Cologne, Germany.

1988 May 1–July 2, *Montreal Painting of the 1960s*, Americas Society Art Gallery, New York.

1992–93 November 18, 1992–January 31, 1993, *The Crisis of Abstraction in Canada: The 1950s*, organized by the National Gallery of Canada, Ottawa; exhibited at Musée du Québec, Quebec City, and four other centres.

2012–13 September 14, 2012–January 25, 2013, *If the Sky Falls: The Heavens in Canadian Art*, Museum London, Ontario.

2013 April 15–May 11, *A Circle of Friends: The Doreen Curry Collection*, McIntosh Gallery, Western University, London, Ontario.

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"About Marian Scott." *20 Cents Magazine* 3, no. 9 (November 1969).

"An Autobiographical Statement." *Brick* 32 (Winter 1988): 23-24.

Between Heaven and Earth: Paterson Ewen. Montreal: Musée d'art contemporain de Montréal, 1997.

"Paterson Ewen, March, 1976." In *Artists Talk: 1969-1977*, edited by Peggy Gale, 334-53. Halifax: The Press of the Nova Scotia College of Art and Design, 2004.

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Bradley, Jessica. *Paterson Ewen: Biennale di Venezia, 1982; Canada*. Ottawa: National Gallery of Canada, 1982. Catalogue.

Campbell, James D. *Startled Wonder: The Phenomenascapes of Paterson Ewen*. Toronto: Carmen Lamanna Gallery, 1989.

Fraser, Heather A. "Paterson Ewen: The Turn from Non-Figurative to Figurative Painting." *Journal of Canadian Art History* 13, no. 1 (1990): 25-52.

Freedman, Adele. "Phenomenology." *Canadian Art* 4, no. 4 (Winter 1987): 60-67.

Graham, Ron. "Paterson Ewen: The Artist's Dilemma." *Canadian Art* 13, no. 3 (Fall 1996): 70-79.

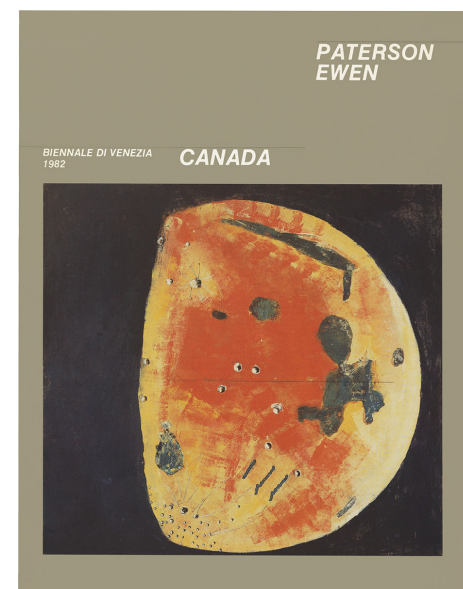
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Monk, Philip. *Paterson Ewen, Phenomena: Paintings, 1971-1987*. Toronto: Art Gallery of Ontario, 1987. Catalogue.

Rochon, Lisa. "The Bandaged Man: The Art of Paterson Ewen." *Brick* 32 (Winter 1988): 19-22.

Teitelbaum, Matthew, ed., *Paterson Ewen*. Vancouver and Toronto: Douglas & McIntyre and the Art Gallery of Ontario, 1996. Catalogue.

Teitelbaum, Matthew. *Paterson Ewen: The Montreal Years*. Saskatoon: Mendel Art Gallery, 1987. Catalogue.



Cover of the catalogue from the 1982 Venice Biennale.

KEY INTERVIEWS

The chronology in the 1996 catalogue by Matthew Teitelbaum contains an excellent selection of quotes from various interviews Paterson Ewen gave throughout his life, including the three Teitelbaum conducted and recorded between 1986 and 1990.

Canadian Broadcasting Company. *Paterson Ewen/Packaged: March 12, 1998, Edition of Adrienne Clarkson Presents*. CBC, 1998. Videocassette.

Johnson, Nick. "Paterson Ewen: *Rain*." *artscanada* 32, no. 1 (March 1975): 40-45.

Shadbolt, Doris, and Nick Johnson. *Paterson Ewen: Recent Works*. Vancouver: Vancouver Art Gallery, 1977. Catalogue.

AUDIO AND VIDEO

Paterson Ewen. 11 min. Musée d'art contemporain de Montréal, Groupe de recherche en arts médiatiques, 1997. Videocassette.

Paterson Ewen: A Mural Commission for the University of Lethbridge. 44 min. The University of Lethbridge Library, 1981. Videocassette.

FURTHER READING

Grace, Sherrill E. *Canada and the Idea of North*. Montreal: McGill-Queen's University Press, 2001.

Nasgaard, Roald. *Abstract Painting in Canada*. Vancouver: Douglas & McIntyre, 2007.

Newlands, Anne. *Canadian Paintings, Prints and Drawings*. Richmond Hill, ON: Firefly Books, 2007.

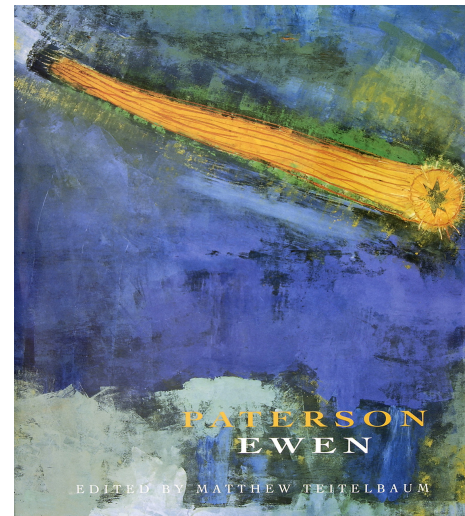
O'Brian, John, and Peter White. *Beyond Wilderness: The Group of Seven, Canadian Identity, and Contemporary Art*. Montreal: McGill-Queen's University Press, 2007.

Reid, Dennis. *A Concise History of Canadian Painting*, 3rd ed. Don Mills, ON: Oxford University Press, 2012.

Paterson Ewen was particularly fond of literature, and Goethe, Thomas Mann, and Vladimir Nabokov were among his favourite authors. Other titles that were important to him include:

Ashton, Dore. *Philip Guston*. New York: Grove Press, 1960.

The Evergreen Review.



Cover of *Paterson Ewen*, the book accompanying the 1996 exhibition at the Art Gallery of Ontario, Toronto.



Cover of the catalogue for *Nine Canadian Artists / Kanadische Künstler, 1978*, Kunsthalle, Basel.



Lloyd, Goodrich. *Albert P. Ryder*. New York: George Braziller Inc., 1959.

Sagan, Carl, and Ann Druyan. *Comet*. New York: Random House, 1985.

Van der Wolk, Johannes, and Ronald Pickvance. *Vincent van Gogh: Drawings*. Milan: Mondadori, 1990.

Watts, Alan. *Instant Weather Forecasting*. Toronto: General Publishing Co., 1968.

ABOUT THE AUTHOR

JOHN G. HATCH

John G. Hatch is an Associate Professor of Art History at Western University in London, Ontario. He is currently Chair of the Department of Visual Arts and served as an Associate Dean for the Faculty of Arts and Humanities at Western from 2009 to 2015. Hatch's academic career began with a degree in economics, but after a couple of years in private industry he returned to school to study art history, which led to a PhD in art history and theory from the University of Essex, U.K. His dissertation examined the impact of the physical sciences on modern art.

Hatch's research has focused on the interstices of art and science, particularly in the twentieth century. However, his first published articles looked at geometry in Greek architecture and at Keplerian astronomy and religious mysticism in the churches of the baroque architect Francesco Borromini. This last, originally published in 2002, was reprinted in 2015 in a two-volume anthology on architecture and mathematics. His numerous articles dealing with science and modern art have ranged from the influence of wave patterns and Machian epistemology on the paintings of František Kupka to the adaptation of the relativistic theories of Henri Poincaré, Henrik Lorentz, and Albert Einstein in the art and architecture of El Lissitzky and Theo van Doesburg.

Recently Hatch's attention has turned to astronomy and more contemporary artists, and he has published articles on Robert Smithson, Anselm Kiefer, and Shi Zhiying. It is this interest that drew his attention to the paintings of Paterson Ewen. Some of his more notable publications include "Cosmic Stutters: Anselm Kiefer's Search for Redemption in the Stars," in Nicholas Campion, ed., *Heavenly Discourses* (2016); "The Science behind Francesco Borromini's Divine Geometry," in Kim Williams and Michael Ostwald, eds., *Architecture and Mathematics from Antiquity to the Future, Vol. II: The 1500s to the Future* (2015); "Wrestling Proteus: The Role of Science in Modern Art and Architecture's New Images of Nature," in Brett Wilson, Barbara Hawkins, and Stuart Sim, eds., *Art, Science, and Cultural Understanding* (2014); "Seeing and Seen: Acts of the Voyeur in the Works of Francis Bacon," in Rina Ayra, ed., *Francis Bacon: Critical and Theoretical Perspectives* (2012); and "Some Adaptations of Relativity in the 1920s and the Birth of Abstract Architecture," in *Nexus Network Journal* 2, no. 1 (2012).

*<http://www.rasc.ca/asteroid/14060>



"In 2002, the year Paterson Ewen passed away, I was Acting Chair of the department he had taught in from 1972 to 1987, and I wanted to find a way to memorialize his achievement. As I quickly learned, he had a passion for science and astronomy, and so I got an asteroid named after him, Patersonewen 14060.* Since then I continue to enjoy seeing the cosmos through his eyes."



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ACKNOWLEDGEMENTS

From the Author

My heartfelt thanks to Mary Handford who patiently entertained my speculations on her husband and gave me access to a wealth of material; Matthew Teitelbaum who has done so much to sustain Paterson Ewen's legacy and responded graciously to all my queries; Kim Moodie who was both a student and a colleague of Paterson (he was also a student of Guido Molinari!); the many students and friends of Paterson whom I ran into during my research who volunteered so many wonderful anecdotes; my partner, Karen, who is thrilled to have her husband back, and sons, Robbie and Pat, who are tired of hearing about Ewen; the archivists at the Art Gallery of Ontario; John Shearer of the Canadian Art Group; my assiduous research assistants Shelley Kopp and Leah Abaza; Kim Neudorf, who helped with several of the images; Anna Hudson and Sara Angel who eagerly took up my suggestion of writing a volume on Ewen; Eva Lu, a former student of mine, who did some amazing detective work in sourcing the images; Kendra Ward who oversaw the production of my text; and Lucy Kenward, who is a phenomenal editor and deserves much of the credit for keeping my text on track and my verbosity to a minimum.

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The Art Canada Institute gratefully acknowledges the generosity of Richard and Donna Ivey, the Title Sponsor of this book.

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We thank our Lead Benefactors: Alexandra Baillie, Alexandra Bennett, Grant and Alice Burton, Kiki and Ian Delaney, Dr. Jon S. and Mrs. Lyne Dellandrea, Michelle Koerner and Kevin Doyle, James and Melinda Harrison, Sarah and Tom Milroy, Partners in Art, Pam and Michael Stein, and Sara and Michael Angel.



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Paterson Ewen, *Coastline with Precipitation*, 1975. (See below for details.)



Credit for Banner Images



Biography: Paterson Ewen, 1996. (See below for details.)



Key Works: Paterson Ewen photographed with *Gibbous Moon*, 1980. (See below for details.)



Significance & Critical Issues: Paterson Ewen working in his studio, n.d., photographer unknown. Courtesy of Mary Handford.



Style & Technique: Ewen's paint brushes, n.d., photograph by Mary Handford. Courtesy of Mary Handford.



Sources & Resources: Paterson Ewen's studio, 1971, photographer unknown. Courtesy of Mary Handford.



Where to See: Contact sheet showing several photographs of a gallery installation, n.d., photographer unknown. Courtesy of Mary Handford.

Credits for Works by Paterson Ewen



The Bandaged Man, 1973. National Gallery of Canada, Ottawa, purchased 1973 (17253). © Mary Handford.

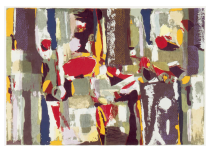


PATERSON EWEN

Life & Work by John G. Hatch



Blackout, 1960. National Gallery of Canada, Ottawa, purchased 1985 (28770). © Mary Handford.



Blast (from the album "Sans titre," created in collaboration), 1957. Musée d'art contemporain de Montréal (A 65 53 G 10 [4]). © Mary Handford.



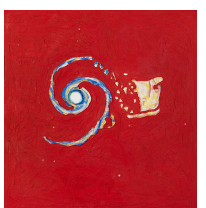
Chinese Dragons in the Milky Way, 1997. Private collection. © Mary Handford.



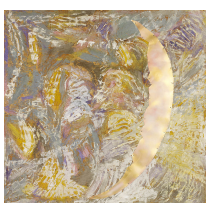
Citadel, Quebec, 1947. McIntosh Gallery Collection, Western University, purchase, W.H. Abbott Fund with assistance from Wintario, 1986 (1986.0012). © Mary Handford.



Coastline with Precipitation, 1975. Private collection. Courtesy of Waddington's. © Mary Handford. Photo credit: Toni Hafkenschied.



Cosmic Cannibalism, 1994. Art Gallery of Ontario, Toronto, gift of the artist, 1994 (95/22). © Mary Handford.



Decadent Crescent Moon, 1990. Art Gallery of Ontario, Toronto, anonymous gift, 1994 (94/949). © Mary Handford.



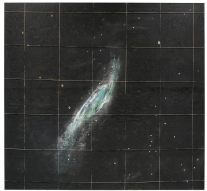
Diagram of a Multiple Personality #7, 1966. Private collection. Courtesy of Heffel Fine Art Auction House. © Mary Handford.



Eruptive Prominence, 1971. Art Gallery of Peterborough, gift of Peter Norris, 1994 (94.009.007).
Photo credit: Lesli Michaelis-Onusko. © Mary Handford.



Full Circle Flag Effect, 1974. Private collection. Courtesy of Heffel Fine Art Auction House. © Mary Handford.



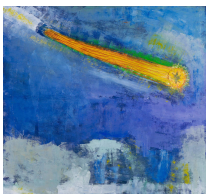
Galaxy NGC-253, 1973. National Gallery of Canada, Ottawa, purchased 1974 (17953). © Mary Handford.



Gibbous Moon, 1980. National Gallery of Canada, Ottawa, purchased 1980 (23659). © Mary Handford.



The Great Wave—Homage to Hokusai, 1974. Art Gallery of Windsor, purchased with the assistance of the Ontario Ministry of Culture and Recreation through Wintario, 1978 (1978.013). © Mary Handford.



Halley's Comet as Seen by Giotto, 1979. Art Gallery of Ontario, Toronto, anonymous gift, 1994 (94/943).
© Mary Handford.



Ice Floes at Resolute Bay, 1983. McIntosh Gallery Collection, Western University, London, Ontario, purchase, W.H. Abbott Fund, 1984 (1984.0011). © Mary Handford.



Interior, Fort Street, Montreal [#1], 1951. Art Gallery of Ontario, Toronto, gift of the Ramstein family, Toronto, 1996 (95/352). © Mary Handford.



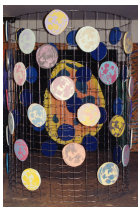
Landscape with Monastery, 1947. McIntosh Gallery Collection, Western University, purchase, W.H. Abbott Fund with assistance from Wintario, 1986 (1986.0010). © Mary Handford.



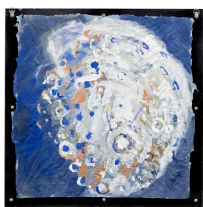
Lethbridge Landscape, 1981. University of Lethbridge Art Collection, mural commissioned for the University of Lethbridge, 1981 (1981.14). © Mary Handford. Photo credit: Andrea Kremenik.



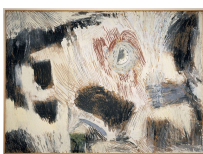
Lifestream, 1959. Art Gallery of Ontario, Toronto, anonymous gift, 1994 (94/931). © Mary Handford.



Many Moons II, 1994. Photograph by Mary Handford. Art Gallery of Ontario, Toronto, gift of the artist, 1995 (95/402). © Mary Handford.



Moon, 1975. McIntosh Gallery Collection, Western University, gift of Doreen Curry, 2016 (2016.0027). © Mary Handford.



Moon over Tobermory, 1981. National Gallery of Canada, Ottawa, purchased 1982 (26972). © Mary Handford.



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Moon over Water, 1977. Art Gallery of Ontario, Toronto, anonymous gift, 1994 (94/942). © Mary Handford.



Northern Lights, 1973. Art Gallery of Ontario, Toronto, purchase, Margaret P. Nesbitt Endowment, 1973 (73/34). © Mary Handford.



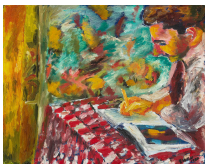
Ocean Currents, 1977. Collection of BMO Financial Group. © Mary Handford. Photo credit: Jennifer Rowsom.



Percé Rock, Gaspé, c. 1953. Private collection. Courtesy of Heffel Fine Art Auction House. © Mary Handford.



La Pointe Sensible, 1957. Canadian Art Group, Toronto. © Mary Handford.



Portrait of Poet (Rémi-Paul Forgues), 1950. Art Gallery of Ontario, Toronto, gift of Ben and Yael Dunkelman, Toronto, 1995 (95/246). © Mary Handford.



Portrait of Vincent, 1974. Vancouver Art Gallery (75.14). © Mary Handford.



Precipitation, 1973. Art Gallery of Ontario, Toronto, gift of Alison and Alan Schwartz in loving memory of Tamara Goldman, 1995 (95/382). © Mary Handford.



Quantum Theory, 1996. Private collection. Courtesy of Olga Korper Gallery. © Mary Handford.



Rain Hit by Wind #1, 1971. Art Gallery of Ontario, Toronto, gift of Alison and Alan Schwartz, 1997 (97/1583). © Mary Handford.



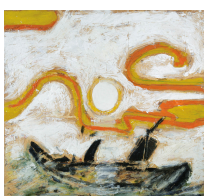
Rain over Water, 1974. Museum London, purchased with matching acquisition funds and a Wintario Grant, 1980 (80.A.233). © Mary Handford.



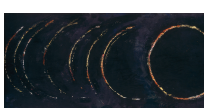
Rocks Moving in the Current of a Stream, 1971. Art Gallery of Ontario, Toronto, purchase, 1983 (83/27). © Mary Handford.



Satan's Pit, 1991. Art Gallery of Ontario, Toronto, anonymous gift, 1994 (94/592). © Mary Handford.



Ship Wreck, 1987. Museum London, purchased with the support of the Volunteer Committee and the Government of Ontario through the Ministry of Culture and Communications, 1988 (88.A.01). © Mary Handford.



Solar Eclipse, 1971. Vancouver Art Gallery (88.12.2). © Mary Handford.



Star Traces around Polaris, 1973. Musée d'art contemporain de Montréal, (A 87 10 P 1). Photo credit: Richard-Max Tremblay. © Mary Handford.



Sun Dogs #4, 1989. Art Gallery of Ontario, Toronto, anonymous gift, 1994 (94/948). © Mary Handford.



Sunset over the Mediterranean, 1980. Museum London, gift of the Blackburn Group Inc., London, Ontario, 1997 (97.A.76). © Mary Handford.



Thunderchain, 1971. Art Gallery of Ontario, Toronto, anonymous gift, 1994 (94/935). © Mary Handford.



Thunder Cloud as Generator #1, 1971. Museum London, Art fund, 1972 (72.A.124). © Mary Handford.



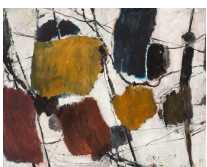
Thunder Cloud as Generator #2, 1971. Art Gallery of Ontario, Toronto, anonymous gift, 1994 (94/936). © Mary Handford.



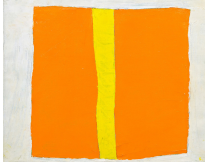
Traces through Space, 1970, Art Gallery of Ontario, Toronto, anonymous gift, 1994 (94/933). © Mary Handford.



Typhoon, 1979. McIntosh Gallery Collection, Western University, purchase, McIntosh Fund with assistance from Wintario, 1980 (1980.0002). © Mary Handford.



Untitled, 1954. Collection of the Estates of Dr. Blema and Mr. H. Arnold Steinberg. © Mary Handford.



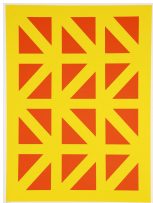
Untitled, 1960. McIntosh Gallery Collection, Western University. Gift of Norman Elias, London, Ontario, 1984 (1984.0006). © Mary Handford.



Untitled, 1962. Musée d'art contemporain de Montréal (A 71 75 PA 1). © Mary Handford.



Untitled, 1967. Museum London, gift of Phyllis and Alan Cohen, London, Ontario, 1999 (99.A.39). © Mary Handford.



Untitled, 1967. Museum London, anonymous gift, in memory of Rose Stollar, 2006 (006.A.132). © Mary Handford.



White Abstraction No. 1, c. 1963. Private collection. Courtesy of Heffel Fine Art Auction House. © Mary Handford.

Credits for Photographs and Works by Other Artists



Adoration of the Magi, 1304-06, by Giotto di Bondone. Scrovegni Chapel, Padua.



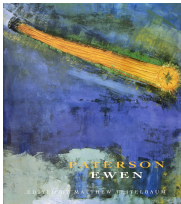
The Angel Standing in the Sun, c. 1846, by J.M.W. Turner. Tate Museum, London, U.K., accepted by the nation as part of the Turner Bequest, 1856 (N00550).



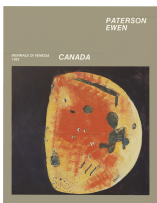
Artists Bryan Maycock, Steve Parzybok, and Robert Bozak help install *Drop of Water on a Hot Surface*, 1970, for the *Pie in the Sky* exhibition, 1970, photographer unknown. Courtesy of Bryan Maycock.



The Black Star, 1957, by Paul-Émile Borduas. Montreal Museum of Fine Arts, gift of M. et Mme Gerard Lortie (1960.1238). Photo credit: Denis Farley.



Cover of *Paterson Ewen*, the book accompanying the 1996 exhibition at the Art Gallery of Ontario, Toronto. Courtesy of the Art Gallery of Ontario.



Cover of the catalogue from the 1982 Venice Biennale. Courtesy of the National Gallery of Canada, Ottawa.



Cover of the catalogue for *Nine Canadian Artists / Kanadische Künstler*, 1978, Kunsthalle, Basel.



Eighteen members of the Non-Figurative Artists' Association of Montréal (NFAAM), 1957, photograph by Louis T. Jaques. Courtesy of Sotheby's.



Figure 2, 1949, by Fernand Leduc. Musée d'art contemporain de Montréal, anonymous gift (D 75 36 P 1).
Photo credit: Richard-Max Tremblay.



The First Step, c. 1909-13, by František Kupka. Museum of Modern Art, New York, purchased from the artist with the Hillman Periodicals Fund, 1956 (562.1956).



Guido Molinari, Paterson Ewen, and Mary Handford, n.d. Photographer unknown. Courtesy of Mary Handford



Impression–Sunrise, 1872, by Claude Monet. Musée Marmottan Monet, Paris.



Mariko, c. 1840, by Utagawa Hiroshige. The Metropolitan Museum of Art, New York, Francis Lathrop Collection, purchase, Frederick C. Hewitt Fund, 1911 (JP771).



Moonlight Marine, c. 1870-90, by Albert Pinkham Ryder. The Metropolitan Museum of Art, New York, Samuel D. Lee Fund, 1934 (34.55).



Paterson Ewen, 1948, photographer unknown. Courtesy of the Art Gallery of Ontario, Toronto.



Paterson Ewen, 1962, photograph by Tess Boudreau. Courtesy of the Art Gallery of Ontario, Toronto.
© The Estate of Tess Boudreau.



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Paterson Ewen, 1996, photograph by Ken Faught. *Toronto Star* Photograph Archive, Courtesy of Toronto Public Library.



Paterson Ewen in his army uniform, c. 1944. Photographer unknown. Courtesy of Mary Handford.



Paterson Ewen in Montreal, c. 1932, photographer unknown. Courtesy of the Art Gallery of Ontario, Toronto.



Paterson Ewen photographed with *Gibbous Moon*, 1980, photograph by Doug Griffin. *Toronto Star* Photograph Archive. Courtesy of Toronto Public Library.



Paterson Ewen routing in his studio at the University of Western Ontario, 1979, photograph by Mary Handford. Courtesy of Mary Handford.



Paterson Ewen and Françoise Sullivan in New York, 1957, photographer unknown. Dance Collection Danse Archive, Toronto.



Paterson Ewen and Mary Handford in his studio, 1992, photograph by Don Vincent. Don Vincent Photo Archive, McIntosh Gallery, Western University, London, Ontario.

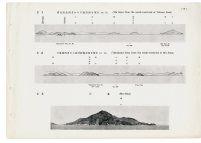


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Paterson Ewen's copy of *Views in Naikai*, cover. Courtesy of Mary Handford.



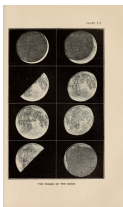
Paterson Ewen's copy of *Views in Naikai*, interior page. Courtesy of Mary Handford.



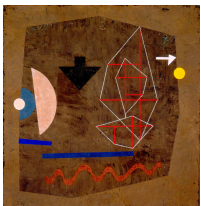
Paterson Ewen with his sons, c. mid-1960s, photograph by Françoise Sullivan. Courtesy of Mary Handford.



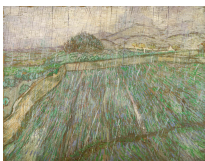
Paterson Ewen working on *Cumulous Cloud as Generator*, 1971, photographer unknown. Courtesy of the Art Gallery of Ontario, Toronto.



"The Phases of the Moon," from Amédée Guillemin's *The Heavens: An Illustrated Handbook of Popular Astronomy*, 1871.



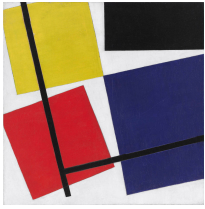
Possibilities at Sea, 1932, by Paul Klee. Norton Simon Museum, Pasadena, the Blue Four Galka Scheyer Collection (P.1953.067).



Rain, 1889, by Vincent van Gogh. Philadelphia Museum of Art, the Henry P. McIlhenny Collection in memory of Frances P. McIlhenny, 1986 (1986-26-36).



Rainstorm over the Sea, c. 1824-28, by John Constable. Royal Academy of Arts, London, U.K., given by Isabel Constable, 1888 (03/1390).



Simultaneous Counter-Composition, 1929–30, by Theo van Doesburg. Museum of Modern Art, New York, the Sidney and Harriet Janis Collection (588.1967).



The Starry Night, 1889, by Vincent van Gogh. Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest (472.1941).



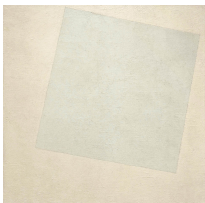
Terrestrial Fugue IV, 2016, by Yechel Gagnon. Newzones Gallery of Contemporary Art, Calgary. Courtesy of Yechel Gagnon. © Yechel Gagnon.



Trees, Port-au-Persil, 1951, by Goodridge Roberts. National Gallery of Canada, Ottawa (5893).
© The copyright holder of Goodridge Roberts.



Under the Wave off Kanagawa (*Kanagawa oki nami ura*), also known as *The Great Wave*, from the series *Thirty-Six Views of Mount Fuji* (*Fugaku sanjūrokkei*), c. 1830–32, by Katsushika Hokusai. The Metropolitan Museum of Art, New York, H.O. Havemeyer Collection, bequest of Mrs. H.O. Havemeyer, 1929 (JP1847).



White on White, 1918, by Kazimir Malevich. Museum of Modern Art, New York, 1935. Acquisition confirmed in 1999 by agreement with the Estate of Kazimir Malevich and made possible with funds from the Mrs. John Hay Whitney Bequest (by exchange) (817.1935).



Winter Moonlit Night, 1919, by Ernst Ludwig Kirchner. Museum of Modern Art, New York, purchase (495.1949).



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ISBN 978-1-4871-0157-2

Art Canada Institute
Massey College, University of Toronto
4 Devonshire Place
Toronto, ON M5S 2E1

Library and Archives Canada Cataloguing in Publication.

Hatch, John George, 1960-, author
Paterson Ewen : life & work / John G. Hatch.

Includes bibliographical references.

Contents: Biography – Key works – Significance & critical issues – Style & technique – Sources & resources – Where to see.

Issued in print and electronic formats.

ISBN 978-1-4871-0160-2 (hardcover).—ISBN 978-1-4871-0159-6 (MOBILE).—

ISBN 978-1-4871-0158-9 (PDF). —ISBN 978-1-4871-0157-2 (HTML)

1. Ewen, Paterson, 1925-2002. 2. Ewen, Paterson, 1925-2002—Criticism and interpretation. I. Art Canada Institute, issuing body II. Title.

ND249.E93H38 2018

759.11

C2018-901858-5