



TEACHER RESOURCE GUIDE
FOR GRADES 6–12

LEARN ABOUT

CANADIAN IDENTITY

through the art of

GREG CURNOE

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

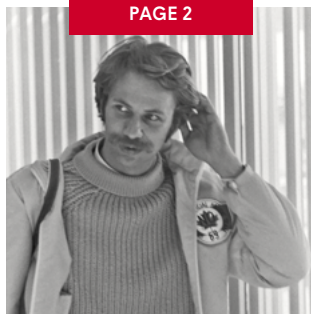
TABLE OF CONTENTS

PAGE 1



RESOURCE OVERVIEW

PAGE 2



WHO WAS GREG CURNOE?

PAGE 3



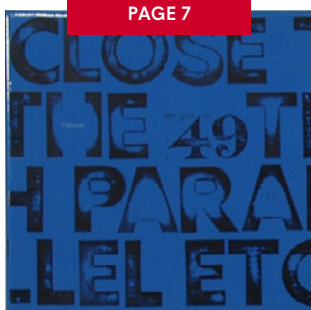
TIMELINE OF HISTORICAL EVENTS AND ARTIST'S LIFE

PAGE 4



LEARNING ACTIVITIES

PAGE 7



CULMINATING TASK

PAGE 10



HOW GREG CURNOE MADE ART: STYLE & TECHNIQUE

PAGE 11



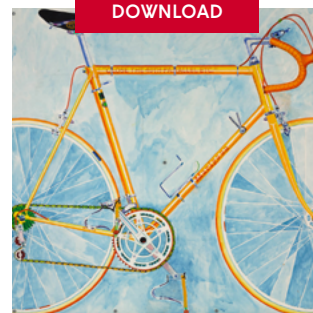
ADDITIONAL RESOURCES

READ ONLINE



GREG CURNOE: LIFE & WORK BY JUDITH RODGER

DOWNLOAD



GREG CURNOE IMAGE FILE

RESOURCE OVERVIEW

This teacher resource guide has been written to complement the Art Canada Institute online art book [Greg Curnoe: Life & Work](#) by Judith Rodger. The artworks within this guide and the images required for the learning activities and culminating task can be found in the [Greg Curnoe Image File](#) provided.

Greg Curnoe (1936–1992) was an artist from London, Ontario, who promoted his hometown as an important centre for artistic production in Canada. He began his career in the 1960s, at the beginning of a decade of change when many people asked, “What does it mean to be Canadian?” He was an ardent promoter of regionalism—a movement that looked toward one’s own life and area for inspiration—to help define Canadian identity. Curnoe expressed his passion for Canada in his paintings and his writings. He believed that there was not one single, unified Canadian identity, but rather many regional identities throughout the country. This guide explores Curnoe’s artistic practice and the formation of Canadian identity during the late twentieth century through to today.

Curriculum Connections

- Grade 6 Social Studies
- Grades 9–12 History
- Grades 9–12 Social Studies/Political Studies
- Grades 9–12 Visual Arts
- Grade 10 Civics
- Grades 11–12 Canadian and World Issues

Themes

- Identity
- Canadian culture
- Canadian–US relations
- North American politics
- Regionalism



Fig 1. Greg Curnoe, *America*, July 1989. Eliminating the United States entirely, Curnoe’s maps express what has been described as a strong anti-Americanism.



Fig 2. Greg Curnoe, *Map of North America*, 1972. This ink drawing is the first of several reimagined maps of North America that Curnoe created.

Teaching Exercises

Using Greg Curnoe’s art as a starting point, the exercises in this guide examine different concepts of Canadian identity and the expression of these identities in words and images.

- Learning Activity #1: Create a “Canadian Identity” Wheel ([page 4](#))
- Learning Activity #2: Discussion of Canadian Identity as Regional or National ([page 6](#))
- Culminating Task: Create a Text-Based Artwork Inspired by the Art of Greg Curnoe ([page 7](#))

A Note on Using This Guide

This resource and the ACI publication *Greg Curnoe: Life & Work* discuss text and imagery present in Greg Curnoe’s artworks that could be interpreted as “anti-American.” Curnoe was not against Americans as individuals or the United States as a country, but he opposed what he saw as the dominating influence of American over Canadian culture. He believed that Canadians should bolster and take pride in their own arts, entertainment, music, and culture. It is important to discuss Curnoe’s views and the phrasing “anti-American” within the context of free speech versus censorship, hate speech, and prejudice. In addition it is important to encourage students to form their own opinions and to encourage open and positive educational discussions.

WHO WAS GREG CURNOE ?



Fig 3. Photograph of Greg Curnoe in 1969.

Greg Curnoe was born in 1936 in London, Ontario. His childhood passions—from collections to journaling to maps—would greatly influence his life as an artist and inextricably link his personal interests to his artmaking. In 1957, he enrolled at the Ontario College of Art. Although he did not enjoy the classes, the period was an important one. He was involved in creating an artists' cooperative, Garret Gallery. Later, Curnoe was leader at three more artist-run galleries in London—Region Gallery, 20/20 Gallery, and Forest City Gallery—allowing artists autonomy over how their work was exhibited.

To make art Curnoe used oil, watercolour, acrylic, collage, rubber stamps, and assemblage techniques. In 1962, he created the first artist books in Canada, diaristic recordings of his daily thoughts and observations. This combination of words and images, influenced by comic books and [Pop art](#), featured heavily in Curnoe's works of the 1960s and 70s. In 1964 Curnoe met his future wife, Sheila Thompson, who would become a muse and

model for many of his artworks. They had three children—Owen, Galen, and Zoë. Curnoe's family members were important subjects in many of his works, congruent with his desire to paint about his own life and local interests. Curnoe's focus on his hometown and what was closest to him was the driving force behind a movement known as [London Regionalism](#).

Throughout his career, and particularly in the 1960s, Curnoe was a champion for Canadian art and culture. Much of his artwork addressed his concerns that Canadian culture was being eroded by an American “cultural imperialism” that he observed in the appointment of Americans in Canadian universities and cultural institutions and in corporate takeovers. In 1967–68 Curnoe painted a large mural for the Dorval airport, which Curnoe said was a reflection of antiwar sentiment that had become prevalent with the Vietnam War. The mural was removed, an act that became one of Canada's most important cases of censorship.

In the late 1980s and early 1990s, Curnoe became more aware of the cultural imperialism within Canada and the injustice that Indigenous peoples across the country had suffered as a result of colonialism. Some of the artist's final works are dedicated to a new understanding of Canadian identity. Tragically, in 1992, Curnoe was killed at the height of his career when he was hit by a truck while on a regular outing, riding his favourite yellow Mariposa bike. Curnoe's importance to Canadian art and artists endures.



Fig 4. Curnoe's studio in 1988. You can see tests and studies for numerous works and, of course, a bicycle resting in the corner.



Fig 5. Greg Curnoe, *Self-Portrait with Galen on 1951 CCM*, 1971. This work shows the connection between Curnoe's art and his everyday life.



Fig 6. Greg Curnoe, *Myself Walking North in the Tweed Coat*, 1963. This life-sized, full-length self-portrait is an example of the artist's signature style.



Fig 7. Greg Curnoe, *Self-Portrait #14*, 1992. Curnoe painted this self-portrait while looking at his reflection in a mirror.

NATIONAL & WORLD EVENTS



Fig 8. The royal proclamation of the national flag of Canada in 1965.



Fig 9. All eyes are on Canada when Montreal hosts the 1967 International and Universal Exposition.



Fig 10. The Canadian Charter of Rights and Freedoms.



Fig 11. Expo Centre at Expo 86, Vancouver, Canada.

A new national flag is adopted featuring the single maple leaf. As the Vietnam War continues, draft dodgers enter Canada and anti-American sentiments increase.

Paul Joseph Chartier fails in his attempt to blow up the Canadian House of Commons.

Canada celebrates its centennial and Montreal hosts Expo 67, putting Canadian identity and patriotism at the forefront of people's minds.

Montreal hosts the twenty-first Summer Olympics. Canada is once more in the international spotlight and a form of Canadian identity is being promoted.

"O Canada" is officially adopted as the national anthem under the National Anthem Act. The first iteration was originally written in 1880 and was approved by a Special Joint Committee of the Senate and House of Commons on 15 March 1967.

The Canadian Charter of Rights and Freedoms comes into effect, guaranteeing all Canadians fundamental political and civil rights.

Expo '86 opens in Vancouver, B.C.

GREG CURNOE'S LIFE

1936 Greg Curnoe is born in London, ON.

..... Curnoe helps create an artist-run centre, Garret Gallery, during his studies at OCA.

1957

..... Curnoe meets Sheila Thompson, his future wife.

1964

..... On his first trip to New York, Curnoe is shocked by the violent mugging of a friend and re-evaluates his feelings about the U.S.

1965

1966

1967

..... Curnoe participates in Montreal's Expo 67, exhibiting a portrait of former Prime Minister Lyon Mackenzie King. The same year, Curnoe is commissioned to paint a large mural for Montreal's Dorval airport. It is later removed for being "anti-American," in one of Canada's most important cases of censorship.

1968

..... Canadian Artists' Representation/ Le front des artistes canadiens (CARFAC) is founded to ensure that artists are paid fairly for the reproduction and exhibition of their work; Curnoe is one of the first to join.

1971

1976

..... Curnoe journeys over the entire country, wherever possible visiting islands, places which he considers bastions of local regional cultures.

1980

1981

1982

..... *Greg Curnoe: Rétrospective/ Retrospective* opens at the Montreal Museum of Fine Arts. To Curnoe's disappointment, the reviews are mixed.

1986

1990

..... Curnoe begins a new series of works that explores colonialism and Indigenous peoples in Canada.

1992

..... Curnoe is killed by a pick-up truck while riding his bike.



Fig 12. Greg Curnoe, c.1938. As a child Curnoe loved maps, journaling, and making collections.



Fig 13. Greg Curnoe, *View of Victoria Hospital, Second Series*, February 10, 1969–March 10, 1971. Victoria Hospital was important to Curnoe as the place where he and so many of his family and friends had been born or had died.



Fig 14. Greg Curnoe, *Deeds #5*, August 19–22, 1991. This work traces Curnoe's painstaking research into the history of the land he now owned.

LEARNING ACTIVITY #1

CREATE A “CANADIAN IDENTITY” WHEEL

Circles are an important part of Greg Curnoe’s art: they appear as coloured shapes in many paintings and often as bicycle wheels. Through this exercise the students will think critically about what it means to be a Canadian and how they can best communicate these qualities in a visual design. Using a wedged circle or wheel, similar to the style of Curnoe’s work *Large Colour Wheel*, 1980 (see [page 6](#) or the [Greg Curnoe Image File](#)), students will create a powerful visual image of Canadian identity.

Big Idea

Canadian identity

Learning Goals

1. I can represent Canadian identity through symbols and words.
2. I can explore artmaking as a mode of personal expression.
3. I can use my critical-thinking and creative skills to analyze a piece of artwork.

Materials

- [Greg Curnoe Image File](#)
- Markers or pencil crayons
- Paper

Process

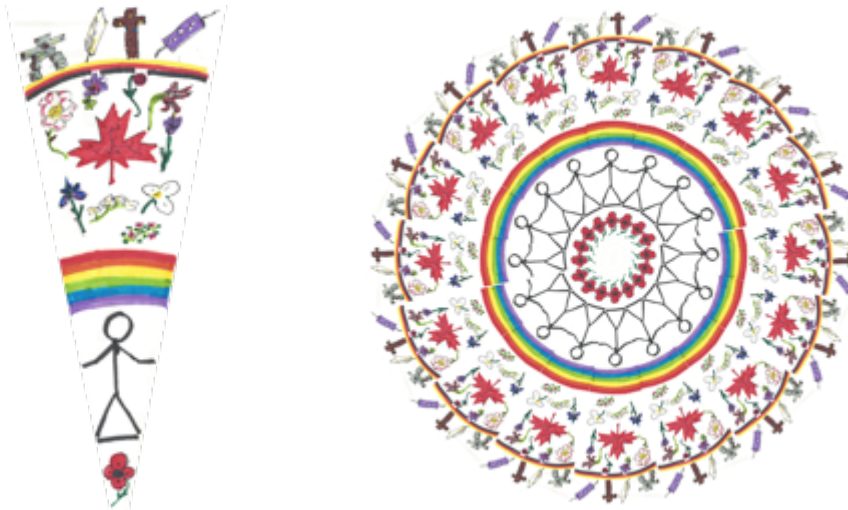
1. For this “think, pair, share” activity, ask students to brainstorm a list of words and symbols that are related to their ideas of Canadian identity and then share their symbols and words with another classmate. Students should then carefully fold their drawing paper (or measure and cut it) to create wedges that will define the boundaries of their design.
2. Have students plan, draw, paint, or collage to create their representation of Canadian identity within their wedge boundaries. These wedges can then either be scanned and manipulated digitally (cropped, duplicated, rotated) to create a wedged-circle graphic for each student, or each member of the class could cut out their wedge-shaped design and then the designs could be combined to create a single expression of Canadian identity for the class.
3. When this exercise is complete, ask students to write a statement or reflection describing their work. Have students give feedback to one another on their work, using post-it notes for their comments.



Fig 15. Greg Curnoe, *Sanouillet #2*, 1980. This work integrated the colour wheel with a bicycle wheel–truing stand. As French Dada scholar Michel Sanouillet noted, “Greg’s fascination with the wheel kept recurring.”

*Learning Activity #1 Continued***Example 1: Individual wheel of “Canadian identity”**

The student created one wedge and then digitally manipulated it to create a full wheel. Symbols in this example include the following: the Canadian maple leaf surrounded by provincial flowers (representing both national and provincial symbols), a community of people holding hands, a poppy representing Canadian veterans and Remembrance Day, the Pride flag to show inclusion of all people, and symbols of First Nations groups of Canada.

**Example 2: Combined expression wheel of “Canadian identity”**

For the combined expression wheel of Canadian identity students in the class combined their individual wedges to create one large-scale wheel of Canadian identity. (Here two individual student wedges were combined in a wheel design.) Elements in the second wedge include the following: the national sports of lacrosse and hockey, the motto of the Canada Coat of Arms, the national animal of Canada (the beaver), toques, a First Nations medicine wheel, and pine trees. In this example, the wheel was completed with the contributions of fourteen of the students in the class; however, the wheel may be divided into a number that matches the total number of students in the class, or several wheels can be created.



LEARNING ACTIVITY #2

DISCUSSION OF CANADIAN IDENTITY AS REGIONAL OR NATIONAL

Greg Curnoe believed that the sought-for Canadian identity resided in regional cultures across the country rather than in a single, unified sense of identity. Through this exercise students will think critically about this statement and engage in rich discussion on several artworks by Curnoe that reflect his beliefs.

Big Idea

Canadian identity

Learning Goals

1. I can use my critical-thinking and creative skills to analyze a piece of artwork.
2. I can use art and cultural artifacts to understand Canadian identity.

Materials

- Chart paper
- [Greg Curnoe Image File](#)
- Markers

Process

1. Using the [Greg Curnoe Image File](#), show students the following images of Curnoe's work.



Fig 16. Greg Curnoe, Pop bottle collection, 1900s–1980s. For this work, Curnoe used regional pop bottles he collected during his travels across Canada from 1968 to 1989. Together they offer an unconventional, eclectic representation of Canada.



Fig 17. Greg Curnoe, *Large Colour Wheel*, 1980. Here Curnoe pays homage to artists who have come before him. It is another example of Curnoe using many different elements to create a whole.



Fig 18. Greg Curnoe, *Mariposa 10 Speed No. 2*, 1973. Curnoe's Mariposa bicycle was a recurring symbol for the artist, elevating a personal symbol to a regional and national symbol. The phrase on the bicycle "Close the 49th Parallel" refers to Curnoe's desire to separate Canada from American influence.

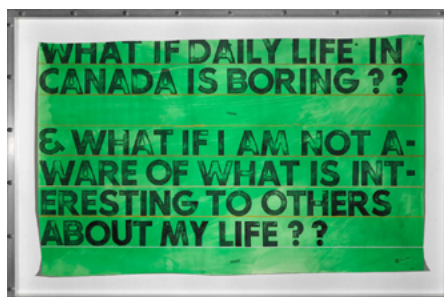


Fig 19. Greg Curnoe, *What if Daily Life in Canada Is Boring?*, March 23, 1987. The phrase on this artwork "What if daily life in Canada is boring?? & what if I am not aware of what is interesting to others about my life??" represents Curnoe's questioning of what is important to Canadians and identity. It questions how important one's regional or personal interests are to Canadian identity as whole.

Learning Activity #2 Continued

2. As a class, examine the images. Have students discuss the following questions:

- Do the objects/subjects within these images contribute to what you think of as Canadian identity?
- If yes, in what way do they contribute to Canadian identity?
- Do you agree with Curnoe that Canadian identity is regional (based in cities, towns, or other smaller areas), or do you think it is national (based on being Canadian as a whole)? Why or why not?

3. Lead students in a discussion and take notes on a large piece of chart paper, the blackboard, or, if it is accessible, a SmartBoard to summarize their thinking. One piece of chart paper can list supporting points for “Canadian Identity as Regional” and one piece of chart paper can list the support for “Canadian Identity as National.”

CULMINATING TASK

CREATE A TEXT-BASED ARTWORK INSPIRED BY THE ART OF GREG CURNOE

Students will create their own artwork inspired by Curnoe’s *The True North Strong and Free, #1–5*, 1968. Through this exercise, they will think critically about identity and write a short phrase that would be meaningful and important to Canadians. They will then create their artwork and write an accompanying artist statement.

Big Idea

Canadian identity

Learning Goals

1. I can work in a group to explain the meaning of an artwork.
2. I can use critical-thinking skills to make connections between Greg Curnoe’s artworks and Canadian identity.
3. I can create an artwork using two colours and a short phrase to communicate something that would be valuable or important to Canadians.

Success Criteria

To be added to, reduced, or changed in collaboration with students.

1. Demonstrates ability to explain the meaning of the work *The True North Strong and Free, #1–5*.
2. Demonstrates knowledge and understanding of what it means to be Canadian or to have a Canadian identity.
3. Creates an artwork inspired by Greg Curnoe’s work with text.
4. Creates an artwork that uses two colours.
5. Includes in the artwork a phrase or headline that is a maximum of six words.
6. Clearly communicates meaning through written text in the artwork.



Fig 20. Greg Curnoe, *The True North Strong and Free, #1–5*, 1968. Using large-scale rubber stamps for the first time, Curnoe expresses his reaction to the criticism of his anti-American sentiments and the censorship of his major work.

Culminating Task Continued

Materials

- Chart paper
- [Greg Curnoe Image File](#)
- Markers and/or pencil crayons, acrylic paints, printmaking materials, stencils
- Square canvases, cardboard, foamcore, or paper

Process

1. Divide the class into five groups and have each group look at the phrase on one of the five canvases included in *The True North Strong and Free, #1–5, 1968* (see images of full work and each panel in the [Greg Curnoe Image File](#)). Have each group brainstorm for five to ten minutes to come up with an explanation of what each of the five phrases means. Come back together as a class and have each group share its explanations with the rest of the class. Record each group's explanations on chart paper or, if accessible, a SmartBoard.



Fig 21. Greg Curnoe, Details of *Homage to the R 34* [the Dorval mural], October 1967–March 1968. This is the largest work Greg Curnoe produced, commissioned for the international arrivals tunnel at Montreal International Airport in Dorval, Quebec.

2. Have students read through the text for *The True North Strong and Free, #1–5*, in the [Key Works](#) chapter of *Greg Curnoe: Life & Work*, and/or the shorter summary text provided by the ACI ([page 9](#)). Ask them if they think their explanations were valid now that they have read a bit more about the artworks. Record each group's final thoughts on their explanations on chart paper or, if accessible, a SmartBoard.
3. Lead a class discussion using the following suggested guiding questions:
 - Do you think Greg Curnoe's *The True North Strong and Free, #1–5*, is pro-Canadian, anti-American, or neither? Why or why not?
 - Is part of Canadian identity defining ourselves as different than or separate from Americans? Can you think of an example of this?
4. Have students create their own artworks inspired by *The True North Strong and Free, #1–5*, by thinking of a phrase that they believe would be important or valuable to Canadians. Tell students they can only use a maximum of two colours on a square piece of paper, a piece of cardboard or foamcore, or a canvas. Their phrase can only be a maximum of six words. Depending on the subject and access to materials, students can create their artworks using markers, pencil crayons, acrylic paints, printmaking, stamps, or stencils.
5. Ask students to present their final artworks to the class and, in written artist statements, explain why the phrase that they chose should be seen as important to Canadians.

Texts and short explanations for each individual panel in Greg Curnoe's *The True North Strong and Free, #1–5, 1968*

CANADA FEEDS THE BRAIN! G.C.

Curnoe was passionate about Canadian arts and culture. He saw Canada, and more specifically London, Ontario, as a driving force in his art and intellectual development. He collected pop bottles from across the country for one artwork, and many other works reference Canadian figures, places, and historical events.



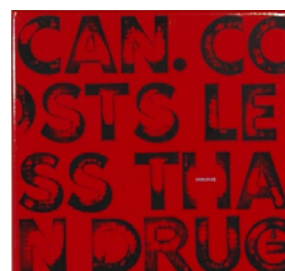
CLOSE THE 49th PARALLEL ETC.

The 49th parallel is the line of latitude that divides Canada and the United States from British Columbia to Manitoba. With this phrase, Curnoe is alluding to the entire U.S.–Canada border. The idea of closing the border is about limiting U.S. influence, especially when it comes to Americans holding positions of power in Canadian universities, cultural institutions, and businesses.



CAN. COSTS LESS THAN DRUG

Curnoe was one of the first members of Canadian Artists' Representation, an organization set up by a group of London, Ontario, artists to ensure that Canadian artists would be paid when their work was displayed in galleries and museums. It was founded in 1968, the same year this piece was made, and the words on this panel could be a reference to Curnoe's support for his peers.



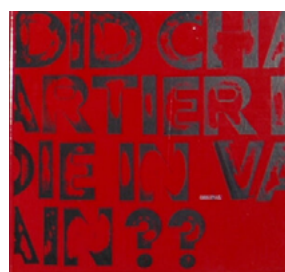
CANADA ALWAYS LOSES!

The series *The True North Strong and Free, #1–5* was painted immediately after Greg Curnoe's mural *Homage to the R 34*, October 1967–March 1968, was removed from Montreal International Airport in Dorval, Quebec, for being “anti-American.” With the phrase “Canada always loses!” Curnoe expresses his frustration and disappointment in being censored.



DID CHARTIER DIE IN VAIN?

On May 18, 1966, Paul Joseph Chartier attempted to place a bomb in the Canadian House of Commons, but the device went off early, killing him alone. Chartier felt the government was greedy and corrupt and had no interest in helping impoverished and working-class citizens like himself. Curnoe references the attempted act of terrorism with a dark question. By asking if Chartier “died in vain,” he suggests that there was some truth to Chartier's cause (though he does not condone his means) and that the government still fails to support the needs of many Canadians.



HOW GREG CURNOE MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterized the art of Greg Curnoe. For more information see the [Style & Technique](#) chapter of *Greg Curnoe: Life & Work* by Judith Rodger.

ASSEMBLAGE AND COLLAGE

Curnoe often used everyday objects like news clippings, comics, bus transfers, and product labels to create art. He was inspired by the European [Dada](#) artists, who questioned conventional ideas about what art could be, and created new work from scavenged materials. In his sculpture assemblages, Curnoe took familiar things and made them unfamiliar: for example, he put brightly painted wooden wheels on a bicycle; for another work, he collected objects from his life to make works that were almost like diaries, with things instead of words. His collages were similar, but in two dimensions.

WORDS AND TEXT

Throughout his life, Curnoe was interested in how language could be part of visual art. As a child, he experimented with rubber stamps, his cousin's printing press, and even the date stamps from his father's office. Later, words became the focus of many of his works. Curnoe created both small editions of artist books—which combined essays, experimental writing, and images in graphic ways—and paintings, such as *For Selwyn #2*, November 20–26, 1979, where the text often filled the canvas or paper, standing in for or describing an image. Some of the texts Curnoe used were quotes from authors; others were his own words.

COLOUR AND WATERCOLOUR

Curnoe studied colour theory (the relationships different hues and tones have to each other) and was interested in the names and histories of different pigments. Many of his works, such as the painting *The Best Profile in the World*, 1963, are filled with bright contrasts: blue and orange, red and green. In his pictures of people he chose colours that animated his subject rather than picking those that would let him recreate it in a realistic way.

Although he used lots of different materials to make his art, Curnoe is especially well known for his watercolours, which he made on very large sheets of paper—many are well over 100 × 100 cm. Because watercolour dries quickly it is very difficult to correct mistakes; the artist has to get the image right the first time. Curnoe's watercolours show his skill: not only are they a challenging size, but they use the bright, contrasting colours Curnoe was known for without ever looking muddy or dull.

MAKING IT PERSONAL

From his self-portraits, to images of his bicycles, to the history of the land he lived on in London, Ontario, much of Curnoe's work takes his life as its subject. His art is personal: it shows an individual focused on understanding his place in the world.



Fig 22. Greg Curnoe, *Cherry Pop #7*, November 18, 1964. Curnoe was attracted to the Dadaists' use of found objects, assemblage, text, and collage.

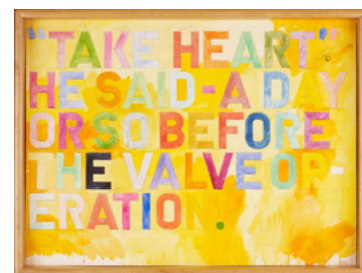


Fig 23. Greg Curnoe, *For Selwyn #2*, November 20–26, 1979. Curnoe painted "obituary" text works for a number of artists close to him.



Fig 24. Greg Curnoe, *The Best Profile in the World*, 1963. Curnoe became a master of the application of pigments, usually very bright.



Fig 25. Over the years Curnoe completed many portraits of his wife and children, as seen here. From left to right: Owen, Zoë, and Galen.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Greg Curnoe: Life & Work* by Judith Rodger:
www.aci-iac.ca/art-books/greg-curnoe
- [Greg Curnoe Image File](#) with artworks and images related to this resource guide
- “Who Was Greg Curnoe?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Greg Curnoe’s life ([page 3](#))
- “How Greg Curnoe Made Art: Style & Technique” information sheet ([page 10](#))

GLOSSARY

Here is a list of terms that appear in this resource guide and are relevant to the learning activities and culminating task. For a comprehensive list of art-related terms, visit the Art Canada Institute’s ever-growing [Glossary of Canadian Art History](#).

Dada

A multidisciplinary movement that arose in Europe in response to the horrors of the First World War, whose adherents aimed to deconstruct and demolish traditional societal values and institutions. Artworks, often collages and readymades, typically scorned fine materials and craftsmanship.

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.

Pop art

A movement of the late 1950s to early 1970s in Britain and the United States, which adopted imagery from commercial design, television, and cinema.

EXTERNAL RESOURCES

The following external resources can be used to augment the learning activities and materials provided by the Art Canada Institute. They are to be used at the teacher’s own discretion.

“Official Symbols of Canada” by the Government of Canada

www.canada.ca/en/canadian-heritage/services/official-symbols-canada.html

“How Canada Became a Player in the 1960s” by Dr. Melissa Carroll, *CBC Life*

<https://www.cbc.ca/life/backintimefordinner/how-canada-became-a-player-in-the-1960s-1.4682740>



Fig 26. Greg Curnoe, *I Wai*, November 11–13, 1992. This was the work Curnoe stamped the night before he was killed; he was still searching for his identity at the end.

FIGURE LIST

Every effort has been made to secure permissions for all copyrighted material. The Art Canada Institute will gladly correct any errors or omissions.

Fig 1. Greg Curnoe, *America*, July 1989, trial proof II state 2, colour lithograph on wove paper, printed by Don Holman, 73.9 x 57.6 cm. Printed by Don Holman. National Gallery of Canada, Ottawa, purchased 1990 (no. 30842). © Estate of Greg Curnoe / SODRAC (2020).

Fig 2. Greg Curnoe, *Map of North America*, 1972, India ink on paper, 29.5 x 22.2 cm. Dalhousie Art Gallery, Dalhousie University, Halifax, purchased in 1978 from The Third Dalhousie Drawing Exhibition. © Estate of Greg Curnoe / SODRAC (2020).

Fig 3. Greg Curnoe wearing a jacket with a “NO” badge, 1969. Don Vincent Photo Archive. McIntosh Gallery, Western University, London. Photography by Don Vincent.

Fig 4. Curnoe’s studio in 1988. Photograph by Ian MacEachern. Courtesy of Ian MacEachern.

Fig 5. Greg Curnoe, *Self-Portrait with Galen on 1951 CCM*, 1971, acrylic on plywood, 731 x 666 cm. President’s Art Collection, University of Regina (missing from the collection since 1983). Courtesy of McIntosh Gallery, Western University, London. © Estate of Greg Curnoe / SODRAC (2021).

Fig 6. Greg Curnoe, *Myself Walking North in the Tweed Coat*, 1963, oil on plywood, 183.2 x 122.2 cm. Vancouver Art Gallery, purchased with the financial support of the Canada Council for the Arts Acquisition Assistance Program (64.23). © Estate of Greg Curnoe / SODRAC (2020).

Fig 7. Greg Curnoe, *Self-Portrait #14*, August 3–6, 1992, watercolour, pencil, and stamp pad ink on paper, 61 x 46 cm. Private collection. Courtesy of Michael Gibson Gallery, London. © Estate of Greg Curnoe / SODRAC (2020).

Fig 8. The royal proclamation of the national flag of Canada, January 1965. Dominion of Canada.

Fig 9. Vintage postcard from Expo 67.

Fig 10. Copy of the Canadian Charter of Rights and Freedoms. Department of Secretary of State, Canada.

Fig 11. Expo Centre at Expo 86, Vancouver, Canada in 1986. Photograph courtesy of Bob and Rose Elliott.

Fig 12. Greg Curnoe, c.1938. Courtesy of Glen Curnoe. Photographer unknown.

Fig 13. Greg Curnoe, *View of Victoria Hospital, Second Series*, February 10, 1969–March 10, 1971, oil, rubber stamp and ink, graphite, and wallpaper on plywood, in Plexiglas strip frame, with audiotape, tape player, loudspeakers, and eight-page text (photocopied from a rubber-stamped notebook), 243.8 x 487 cm. National Gallery of Canada, Ottawa, purchased 1971 (no. 16894). © Estate of Greg Curnoe / SODRAC (2020).

Fig 14. Greg Curnoe, *Deeds #5*, August 19–22, 1991, stamp pad ink, poster paint, graphite, watercolour on paper, 110 x 168 cm. Winnipeg Art Gallery, acquired with funds from the Volunteer Committee to the Winnipeg Art Gallery and the Winnipeg Art Gallery Foundation Inc. (G-94-238). © Estate of Greg Curnoe / SODRAC (2020).

Fig 15. Greg Curnoe, *Sanouillet #2*, 1980, watercolour on paper, 153.7 x 77.5 cm. Musée d’art contemporain de Montréal. © Estate of Greg Curnoe / SODRAC (2020). Photograph by Denis Farley.

Fig 16. Greg Curnoe, *Pop bottle collection*, 1900s–1980s, collection consists of 86 pop bottles, 15 cardboard carry trays and 1 wire rack, Art Gallery of Ontario, Toronto, Gift of Sheila Curnoe, 2003, LA.GCF. S19. © Estate of Greg Curnoe / SOCAN (2020).

Fig 17. Greg Curnoe, *Large Colour Wheel*, 1980, watercolour and graphite on paper, 189 x 189 cm. National Gallery of Canada, Ottawa, purchased 2012 (no. 45631). © Estate of Greg Curnoe / SODRAC (2020).

Fig 18. Greg Curnoe, *Mariposa 10 Speed No. 2*, 1973, watercolour over graphite on wove paper, 101.1 x 181.4 cm. National Gallery of Canada, Ottawa, purchased 1974 (no. 17642). © Estate of Greg Curnoe / SODRAC (2020).

Fig 19. Greg Curnoe, *What if Daily Life in Canada is Boring?*, March 23, 1987, gouache, watercolour, stamp pad ink, pastel on paper, overall: 145 x 221.1 cm. Art Gallery of Ontario, Toronto, gift of Sheila Curnoe, London, Ontario, 1997 (97/132). © Estate of Greg Curnoe / SODRAC (2020).

Fig 20. Greg Curnoe, *The True North Strong and Free, #1–5*, 1968, stamp pad ink and polyurethane on paper on plywood, five panels, each panel (max.) 60 x 63.5 cm. Museum London, Art Fund, 1970 (70.A.44.1–.5). © Estate of Greg Curnoe / SODRAC (2020).

Fig 21. Greg Curnoe, *Homage to the R 34* [the Dorval mural], October 1967–March 1968, bostik urethane enamel paint on plywood and steel, propellers, metal screens, and electric motors, 26 panels of irregular dimensions installed in three units: 295 x 1551 x 25.5 cm; 195 x 1109.9 x 25.5 cm; 191.5 x 492.7 x 2.5 cm (overall length 32.2 m). Commissioned by the Department of Transport, Ottawa, for the Montreal International Airport, Dorval, Quebec; collection of National Gallery of Canada, Ottawa, since 1998. © Estate of Greg Curnoe / SODRAC (2020).

Fig 22. Greg Curnoe, *Cherry Pop #7*, November 18, 1964, stamp pad ink, collage on paper, 30.5 x 29.8 cm. Courtesy of Michael Gibson Gallery, London. © Estate of Greg Curnoe / SODRAC (2020).

Fig 23. Greg Curnoe, *For Selwyn #2*, November 20–26, 1979, watercolour on wove paper, 84.5 x 114 cm. Art Gallery of Ontario, Toronto, gift of Sheila Curnoe, London, Ontario, 1997 (97/120). © Estate of Greg Curnoe / SODRAC (2020).

Fig 24. Greg Curnoe, *The Best Profile in the World*, 1963, oil and collage on plywood, 121.3 x 182.9 cm. National Gallery of Canada, Ottawa, purchased, 1967 (no. 15309). © Estate of Greg Curnoe / SODRAC (2020).

Fig 25. Greg Curnoe, *Owen*, June 21, 1983–February 15, 1984, watercolour and pencil on paper, 183 x 108.5 cm. Museum London, gift of Mr. and Mrs. John H. Moore, London, Ontario, 1990 (90.A.01). Courtesy of Museum London. © Estate of Greg Curnoe / SODRAC (2020); Greg Curnoe, *Zoë*, December 6, 1984–May 12, 1986, pastel and pencil on paper, 194 x 90 cm. Museum London, gift of Mr. and Mrs. John H. Moore, London, Ontario, 1990 (90.A.03). © Estate of Greg Curnoe / SODRAC (2020); Greg Curnoe, *Galen*, February 12–November 26, 1984, watercolour and pencil on paper, 201 x 110 cm. Museum London, gift of Mr. and Mrs. John H. Moore, London, Ontario, 1990 (90.A.02). © Estate of Greg Curnoe / SODRAC (2020).

Fig 26. Greg Curnoe, *I Wai*, November 11–13, 1992, watercolour, stamp pad ink, pencil on paper; 22.5 x 30.5 cm. Private collection. © Estate of Greg Curnoe / SODRAC (2020). Photograph by Mark Kasumovic.