



TEACHER RESOURCE GUIDE  
FOR GRADES 4–12

LEARN ABOUT  
**ASTRONOMY**  
*through the art of*  
**PATERSON EWEN**

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN



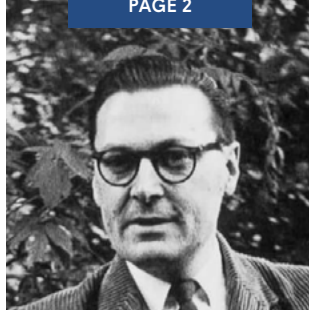
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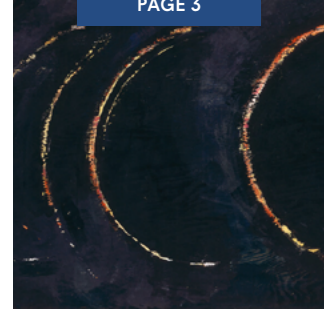
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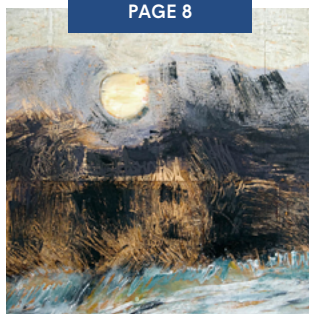
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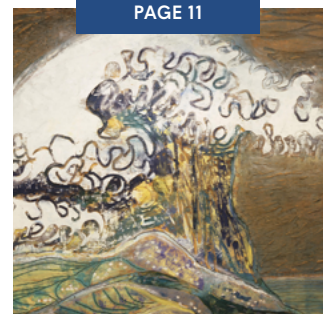
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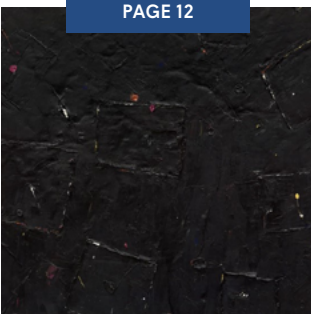
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### ADDITIONAL RESOURCES

READ ONLINE



### PATERSON EWEN: LIFE & WORK BY JOHN G. HATCH

DOWNLOAD



### PATERSON EWEN IMAGE FILE

## RESOURCE OVERVIEW

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

Paterson Ewen's (1925–2002) fascination with astronomy followed that of artists and communities throughout history: many societies have been fascinated by the relationship of our planet to the cosmos beyond, and people have studied the sky for centuries. Yet, as John G. Hatch explains, although Ewen spent “nights of searching, with a telescope, for the planets, moons, and stars with his sons, he was not looking to science as inspiration for his work. Instead, it found him.” Throughout his career he would depict the night sky as well as celestial objects, particularly the moon. His interest in astronomy was heightened by the 1960s “space race” between the United States and the U.S.S.R., and by the Apollo 11 moon landing. Ewen formed connections to the celestial world, creating artworks that not only captured its beauty but also helped him understand and express personal struggles. In this guide, the art of Paterson Ewen is used to connect with the night sky through science and art.

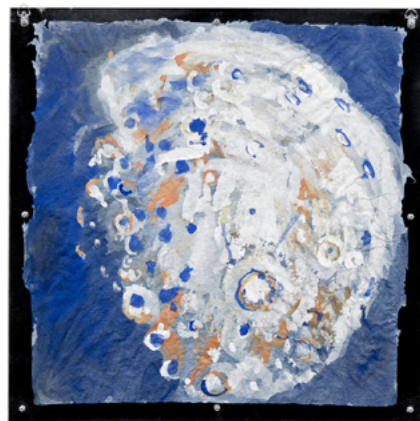


Fig 1. Paterson Ewen, *Moon*, 1975. Ewen's brush, like a knife stabbing the image, mimics the violent forces by which the moon was created.

### Curriculum Connections

- Grades 4–12 Visual Arts
- Grade 6 Science
- Grades 9–12 Science
- Grades 10–12 History
- Grade 11 American History
- Grade 11 World Issues

### Themes

- Connections
- Curiosity
- Innovation
- Relationship with the unknown
- Self-expression
- Technology

### Teaching Exercises

Inspired by Paterson Ewen's interests and works, the exercises in this guide give students opportunities to learn about the moon through historical research, analysis, and scientific observation, and to create an artwork based on their own studies of space.

- Learning Activity #1: Exploring the Wonder of Space: Create a historically accurate Twitter feed ([page 4](#))
- Learning Activity #2: The Moon as a Scientific Subject: Documenting lunar observation ([page 6](#))
- Culminating Task: Create an artwork of a celestial object that represents you ([page 8](#))

### A Note on Using This Guide

Paterson Ewen suffered from mental health issues throughout his life. Students who read the book that this guide is designed to complement, *Paterson Ewen: Life & Work*, may pose questions or seek assistance in regard to mental health and general well-being. Educators are encouraged to be prepared to provide students with knowledge and resources to address their questions. Please reach out to your school administration, counsellors, or school mental health team members for help and support if needed.

## WHO WAS PATERSON EWEN?



Fig 2. Paterson Ewen in 1962.

**Paterson Ewen was born** in Montreal in 1925. Although his family wasn't interested in art, whenever Ewen visited his aunt in Ottawa, he would go to the Museum of Man (today the Canadian Museum of History). He found the rock samples, dinosaur bones, and Group of Seven landscapes the most interesting. A Japanese diplomat, who was a family friend, gave Ewen a book of Japanese [woodblock prints](#), an early and important influence on his artistic style.

**The Second World War broke out** when Ewen was 14, and in 1943 he joined the army. After the war, the fact that he was a veteran entitled him to \$120 a month if he enrolled in school, which he did, first as a science major at McGill University in Montreal. He switched to Fine Art before leaving McGill for the Montreal Museum School of Fine Art and Design.

**In 1949, Ewen met** his future first wife, the dancer and [Automatiste](#) artist Françoise Sullivan, at a talk in Montreal. The Automatistes were a group of mostly francophone artists influenced by the Surrealists. They wanted to break free of conservative, traditional, Catholic Quebec society and did so in part by making [abstract](#) art. Soon, Ewen was adapting their ideas to his own work.

**From the 1950s to the mid-1960s** Ewen made abstract paintings, experimenting with monochromatic and geometric paintings and participating in group and solo exhibitions, but his deteriorating mental health strained his personal relationships. In 1966 he and Sullivan separated, and in 1968 he moved to London, Ontario, to seek treatment. He had stopped making art.

**As he recovered,** Ewen resumed art making. London had a vibrant art scene, and Ewen discovered a new community of artist peers. He also started teaching, which left him with more time for his art than his previous jobs had. Leaving abstraction behind, he developed new ways of working, making paintings on carved or gouged wood surfaces and seeking inspiration from weather phenomena and astronomy.

**Ewen eventually became a professor** in the Department of Visual Arts at the University of Western Ontario. However, his depression required careful management: he relapsed several times and struggled with alcohol addiction. In his last decades, he married his second wife, Mary Handford, and continued to make art. Paterson Ewen died in 2002, in London.



Fig 3. Paterson Ewen, *Untitled*, 1954. This is Ewen's first abstract painting, created during his time in Montreal.



Fig 4. Paterson Ewen, *The Great Wave—Homage to Hokusai*, 1974. This work shows Ewen's inspiration from Japanese woodblock prints.



Fig 5. Paterson Ewen, *Traces through Space*, 1970. During the 1970s, Ewen was interested in trying to capture "the idea of a life stream that goes through everyone's life and universal life."



Fig 6. Paterson Ewen, *Satan's Pit*, 1991. One time, Ewen accidentally dug too deeply with his router and made a hole through the plywood. Rather than start again, he simply started to work this feature into his artworks.



## NATIONAL & WORLD EVENTS

## PATERSON EWEN'S LIFE

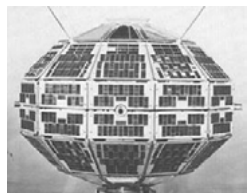


Fig 7. Canada's Alouette 1 satellite officially launched in 1962.

In Australia, Canadian astronomer Clarence Augustus Chant observes the displacement of starlight near an eclipsed sun. The recorded information provides observational support for the theory of relativity.

The National Aeronautics and Space Administration (NASA) officially begins its work.

NASA approves Canada's proposal to build the Alouette 1 satellite to study the ionosphere.

On April 12, during his 108-minute flight, Soviet cosmonaut Yuri Gagarin is the first human in space. The same year, President John F. Kennedy announces an American goal: to go to the moon.

The Apollo 11 mission lands on the moon.

The Canada-France-Hawaii Telescope is opened in Mauna Kea, Hawaii. Later, it becomes one of the most important instruments for Canadian astronomers.

Marc Garneau becomes the first Canadian astronaut in space.

The Canadian Space Agency is established.

1922

1925

1943

1949

1954

1958

1959

1961

1968

1969

1970

1979

1982

1984

1989

1991

2002

Paterson Ewen is born in Montreal.

Ewen joins the Canadian Army. He travels to Europe in 1944 as part of a reconnaissance regiment.

Ewen meets Françoise Sullivan in Montreal and begins an association with the Automatistes, who are interested in surrealism and abstraction.

Ewen paints his first abstract work.

Ewen starts to produce monochromatic and geometric works, perhaps inspired by Paul-Émile Borduas and by sharing a studio with Plasticiens Claude Tousignant and Guido Molinari.

Ewen moves to London, Ontario, to seek treatment for his depression. He and Sullivan officially separated in 1966.

Ewen explores celestial subjects in his art. He creates his first gouged plywood works, abandoning canvas.

Ewen meets his second wife, Mary Handford. A year later, they travel to Paris and Barcelona together, the first of many inspirational trips.

Ewen represents Canada at the Venice Biennale.

Ewen accidentally bores a hole in one of his plywood pieces, inspiring a new series of works.

Ewen dies in London.



Fig 10. Paterson Ewen in his army uniform, c.1944.



Fig 11. Paterson Ewen, *White Abstraction No. 1*, c.1963. In the 1960s Ewen produced a series of white on white abstract works.



Fig 12. Paterson Ewen, *Sunset over the Mediterranean*, 1980. An example of Ewen's best-recognized gouged plywood technique.

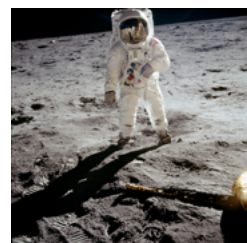


Fig 8. Buzz Aldrin walks on the surface of the moon.



Fig 9. The Honourable Marc Garneau was the first Canadian in space.

## LEARNING ACTIVITY #1

## EXPLORING THE WONDER OF SPACE: CREATE A HISTORICALLY ACCURATE TWITTER FEED

Ewen found comfort in exploring the night sky and expressing his personal story in paintings that featured the motif of the moon. The creation of these works coincided with advancements that enabled the United States to successfully land the first men on the surface of the moon in 1969. In this activity, students will research this time period and then create a series of imagined tweets from historical characters. (See “Additional Resources” on [page 12](#) for suggested research links.)

## Big Idea

Fascination with the unknown

## Learning Goals

1. I can use critical-thinking skills to make connections between Ewen’s art and society’s fascination with space.
2. I can explore artmaking as a mode of personal expression.
3. I can describe the major scientific, technological, and historical developments of a specific time period.

## Materials

- Access to online and print resources
- Access to printers
- Markers, pencils, and pens
- Paper
- [Paterson Ewen Image File](#)

## Process

1. Show the class the following works by Paterson Ewen: *Solar Eclipse*, 1971; *Northern Lights*, 1973; and *Gibbous Moon*, 1980 (see the [Paterson Ewen Image File](#)). Engage students in a discussion about our fascination with the moon and outer space. Ask the class why they think people had, and still maintain, a fascination with the moon and space travel.



Fig 13. Paterson Ewen, *Northern Lights*, 1973. Here Ewen depicts the natural phenomenon from space, a very unusual vantage point.

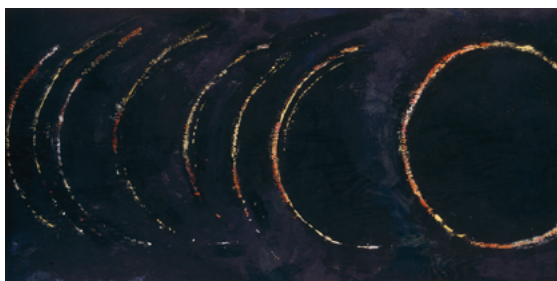


Fig 14. Paterson Ewen, *Solar Eclipse*, 1971. This work is one of the first explicitly celestial pieces Ewen produced.



Fig 15. Paterson Ewen, *Gibbous Moon*, 1980. Of all the celestial objects, Ewen identified most closely with the moon.

Learning Activity #1 Continued

2. Tell students about the Apollo Program: the Apollo 11 mission was directed by the National Aeronautics and Space Administration (NASA) in the United States, and prominent Canadian engineers participated in designing the spacecraft. This achievement affected not only the U.S., but the whole world, as people everywhere watched this human achievement unfold and wondered about our future in space.

3. Ask students to form small groups. Task each group with playing different roles: these could include the astronauts on Apollo 11, the media/politicians, NASA command, and members of the general public.

4. Have students research the lead-up to the Apollo 11 mission. The following questions could help students consider their historical character and what information and events would be important to them and affect their lives:

- What is my name?
- Where do I work?
- What are my responsibilities?
- Who works with me and supports me?
- What are the major events in this time period (1961 to 1969)? What impact do they have on me and others?
- Who are the key people directly involved with my character(s)? What impact do they have on me?
- What emotions and feelings do my character(s) experience?

5. Ask students to use their research to craft tweets and responses that represent thoughts, feelings, and historical information shared from the viewpoint of their given character(s). These tweets should also include a specific time and date in the chronology of the Apollo 11 mission, from conception of the Apollo program (beginning with John F. Kennedy's famous 1961 speech challenging America to land a man on the moon) to the splash-down of the Apollo 11 astronauts.

6. Have the entire class work together to place the tweets in a single stream, as a chronological timeline of the Apollo program between 1961 and 1969. Encourage students to include images, direct headlines, and quotations from historical figures and print sources of the day within their tweets (remind students to ensure all sources are properly cited).



Fig 16. Paterson Ewen, *Decadent Crescent Moon*, 1990. Throughout Ewen's works, we see a fluctuation between lines that are calm and measured and lines that are erratic. Lines set the mood in Ewen's work.



## LEARNING ACTIVITY #2

# THE MOON AS A SCIENTIFIC SUBJECT: DOCUMENTING LUNAR OBSERVATION

The earliest records of history reveal that humans have been compelled to observe and document celestial bodies. *Paterson Ewen: Life & Work* by John G. Hatch quotes Ewen's comments on his painting *Blackout*, 1960: "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." In this activity students are tasked with making careful lunar observations over the course of a month, at the end of which they should have an understanding of the phases and temporal patterns of the moon.

## Big Idea

Tracking and understanding natural phenomena

### Learning Goals

1. I can observe and describe natural phenomena.
2. I can record observations using a variety of techniques (written notes, sketches, numerical data).
3. I can find patterns and make connections in observed data and phenomena.
4. I can use artistic and sketching skills to represent the physical world.

## Materials

- Access to online and print resources
- Access to printers
- Chart paper
- Markers, pencils, and pens
- Paper



Fig 17. Paterson Ewen, *Blackout*, 1960. Here Ewen references the air raid procedures that were practised at the end of the 1950s and in the 1960s, during the height of the Cold War. This work is significant as it is one of only a few that are directly related to historical events.



Fig 18. Paterson Ewen, *Moon over Water*, 1977. 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.





## CULMINATING TASK

## CREATE AN ARTWORK OF A CELESTIAL OBJECT THAT REPRESENTS YOU

Having completed this guide's learning activities, students have practised the skills of considering the moon from multiple viewpoints (social/historical and scientific). After a careful examination of Ewen's works and a discussion surrounding his motivations for creating art, students are now tasked with choosing a celestial phenomenon or object that they feel represents them and creating a related artwork that will express their emotional state to a viewer. Students should have experience and understanding of how to work with a variety of art materials and mediums.

## Big Idea

Celestial objects and expression

## Learning Goals

1. I can use my critical-thinking and creative skills to make connections between Ewen's artworks and my own artworks.
2. I can use artistic and sketching skills to represent my feelings and emotions at a specific time.
3. I can explore artmaking as a mode of personal expression.
4. I can research a physical object or phenomenon and communicate my understanding in a variety of ways.
5. I can research the historical and social impact of a specific concept and communicate my understanding.

## Success Criteria

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

1. Artwork produced shows a strong connection to the celestial phenomenon or object.
2. Artwork and sketches follow conventions and techniques learned in class.
3. Artwork shows an understanding of Ewen's work and communicates a clear central idea/emotion.
4. Written work shows clear evidence of research and understanding of the celestial phenomenon or object.
5. Written work clearly communicates artistic decisions and the rationale of the artwork.
6. Written work is thoughtful, clear, and edited.



Fig 19. Paterson Ewen, *Cosmic Cannibalism*, 1994. Here Ewen depicts galactic cannibalism, where two galaxies collide and one becomes absorbed into the other. Ewen was interested in representing motion throughout his works. The breaking apart of the yellow galaxy as it is absorbed into the giant swirling mass of the blue galaxy plays out against a gouged red background that itself seems to be in motion, churning with the rotation of the blue blades.



## Culminating Task Continued

### Materials

- Online and print resources for research
- Paint brushes
- Paper
- [Paterson Ewen Image File](#)
- Printmaking supplies (linoleum, linoleum cutter, Styrofoam, rollers, etc.)
- Watercolour or acrylic paints
- Water and containers

### Process

1. Introduce the project to the students: inform them that they will be preparing a portfolio of understanding and expression using Ewen's art as the inspiration. In [Paterson Ewen: Life & Work](#) author John G. Hatch notes that Ewen had a strong connection with the moon. "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."

2. Show students Ewen's painting *Gibbous Moon*, 1980 (see the [Paterson Ewen Image File](#)), and share this description of the work by John G. Hatch:

*Generally [Ewen's] moon portraits, like his self-portraits, have an unsettling quality about them. 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.*

3. Ask students to provisionally select as a subject a celestial phenomenon (e.g., a lunar eclipse, meteor showers, comets) or object (e.g., moon, sun, star) that they feel represents them and enables them to express their emotions. Explain that their portfolios will include the following elements:

- A brief written statement (no more than two pages) explaining the historical, cultural, or social significance of the chosen object or phenomenon, based on concrete facts and research. When researching, students should consider the following questions:
  - What concepts or ideas about your object have appeared in cultural stories, artwork, music, or poetry?
  - How have different cultures understood your object?
  - When was it described scientifically and by whom?
- A series of careful observations, sketches, and research notes about the object itself, either from direct observation or from images found through research.
- An artwork that expresses an aspect of the student's personality, grounded in research into the significance and natural appearance of the object.
- An artist statement explaining the artistic decisions and the rationale behind the personal artwork.



Fig 20. Paterson Ewen, *Gibbous Moon*, 1980. This striking work was featured on the cover of the catalogue produced when Ewen represented Canada at the 1982 Venice Biennale. A fitting representation of the artist's work.

*Culminating Task Continued*

4. Provide students time to think critically about what celestial phenomenon or object most resonates with them. Ask students to “think, pair, share” their selections and submit their final choices for approval.
5. Provide students with time to research their chosen celestial phenomenon or object, compile their research notes, and write their brief written report.
6. Have students brainstorm a variety of sketches or ideas for their final personal artwork. These sketches and ideas can be shared with both their peers and their teacher for feedback before students embark on their final product.
7. Give students time to create their artworks: emphasize that the works must express an aspect of their personality and be grounded in their research.
8. Have students write artist statements explaining their artistic decisions and rationales before submitting their complete portfolios for assessment.



Fig 21. Paterson Ewen, *Moon over Tobermory*, 1981. This painting is likely a tribute to British landscape painter J.M.W. Turner. Whereas Turner came to be associated with the sun, Ewen is associated with the moon.



## HOW PATERSON EWEN MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterized the art of Paterson Ewen. For more information see the [Style & Technique](#) chapter of *Paterson Ewen: Life & Work* by John G. Hatch.

### ABSTRACT PAINTING

In his early career, Ewen was influenced by the [Automatistes](#), a group of Montreal painters who used the surrealist technique of automatic drawing to create abstract paintings. He had learned [figurative](#) painting at art school, making landscapes, interiors, and portraits. As an [abstract](#) artist, he created canvases that drew on the work of American [Abstract Expressionists](#), organizing his compositions around expressively painted lines and blocks of colour.

### CELESTIAL BODIES

Moons, comets, galaxies, and constellations began to appear in Ewen's work in the 1960s. He had been interested in astronomy as a child, and his paintings of space and celestial bodies enabled him to explore scientific ideas and his own emotions. Over the course of his life he painted the Earth's moon in all its phases, seeing in its changes a parallel to his experiences with depression. Ewen used black-and-white photos and prints he found in old books and textbooks to find the images on which he based many of his paintings.

### WEATHER AND LANDSCAPE

When Ewen returned to figurative painting in the 1970s, he started creating landscapes. Many of these works include not only water, land, and sky, but also detailed depictions of weather patterns. Sometimes these scenes include arrows and lines showing the physical processes involved in a thundercloud, for example, or the water cycle. In them, like in his celestial paintings, Ewen combines a figurative subject with the lines and gestures he used in his abstract work.

### GOUGED PLYWOOD AND OTHER MATERIALS

Ewen's style as an artist was influenced by the Japanese [woodblock prints](#) he admired. In these works, the artist cuts an image into a block of wood and then applies ink so that it can be transferred to a piece of paper. Ewen didn't make woodblock prints, but he did adopt the technique of cutting into a surface to prepare the plywood boards he used for many of his later works, using a router to create gouges that add another layer of texture to the final "painting." Galvanized steel, livestock fencing, nails, and lead all made their way into his work.



Fig 22. Paterson Ewen, *La Pointe Sensible*, 1957. Spending time in Montreal with the Automatistes, Ewen experimented with different forms of abstraction.

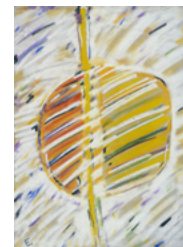


Fig 23. Paterson Ewen, *Untitled*, 1962. Ewen also created a number of abstract works in pastel on paper.

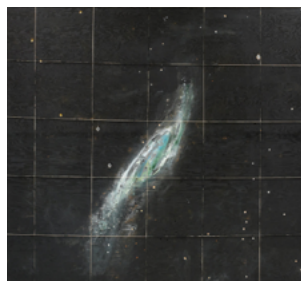


Fig 24. Paterson Ewen, *Galaxy NGC-253*, 1973. The swirling galaxy and twinkling stars in this painting are typical of Ewen's interest in the cosmos.



Fig 25. Paterson Ewen, *Thunder Cloud as Generator #1*, 1971. This work shows the cycle of rain falling and rising back up into the air.

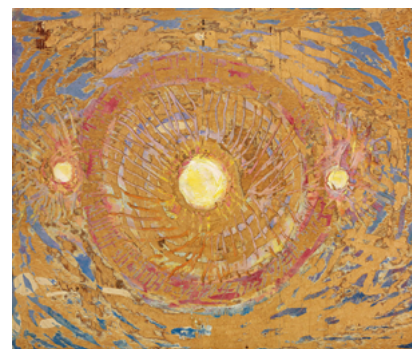


Fig 26. Paterson Ewen, *Sun Dogs #4*, 1989. Initially Ewen stood the plywood against a wall to use the router. After a near accident, he began to lay the plywood on sawhorses, often climbing onto the surface and working on all fours.

## ADDITIONAL RESOURCES

### Supplementary Materials Provided by the Art Canada Institute

- The online art book *Paterson Ewen: Life & Work* by John G. Hatch: <https://aci-iac.ca/art-books/paterson-ewen>
- [Paterson Ewen Image File](#) with artworks and images related to this lesson
- “Who Was Paterson Ewen?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Paterson Ewen’s life ([page 3](#))
- “How Paterson Ewen Made Art: Style & Technique” information sheet ([page 11](#))

### 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](#).

#### 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 Expressionists

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.

#### Automatiste

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.

#### 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.

#### 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.



Fig 27. Paterson Ewen, *Typhoon*, 1979. In the painting Ewen combines his two interests: the moon and natural phenomena.



## 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.*

### **MoonCalc**

An online moon phase and elevation calculator.

[www.mooncalc.org](http://www.mooncalc.org)

### **"Moon" by the Canadian Encyclopedia**

<https://www.thecanadianencyclopedia.ca/en/article/moon>

### **"The Moon" by NASA**

Several articles on the moon as a celestial body and various expeditions into space.

<https://www.nasa.gov/moon>

### **"Apollo 11" by NASA**

[https://www.nasa.gov/mission\\_pages/apollo/apollo-11.html](https://www.nasa.gov/mission_pages/apollo/apollo-11.html)

### **"International Observe the Moon Night"**

<https://moon.nasa.gov/observe-the-moon/annual-event/overview/>

### **"Race to the Moon" by Digital Public Library of America**

<https://dp.la/exhibitions/race-to-the-moon/racing-to-space>



Fig 28. Paterson Ewen, *Eruptive Prominence*, 1971. One of Ewen's earliest gouged plywood works, perhaps depicting a solar flare off the surface of the sun.

## 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. Paterson Ewen, *Moon*, 1975, acrylic on homemade blue paper, 48.8 x 49.9 cm. McIntosh Gallery Collection, Western University, gift of Doreen Curry, 2016 (2016.0027). © Mary Handford.

Fig 2. Paterson Ewen, 1962, photograph by Tess Boudreau. Courtesy of the Art Gallery of Ontario, Toronto. © The Estate of Tess Boudreau.

Fig 3. 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. © Mary Handford.

Fig 4. Paterson Ewen, *The Great Wave—Homage to Hokusai*, 1974, acrylic on gouged plywood, 243.9 x 243.9 cm. Art Gallery of Windsor, purchased with the assistance of the Ontario Ministry of Culture and Recreation through Wintario, 1978 (1978.013). © Mary Handford.

Fig 5. Paterson Ewen, *Traces through Space*, 1970, acrylic on canvas, 172.7 x 213.4 cm. Art Gallery of Ontario, Toronto, anonymous gift, 1994 (94/933). © Mary Handford.

Fig 6. Paterson Ewen, *Satan's Pit*, 1991, coloured steel, bolts, and acrylic paint on gouged plywood, 229 x 244 cm. Art Gallery of Ontario, Toronto, anonymous gift, 1994 (94/592). © Mary Handford.

Fig 7. Canada's Alouette 1 satellite officially launched in 1962. Courtesy Wikimedia Commons.

Fig 8. Buzz Aldrin walks on the surface of the moon. Courtesy Wikimedia Commons.

Fig 9. The Honourable Marc Garneau was the first Canadian in space. Courtesy Wikimedia Commons.

Fig 10. Paterson Ewen in his army uniform, c.1944. Photographer unknown. Courtesy of Mary Handford.

Fig 11. Paterson Ewen, *White Abstraction No. 1*, c.1963, oil on canvas, 101.6 x 76.2 cm. Private collection. Courtesy of Heffel Fine Art Auction House. © Mary Handford.

Fig 12. Paterson Ewen, *Sunset over the Mediterranean*, 1980, acrylic on metal, 229 x 243.8 cm. Museum London, gift of the Blackburn Group Inc., London, Ontario, 1997 (97.A.76). © Mary Handford.

Fig 13. 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, purchase, Margaret P. Nesbitt Endowment, 1973 (73/34). © Mary Handford.

Fig 14. Paterson Ewen, *Solar Eclipse*, 1971, acrylic on gouged plywood, 121.9 x 243.8 cm. Vancouver Art Gallery (88.12.2). © Mary Handford.

Fig 15. Paterson Ewen, *Gibbous Moon*, 1980, acrylic on plywood, 228.6 x 243.8 cm. National Gallery of Canada, Ottawa, purchased 1980 (23659). © Mary Handford.

Fig 16. 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, anonymous gift, 1994 (94/949). © Mary Handford.

Fig 17. Paterson Ewen, *Blackout*, 1960, oil on canvas, 127.3 x 152 cm. National Gallery of Canada, Ottawa, purchased 1985 (28770). © Mary Handford.

Fig 18. Paterson Ewen, *Moon over Water*, 1977, acrylic on galvanized steel and gouged plywood, 228.6 x 243.8 cm. Art Gallery of Ontario, Toronto, anonymous gift, 1994 (94/942). © Mary Handford.

Fig 19. Paterson Ewen, *Cosmic Cannibalism*, 1994, acrylic and metal on gouged plywood, 243.5 x 235.9 cm. Art Gallery of Ontario, Toronto, gift of the artist, 1994 (95/22). © Mary Handford.

Fig 20. Paterson Ewen, *Gibbous Moon*, 1980, acrylic on plywood, 228.6 x 243.8 cm. National Gallery of Canada, Ottawa, purchased 1980 (23659). © Mary Handford.

Fig 21. Paterson Ewen, *Moon over Tobermory*, 1981, acrylic and metal on gouged plywood, 243.8 x 335.9 cm. National Gallery of Canada, Ottawa, purchased 1982 (26972). © Mary Handford.

Fig 22. Paterson Ewen, *La Pointe Sensible*, 1957, oil on canvas, 50.8 x 61 cm. Canadian Art Group, Toronto. © Mary Handford.

Fig 23. Paterson Ewen, *Untitled*, 1962, oil pastel on paper, 66.2 x 47.7 cm. Musée d'art contemporain de Montréal (A 71 75 PA 1). © Mary Handford.

Fig 24. Paterson Ewen, *Galaxy NGC-253*, 1973, acrylic, galvanized iron, and string on plywood, 228.5 x 243.7 cm. National Gallery of Canada, Ottawa, purchased 1974 (17953). © Mary Handford.

Fig 25. Paterson Ewen, *Thunder Cloud as Generator #1*, 1971, acrylic on canvas, 213.4 x 152.4 cm. Museum London, Art fund, 1972 (72.A.124). © Mary Handford.

Fig 26. Paterson Ewen, *Sun Dogs #4*, 1989, acrylic on gouged plywood, 122 x 145.7 cm. Art Gallery of Ontario, Toronto, anonymous gift, 1994 (94/948). © Mary Handford.

Fig 27. Paterson Ewen, *Typhoon*, 1979, gouged plywood and acrylic, 228.6 x 243.8 cm. McIntosh Gallery Collection, Western University, purchase, McIntosh Fund with assistance from Wintario, 1980 (1980.0002). © Mary Handford.

Fig 28. Paterson Ewen, *Eruptive Prominence*, 1971, acrylic and metal on gouged plywood, 122 x 244 cm. Art Gallery of Peterborough, gift of Peter Norris, 1994 (94.009.007). © Mary Handford. Photo credit: Lesli Michaelis-Onusko.