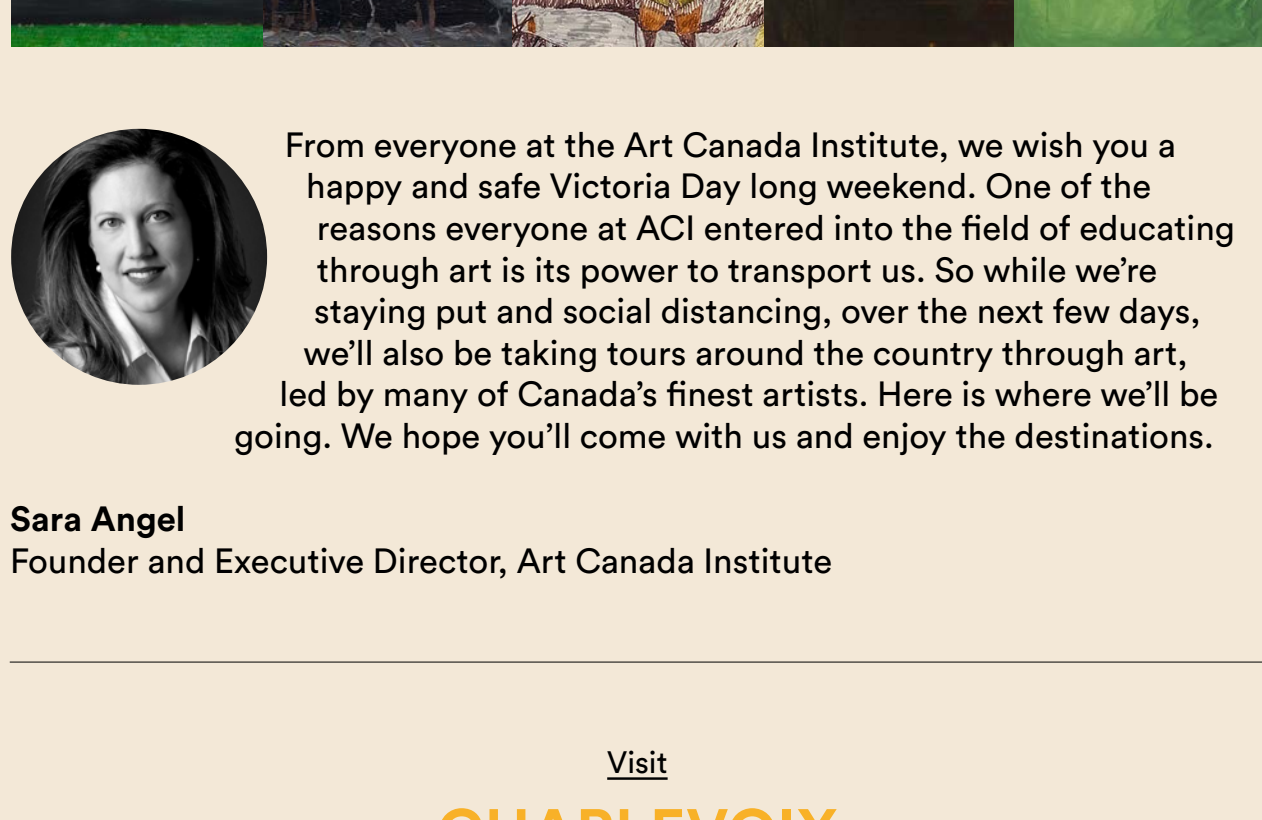


## TEN CANADIAN ART ESCAPES

Even if you're not leaving home this weekend, you can take a trip to these destinations presented by some of our most celebrated artists



Sara Angel  
Founder and Executive Director, Art Canada Institute

From everyone at the Art Canada Institute, we wish you a happy and safe Victoria Day long weekend. One of the reasons everyone at ACI entered into the field of educating through art is its power to transport us. So while we're staying put and social distancing, over the next few days, we'll also be taking tours around the country through art, led by many of Canada's finest artists. Here is where we'll be going. We hope you'll come with us and enjoy the destinations.

Visit

## CHARLEVOIX

with Jean Paul Lemieux



Jean Paul Lemieux, *Those Beautiful Days (Les beaux jours)*, 1937  
Text from [Jean Paul Lemieux: Life & Work](#) by Michèle Grandbois

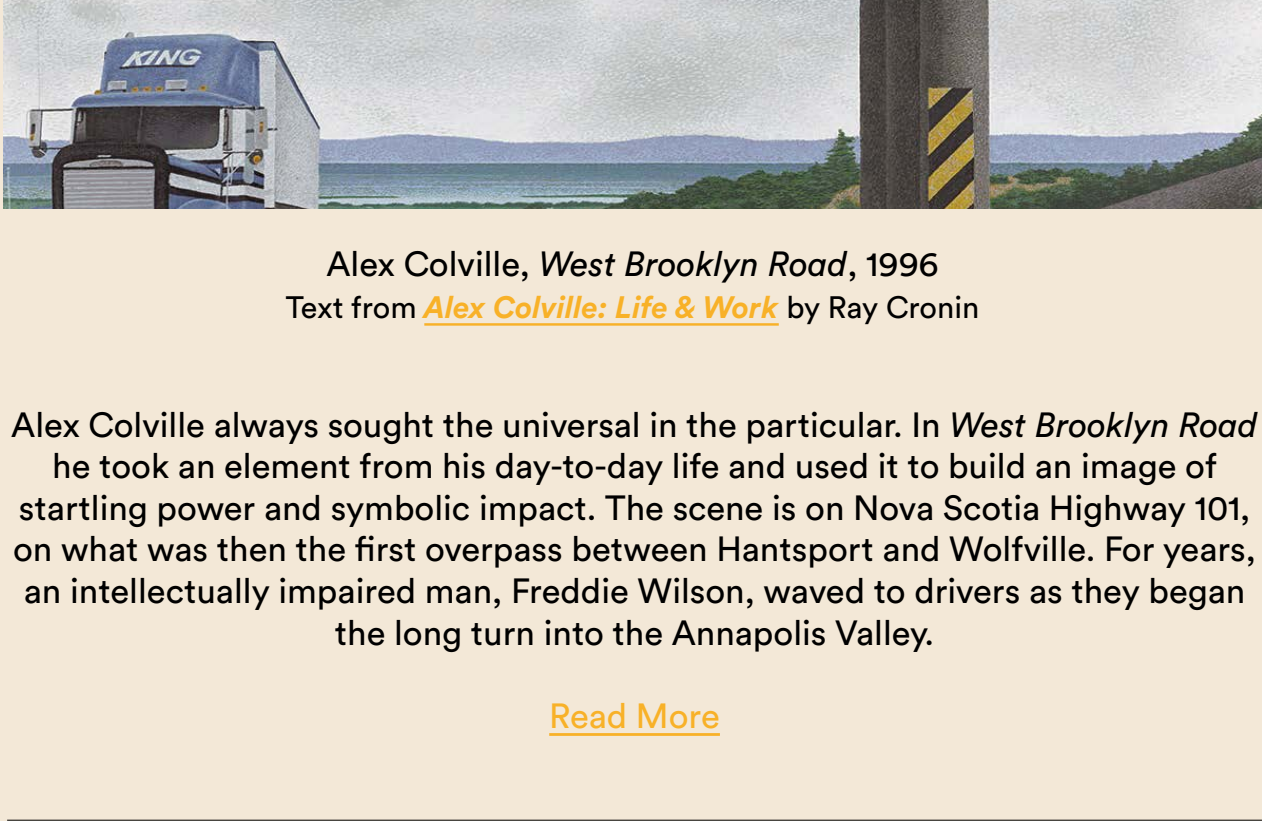
Jean Paul Lemieux painted this work at Port-au-Persil, in the Charlevoix region of Quebec, where he and his young wife, Madeleine, spent the summer of 1937. The newly married couple rented a room under the eaves in a rustic *canadienne* house in this tiny hamlet nestled in a cove, where the expanse of the St. Lawrence widens spectacularly to more than twenty kilometres across. Lemieux effectively captures the sensation of vertigo one feels looking out over the blue immensity from the peaks of the region's headlands.

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Visit

## LAKE SUPERIOR

with Michael Snow (and Lauren Harris)



Michael Snow, *Plus Tard #15, 1977*  
Text from [Michael Snow: Life & Work](#) by Martha Langford

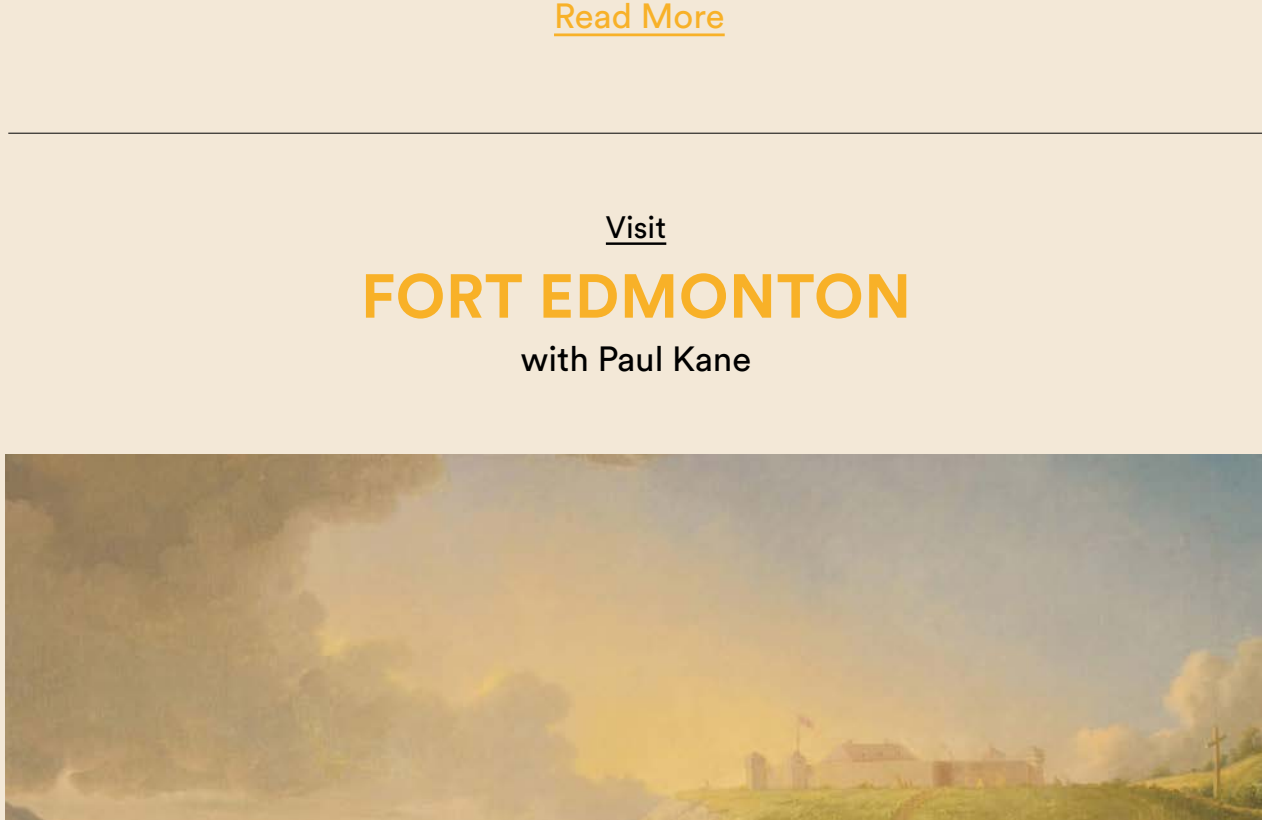
In this work contemporary artist Michael Snow captures the image of *North Shore, Lake Superior*, painted by Lauren Harris in 1926. It is part of a photographic series, *Plus Tard*, that Snow created at the National Gallery of Canada in a room dedicated to the paintings of Tom Thomson, Harris, and the Group of Seven. The National Gallery installation seemed promising to Snow because of the pure colour and active surfaces, especially the evidence of brush strokes in many of the Thomson and Group of Seven landscapes.

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Visit

## NOVA SCOTIA

with Alex Colville



Alex Colville, *West Brooklyn Road*, 1996  
Text from [Alex Colville: Life & Work](#) by Ray Cronin

Alex Colville always sought the universal in the particular. In *West Brooklyn Road* he took an element from his day-to-day life and used it to build an image of startling power and symbolic impact. The scene is on Nova Scotia Highway 101, on what was then the first overpass between Hantsport and Wolfville. For years, an intellectually impaired man, Freddie Wilson, waved to drivers as they began the long turn into the Annapolis Valley.

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## VICTORIA

with Emily Carr



Emily Carr, *Forest, British Columbia*, 1931-32  
Text from [Emily Carr: Life & Work](#) by Lisa Baldissera

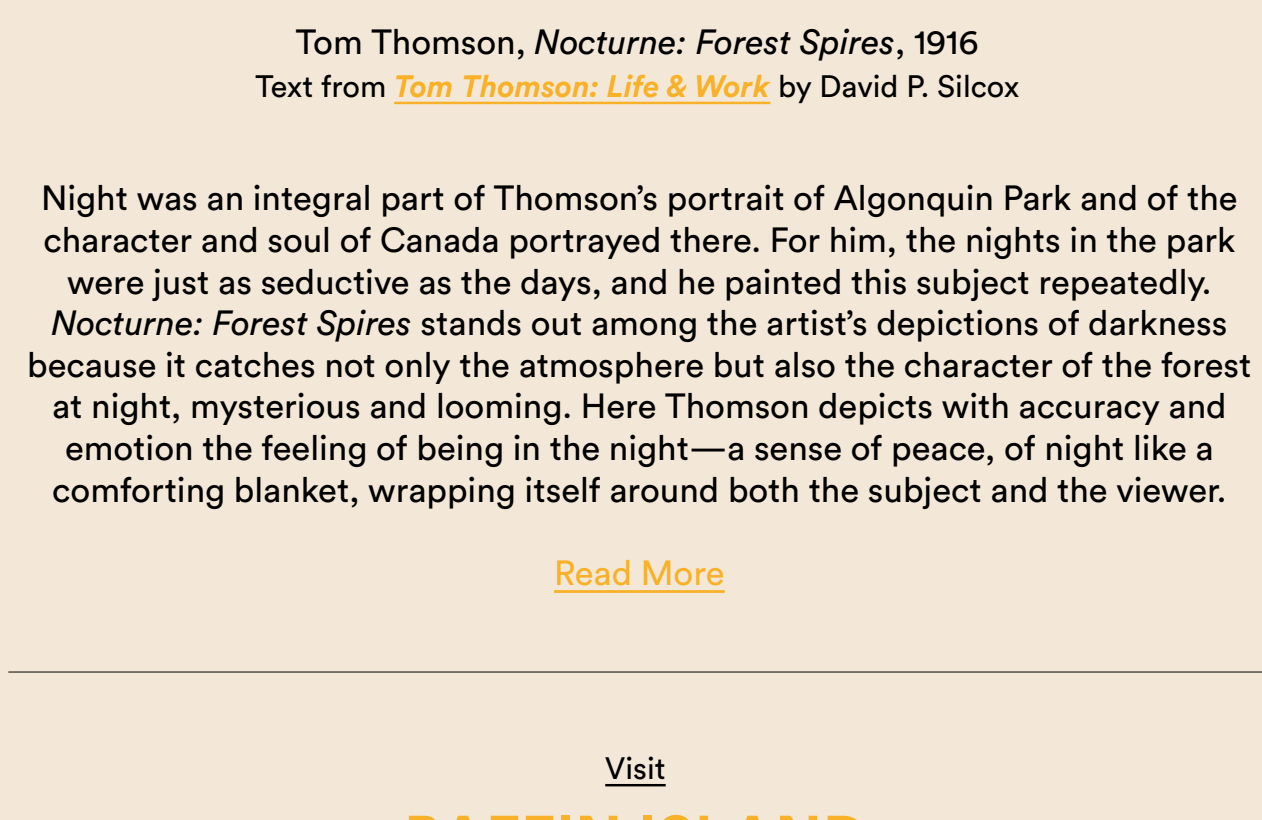
In this work, Emily Carr mythologizes her province's forest. The scene is illuminated from within, while the folds of foliage interrupt the composition and its spatial order. One of Canada's best-known artists, Carr's life and work reflect a profound commitment to the land and peoples she knew and loved. Her sensitive evocations reveal an artist grappling with the spiritual questions that the Canadian landscape and culture inspired in her.

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## FORT EDMONTON

with Paul Kane



Paul Kane, *Fort Edmonton, Hudson's Bay Company; Plains Cree, Assiniboine*, c.1849-56  
Text from [Paul Kane: Life & Work](#) by Arlene Gehmacher

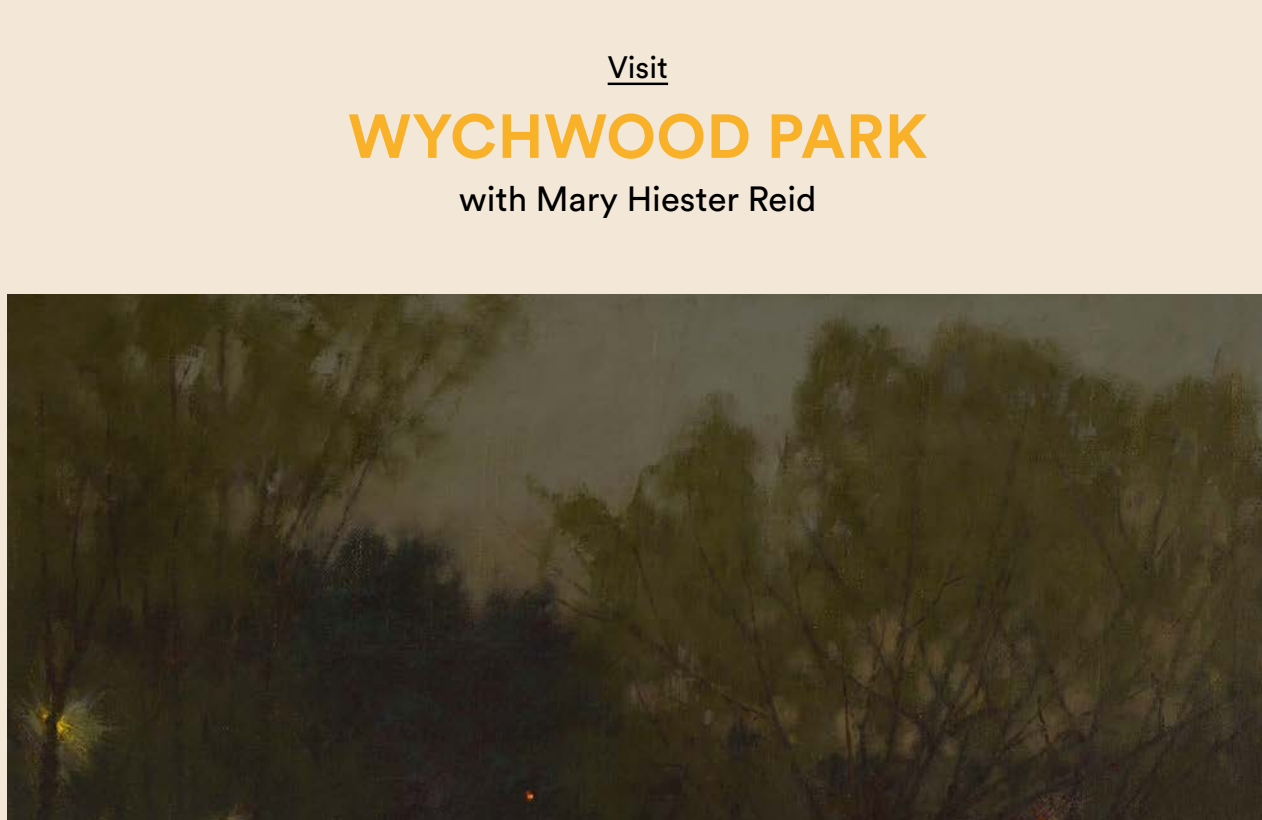
Fort Edmonton was one of a series of Hudson's Bay Company trading posts located in central Alberta. With its palisades and corner towers and its situation on a promontory overlooking the North Saskatchewan River, for nineteenth-century painter Paul Kane, Fort Edmonton must have seemed the New World equivalent of an Old World castle. In *Fort Edmonton* Kane elevates viewpoints and kinematic land formations to allow the viewer to "travel" through the image. Kane incorporates clouds into the upper left quadrant to create a sweeping "S" that moves the viewer's eye across the foreground, onto the promontory, creating contact with the horizon and into the sky and distance.

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## THE PRAIRIES

with William Kurelek



William Kurelek, *The Painter*, 1974  
Text from [William Kurelek: Life & Work](#) by Andrew Kear

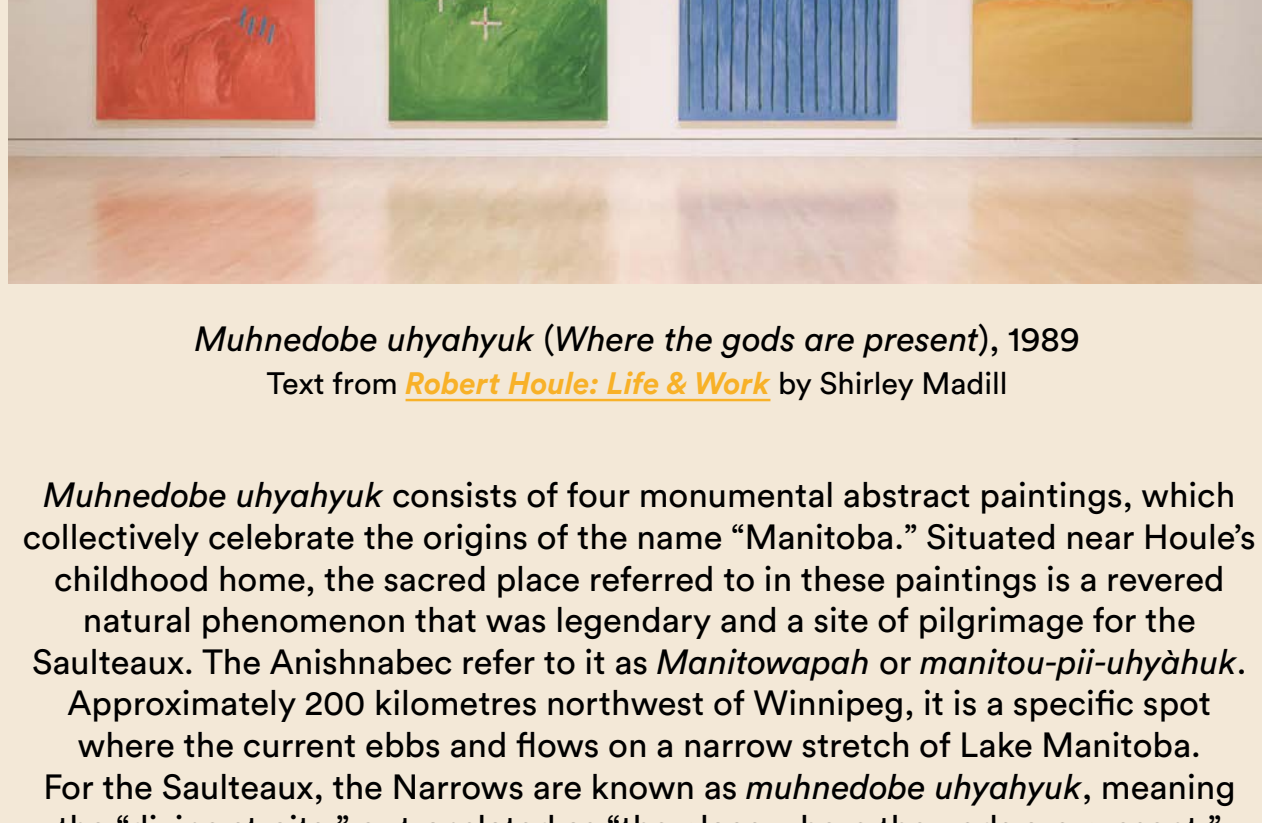
In this late self-portrait, completed three years before the artist's death, Kurelek documents himself painting in a red Volkswagen Beetle before an expansive swath of green and extensive prairie sky, on one of the nearly annual summer painting excursions he began making to Western Canada in 1963. In this work, we catch a rare and fleeting glimpse of an unguarded Kurelek, immersed in his work and seemingly untroubled by the state of the world. Framed by a meandering tracery of maple leaves, *The Painter* was a signature image of the Happy Canadian series, which was published as the book *Kurelek's Canada* in 1975.

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## ALGONQUIN PARK

with Tom Thomson



Tom Thomson, *Nocturne: Forest Spires*, 1916  
Text from [Tom Thomson: Life & Work](#) by David P. Silcox

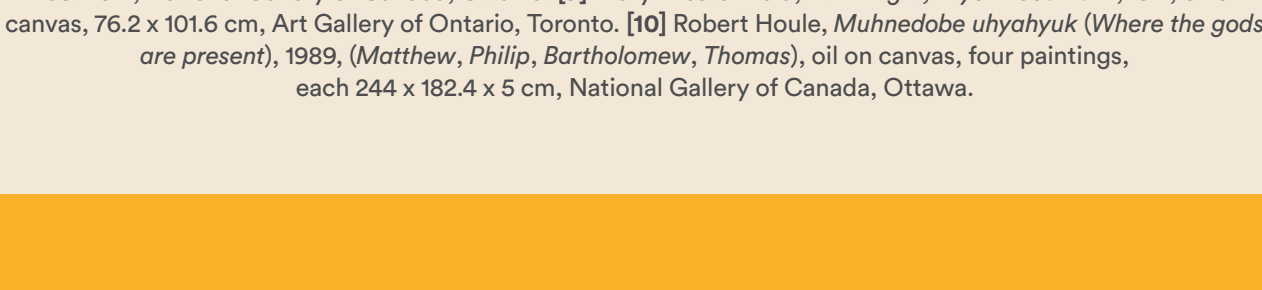
Night was an integral part of Thomson's portrait of Algonquin Park and of the character and soul of Canada portrayed there. For him, the nights in the park were just as seductive as the days, and he painted this subject repeatedly. *Nocturne: Forest Spires* stands out among the artist's depictions of darkness because it catches not only the atmosphere but also the character of the forest at night, mysterious and looming. Here Thomson depicts with accuracy and emotion the feeling of being in the night—a sense of peace, of night like a comforting blanket, wrapping itself around both the subject and the viewer.

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## BAFFIN ISLAND

with Pitseolak Ashoona



Pitseolak Ashoona, *Summer Camp Scene*, c.1974  
Text from [Pitseolak Ashoona: Life & Work](#) by Christine Lalonde

In *Summer Camp Scene* Pitseolak Ashoona conveys her love of colour and reflects on her memories of summer on the land. Here she depicts a family at their camp as travelers approach, communicating the essence of camp life and embodying the Inuit sensibility of community and cooperation. Pitseolak successfully communicates the layered and hilly terrain around Cape Dorset—Kinnigait, the Inuktitut name for Cape Dorset, means "high hills." An Inuk stands on the lookout for sea animals, his harpoon ready.

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## WYCHWOOD PARK

with Mary Hiester Reid



Mary Hiester Reid, *At Twilight, Wychwood Park*, 1911  
Text from [Mary Hiester Reid: Life & Work](#) by Andrea Terry

In this work Hiester Reid depicts Wychwood Park, the neighbourhood that she and her husband George Agnew Reid moved to in 1908. The area, located in the northwest of downtown Toronto, became the city's first artistic community. Here the artist portrays Wychwood Park at night, located beyond a body of water. This compositional arrangement emphasizes how the Reids' house and all those around it were designed to intermingle with the landscape.

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## MANITOBA

with Robert Houle



Muhnedobe uhyahyuk (*Where the gods are present*), 1989  
Text from [Robert Houle: Life & Work](#) by Shirley Madill

*Muhnedobe uhyahyuk* consists of four monumental abstract paintings, which collectively celebrate the origins of the name "Manitoba." Situated near Houle's childhood home, the sacred place referred to in these paintings is a revered natural phenomenon that was legendary and a site of pilgrimage for the Saulteaux. The Anishnabec refer to it as *Manitowapah* or *manitou-pii-uhyahuk*. Approximately 200 kilometres northwest of Winnipeg, it is a specific spot where the current ebbs and flows on a narrow stretch of Lake Manitoba. For the Saulteaux, the Narrows are known as *muhnedobe uhyahyuk*, meaning the "divine straits," or translated as "the place where the gods are present."

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We hope that you enjoyed this trip across Canada through artworks by some of our most celebrated artists. If you liked this newsletter, please share it.

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Image Credits: [1] Jean Paul Lemieux, *Those Beautiful Days (Les beaux jours)*, 1937, oil on plywood, 63.6 x 53.5 cm, Musée national des beaux-arts du Québec, Québec City. [2] Michael Snow, *Plus Tard #15, 1977*, 1 of 25 framed dye coupler prints, each 86.4 x 107.2 cm, National Gallery of Canada, Ottawa. [3] Alex Colville, *West Brooklyn Road*, 1996, acrylic polymer emulsion on hardboard, 40 x 56.5 cm, private collection. [4] Emily Carr, *Forest, British Columbia*, 1931-32, oil on canvas, 130 x 86.8 cm, Vancouver Art Gallery. [5] Paul Kane, *Fort Edmonton, Hudson's Bay Company; Plains Cree, Assiniboine*, c.1849-56, oil on canvas, 43 x 71 cm, Royal Ontario Museum, Toronto. [6] William Kurelek, *The Painter*, 1974, mixed media on hardboard, 121.9 x 91.4 cm, The Thomson Collection, Art Gallery of Ontario, Toronto. [7] Tom Thomson, *Nocturne: Forest Spires*, 1916, oil on plywood, 21.6 x 26.6 cm, Vancouver Art Gallery. [8] Pitseolak Ashoona, *Summer Camp Scene*, c. 1974, coloured felt-tip pen on paper, 50.6 x 65.4 cm, National Gallery of Canada, Ottawa. [9] Mary Hiester Reid, *At Twilight, Wychwood Park*, 1911, oil on canvas, 76.2 x 101.6 cm, Art Gallery of Ontario, Toronto. [10] Robert Houle, *Muhnedobe uhyahyuk (Where the gods are present)*, 1989, (*Matthew, Philip, Bartholomew, Thomas*), oil on canvas, four paintings, each 244 x 182.4 x 5 cm, National Gallery of Canada, Ottawa.