

LIONEL LEMOINE FITZGERALD

Life & Work

By Michael Parke-Taylor

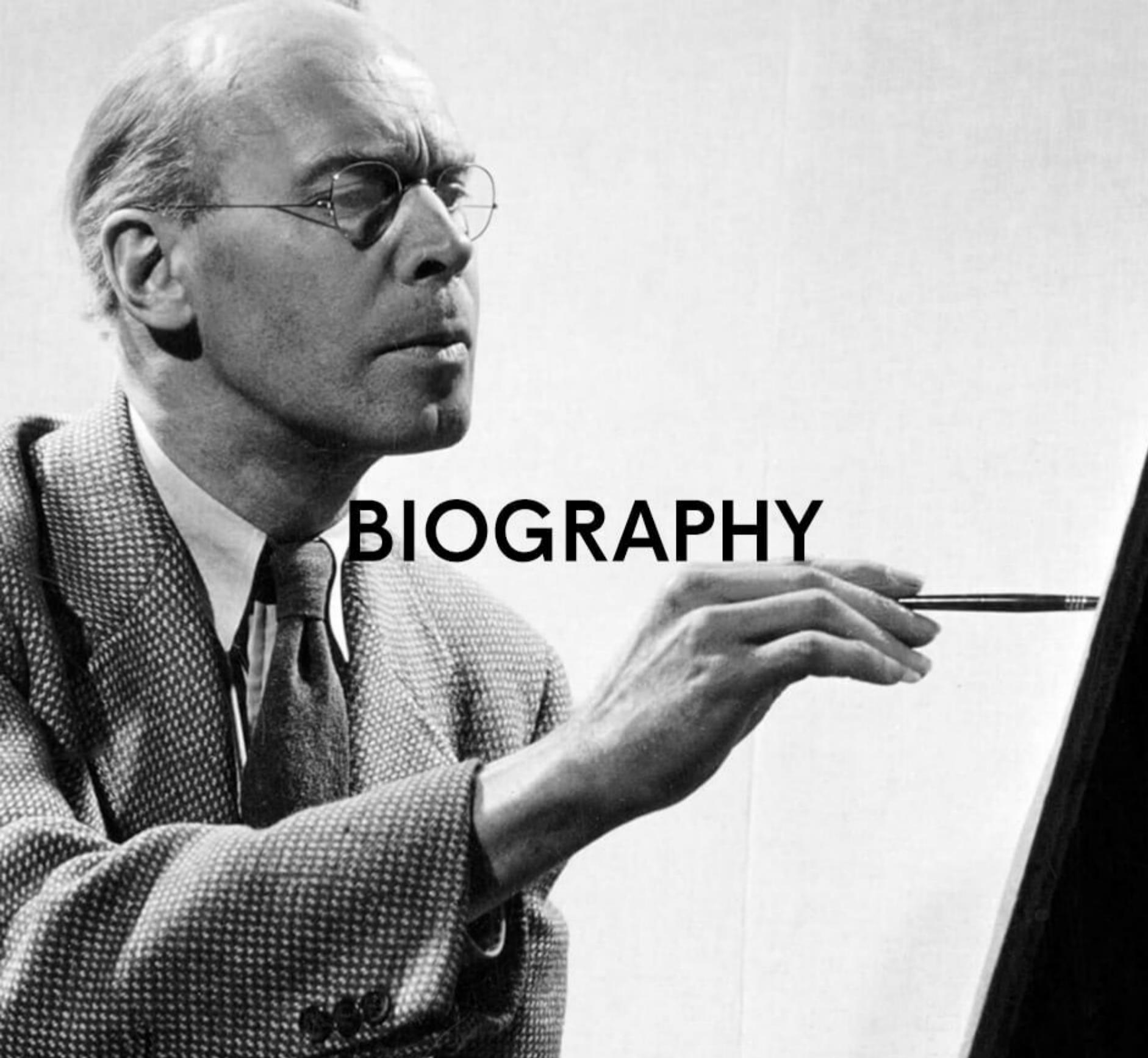


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BIOGRAPHY

Rooted in his native city of Winnipeg, Lionel LeMoine FitzGerald (1890–1956) worked almost exclusively in Manitoba, where he captured the essence of the prairie in his art. Although he accepted the Group of Seven's invitation to become a member in 1932, FitzGerald was less concerned than the group was to promote issues of Canadian identity. Instead he explored his surroundings, delving deeply into the forces he felt animated and united nature in order to make "the picture a living thing." Quiet in personality and passionate about art, FitzGerald inspired a generation of students at the Winnipeg School of Art.



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EARLY YEARS

Lionel LeMoine FitzGerald was born March 17, 1890, in Winnipeg, Manitoba. While this prairie location is central to understanding his artistic universe, FitzGerald's family roots were in Eastern Canada. His father, Lionel Henry FitzGerald (1864–1943), was raised by relatives in Quebec City with the surname Le Moine. In recognition of their kindness, Lionel Henry gave his eldest child their name as well as his own.

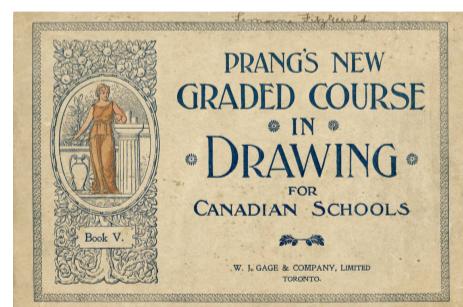
In 1888 Lionel Henry FitzGerald married Belle Hicks (1863–1940), who at age sixteen had moved with her family from Ontario to the southern Manitoba farming community of Snowflake. LeMoine FitzGerald's parents often took him, his brother, Jack (b. 1893), and his sister, Geraldine (b. 1896), to the Hicks's family farm. These visits would play a crucial role in the development of his relationship with nature. "Summers spent at my grandmother's farm in southern Manitoba were wonderful times for roaming through the woods and over the fields and the vivid impressions of those holidays inspired many drawings and paintings of a later date."¹

Winnipeg at the turn of the century was a burgeoning centre of Western Canadian commerce and agriculture, but it was still culturally isolated, having neither a public art gallery nor an art school—although the Winnipeg Theatre, which seated one thousand people, had opened in 1897. New initiatives in the visual arts, however, were beginning, with the founding of the Winnipeg branch of the Women's Art Association of Canada in 1894 and the Manitoba Society of Artists in 1902.

FitzGerald's grade three teacher introduced him to Perry Pictures, reproductions of art masterpieces. In grade seven, at Victoria Public School, he enjoyed drawing lessons from a popular exercise book, *Prang's New Graded Course in Drawing for Canadian Schools*. Based on interviews and conversations, art critic Robert Ayre imagined FitzGerald to be a "dreamy" child who loved to "watch the earth, not to study it as geology or botany, not to classify it, but to look at it, to soak it in, to experience it, to make the earth's life part of himself."²



LEFT: Lionel LeMoine FitzGerald at the front gate of his home, 672 Sherbrook Street, Winnipeg, c. 1905, Winnipeg Art Gallery Library. RIGHT: LeMoine FitzGerald's parents, Belle Hicks and Lionel Henry FitzGerald, c. 1890, Winnipeg Art Gallery Library.



Prang's New Graded Course in Drawing for Canadian Schools, Book V, Toronto: W.J. Gage and Company, Ltd., 1901, University of Manitoba Archives & Special Collections, Winnipeg.



ARTISTIC FORMATION

In 1904 fourteen-year-old FitzGerald graduated from grade eight and worked for the next two years as an office boy in the pharmaceutical company Martin, Bole and Wynne. Between 1907 and 1908 he was a junior clerk with the real estate and brokerage firm Osler, Hammond and Nanton, interrupting that job with a short period in a commercial art studio before returning to the brokerage firm. A restlessness with the daily routine of office work seems to have prompted his desire to draw. "One of the first efforts, out of doors, was the drawing of a large elm tree and I remember a friend and I making great preparations and walking a long distance to find a subject that appealed to us."³ This was the starting point for an artistic career that would be based almost entirely on a close observation of nature in order to understand the underlying dynamic forces that FitzGerald felt animated all living things.

When the Winnipeg Public Library (then called the Carnegie Library) opened on William Street in 1905, new vistas opened for the precocious teenager. FitzGerald later remembered "strange books I read at that time trying to find out something about art."⁴ The writings of the British artist and art critic John Ruskin (1819–1900) were a formative influence and guided FitzGerald's thinking about how a beginner could get started making art. FitzGerald practised drawing lessons suggested by Ruskin and pored over reproductions of paintings by John Constable (1776–1837) and J.M.W.

Turner (1775–1851), whom he considered "something of a god."⁵ Watercolours by Richard Parkes Bonington (1802–1828) reproduced in *The Studio: An Illustrated Magazine of Fine & Applied Art* were of such fascination that the sixteen-year-old FitzGerald was compelled in 1906 to make a watercolour copy of *A Street in Rouen*.



LEFT: Richard Parkes Bonington's watercolour of *A Street in Rouen* was reproduced in *The Studio: An Illustrated Magazine of Fine & Applied Art* 33 (November 1904): 98.
RIGHT: Lionel LeMoine FitzGerald, *A Street in Rouen*, 1906, watercolour on paper, 21.6 x 16.5 cm, University of Manitoba Archives & Special Collections, Winnipeg.

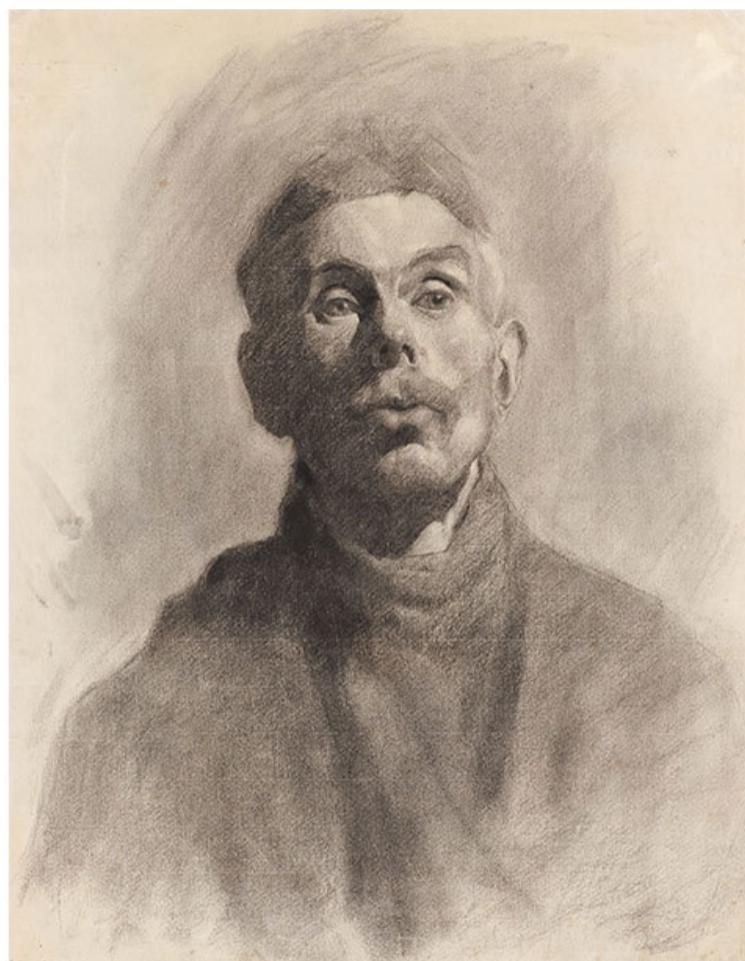
The next step in FitzGerald's art education was instruction from a trained artist. In March 1909 he enrolled in classes given by the Hungarian painter Alexander Samuel Keszthelyi (1874–1953), who had arrived in Winnipeg via Munich, Vienna, and the Carnegie Institute in Pittsburgh, Pennsylvania. A.S. Keszthelyi's School of Fine Arts gave instruction in "Drawing and Painting from the living model, Decorating, Designing and Portraiture." FitzGerald loved it. "The whole winter was a marvelous experience. I am still wondering how it was possible to find out so much in so short a time."⁶



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FitzGerald's budding talent as a draftsman is seen in two 1909 charcoal drawings, *Seated Man* and *Bust of a Man*, believed to date from the life class at Keszthelyi's school. Since drawing was the real foundation of FitzGerald's artistic career, no matter what media he chose, his early training from life and still life allowed him to move forward as an artist.



LEFT: Lionel LeMoine FitzGerald, *Seated Man*, 1909, charcoal on paper, 61.2 x 42.5 cm, Winnipeg Art Gallery. RIGHT: Lionel LeMoine FitzGerald, *Bust of a Man*, 1909, charcoal on paper, 62.2 x 48 cm, Winnipeg Art Gallery.

EARLY INFLUENCES

The year 1912 proved to be a major turning point in FitzGerald's life. In late November he eloped with Felicia (Vally) Wright (1884–1962), six years his senior, to avoid any interference from his parents. Vally was a trained soprano who made her living by teaching singing lessons and performing in church choirs. Employment opportunities for budding Canadian artists were limited, and around the time of his marriage FitzGerald began to work in the art department of an advertising firm in Winnipeg.

FitzGerald's start in advertising was "the beginning of nine years spent in a wide variety of work, including advertising drawings, mural paintings and sketches for interior decorations, posters and window backgrounds, stage scenery, lettering and so on. As well as giving me a great deal of valuable experience, it was a congenial means to a livelihood."⁷ Certainly the demands of commercial enterprise forced him to use a wide variety of media, but what was beginning to thrill FitzGerald most was working with oil paint. His response to the paraphernalia of painting was visceral. He recalled how excited he was to smell the oil, mix the colours on his



Felicia (Vally) Fitzgerald around the time she married Lionel LeMoine FitzGerald, c. 1912, University of Manitoba Archives & Special Collections, Winnipeg.

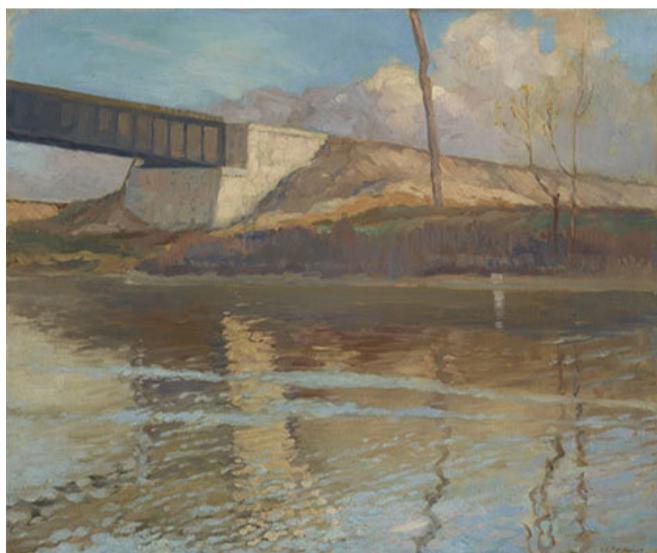


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palette, and use a brush, which felt so clumsy by comparison to the sharpness of a pencil. While he still worked in pencil and watercolour, oil paintings of landscape subjects began to dominate his work.

At the beginning of the First World War, FitzGerald's viewing experience would have been informed primarily by Barbizon and Hague School pictures, both extremely conservative and popular types of nineteenth-century European landscape painting. His knowledge of such works probably occurred in 1910 during a brief stay in Chicago, where he likely visited the Art Institute of Chicago. In 1914 FitzGerald shared a studio with artist Donald Macquarrie (1872–after 1934), the first curator (December 1912–March 1913) at the fledgling Winnipeg Museum of Fine Arts (now the Winnipeg Art Gallery) and FitzGerald's sketching companion during the summer of 1912. Macquarrie's aesthetic predilection for the Barbizon artist Jean-Baptiste-Camille Corot (1796–1875) may have influenced a series of small monoprints of urban and landscape scenes that FitzGerald made in 1914.



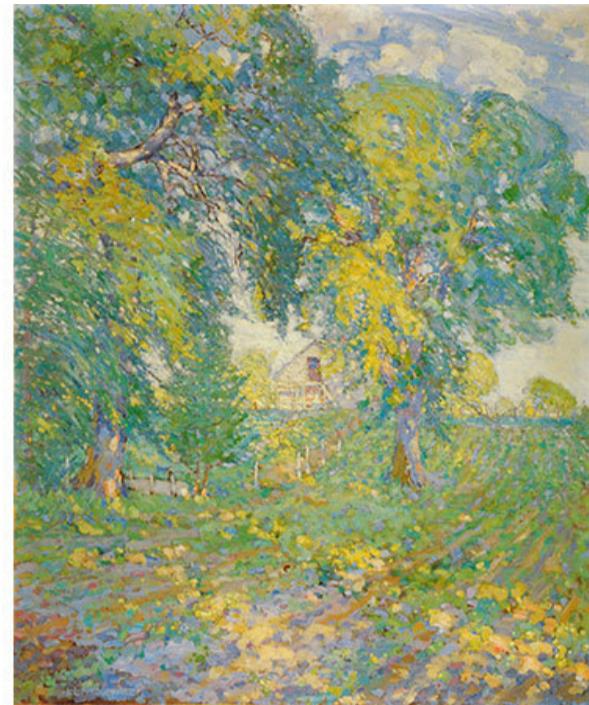
LEFT: Lionel LeMoine FitzGerald, *The Railway Bridge*, 1915, oil on canvas, 63.5 x 76.2 cm, Art Gallery of Ontario, Toronto. RIGHT: Claude Monet, *Railroad Bridge, Argenteuil*, 1874, oil on canvas, 54.3 x 73.3 cm, Philadelphia Museum of Art.

But FitzGerald was also beginning to try his hand at Impressionism. He was now working sometimes *en plein air*, perhaps encouraged by his friend the Winnipeg painter Mary Ewart (née Clay) (1872–1939), who had studied in the 1890s with the American Impressionist William Merritt Chase (1849–1916).⁸ Nonetheless, FitzGerald's knowledge of French Impressionism would have been second-hand, through his study of the black and white reproductions in *The Studio* magazine and its American counterpart, *The International Studio*, or mediated by a few paintings by Canadian Impressionist artists in Royal Canadian Academy of Arts or Ontario Society of Artists touring exhibitions. *The Railway Bridge*, 1915, is an early attempt at an Impressionist treatment of dappled light effects on water that suggests FitzGerald was aware of similar subjects, such as *Railroad Bridge, Argenteuil*, 1874, by the great master of French Impressionism Claude Monet (1840–1926). In 1918 FitzGerald sold an Impressionist-inspired painting, *Late Fall, Manitoba*, 1917, to the National Gallery of Canada, Ottawa. His understanding of Impressionism developed rapidly, and two vibrantly coloured paintings—*Summer, East Kildonan*, 1920, and *Summer Afternoon, The Prairie*, 1921—mark the high point of his early career.



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LEFT: Lionel LeMoine FitzGerald, *Late Fall, Manitoba*, 1917, oil on canvas, 76.7 x 91.7 cm, National Gallery of Canada, Ottawa.
RIGHT: Lionel LeMoine FitzGerald, *Summer, East Kildonan*, 1920, oil on canvas, 127 x 106.7 cm, private collection.

NEW DIRECTIONS

The advent of the 1920s signalled changes in FitzGerald's artistic direction. The Winnipeg General Strike of 1919, a response to skyrocketing increases in the cost of living and extremely low wages, illustrates the uncertainty of the times. Even so in January 1920 FitzGerald found employment with the American artist Augustus Vincent Tack (1870–1949), who had been commissioned to execute a mural in Manitoba's Legislative Building in Winnipeg. The two worked together until the allegory was completed in July 1920. FitzGerald learned from Tack that drawing should be the underlying armature on which to build a painting, and in the 1940s FitzGerald sometimes adopted Tack's technique of using small, overlapping, rectilinear slabs of colour.



Augustus Vincent Tack's mural *Allegory of Law* was unveiled on July 15, 1920, at the Manitoba Legislative Building, Winnipeg.

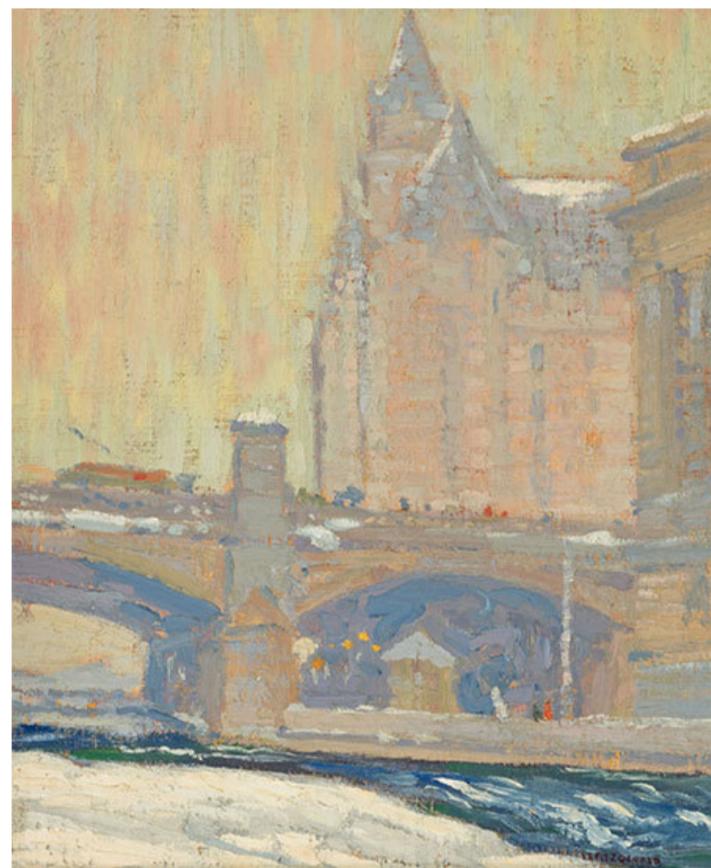
Tack's commission brought attention to FitzGerald in the local Winnipeg art scene and helped secure his first one-man exhibition at the Winnipeg Art Gallery in 1921. The show was a commercial and critical success: eighteen works were sold, including the most expensive, *Summer Afternoon, The Prairie*, 1921, which was bought by the Art Gallery Committee of the Winnipeg Museum of Fine Arts for \$300. Literary critic and editor William Arthur Deacon wrote an enthusiastic review, concluding: "Winnipeg is going to be very proud that Mr. FitzGerald was born here, and should be so already."⁹



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In November 1921 FitzGerald moved to New York to attend art school while Vally relocated near Montreal with their young children, Edward (b. 1916) and Patricia (b. 1919). Vally gained employment at a tea house/inn called The Rip Van Winkle while LeMoine took courses at the Art Students League of New York from December 1921 to the end of March 1922. The Canadian-born artist Boardman Robinson (1876-1952) taught him "Drawing and Pictorial Design" and Kenneth Hayes Miller (1876-1952) instructed him in "Life Drawing and Painting for Men." Both Robinson and Miller were competent traditional figure painters who would have helped FitzGerald hone his skills in the drawing studio. However, his exposure to modern painting would have come from conversations with fellow students and visits to local museums and commercial galleries, such as the Wanamaker Gallery, where he would have seen the work of the American Precisionists in March 1922. This experience likely contributed to his later remark to art critic Robert Ayre that he got "a sudden jolt into everything."¹⁰



LEFT: Lionel LeMoine FitzGerald, *Summer Afternoon, The Prairie*, 1921, oil on canvas, 107.2 x 89.5 cm, Winnipeg Art Gallery. This painting was included in major early international exhibitions of Canadian art, first in the 1925-26 British Empire Exhibition in Wembley, which travelled the U.K., and then in 1927 at the Musée du Jeu de Paume in Paris. RIGHT: Lionel LeMoine FitzGerald, *View of the Château Laurier*, c. 1922, oil on canvas, 29.4 x 24.4 cm, private collection. This painting of Ottawa's Château Laurier Hotel and Union Station (far right) was likely painted in the fall of 1921 when FitzGerald was en route to New York City via Ottawa and Montreal to study at the Art Students League.

MODERNISM IN ISOLATION

Back in Winnipeg in 1924, FitzGerald was offered a position teaching design, drawing from plaster casts after classical antiquity, and still life at the Winnipeg School of Art. C. Keith Gebhardt (1899-1982), an American who had taught in the summer program at the School of the Art Institute of Chicago, was principal. The two men forged a deep friendship built on mutual admiration and an intense devotion to drawing. Gebhardt's delicate pencil studies of local landscape and urban scenes were to inspire FitzGerald to delve even more



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deeply into drawing as the medium he most preferred. For a few years, he concentrated primarily on drawing in pen and pencil while he searched for ways to consolidate what he had learned in New York. Printmaking in drypoint (for example, *Old House and Buildings*, 1923), and later linocut, proved to be important additions to his technical arsenal. He continued to do commercial work and also designed sets for the Community Players of Winnipeg, a local theatre group.



LEFT: Lionel LeMoine FitzGerald, *Old House and Buildings*, 1923, State III/VI, drypoint in brown on japan imperial paper, 11 x 13.7 cm; plate: 6.2 x 8.7 cm, National Gallery of Canada, Ottawa. RIGHT: C. Keith Gebhardt, *City Scene Winnipeg*, 1926, graphite on paper, 22.7 x 23 cm, Winnipeg Art Gallery.

By 1927 FitzGerald had returned to painting with the small but significant *Williamson's Garage*, 1927. In many ways this picture is the quintessential example of the artist's belief that suitable subjects for painting might be found in one's backyard. This modest winter scene anticipates by a year what might be termed the first major picture of FitzGerald's career, *Pritchard's Fence*, c. 1928. These paintings are characterized by a precise harmony of drawing and painting that would mark his mature style and secure his reputation within the Canadian art world.

Keith Gebhardt wrote: "Winnipeg during my residence was pretty dull artistically."¹¹ While isolation could have been a weakness, it had the virtue of allowing FitzGerald to develop his own artistic theories independent from others. By the time he met Toronto artist Bertram Brooker (1888-1955) in Winnipeg in July 1929, FitzGerald's ideas were fully formed, although he took every opportunity to discuss art with this lively and astute colleague. Brooker was a link to the activities of the Group of Seven and the larger art scene in Eastern Canada. The two artists enjoyed a deep friendship, apparent in their extensive correspondence marked by FitzGerald's elegant handwritten letters and Brooker's typewritten, single-spaced, multi-page missives.

FitzGerald had admired the paintings and activities of the Group of Seven from a distance and knew group member Frank H. Johnston (1888-1949), who was principal at the Winnipeg School of Art from 1921 to 1924. By the late 1920s the group was taking notice of FitzGerald. Lawren Harris (1885-1970) in particular expressed enthusiasm for FitzGerald's drawings and initiated correspondence to share his admiration following FitzGerald's first solo



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exhibition in Eastern Canada at the Arts and Letters Club of Toronto in 1928. "I particularly like the way you extricate a suggestion of celestial structure and spirit from objective nature in your drawings."¹² This precipitated a lifelong friendship characterized by mutual encouragement and understanding between the two artists. When they finally met in Vancouver in 1942, Harris continued to admire what he perceived to be an evocation of the mystic in FitzGerald's work. In turn, FitzGerald wrote about Harris's "fine sense of design, beautiful restrained colour and exquisite craftsmanship."¹³



Lionel LeMoine FitzGerald, *Williamson's Garage*, 1927, oil on canvas, 55.9 x 45.7 cm, National Gallery of Canada, Ottawa.



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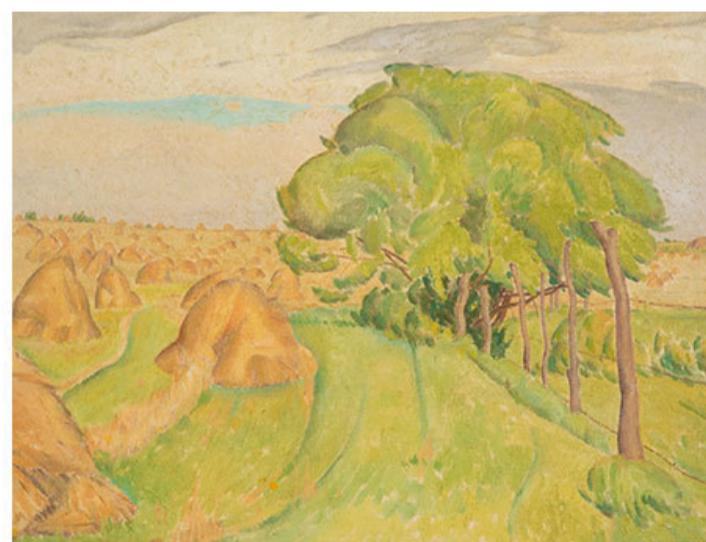
BEYOND WINNIPEG

In 1929 FitzGerald was appointed principal of the Winnipeg School of Art. One of the first challenges he faced was the stock market crash in October of that year and the possible impact of dire economic consequences on student registration, which he addressed in a January 15, 1931, report to the board of directors. "The number of students on the roll at the present time is 296 as against 320 of last year, on the same date. Although the enrollment is a little lower than last year, the attendance in the various classes is better than usual."¹⁴

In spite of the difficult times, it was with optimism that FitzGerald viewed his first task as principal, which he felt was to seek out the latest developments in art school instruction. From June to July 1930, he visited Minneapolis, Chicago, Pittsburgh, Washington, D.C., Philadelphia, New York City, Montreal, Ottawa, and Toronto, familiarizing himself with art galleries and education programs at a number of major North American museums. For an artist who travelled rarely, the exposure to great works of art by modern masters, such as Gustave Courbet (1819-1877), Pierre-Auguste Renoir (1841-1919), Claude Monet (1840-1926), Georges Seurat (1859-1891), and particularly Paul Cézanne (1839-1906), would have a profound and lasting effect. The diary that he kept during this period records his lively response to paintings by these artists, especially those at the Art Institute of Chicago and the Metropolitan Museum of Art in New York, where five Cézanne paintings from the Havemeyer bequest impressed him for their "terrific sense of unity.... And always a great sense of reality, no matter how abstract the thing may be."¹⁵



Installation of the Helen Birch Bartlett Memorial Collection at the Art Institute of Chicago c. 1926, featuring Georges Seurat, *A Sunday on La Grande Jatte - 1884*, 1884-86. When FitzGerald viewed this painting in 1930, he admired the pointillist technique that he would adopt frequently in his later work.



LEFT: Paul Cézanne, *The Gulf of Marseilles Seen from L'Estaque*, c. 1885, oil on canvas, 73 x 100.3 cm, H.O. Havemeyer Collection, Metropolitan Museum of Art, New York. FitzGerald recorded in his 1930 diary his response to this painting: "Strange after looking at it for a long time how it really begins to build itself and become extremely abstract. One forgets almost the houses and trees, mountains, water and sky in the intricacy of the design." RIGHT: Lionel LeMoine FitzGerald, *Untitled (Stooks and Trees)*, 1930, oil on canvas, 29 x 37.7 cm, Winnipeg Art Gallery.

In 1930 and 1931 FitzGerald was invited to participate in Group of Seven exhibitions held at the Art Gallery of Toronto (now the Art Gallery of Ontario).¹⁶ *Untitled (Stooks and Trees)*, 1930, is the type of FitzGerald landscape from this period that the group would have likely admired for capturing the quintessence of the Manitoba prairie on a hot summer

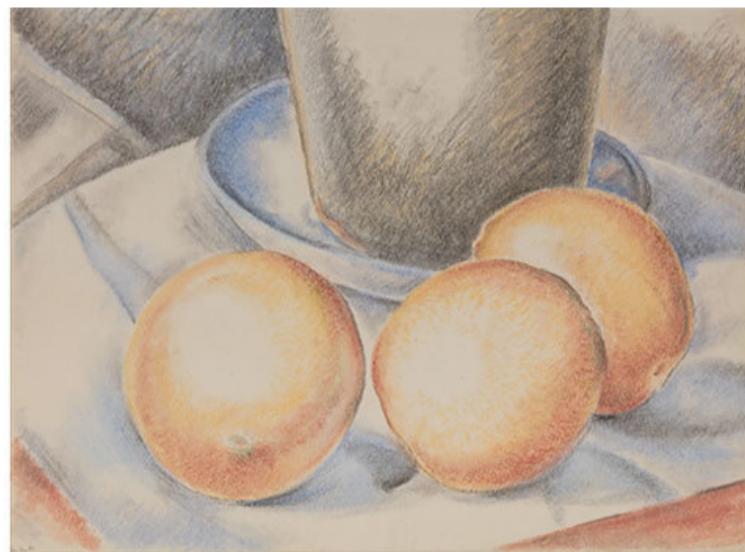


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day. When the group decided to expand their membership in 1932, FitzGerald was their unanimous choice and the only Western Canadian artist they ever considered. FitzGerald's acceptance made him the tenth artist to become a member since the group's inception.¹⁷ Although this was a boost to his confidence, he remained removed from the group due to both geographical distance and his personal aesthetic, which did not consider the landscape primarily as a vehicle for Canadian nationalism. FitzGerald exhibited with them only once as a member before they disbanded in 1933 to reorganize as the Canadian Group of Painters, of which FitzGerald was a founding member.¹⁸

For FitzGerald, the formal relationships of line, colour, and shape in a picture were fundamentally more important than subject matter. Unity, balance, and harmony were always the prime objectives of his art. In June 1931 he finally completed *Doc Snyder's House*. This painting of his neighbour's residence took substantial effort and a year and a half to complete but gave FitzGerald the satisfaction of knowing it was one of his best oil paintings. He hit his stride in his late thirties and early forties, creating at least a dozen oil paintings that are some of the finest of his career, such as *Apples, Still Life*, 1933, and culminating in *The Pool*, 1934. The abstract qualities of this picture were revisited when FitzGerald abandoned any notion of site-specific subjects in the 1950s.



LEFT: Lionel LeMoine FitzGerald, *Apples, Still Life*, 1933, oil on panel, 30.5 x 38.2 cm, private collection. RIGHT: Lionel LeMoine FitzGerald, *Three Apples and Flower Pot*, c. 1938, pastel on paper, 23 x 30.5 cm, private collection.

A CHANGE OF SCENE

The opportunity to "build another phase"¹⁹ occurred unexpectedly during the summer of 1942 when FitzGerald and his wife ventured beyond the familiarity of their home in Manitoba. Their daughter, Patricia, owned a cottage that they had never visited, on Bowen Island near Vancouver. While the trip was meant to be a break from his work, FitzGerald found the coastal and mountain landscapes compelling subjects for drawings that advanced his idea of the interconnectedness of all things in nature.



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LEFT: Lionel LeMoine FitzGerald, *Driftwood*, 1944, coloured graphite on paper, 60.9 x 45.7 cm, Art Gallery of Ontario, Toronto.
RIGHT: Lionel LeMoine FitzGerald, *Rocks*, 1944, watercolour on paper, 61 x 45.7 cm, private collection. Lawren Harris so admired this watercolour that in a letter to FitzGerald dated July 2, 1945, he encouraged him to offer it for sale to the National Gallery of Canada.

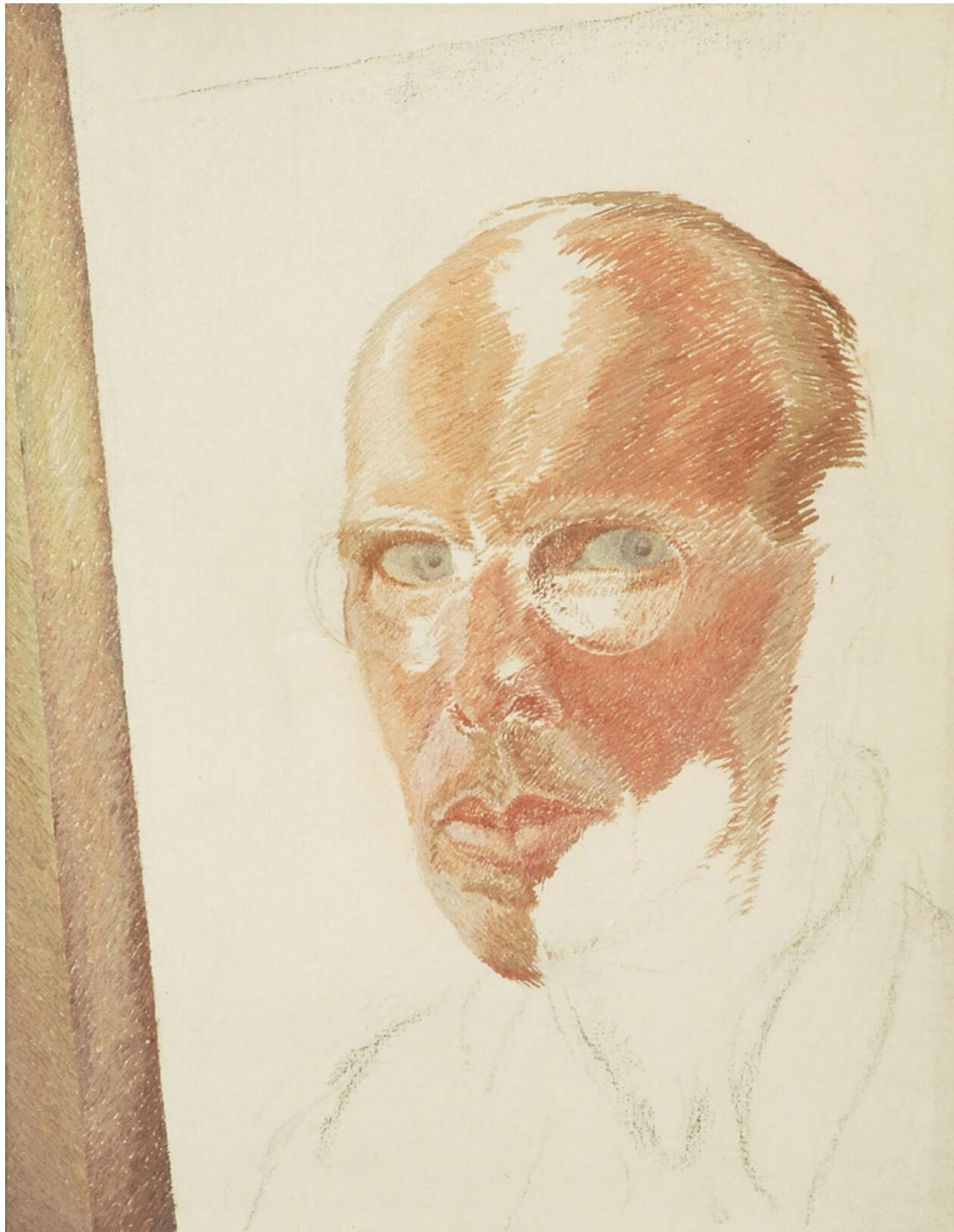
FitzGerald returned to Bowen Island the following two summers to sketch and paint. With watercolours and coloured crayons he concentrated on seashore subjects provided by rocks and driftwood. His focus was on the microcosm of nature, with its complex interrelationships of shapes, whereby the shore became a universe of elements to be ordered. FitzGerald considered nature to be a living and organic entity that required the artist to see it as an organized and unified whole, a perspective that is exemplified in the drawing *Driftwood*, 1944.

FitzGerald's responsibilities at the Winnipeg School of Art were increasingly demanding, although the 271 students registered for the 1943-44 session were fewer than during the Depression years of the early 1930s. A sequence of twelve self-portraits, which probably date from 1945, reveal the artist as tormented and anguished, as found, for example, in the strained expression in the only work in oil (*Self-Portrait*, c. 1945) among eleven watercolours. While the reason for FitzGerald's agitation is not certain, a contributing factor, apart from his frustration at not having more time for his art, may have been that his long-standing romance at the Winnipeg School of Art with former student Irene Heywood Hemsworth (1912-1989) was ending.²⁰ His problems precipitated an illness that prevented him from teaching or accomplishing any work for about three months. He decided not to return to British Columbia in the summer of 1945, and he did not complete any major works in 1946 as his lethargy continued.



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Lionel LeMoine Fitzgerald, *Self-Portrait*, c. 1945, oil on canvas, 54.5 x 44.5 cm, School of Art Gallery, University of Manitoba, Winnipeg.

In September 1947 FitzGerald was able to take a year's leave of absence from the school. He was given a year's salary to pursue his art full-time, and that November the FitzGeralds left Winnipeg to spend the winter on Vancouver Island at Saseenos, about thirty-one kilometres west of Victoria on the Sooke Basin. They stayed in a cottage close to the waterfront that was perfect for



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working outdoors. The luxury of time away gave FitzGerald the impetus to consider new directions for his work. For example, the drawing *Four Apples on Tablecloth*, December 17, 1947, moves his work further into abstraction while maintaining references to the natural world—a trend that informs his practice after 1950.

A further year's leave of absence was granted in April 1948 for the 1948-49 fall / winter term, and FitzGerald formally resigned from the Winnipeg School of Art in early 1949. Surprisingly, this new freedom prompted a period of doubt. Despite his early brilliance in oil, by the late 1940s FitzGerald questioned his ability to paint. Oil paint was certainly not his preferred medium, perhaps because the labour involved in applying small brush strokes to the canvas worked against his desire to capture the changing appearance of nature. FitzGerald wrote to his close friend Arnold Brigden (1886-1972) from Vancouver: "Have been working on a small (9 x 18) canvas having moments of ecstasy [sic] and hours of uncertainty with moments of being sure it is horrible—in other words the usual routine."²¹

He faced the challenge head on in a studio set up in his garage. One result was the painstakingly executed *Geranium and Bottle*, 1949, with its meticulous attention to the distortions produced when looking through glass. Success on a small scale gave FitzGerald confidence to consider more ambitious paintings, leading to one of his crowning achievements, *From an Upstairs Window, Winter*, c. 1950-51. This superb painting demonstrates the harmony between abstract and naturalistic elements that he had sought throughout his career.



Lionel LeMoine Fitzgerald, *Geranium and Bottle*, 1949, oil on canvas, 45.6 x 30.1 cm, Winnipeg Art Gallery.



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PLUNGE INTO ABSTRACTION

FitzGerald had flirted with aspects of abstraction for years, but it was only in 1950, perhaps encouraged by the example of Lawren Harris, that he produced the first pictures that appear to depart from identifiable subject matter.

"Abstraction offered the tempting opportunity to seize the almost incommunicable essence of the world—the forces of order that were manifested on a more mundane (visual) level in the petals of a flower or the spirals of a shell."²² Now he was willing to work from memories rather than from observation. "I am now using this accumulated knowledge in some painting of an abstract nature where I can give more reign [sic] to the imagination freed from the insistence of objects seen, using colours and shapes without reference to natural forms."²³ *Brazil*, c. 1950–51, is one of FitzGerald's earliest abstract paintings and was included in the National Gallery of Canada's submission to the 1951 São Paulo Biennial exhibition.



Lionel LeMoine FitzGerald, *Brazil*, c. 1950–51, oil on canvas, 50.8 x 56 cm, National Gallery of Canada, Ottawa.



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In his late career FitzGerald toggled between abstract works and the type of figuration characteristic of his earlier work. In late 1954 and through 1955, FitzGerald created a number of still-life drawings and watercolours depicting apples, bottles, and jugs that recall his work from the 1930s and 1940s. These culminated in the last major painting of his career, *Still Life with Hat*, 1955. This picture may be considered a symbolic self-portrait—it is of the hat FitzGerald wore sometimes when he went sketching on the prairie. It must have come as a great disappointment when the picture was refused by a jury of his peers for the 1956 exhibition of the Canadian Group of Painters.

Despite this setback, FitzGerald received an acknowledgement of his contributions to the arts in Winnipeg when the University of Manitoba awarded him an honorary doctor of laws in 1952. And when he acted as a juror at the 1953 Canadian National Exhibition in Toronto, he was amazed to be treated with respect by his colleagues and accepted "as a *living painter*, and not 'old hat.'"²⁴

FitzGerald died of a heart attack in Winnipeg, August 5, 1956, at age sixty-six. The memorial service in Winnipeg included a reading from Walt Whitman's *Leaves of Grass*.²⁵ According to FitzGerald's wishes, his ashes were scattered over the prairie fields that he loved at Snowflake, Manitoba. The following year a Memorial Room in his honour was opened at the Winnipeg Art Gallery. This was followed in 1958 by the FitzGerald Memorial Exhibition organized by the Winnipeg Art Gallery and the National Gallery of Canada. In 1959 a public memorial plaque attached to a large rock was unveiled on the grounds of St. James City Hall near the Winnipeg neighbourhood where FitzGerald had lived. This memorial has subsequently been relocated to the northwest corner of Bruce Park, Winnipeg. But of the many tributes to this major Canadian artist, Lawren Harris's perhaps best captured the quintessence of the man. "He was by nature and by necessity somewhat of a recluse.... He had a pervading gentleness which cloaked a constant inner firmness. He influenced others by his presence which was that of a saintly artist."²⁶



Lionel LeMoine Fitzgerald, *Still Life with Hat*, 1955, oil on Masonite, 61 x 76 cm, private collection. The design in the open book refers to the hourglass-shaped pattern poem "Vision and Prayer" by Dylan Thomas. This was an in-joke reference to FitzGerald's friend and patron Dr. E.J. (Ted) Thomas.



LIONEL LEMOINE FITZGERALD

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Photograph of Lionel LeMoine Fitzgerald in his living room, c. 1940, University of Manitoba Archives & Special Collections, Winnipeg.



KEY WORKS

Lionel LeMoine FitzGerald's subject matter remained consistent through his career, focusing on landscape and still life, but he demonstrated great inventiveness in using a wide variety of media and techniques. FitzGerald's key works have been selected to trace his stylistic development from realism to abstraction. His artistic goal, as stated in his 1954 CBC Radio interview, was "to put into visible form, some inner urge, first for the artist himself and eventually to convey his reactions to his environment, to others, in colour and form, his language."



WOMAN WITH CAMERA OUTDOORS C. 1917



Lionel LeMoine FitzGerald, *Woman with Camera Outdoors*, c. 1917
Oil on canvas, 107 x 73.5 cm
Winnipeg Art Gallery

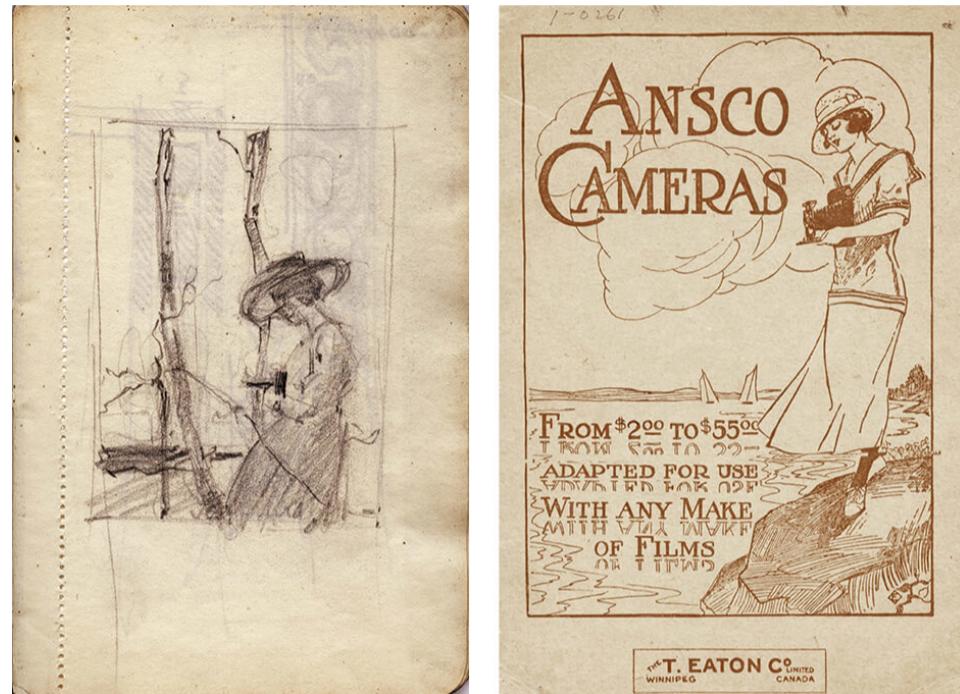


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The experience Lionel LeMoine FitzGerald gained as a youth in the commercial art world contributed to his formation as an artist. During his nine years working in commercial art, FitzGerald would have been familiar with the advertising images of Coles Phillips (1880-1927) and McClelland Barclay (1891-1943), whose fashionable illustrations of women were ubiquitous on the covers and in the pages of popular periodicals such as *LIFE*, *Good Housekeeping*, *The Saturday Evening Post*, and *Ladies' Home Journal*.¹

The June 1917 magazine cover illustration of *Motor in Canada* featured a watercolour by FitzGerald depicting a female golfer looking at a landscape. The image of a contemporary, stylish, and outdoors-type of woman must have appealed to FitzGerald, as it became the subject of one of his largest early paintings, *Woman with Camera Outdoors*. His initial idea was first expressed in a small sketchbook drawing of a female figure standing in a landscape wearing a broad-brimmed hat and holding a camera. The ultimate source of this image may be traced to a T. Eaton Company Limited, Winnipeg, folder advertising AnSCO Cameras that FitzGerald had saved with his papers.



LEFT: Lionel LeMoine FitzGerald, *Sketchbook study for Woman with Camera Outdoors*, c. 1917, graphite on paper, 12.7 x 8.9 cm, University of Manitoba Archives & Special Collections, Winnipeg. RIGHT: T. Eaton Company Limited, Winnipeg, advertisement for AnSCO Cameras, University of Manitoba Archives & Special Collections, Winnipeg.

The camera in the painting resembles a Folding Pocket AnSCO, available for purchase from Eaton's at that time. FitzGerald's willingness to feature a camera in such a major early painting raises the question of whether photography played a role in his art. Irene Heywood Hemsworth (1912-1989) recalled that he would borrow a Leica camera from Arnold Brigden (1886-1972) and knew how to develop and print his own negatives.² She noted that he would also meticulously record the time and light mechanics on the back of each print. The role of photography in FitzGerald's work, both as an art form and as an aide-mémoire, deserves further investigation based on the examples of FitzGerald's photography in his archive.³



SUMMER AFTERNOON, THE PRAIRIE 1921



Lionel LeMoine FitzGerald, *Summer Afternoon, The Prairie*, 1921

Oil on canvas, 107.2 x 89.5 cm

Winnipeg Art Gallery



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As a boy, and later as an artist, FitzGerald was captivated by the penetrating prairie light and the natural phenomena that occur with the change of seasons. "The prairie has many aspects, intense light and the feeling of great space are dominating characteristics and are the major problems of the prairie artist."¹ *Summer Afternoon, The Prairie* is FitzGerald's first painting of consequence to tackle the vast expanse of low horizon and big sky that characterize the prairie landscape.

Although the French Impressionists are famous for having painted *en plein air*, FitzGerald, having made a detailed preliminary sketch outside, worked rapidly on his large canvas indoors from memory. His brand of Impressionism in *Summer Afternoon, The Prairie* is based on his highly decorative juxtaposition of broken dabs of prismatic colour to suggest the shimmering heat of a summer day. He foregoes local colour, using instead complementary contrasts of blue/orange and yellow/violet to depict light and shadow. The textured, thick brushwork of the landscape gives way to a dominant sky in which more widely spaced strokes form a background to billowing cumuli. While a recession of landscape elements to the horizon is suggested, the eye is drawn back to the surface of the canvas by the richness of the brushwork.

FitzGerald's painting is not a view of unspoiled nature on the prairie but of one mediated by man's presence. The bridge over the culvert in the foreground indicates that the land has been cultivated, and the house with the red roof at the right confirms that the prairie is desirable for habitation. In showing the prairie as a form of Arcadia, FitzGerald helped to foster the notion of Western Canada as a beautiful and inviting place. The landscape was not only a locale with economic benefits but also one dominated by nature's glorious majesty of open sky and a sense of freedom.



Lionel LeMoine Fitzgerald, *Study for Summer Afternoon, The Prairie*, 1921, graphite on paper, 21.3 x 27.7 cm, Winnipeg Art Gallery.



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BACKYARDS, WATER STREET 1927



Lionel LeMoine FitzGerald, *Backyards, Water Street*, 1927
State VI/VI, drypoint on wove paper, 34.3 x 30.6 cm; plate 24.2 x 22.9 cm
National Gallery of Canada, Ottawa

The sixty-four drypoints and twenty-eight linocuts that FitzGerald is recorded as having made (along with a handful of engravings, lithographs, stencils, and monoprints) suggest that prints appealed to him as a means of creating multiples of his compositions. Given his love of drawing, it is not surprising that the artist had a particular affinity for drypoint, which allowed him to incise a composition directly on to a copper plate using a sharp-pointed needle. The resulting furrows retain ink, creating rich, velvety lines when printed.



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FitzGerald's most ambitious and best-known print is the drypoint *Backyards, Water Street*.¹ It depicts a scene near the Winnipeg School of Art, taking the visual chaos of a backyard subject and making it a thing of beauty, pared down to its essential planes and contours. FitzGerald began with a carefully rendered pencil drawing squared with a grid pattern for transfer to the copper plate. With minor changes, the image was then simply cut into this matrix.

Then the plate was inked, wiped clean so that ink was only in the furrows, and passed through a printing press.

An aspect of printmaking that would have likely appealed to FitzGerald was the possibility of creating a composition in states, or stages, allowing him to record his progress from beginning to end. He would have enjoyed the ability to control the addition of details and shading from one image to the next. In the first five of six states of *Backyards, Water Street*, FitzGerald reworked the plate to add various elements, printing a few impressions of each state to check his progress toward the final version. Eleven copies are known of the sixth and final state.

FitzGerald was repeatedly drawn to the snow-covered yards of Winnipeg. Here, the blanket of snow lends quiet and harmony to a debris-filled backyard. The trees, although denuded of their leaves, add a soft and living element to a hard-edged manufactured environment.



LEFT: Lionel LeMoine FitzGerald, *Transfer drawing for "Backyards, Water Street,"* 1927, graphite on wove paper, 22.4 x 25.8 cm, National Gallery of Canada, Ottawa. RIGHT: Lionel LeMoine FitzGerald, *Backyards, Water Street*, 1927, State III/VI, drypoint on wove paper, 34.1 x 27.8 cm; plate: 24.2 x 22.9 cm, National Gallery of Canada, Ottawa.



PRITCHARD'S FENCE C. 1928



Lionel LeMoine FitzGerald, *Pritchard's Fence*, c. 1928

Oil on canvas, 71.6 x 76.5 cm

Art Gallery of Ontario, Toronto

FitzGerald looked no farther than his own Winnipeg backyard to find *Pritchard's Fence*. Under his close scrutiny and painstaking workmanship, the jumble of buildings and rickety fence open up an array of visual and compositional possibilities, turning the ordinary into the extraordinary. By finding beauty and serenity in a typical Winnipeg neighbourhood, FitzGerald created what was to become one of his most beloved paintings.



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His first painting of this subject was probably the smaller and less-realized *Garage and House*, 1928, which gives a complete view of the garage on the right. In the larger *Pritchard's Fence*, the artist achieves greater dynamism by shifting his viewpoint slightly left to create a more close-cropped view. A detailed pencil study, *Backyards*, conforms in most ways to the final picture. His working method was to then paint "the whole picture from nature making

a most detailed drawing on the canvas before beginning the painting."¹



LEFT: Lionel LeMoine Fitzgerald, *Garage and House*, 1928, oil on canvas, 46.1 x 56.7 cm, National Gallery of Canada, Ottawa. RIGHT: Lionel LeMoine Fitzgerald, *Study for "Pritchard's Fence,"* c. 1928, graphite on paper, 24.3 x 25.6 cm, Art Gallery of Ontario, Toronto.

Pritchard's Fence may have taken FitzGerald as long as a year to paint and required considerable patience. In order to balance the tonal harmonies, the artist worked each discrete area of canvas to completeness before shifting to another zone. As a result, in close-up each section of the fence appears to form an abstract painting on its own. The smooth surface of the work is dominated by linear elements of the composition. A spatial ambiguity created by the relationship of the buildings to each other keeps the eye moving between separate parts of the composition.

Pritchard's Fence was publicly exhibited for the first time only five years before FitzGerald died.² The picture must have held special significance for the artist. It hung in his home, where he could look at it on a continual basis, as seen in a photograph taken around 1940 before the painting was acquired by the Art Gallery of Ontario in 1951. Certainly *Pritchard's Fence* represents the most finished statement of FitzGerald's early maturity, merging aspects of both drawing and painting.



DOC SNYDER'S HOUSE 1931



Lionel LeMoine FitzGerald, *Doc Snyder's House*, 1931

Oil on canvas, 74.9 x 85.1 cm

National Gallery of Canada, Ottawa

As FitzGerald was about to turn forty, he reached a level of artistic excellence that gave rise to a series of accomplished oil paintings through the first half of the 1930s. This period, which had begun with the completion of *Williamson's Garage*, 1927, reflects how he had absorbed the lessons learned from the American Precisionists some years earlier. At the March 1922 Wanamaker Gallery exhibition in New York, FitzGerald would have likely seen *From the Garden of the Chateau*, 1921 (reworked 1925) by Charles Demuth (1883–1935).¹ From this picture he would have observed how Demuth could crop and pare down his subject to its structural essentials, a basic geometry of hard-edged forms and shadows. But FitzGerald was about to move beyond this



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early artistic influence and elevate his work to new heights with a highly original painting that would take him a year and a half to complete and be recognized by many as the masterwork of his career.

Looking once again into his own backyard for a subject, FitzGerald probably began *Doc Snyder's House* in December 1929 and completed it around June 13, 1931.² With this painting, the artist immortalized the residence of Dr. Victor Snyder, a Winnipeg dentist who lived at 152 Lyle Street, a few doors from FitzGerald's home at 160 Lyle Street. *Doc Snyder's House* is an excellent example of the extraordinary intensity that FitzGerald brought to his working process. "I demand a great deal, in either a drawing or a painting, of myself, being satisfied with only what I feel is the best I can produce at the time, with the result that I work very slowly and [take] a long period over each work. '*Doc Snyder's House*' represents two winters, including two full weeks each Christmas vacation as well as all weekends. I can['t] go home Saturday and by Monday morning have a canvas completed as seems possible to so many others."³

FitzGerald's initial ideas for the painting were recorded in two small preliminary drawings. *Sketch for "Doc Snyder's House"* No. 1, c. 1928, establishes the main elements of the composition—the large house seen against the rhythm of the foreground trees. *Sketch for "Doc Snyder's House"* No. 2, 1928, maps the main volumes of the houses, lowering them in the picture behind the screen of trees. Next, FitzGerald made a detailed drawing on canvas. Since it was the middle of winter when he began to work on the painting outdoors, the temperature was often well below zero. His friend the art critic Robert Ayre noted: "The only concession FitzGerald made to the cold was to work within a shell, a small shack with a stove in it that he hauled about his yard on runners."⁴

FitzGerald creates a balanced composition from organic and geometric shapes that keep the eye moving in a circular motion. The range of hues is limited to blue and brown and no brush strokes are visible. Yet the colours are luminous and the light dazzling. With a deliberately restrained palette and brushwork, FitzGerald has transformed an ordinary house into something living and majestic. Likewise the rhythm of the trees suggests their life and growth even in winter. Transcending photographic verisimilitude, *Doc Snyder's House* is as close as FitzGerald ever came to making the "picture a living thing, one great thought made up of many details but all subordinated to the whole."⁵



Charles Demuth, *From the Garden of the Chateau*, 1921 (reworked 1925), oil on canvas, 63.5 x 50.8 cm, Fine Art Museums of San Francisco.



Lionel LeMoine FitzGerald, *Sketch for "Doc Snyder's House"* No. 1, c. 1928, graphite on wove paper, 24 x 28.3 cm, National Gallery of Canada, Ottawa.



THE POOL 1934



Lionel LeMoine Fitzgerald, *The Pool*, 1934

Oil on canvas, mounted on Masonite, 36.2 x 43.7 cm

National Gallery of Canada, Ottawa

The years from 1927 to 1934—bracketed by *Williamson's Garage* and *The Pool*—may be considered FitzGerald's most inventive period. During this productive time, the artist completed at least a dozen oil paintings at a high level of achievement, which solidified his national reputation as an artist of consequence. Of these, *The Pool* moves FitzGerald's art furthest into the territory of advanced Canadian modernism.

The idea for *The Pool* may have begun in August 1934 when the artist dated a charcoal sketch of *Pepper's Farm*. While this work is quite typical of his prairie landscapes, FitzGerald used the central water and reeds to create a composition for the painting that was radically different from his earlier works.



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Viewing *The Pool* is like looking through the zoom lens of a camera. The landscape surrounding the body of water appears only as the framing edge at the top and bottom of the picture. The viewer's field of vision is restricted to a small expanse of water, the reflection of the sky, and a few gently swaying grasses. The geometry of the reeds is accentuated by their mirror reflection in the water, making it difficult to read exactly where the surface is located. Without precedent in FitzGerald's oeuvre, *The Pool* is virtually subject-less, focused as it is on abstract pattern. To a great degree the artist eliminates three-dimensionality to emphasize the picture plane as a flat surface—a central modernist conceit.

Art historian Liz Wylie has observed: "One cannot help but be fascinated at how FitzGerald's formal technique performs in tandem with and in service to the meaning he wishes the painting to convey. The flecks and carefully applied, small strokes of paint are used consistently to depict each item in the composition—sky, water, grasses—establishing a visual unity to the picture, and implying a metaphysical unity among these elements."¹



Lionel LeMoine Fitzgerald, *Pepper's Farm*, August 1934, charcoal on wove paper, 23.2 x 25.3 cm, National Gallery of Canada, Ottawa.



ABSTRACT LANDSCAPE 1942



Lionel LeMoine FitzGerald, *Abstract Landscape*, 1942

Coloured chalks on wove paper, 61 x 46 cm

National Gallery of Canada, Ottawa



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The summer of 1942 was a particularly creative time in FitzGerald's career. Visiting British Columbia's West Coast for the first time, he stayed at his daughter's cottage on Bowen Island. There, the new environment, so different from Manitoba, proved to be a tremendous visual stimulus for the artist.

Abstract Landscape is one of the earliest drawings in which FitzGerald builds forms using masses of short-flecked strokes of coloured chalks. This technique, where mark-making does not necessarily describe an identifiable subject, was to inform his work at times for the rest of his career.

Abstract Landscape is a challenge to read given the shallow space and climbing perspective of cropped and jumbled forms that may represent a rock face with a tree in the foreground. The tree that dominates the picture from left to right and the diagonal rock element just behind it on the right suggest affinities with parts of the human body. These similarities can be seen in an earlier drawing, *Nude Reclining on Bed*, 1928.



Lionel LeMoine FitzGerald, *Nude Reclining on Bed*, 1928, chalk on paper, 22.9 x 30.5 cm, Winnipeg Art Gallery.

FitzGerald described his anthropomorphic approach to nature in a 1937 letter to Bertram Brooker (1888–1955): "The seeing of a tree, a cloud, an earth form always gives me a greater feeling of life than the human body. I really sense the life in the former, and only occasionally in the latter. I rarely feel so free in social intercourse with humans as I always feel with trees."¹

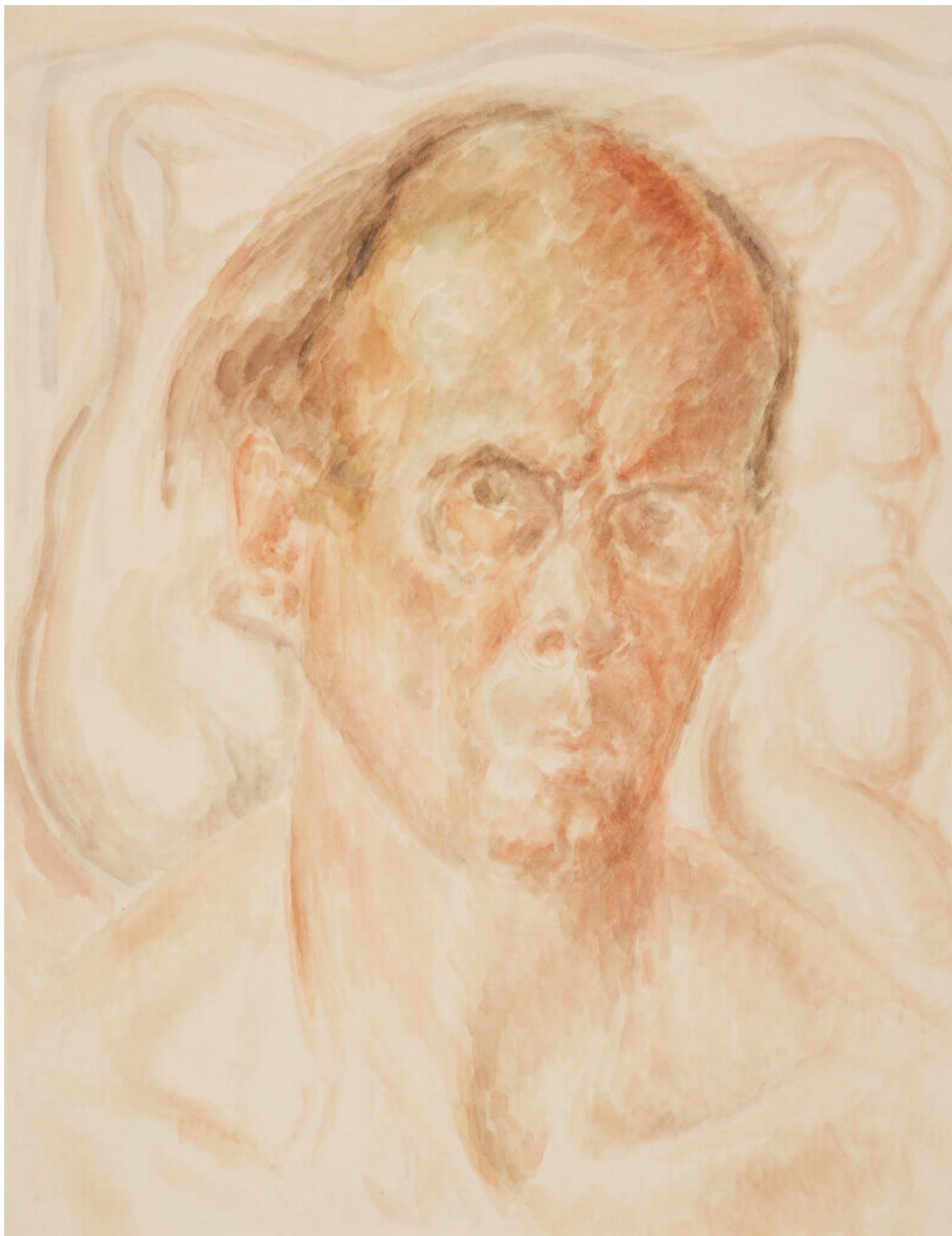
As art historian Brian Foss has observed: "The depiction of natural phenomena—the meticulous capturing of ephemeral tonal gradations and minute details—was not an end in itself, but rather a gateway leading to the potential discovery of the underlying oneness of all things."² FitzGerald viewed nature as living, growing, and never static, and so his willingness to invest inert forms with a life of their own is in keeping with his concept of the universe. Back in Winnipeg in September of 1942, he summed up his experience of the past summer: "I was just becoming aware of the possibilities of the material and getting a sense of power that I don't remember ever being so strong. Two or three of the last things contained a living quality that was tantalizing.... I felt them so much of myself."³



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SELF-PORTRAIT (BUST) C. 1945



Lionel LeMoine FitzGerald, *Self-Portrait (Bust)*, c. 1945
Watercolour on paper, 60.9 x 45.9 cm
Winnipeg Art Gallery



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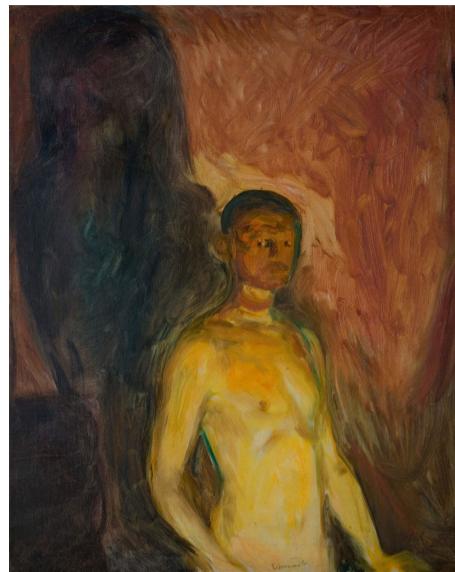
FitzGerald was known to his contemporaries as controlled, disciplined, quiet, "close to the earth,"¹ and even saintly. Another side of him emerges in a sequence of eleven enigmatic watercolour self-portraits and one oil painting that likely date from the mid-1940s. An artist whose usual tendency was to look outward, FitzGerald reveals in the self-portraits an inward vision of personal conflict.

While there is a sameness to the self-portraits in this series, each executed with rapid swirls of bilious green and brown strokes, *Self-Portrait (Bust)* is a particularly good example of his use of amorphous nude female figures that halo his head and shoulders. An apparently shirtless FitzGerald stares quizzically at the viewer with a tense and anxious expression that suggests personal struggle. FitzGerald is not alone among the modernist artists who probed personal anxieties in their portraits and self-portraits. In a similar mode, *Self-Portrait in Hell*, 1903, by Edvard Munch (1863–1944) presents his naked reflection in a fiery inferno surrounded by threatening shapes that seem to emanate as dark thoughts from his person.

Painted when FitzGerald was in his mid-fifties, the self-portraits appear to be the product of a personal and artistic midlife crisis. He felt trapped and thwarted at the Winnipeg School of Art, where his time was consumed with teaching and administrative duties that drained him artistically. Art historian Christine Lalonde suggests that the self-portraits could date from 1945, as they may refer to the impending end of his romantic relationship with Irene Heywood Hemsworth (1912–1989), who was a student at the school from 1931 to 1934.²

The depth of their secret love affair, which continued after Irene moved to Ottawa in the mid-1930s, is evident from FitzGerald's passionate and intimate love letters to her.³ Irene's marriage on November 24, 1945, to the Canadian folk singer and songwriter Wade Hemsworth could have magnified this crisis. The series of self-portraits thus may be the artist's response to emotional problems as well as anxieties about his life and career.

The surprise discovery of the watercolours in his studio after his death, much to the distress of his wife, Vally, suggests that they were meant to be private. They were also found with a cache of erotic drawings and watercolours similar to *Red Nude*, c. 1943–45. Presumably FitzGerald never intended this group of works for public display, not only because of their frank subject matter but also with the self-realization that drawing and painting from the human model was the least resolved aspect of his oeuvre. Following Vally FitzGerald's death in 1962, the self-portrait watercolours and nude studies were acquired by the Winnipeg Art Gallery and exhibited for the first time in *A New FitzGerald*, Winnipeg Art Gallery, April–May 1963.



Edvard Munch, *Self-Portrait in Hell*, 1903, oil on canvas, 82 x 66 cm, Munch Museum, Oslo.



Lionel LeMoine FitzGerald, *Red Nude*, c. 1943–45, watercolour on paper, 45.7 x 60.9 cm, Collection of the Winnipeg Art Gallery.



THE LITTLE PLANT 1947



Lionel LeMoine Fitzgerald, *The Little Plant*, 1947
Oil on canvas, 60.5 x 45.7 cm
McMichael Canadian Art Collection, Kleinburg, Ontario



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FitzGerald's idea to take as a subject a begonia sitting on a windowsill with a view to the wooded backyard behind his house may have derived from a 1943 photograph. *The Little Plant* combines elements of both still life and landscape in a single picture—a strategy the artist pursued in particular from around this time (*Four Apples on Tablecloth*, December 17, 1947) to the early 1950s (*From an Upstairs Window, Winter*, 1950). With its harmonious balance of realism and abstraction as well as beautiful colour and design elements, *The Little Plant* may be considered one of FitzGerald's greatest achievements in paint. Here, the exuberant growth of the flowering plant indoors is counterpoint to the animated energy of the thick screen of trees outside.

FitzGerald applies paint with a palette knife so that the entire surface appears like a ridged mosaic. This is reminiscent of the way that Augustus Vincent Tack (1870–1949), many years earlier, painted his murals in the Manitoba Legislative Building, Winnipeg. The technique might also have been derived, as Helen Coy, former curator of the FitzGerald Study Collection at the University of Manitoba, has suggested, from *A Sunday on La Grande Jatte – 1884*, 1884/86, by Georges Seurat (1859–1891), which FitzGerald saw at the Art Institute of Chicago during his 1930 trip to the United States.¹

The Little Plant was begun in 1946 for FitzGerald's longtime friend Arnold Brigden (1886–1972) and finished by the spring of 1947. Since he worked directly from nature, FitzGerald would have had to put *The Little Plant* aside in the spring of 1946 due to the change of seasons, when the background trees would have been coming into leaf rather than denuded as he painted them. He then finished the picture the following year. While he complained of frustration at not being able to create works of art on a full-time basis, FitzGerald often struggled with painting, a medium that was so much more demanding for him than drawing, in part due to the time element involved.

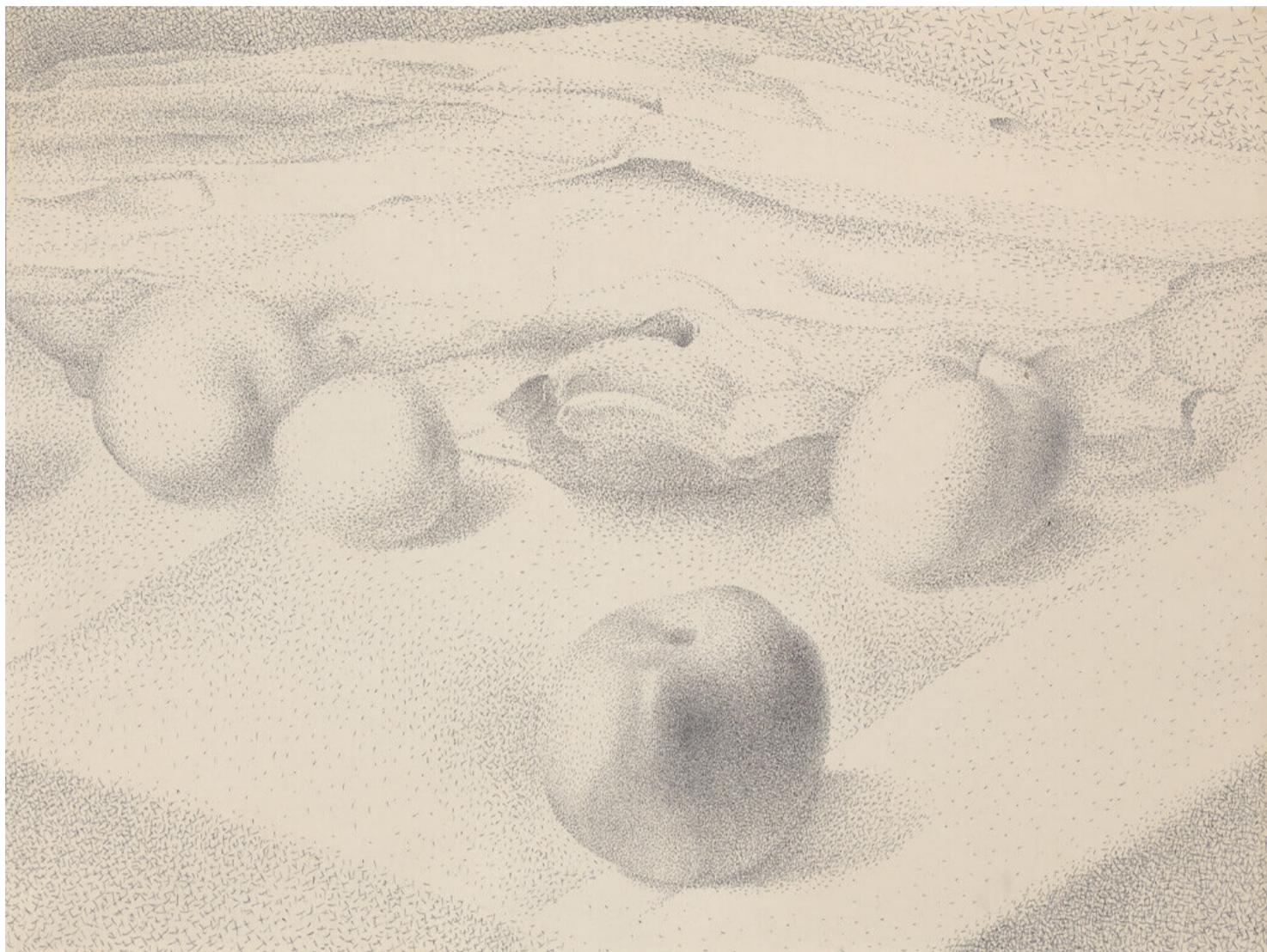
FitzGerald's greatest concern was to express a unity in all the elements of the picture so that indoors and outdoors were joined together as one living entity. By wresting a rhythmic geometry from the tangle of nature, FitzGerald creates a world at once more animated and more tranquil than what appeared before his eyes. Perhaps it was this dream-like coexistence of movement and stillness that made this painting the favourite of his daughter, Patricia.



Geraniums on a window sill, 1943,
photograph by Lionel LeMoine FitzGerald,
University of Manitoba Archives & Special
Collections, Winnipeg.



FOUR APPLES ON TABLECLOTH 1947



Lionel LeMoine FitzGerald, *Four Apples on Tablecloth*, December 17, 1947

Pen and ink on paper, 46 x 60.9 cm

Winnipeg Art Gallery

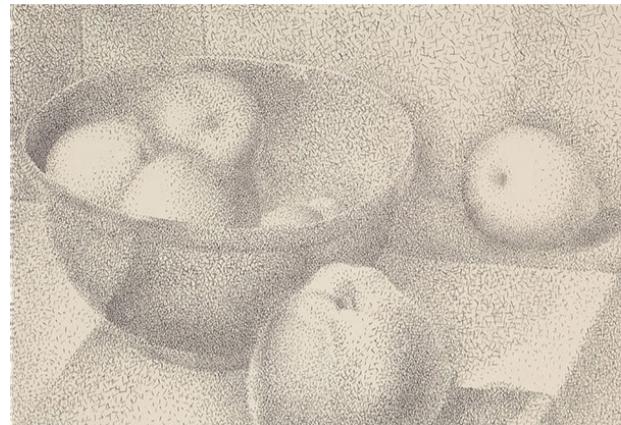
Beginning in the early 1940s, FitzGerald's trips to British Columbia's West Coast were highly stimulating to his imagination. In the fall and winter of 1947, when he was staying at Saseenos on Vancouver Island, he took his still-life drawing in a new direction. *Apples in a Bowl*, executed in November 1947, reveals compositional lessons learned from Paul Cézanne (1839–1906), such as the tilted tabletop and formal arrangement of objects and planes. FitzGerald's flecks of ink in this drawing were inspired originally by observing the pointillist dot technique of Georges Seurat (1859–1891). But completed only a month later, in December 1947, *Four Apples on Tablecloth* demonstrates that he had not only absorbed these elements from both modern masters with an even greater success but also moved his drawing into a more conceptual territory.



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From a technical perspective, a close examination of *Four Apples on Tablecloth* reveals that it was not executed solely in black ink but with blue and brown flecks as well. The method of massing short pen strokes together in some areas, like many magnetized iron filings, grew out of a somewhat similar handling of coloured chalks on paper that FitzGerald had developed in the early 1940s, for example, in *Jug on the Window Sill*, c. 1943.



LEFT: Lionel LeMoine FitzGerald, *Apples in a Bowl*, 1947, ink on paper, 29.1 x 42 cm, Winnipeg Art Gallery. RIGHT: Lionel LeMoine FitzGerald, *Jug on the Window Sill*, c. 1943, coloured chalks on paper, 60.8 x 45.7 cm, Winnipeg Art Gallery.

Four Apples on Tablecloth blurs the line between still life and landscape. Initially the realistic still-life elements in the immediate foreground seem to dominate, with a central focus on the Cézannesque apple. Its volume is created by careful transitions of reflected light over its surface. The apple's position in the composition is determined by diagonal linear planes that suggest the checkered pattern of a tablecloth. But then the diagonals lead the eye deeper into the picture, where the fruit is more abstracted, and the folds of the tablecloth in the middle ground suggest a seascape with a seashell, bleached driftwood, drifting sand, and waves. By bringing together the foreground still life and evocation of a background landscape, FitzGerald combines the figurative and the abstract and is on the road to the pure abstraction he practised during the 1950s.



FROM AN UPSTAIRS WINDOW, WINTER C. 1950–51



Lionel LeMoine Fitzgerald, *From an Upstairs Window, Winter*, c. 1950-51
Oil on canvas, 61 x 45.7 cm
National Gallery of Canada, Ottawa



LIONEL LEMOINE FITZGERALD

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From an Upstairs Window, Winter is the crowning achievement of the interior/exterior views that characterized FitzGerald's work to such an extent that art critic Robert Ayre referred to him as "the man who looks out of the window."¹ Here, the artist's vantage point is from an attic window overlooking his backyard at 160 Lyle Street in Winnipeg. An oil painting, *Oakdale Place*, c. 1950, from the same period shows the view directly across to his neighbour's house, but the house is only partially seen in *From an Upstairs Window, Winter*.



LEFT: Lionel LeMoine Fitzgerald, *Oakdale Place*, c. 1950, oil on Masonite, 59.7 x 42.4 cm, private collection. RIGHT: Lionel LeMoine Fitzgerald, *Big Tree*, April 1950, graphite on wove paper, 58.9 x 41.7 cm, National Gallery of Canada, Ottawa.

FitzGerald was initially fascinated by the oblique view to the large tree outside the upstairs window, which he captured in a pencil drawing, *Big Tree*, April 1950. The tree is conceived with the artist's distinctive short-flecked pencil strokes that tend to produce an abstract effect when observed up close. When planning for the major oil, FitzGerald made a fairly rough pencil sketch of the main compositional elements on a sheet of paper about half the size of the canvas intended for the painting.

From an Upstairs Window, Winter is a study in formal opposites. The irregular tracery of tree limbs and their interstices is juxtaposed to the linearity of the windowsill and the geometry of the jug. Yet the outside/inside views are united by a limited palette and tonal modulations that animate both worlds. Like the interplay between the organic and geometric elements of *Doc Snyder's House*, 1931, some twenty years earlier, *From an Upstairs Window, Winter* exhibits a harmonious balance between the natural and the abstract that characterizes this classic masterpiece. The painting is as complete a statement as FitzGerald ever made of how familiar surroundings acted as a reflection of his own quiet and contemplative spirit.



AUTUMN SONATA 1953–54



Lionel LeMoine Fitzgerald, *Autumn Sonata*, 1953-54
Oil on Masonite, 59.5 x 75 cm
School of Art Gallery, University of Manitoba, Winnipeg

The gentle rhythm, balance, and movement of forms in *Autumn Sonata* mark the type of abstraction that interested FitzGerald late in his career. Nature could be expressed simply by colours and shapes. The painting's title, which evokes wafting leaves in autumn set to a musical sonata, was likely given by the Toronto artist Bertram Brooker (1888-1955).

FitzGerald first met Brooker in Winnipeg during the summer of 1929. It was the beginning of a lifelong friendship marked by a spirited exchange of correspondence. The relationship was one of mutual support, admiration, and, sometimes, influence. Brooker's art immediately changed from the abstract to the figurative upon seeing FitzGerald's work in the late 1920s, and FitzGerald moved in the opposite direction some twenty years later when he turned to abstraction during the final phase of his career. Art historian Brian Foss has argued that it was necessary for FitzGerald to pursue this path as an outcome

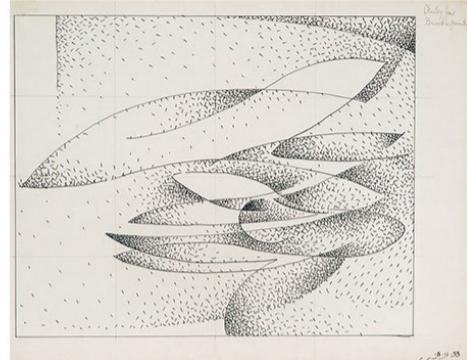


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of his intellectual and spiritual development: "The too-obsessive capturing on paper or canvas of the minutiae of the physical world risked depriving his art of the quasi-mystical analysis that it was intended to promote."¹

FitzGerald's move to abstraction so impressed Brooker that he commissioned his friend to create a major abstract painting for him. FitzGerald painted two pictures, *Autumn Sonata* and *April Rhythm*, c. 1954, and allowed Brooker to select the one he wanted. This was likely discussed between the artists when FitzGerald visited Toronto in July 1953 as a jury member for the Canadian National Exhibition.



LEFT: Lionel LeMoine Fitzgerald, *April Rhythm*, c. 1954, oil on Masonite, 60.8 x 76 cm, private collection. RIGHT: Lionel LeMoine Fitzgerald, *Study for Autumn Sonata*, November 18, 1953, ink and graphite on paper, 29.6 x 38.6 cm, School of Art Gallery, University of Manitoba, Winnipeg.

During the 1950s, FitzGerald had returned in his abstract drawings to the technique he had perfected in the 1940s of massing small dots and flecks of ink together like so many magnetized iron filings. This method not only allowed him to approximate the kind of detailed brushwork he used in his final oil paintings but also produced the tonal modulations within forms that he hoped to capture in the finished work. A preliminary drawing FitzGerald produced in late 1953 as *Study for Autumn Sonata*, based upon the wafting motion of falling leaves, was squared for transfer to the Masonite support of *Autumn Sonata*.

The restrained lyrical colour scheme of greys and browns of *Autumn Sonata* accords with the season that held the greatest appeal for FitzGerald. "But always the high, delicate key of color in the late fall has a particular quality that is the most satisfying and has dominated my selection in color arrangements."²



SIGNIFICANCE & CRITICAL ISSUES

Lionel LeMoine FitzGerald's work has come to epitomize the prairie landscape experience. He is the artist who perfected the quintessential Western Canadian look of land, sky, trees, and, most importantly, the penetrating, intense light. This led him to be invited by the Group of Seven to become their tenth member. While capturing the essence of place, FitzGerald's art transcends subject matter and empirical observation, addressing formal problems and universal issues that still resonate beyond the borders of his native home.



THE FORMATION OF AN AESTHETIC

By the early 1930s FitzGerald had achieved maturity as an artist, a fact signalled by his most important painting, *Doc Snyder's House*, 1931. The Group of Seven recognized his mastery and perceived FitzGerald as a kindred spirit. In May 1932 Arthur Lismer (1885-1969), acting on the group's behalf, invited FitzGerald to become an official member. He was pleased to accept this recognition as the only Western Canadian artist to join their ranks, although his direct association with them was to be short-lived.

The group disbanded by early 1933 to form the larger exhibiting society the Canadian Group of Painters (CGP), which included FitzGerald as a founding member.

At the first CGP exhibition held during the summer of 1933 in Atlantic City, New Jersey, FitzGerald exhibited *Broken Tree in Landscape*, 1931, under the title *Dead Tree*.

Although he sensed a "definite connection"¹ to the Group of Seven, FitzGerald's aims were quite different. He did not feel compelled to express their aggressive brand of Canadian national identity through his art nor to seek out sublime views of Canada's vast wilderness as source material for his work. On the contrary, his was a veiled approach to Canadian consciousness communicated simply by depicting the immediate Winnipeg prairie and urban surroundings that he loved. Toronto artist Bertram Brooker (1888-1955) recognized how FitzGerald was different. Rather than paying attention to "the essential moods of the country ... [he] is constantly searching for the structure, spatial relationships and colour subtleties of the subjects he approaches."²

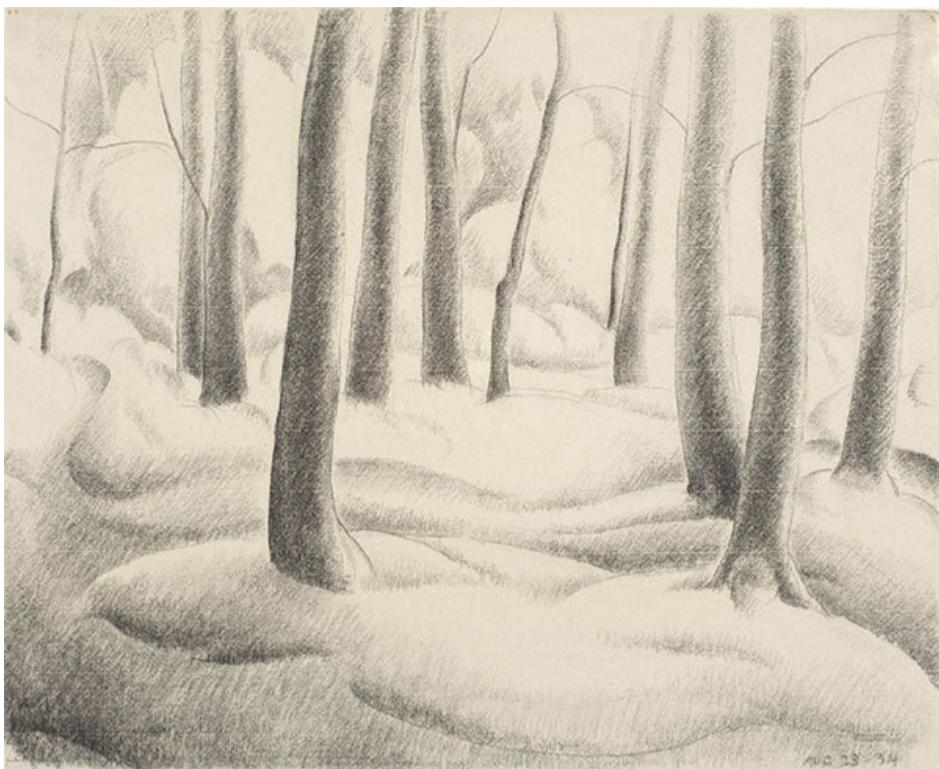


Lionel LeMoine Fitzgerald, *Broken Tree in Landscape*, 1931, oil on canvas, 35.5 x 42.8 cm, Winnipeg Art Gallery.



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LEFT: Lionel LeMoine FitzGerald, *Landscape with Trees*, August 23, 1934, charcoal on laid paper, 35 x 42.2 cm, National Gallery of Canada, Ottawa. RIGHT: Lionel LeMoine FitzGerald drawing at Silver Heights, August 23, 1934, photograph by A.O. Brigden, National Gallery of Canada Library and Archives, Ottawa.

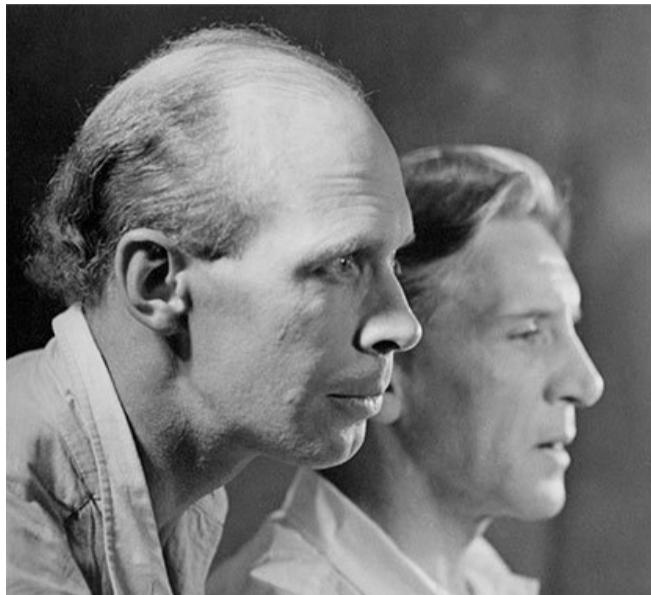
Elements of Drawing (1857) by John Ruskin (1819-1900) was FitzGerald's initial guide to the close examination of nature that would inform his entire career. Ruskin's lessons instilled in the young artist the practice of careful empirical observation followed by patient sketching from nature. This is documented in a 1934 photograph of FitzGerald executing a charcoal drawing *Landscape with Trees*, August 23, 1934, in the Winnipeg neighbourhood of Silver Heights. By the late 1920s, FitzGerald had established an aesthetic position beyond Ruskin's starting point. Brooker tried to characterize this when describing FitzGerald to Group of Seven-member Lawren Harris (1885-1970): "He seems to have little, if any, interest in metaphysics, but draws his sustenance from the ground and from his recognition of the relationships between all varieties of form—particularly the structure and rhythm in men and trees."³ For Brooker, FitzGerald's genius resided in moving beyond the appearance of nature to explore its underlying meanings.

The pattern of FitzGerald's career follows a well-travelled route associated since the turn of the twentieth century with European modern artists who used nature as a springboard to explore how line, colour, and form can work together independently. The evolution from recognizable subject matter to abstraction that may be traced in FitzGerald's work also defined the modernist practice of many avant-garde European twentieth-century artists, including Wassily Kandinsky (1866-1944), Piet Mondrian (1872-1944), and Kazimir Malevich (1878-1935). But the difference between these artists and FitzGerald is that while some of his late works may look non-objective, they are still rooted ultimately in natural phenomena.



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LEFT: Lionel LeMoine FitzGerald and Bertram Brooker, July 1936, Winnipeg Art Gallery Library. RIGHT: Lionel LeMoine FitzGerald, *Poplar Woods (Poplars)*, 1929, oil on canvas, 71.8 x 91.5 cm, Winnipeg Art Gallery.

THE LIVING FORCE

Bertram Brooker immediately seized on the notion of the living quality in FitzGerald's work when he first acquired a pencil sketch from the artist's 1928 exhibition at the Arts and Letters Club of Toronto. Presumably he is referring to this drawing in his 1949 lecture: "[I]t was a very fast drawing of a bulbous, twisted tree. Looking at it often I came to think that the tree might just as well be a carrot or an elephant—in other words it was not so much an object as an attempt to search out the organization of any living thing. It was not really a thing, it was a verb—a picture of living!"⁴ While this work has not been identified, *Trees and Stumps*, June 12, 1935, represents the kind of drawing that Brooker described.

The possible sources of FitzGerald's aesthetics are open to conjecture. Born in 1890 FitzGerald was heir to ideas engendered by two powerful artistic developments from the nineteenth century: the Arts and Crafts movement and Art Nouveau. As an avid reader of the London-based *The Studio* magazine, he would have been aware of their basic principles. He valued the anti-industrial ethos promulgated by the members of the Arts and Crafts movement, who advocated handmade artistic expressions using a wide variety of media. Art Nouveau, in which architecture and sculptural forms could be transformed into seemingly living, growing plant forms, would have appealed to FitzGerald's belief that nature was animated by a vital, living force.⁵ "The seeing of a tree, a cloud, an earth form always gives me a greater feeling of life than the human body. I really sense the life in the former, and only occasionally in the latter. I rarely feel so free in social intercourse with humans as I always feel with trees."⁶



Lionel LeMoine FitzGerald, *Trees and Stumps*, June 12, 1935, graphite on wove paper, 22.9 x 30.2 cm, National Gallery of Canada, Ottawa.



LEFT: Cover of *The Studio* 53, no. 219 (June 15, 1911). RIGHT: The grand landing of the Hôtel Tassel in Brussels, an Art Nouveau townhouse designed by Victor Horta, 1893–96.

The intellectual backdrop for this may have been European neo-Romantic theories about science and aesthetics from the turn of the century, now referred to as Biocentrism, which posits the “idea of ‘nature’ as the experience of the unity of all life.”⁷ Blending metaphysics and natural science, Biocentrism influenced the development of various aspects of avant-garde modern art whereby some Russian artists, for example, could see the visible world and the forces of the cosmos linked in mystical and spiritual ways. Bertram Brooker scholar Adam Lauder has pointed to the likely interest shared by FitzGerald and Brooker in biological themes and the doctrine of vitalism (*élan vital*) (one aspect of the complex amalgam of philosophical beliefs that formed Biocentrism) as an avenue thus far unexplored in scholarship on the two artists.⁸



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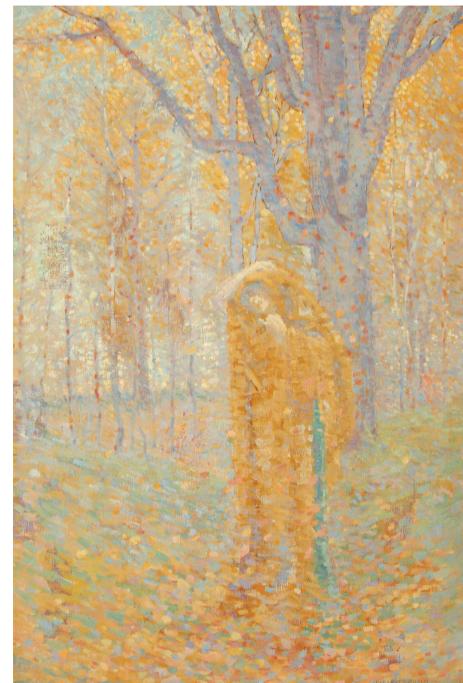


LEFT: Lionel LeMoine FitzGerald, *Tree (with Human Limbs)*, n.d., graphite on paper, 31 x 36.6 cm, Winnipeg Art Gallery. RIGHT: Bertram Brooker, *Shore Roots*, 1936, graphite on paper, 25.4 x 35.5 cm, Winnipeg Art Gallery.

FitzGerald never mentioned vitalism in his writings, but this anti-mechanistic view of the world would have appealed to both artists and may have been a topic of discussion. A comparison of *Tree (with Human Limbs)*, n.d., by FitzGerald and *Shore Roots*, 1936, by Brooker demonstrates a shared stylistic and aesthetic sensibility. Brooker owned the book *Creative Evolution* (1907) by the French philosopher Henri Bergson, who originated the term "élan vital" and whose ideas on the nature of the universe Brooker may have communicated to FitzGerald.⁹

FitzGerald's intense devotion to capturing the world he saw around him is not unlike that of Jack Chambers (1931–1978), who would much later articulate a theory of "perceptual realism." Both artists wished to convey a heightened sense of what it means to look at the ordinary elements of one's surroundings, whether it be a landscape, backyard, or objects on a windowsill. And each artist gave special emphasis to light as an essential component of perception. It is FitzGerald's genius at representing the prairie light—moving away from the blending effects of atmospheric light in his early Impressionist-inspired works such as *Figure in the Woods*, 1920, to a light that isolates "compositional elements ... stressing their formal relationships"¹⁰ in a mature work such as *At Silver Heights*, 1931—that sets him apart from any other artist of his generation.

FitzGerald did not publicly or privately align himself with any scientific, religious, or philosophical position, which suggests that his views on art and nature were not codified but rather evolved over time in accordance with what he thought it meant to be an artist. He left behind a considerable amount of writing on that subject in letters, diaries, reports, and talks (all unpublished during his lifetime). The advice he gave to his students at the Winnipeg School of Art, recorded in notes from a lecture possibly given in 1933, articulates his artistic credo: "It is necessary to get inside the object and push it out rather than merely building it up from the outer aspect. So appreciate its structure and living quality rather than the surface only. Through this way of looking at a thing elimination takes place and



Lionel LeMoine FitzGerald, *Figure in the Woods*, 1920, oil on canvas, 91.4 x 61 cm, private collection.



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only the essential things appear."¹¹

FitzGerald often used the words "unity" and "harmony" to describe what he saw in both nature and works of art. He continued in the notes to encourage his students to seek endlessly and contemplate the object's "place in the universe." The goal was to gain "an appreciation for the endlessness of the living force which seems to pervade and flow through all natural forms even though they seem on the surface to be so ephemeral."¹²



Lionel LeMoine FitzGerald, *At Silver Heights*, 1931, oil on canvas on board, 35.8 x 40.2 cm, Art Gallery of Ontario, Toronto.

WINNIPEG'S ARTISTIC MILIEU

In comparison with Toronto, Winnipeg was a remote artistic outpost for most of FitzGerald's career. Yet the place attracted numerous serious artists who came and went with the ebb and flow of employment opportunities. Mutual influence between artists can operate not only in terms of stylistic or philosophic affinities but also in more subtle ways, such as with regard to what it means to be an artist in attitude and practice. FitzGerald no doubt learned from his contemporaries, but what evidence is there for direct artistic influence from those who also drew and painted the prairies, other than the obvious



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compositional device of low horizon/big sky?



LEFT: Frank H. Johnston, *Serenity, Lake of the Woods*, 1922, oil on canvas, 102.3 x 128.4 cm, Winnipeg Art Gallery. RIGHT: Lionel LeMoine Fitzgerald, *Prairie Sky*, c. 1929, oil on canvas, 20.5 x 30 cm, National Gallery of Canada, Ottawa.

Frank H. Johnston (1888-1949), a member of the Group of Seven, was principal at the Winnipeg School of Art from 1921 to 1924. During this period, he painted *Serenity, Lake of the Woods*, 1922. Although Fitzgerald was studying in New York during part of Johnston's tenure in Winnipeg, he would have looked to the more established artist as a model for his career. W.J. Phillips (1884-1963), who is known principally for his British-influenced colour woodblock prints and watercolours, was in Winnipeg from 1913 until 1940. He wrote perceptively about Fitzgerald's work, although the two artists were not deep friends.¹³ On the other hand, Fitzgerald enjoyed the company of Charles Comfort (1900-1994), who worked in Winnipeg for the commercial art firm Brigidens of Winnipeg Limited and attended classes at both the Winnipeg School of Art and then the Art Students League of New York from 1922 to 1923 (just after Fitzgerald). The glowing colours of *Prairie Road*, 1925, suggest that the prairie is a place of mystic wonder for Comfort—a sensibility he shared with Fitzgerald but, as can be seen in *The Prairie*, 1929, expressed in different terms.

The German-born Fritz Brandtner (1896-1969), who arrived in Winnipeg in 1928 and left in 1934, was an exponent of German Expressionism. It is likely that he spoke with Fitzgerald about the latest European developments in Expressionism, Constructivism, and the Bauhaus. Another German émigré, Eric Bergman (1893-1958), arrived in Winnipeg in 1914 to find employment at Brigidens of Winnipeg Limited. Like W.J. Phillips, Bergman excelled at woodblock printmaking, as did other Winnipeg contemporaries such as Alison Newton (1890-1967) and Alexander Musgrave (1882-1952).



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LEFT: Charles Comfort, *Prairie Road*, 1925, oil on canvas, 116.9 x 86.4 cm, Hart House Permanent Collection, University of Toronto.

RIGHT: Lionel LeMoine FitzGerald, *The Prairie*, 1929, oil on canvas, 28.7 x 33.6 cm, Winnipeg Art Gallery.

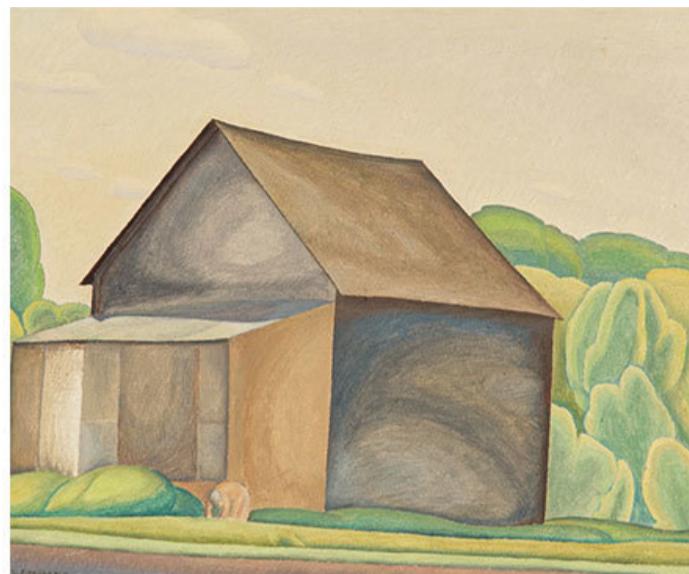
Musgrove was principal at the Winnipeg School of Art from 1913 until 1921. Although he was a practitioner of "conservative" realism—for example, *Country Elevator with Horses and Field of Hay*, c. 1920–29—his energy as a tireless advocate for the arts (he founded the Winnipeg Sketch Club in 1914 and co-founded the Manitoba Society of Artists in 1925) would have impressed FitzGerald.

Given his association with the aforementioned artists, FitzGerald's isolation in Winnipeg was only one of degree. Nevertheless, art historian Liz Wylie is correct in concluding that in the works of his contemporaries, "one may see some stylistic similarity to FitzGerald's prairie paintings, but any such parallel is usually a fairly superficial one."¹⁴



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LEFT: Alexander J. Musgrove, *Country Elevator with Horses and Field of Hay*, c. 1920-29, watercolour on paper, 31.7 x 40 cm, Winnipeg Art Gallery. In this prosaic picture, Musgrove gave equal attention to stereotypical elements of the prairie: horses, wheat sheaves, and grain elevator. RIGHT: Lionel LeMoine Fitzgerald, *The Barn*, c. 1930, oil on board, 29.7 x 36.4 cm, Winnipeg Art Gallery. Fellow artist W.J. Phillips wrote at length about the "austere beauty" and "fully orchestrated harmony" of *The Barn* in the *Winnipeg Evening Tribune*, March 1, 1930. Although Fitzgerald did not mention Georgia O'Keeffe in his writings, a possible influence of her painting style may be detected in this picture.

TEACHING AND LEGACY

FitzGerald taught at the Winnipeg School of Art from 1924 until 1947. During that period he came in contact with hundreds of students. A few went on to enjoy professional art careers of consequence. While FitzGerald did not encourage disciples of his work, he exerted a powerful influence remembered years later.

Caven Atkins (1907-2000), who was a student and later an instructor at the school from 1930 to 1934, recalled the nine-year period in which he knew FitzGerald. Atkins stressed that FitzGerald "tried to fire the students' imagination to observe and through trial and error, find their own methods to achieve 'their' feelings."¹⁵ Perhaps influenced stylistically by FitzGerald more than any of his contemporaries, Atkins's drawings, linocut prints, and a number of paintings clearly reflect an affinity in terms of composition, although his oils are more strident in hue and tone than FitzGerald's delicate handling of paint. This is evident in a comparison of Atkins's *Landscape with River, Beausejour, Manitoba*, 1937, with FitzGerald's painting *Summer*, 1931.



Caven Atkins, *Landscape with River, Beausejour, Manitoba*, 1937, oil on canvas, 91.5 x 122 cm, National Gallery of Canada, Ottawa.



Lionel LeMoine Fitzgerald, *Summer*, 1931, oil on canvas, 35.6 x 43.2 cm, Hart House Permanent Collection, University of Toronto.

Gordon Smith (b. 1919), who became a noted abstract artist from British Columbia, studied drawing under FitzGerald at the school from 1935 to 1936. In an interview, Smith pointed out that FitzGerald advocated a very close



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observation of the subject to be sketched before beginning a contour line that would later be filled in. "He'd talk about a keen line and he'd say, start at the top, around the head and make that line go around and watch your eye the way a fly crawls over your shoulder and really search and draw with your eye."¹⁶

FitzGerald often made reference in his writings to the importance of the artist keeping the eye of the viewer within the composition of a picture. Irene Heywood Hemsworth (1912-1989) was a student of FitzGerald from 1931 to 1934. She remembers: "The square, the edge of a painting was terribly important to him.... He had to have an inside pencil line before he started. Every piece of that square was important to him."¹⁷

FitzGerald's former students recalled his character with great fondness. Atkins remembered: "He was a very earthy man. He loved nature and simple things. He was philosophic, but in a simple, not a complex form or way. He would have made a very good Zen monk."¹⁸ Smith remarked on FitzGerald's mere presence as an example to students of what it was to be a professional artist: "I think he taught you to think."¹⁹



Lionel LeMoine Fitzgerald, *Prairie Fantasy*, c. 1934, oil on canvas, 34.8 x 42.6 cm, National Gallery of Canada, Ottawa. FitzGerald gave Irene Heywood Hemsworth this private evocation of his personal fantasy in which elements of the prairie landscape symbolize their physical romance.



STYLE & TECHNIQUE

Since Lionel LeMoine FitzGerald considered style and technique to be only the means to express what the artist needed to say, he used a variety of technical approaches and a wide range of media to articulate his artistic vision. He used subject matter offered by his immediate surroundings to experiment relentlessly with ways to communicate meaning in his art.

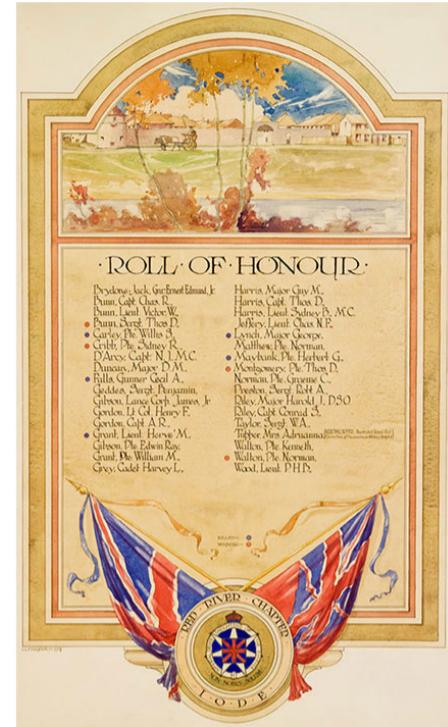


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COMMERCIAL BEGINNINGS

For Lionel LeMoine FitzGerald and many of his contemporaries, including members of the Group of Seven, finding employment in a commercial enterprise was the starting point for a career in art. Indeed an income from the commerce of art was often a necessary means for survival. In an autobiographical statement written when he was fifty, FitzGerald recalled his beginnings in the art world: "During the fall of 1912, I joined the art department of an advertising firm, and was married. This was the beginning of nine years spent in a wide variety of work, including advertising drawings, mural paintings and sketches for interior decorations, posters and window backgrounds, stage scenery, lettering and so on."¹



LEFT: The artist at the age of twenty, 1910, photograph by Krauss Studio, Chicago, University of Manitoba Archives & Special Collections, Winnipeg. In 1910 FitzGerald sought commercial employment in Chicago. He stayed with relatives in the city from mid-August until late October, when, having been unsuccessful in his quest, he returned to Winnipeg. RIGHT: Lionel LeMoine FitzGerald, *Scroll for Red River Chapter, Imperial Order Daughters of the Empire (I.O.D.E.)*, 1918, ink, watercolour on paper, 75 x 47.1 cm, Winnipeg Art Gallery. This honour roll depicting Upper Fort Garry was commissioned to commemorate those who served in the First World War.

Here, FitzGerald refers to the period up to 1921, the year he left Winnipeg to study at the Art Students League of New York. While precise details of this early work history remain unknown, FitzGerald may have been employed for part of this time by the Stovel Company Limited, an engraving, lithography, and printing firm in Winnipeg. Curiously, he was never engaged by the major photo-engraving and printing firm, Briddens of Winnipeg Limited, which opened a Winnipeg branch of their Toronto operation in 1914.

By February 1918, FitzGerald was employed in the display department of the T. Eaton Company Limited, where he worked designing window and interior displays as well as the annual Christmas parade. Although he considered his \$30-a-week wage "slavery," it is evident that he gained much valuable experience in various commercial modes of expression and media. The artist diligently recorded his freelance assignments from around this period in an account book. In December 1915 he designed a number of scribbler covers for John Gibb of Clark Brothers and Company and received \$10 for *Shooting the Rapids*, c. 1915, copied from a painting he likely discovered reproduced in *Harper's Monthly* by American illustrator Frank Schoonover (1877-1972).² Magazine covers for *Motor and Sport* and *Motor in Canada*, which brought \$20 each, followed in 1917. This increased significantly to \$75 for the December 3, 1919, cover of *The Grain Growers' Guide*. FitzGerald was also commissioned



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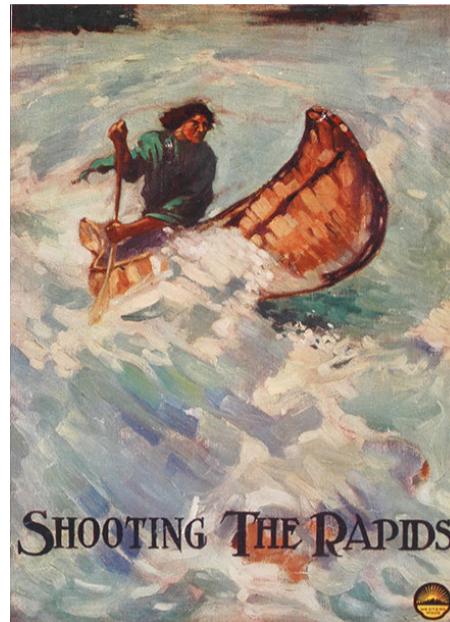
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that year by the Canadian Pacific Railway, which paid him \$15 each for posters with titles such as *Lake Louise*, *Winnipeg Beach*, *Great Lakes Service*, *Lake of the Woods*, *Big Outdoors*, *Motor on Pacific Coast*, and *Golf on Pacific Coast*—all yet to be identified, if they are extant.

FitzGerald continued to freelance commercially after he began teaching at the Winnipeg School of Art in 1924, most notably for the Hudson's Bay Company. He created the December 1924 cover of the company's magazine, *The Beaver*; two years later, FitzGerald designed the Bay's 1926 calendar with a Post-Impressionist-like interpretation of a painting by Cyrus C. Cuneo (1879–1916).³

FitzGerald gained a tremendous technical knowledge of how to work in a wide range of media during his years in the commercial art world. Although he limited his repertory of fine art subject matter principally to landscape and still life, the artist was open throughout his career to investigating a vast array of modes and means of expression.

I have worked in many mediums, oils, water colors, pastels, pencil, pen and ink, etching and dry point [sic], lithography, engraving on wood and metal, wood carving and carving in stone and so on but the medium I prefer seems the one I am working with at the time. However, the greater proportions of my work has been done in oils, water colors and pencil, so if there is any preference these are the ones. Each medium has its special appeal and each has its short comings [sic] and particular advantages and it is good to experiment with them all if for no other reason than to find the characteristics of each one.⁴

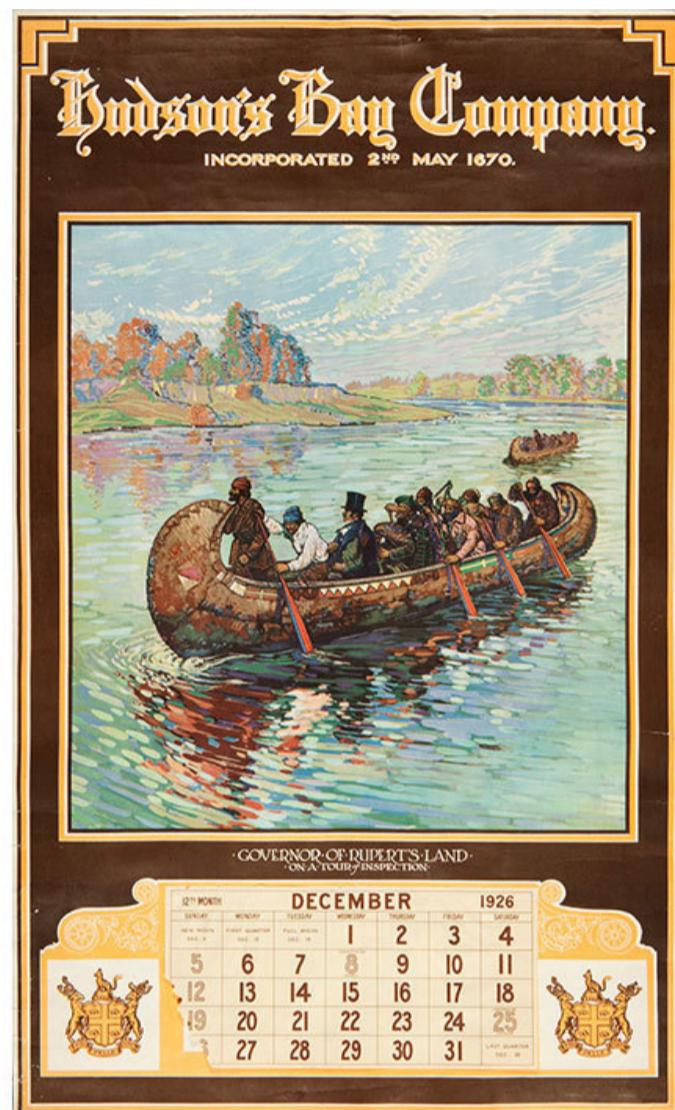
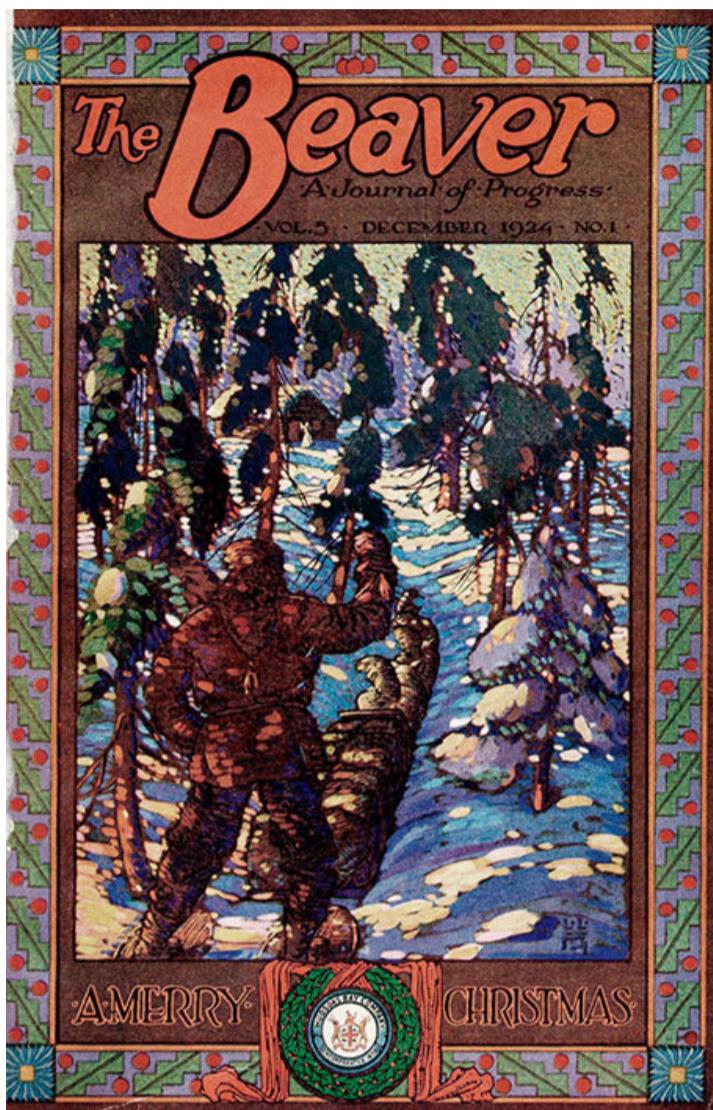


LEFT: Lionel LeMoine FitzGerald, *Shooting the Rapids*, c. 1915, scribbler cover, 30.2 x 23.5 cm, School of Art Gallery, University of Manitoba, Winnipeg. RIGHT: Lionel LeMoine FitzGerald, *Motor in Canada*, June 1917, magazine cover illustration, 29.7 x 22.5 cm, School of Art Gallery, University of Manitoba, Winnipeg.



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LEFT: Lionel LeMoine FitzGerald, cover image for the Hudson's Bay Company's magazine *The Beaver* 5, no. 1 (December 1924).
RIGHT: Lionel LeMoine FitzGerald, *Sir George Simpson, Governor of Rupert's Land on a Tour of Inspection*, Hudson's Bay Company Calendar, 1926, Miller Lithographic Company Toronto, Hudson's Bay Company Archives, Archives of Manitoba, Winnipeg.

AVANT-GARDE MODERNISM

FitzGerald expanded his knowledge of painting technique when exposed to advanced modern art while a student at the Art Students League of New York from 1921 to 1922. His New York experience was startling enough for him to describe it as "a sudden jolt into everything."⁵ Up to that point, FitzGerald had worked through various European influences (Barbizon, Hague School, and Impressionism) before discovering the work of major Post-Impressionist artists like Vincent van Gogh (1853–1890), Georges Seurat (1859–1891), and Paul Cézanne (1839–1906). Although it is not known precisely what he saw in New York, it is highly likely that he gained some first-hand knowledge of Cézanne and other Post-Impressionist artists during this period, possibly at the Metropolitan Museum of Art and the Brooklyn Institute of Arts and Sciences (now the Brooklyn Museum of Art).



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LEFT: Lionel LeMoine FitzGerald, *The Harvester*, c. 1921, oil on canvas, 66.8 x 59.5 cm, McMichael Canadian Art Collection, Kleinburg, Ontario. RIGHT: Lionel LeMoine FitzGerald, *Potato Patch, Snowflake*, 1925, oil on canvas on board, 43.4 x 52.2 cm, Winnipeg Art Gallery.

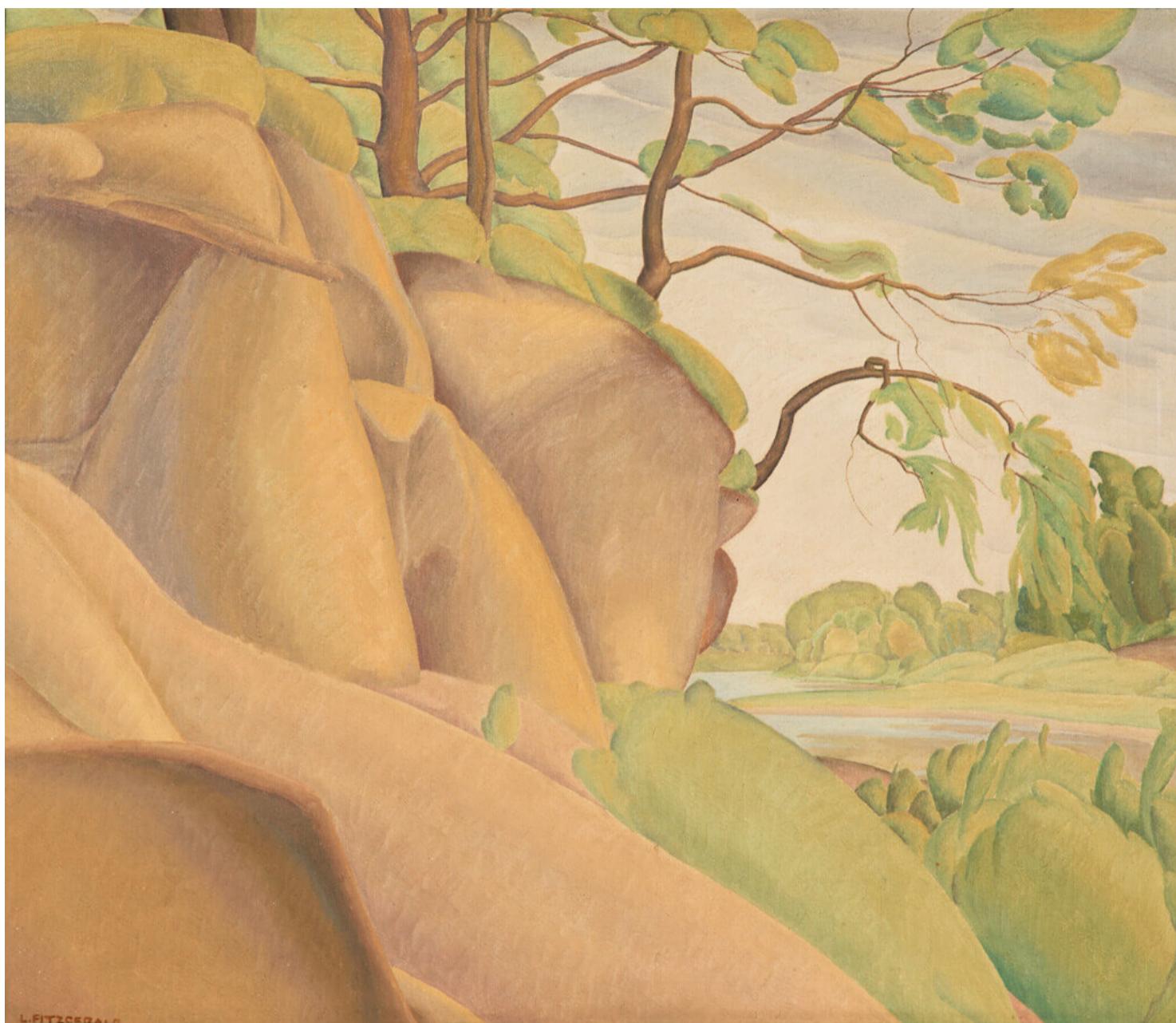
FitzGerald struggled to absorb these modern influences into his painting while finding his own way to be original. *The Harvester*, c. 1921, points to van Gogh not only in terms of subject matter but also in the way that colour is applied. Here, FitzGerald adopts van Gogh's vigorous, slashing brushstrokes and his use of primary colours. The complementary contrast of blue and orange, also found in many paintings by van Gogh, is deployed boldly to define shadows.

A few years later, *Potato Patch, Snowflake*, 1925, exhibits a limited range of colours scrubbed on to the canvas so that the bare weave shows through—an unfinished look characteristic of many paintings by Cézanne. By the early 1930s FitzGerald had developed his own style in works such as *Doc Snyder's House*, 1931, and *Assiniboine River*, 1931. The latter painting is composed of a limited palette applied evenly so that no individual brush stroke is evident, a hallmark of his mature painting style from the early 1930s.



LIONEL LEMOINE FITZGERALD

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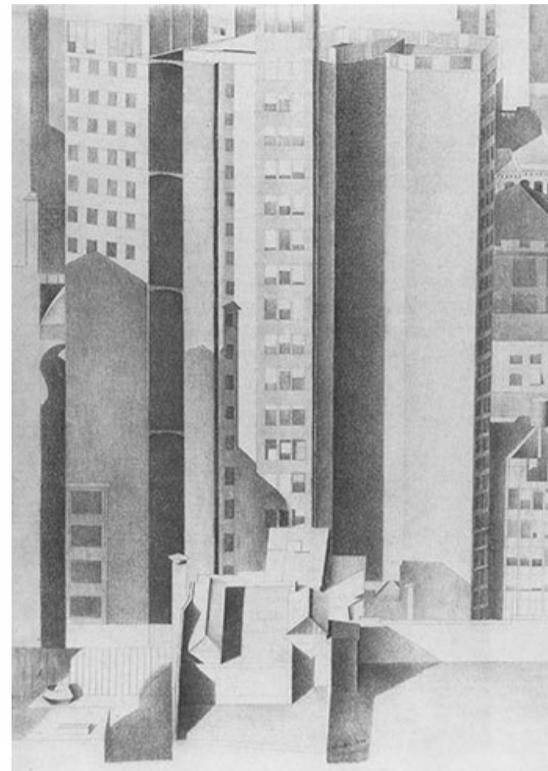
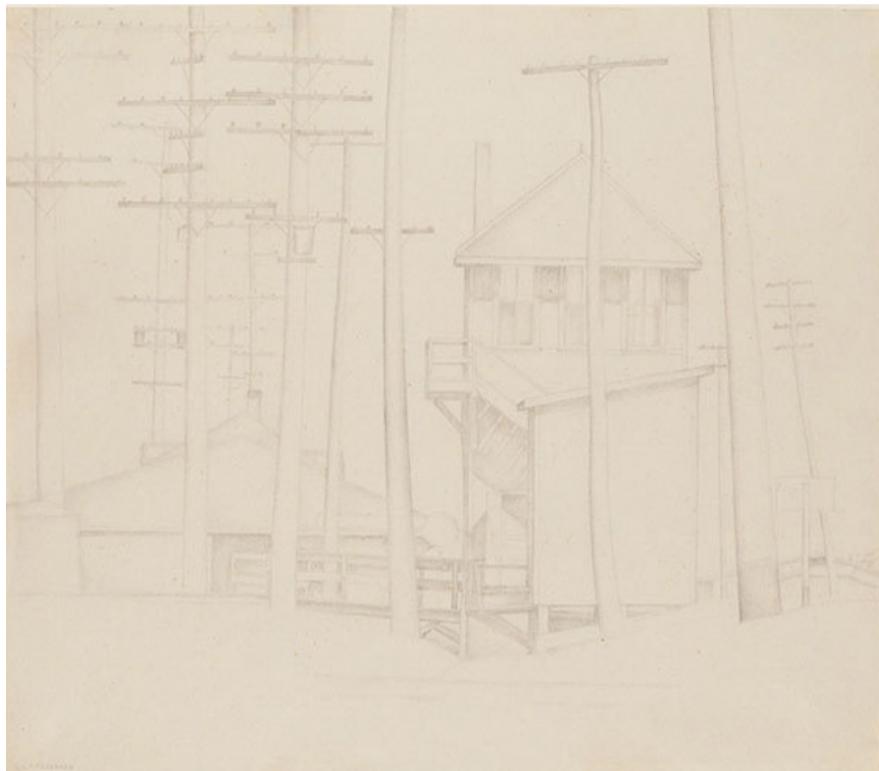
Lionel LeMoine FitzGerald, *Assiniboine River*, 1931, oil on board, 35.7 x 43.3 cm, Winnipeg Art Gallery.

Railway Station, c. 1931–32, signals FitzGerald’s exceptional level of proficiency when sketching outdoors in lead pencil. In this example, FitzGerald employs a narrow tonal range to capture the effect of the blinding prairie light. Stylistically the drawing has affinities with the American Precisionists, a movement that came to the fore in the mid-1920s and was characterized above all by urban and industrial views conceived as precisely delineated geometric forms. FitzGerald likely first encountered the work of Charles Sheeler (1883–1965), Charles Demuth (1883–1935), and Preston Dickinson (1889–1930) in New York as early as March 1922 at an exhibition held at the Wanamaker Gallery.⁶ And later, in 1930, when visiting the Art Institute of Chicago, he recorded in his diary that Charles Sheeler’s drawing *New York*, 1920, struck him as “a very powerful extremely careful rendering.”⁷ FitzGerald would have appreciated how the American Precisionists used hard-edged forms to depict architectural features in terms of their structural essentials. Yet his *Railway Station* differs from the work of Sheeler and other Precisionists in that his forms seem to be made by human hands on a human scale rather than being giant constructions of the machine age.



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LEFT: Lionel LeMoine FitzGerald, *Railway Station*, c. 1931-32, graphite on laid paper, 30.5 x 34.9 cm, Art Gallery of Ontario, Toronto.
RIGHT: Charles Sheeler, *New York*, 1920, graphite on paper, 50.5 x 33 cm, Art Institute of Chicago.

Another source of transmission of Precisionist influence came to FitzGerald via C. Keith Gebhardt (1899-1982), principal at the Winnipeg School of Art from 1924 to 1929. During this period, Gebhardt would have known about the latest developments in American art through close ties he maintained with his alma mater, the School of the Art Institute of Chicago. Furthermore, his background in architecture and engineering helped inform his hard-point pencil sketches, such as *St. Boniface, Manitoba*, 1928. While the two artists shared stylistic affinities and no doubt spoke to each other about Precisionism, FitzGerald was the more advanced due to his innate talent to select and edit only what was needed.



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LEFT: C. Keith Gebhardt, *St. Boniface, Manitoba*, 1928, graphite on paper, 23.8 x 31.7 cm, Winnipeg Art Gallery. RIGHT: Lionel LeMoine Fitzgerald, *Landscape with Buildings*, 1930, graphite on paper, 28.9 x 35.6 cm, Art Gallery of Ontario, Toronto.

DRAWN TO THE ESSENCE

Drawing was ultimately the foundation for all of FitzGerald's art, no matter what medium he chose. Even a study could assume as much importance for him as a finished work of art. One of his favourite activities was to sketch and paint outdoors in all kinds of weather. He is known to have fabricated a little hut on sled runners, warmed by a stove, so that he could work outside in winter when the temperature dropped well below zero (see Williamson's *Garage*, 1927, and *Doc Snyder's House*, 1931). And during the blistering heat of summer, FitzGerald would sit on the prairie exposed to the elements, except for the shade of an umbrella and sun visor. This was recorded in a photo documenting him at work on the drawing *Haystacks*, 1934, executed in charcoal on a sheet of laid paper. This type of textured support is ideal to enhance a transition from very light to intense dark tones that the medium of charcoal offers in particular.

FitzGerald also used graphite, perhaps his favourite medium, to capture the outdoor prairie sky and penetrating brilliant light. The even pencil work of *Prairie Landscape*, June 27, 1935, where mark-making on the smooth wove paper is kept to a minimum (like oil paintings without brush strokes), helps convey the uniform envelope of light that often occurs on a sundrenched prairie day. "The only way I can account for the extreme delicacy of the pencil drawings is because of the terrific light we have here. The drawings always look strong enough when I am working on them outside, otherwise I would not be able to do them but when I get them home they have the feeling of having faded on the short trip."⁸ For a more



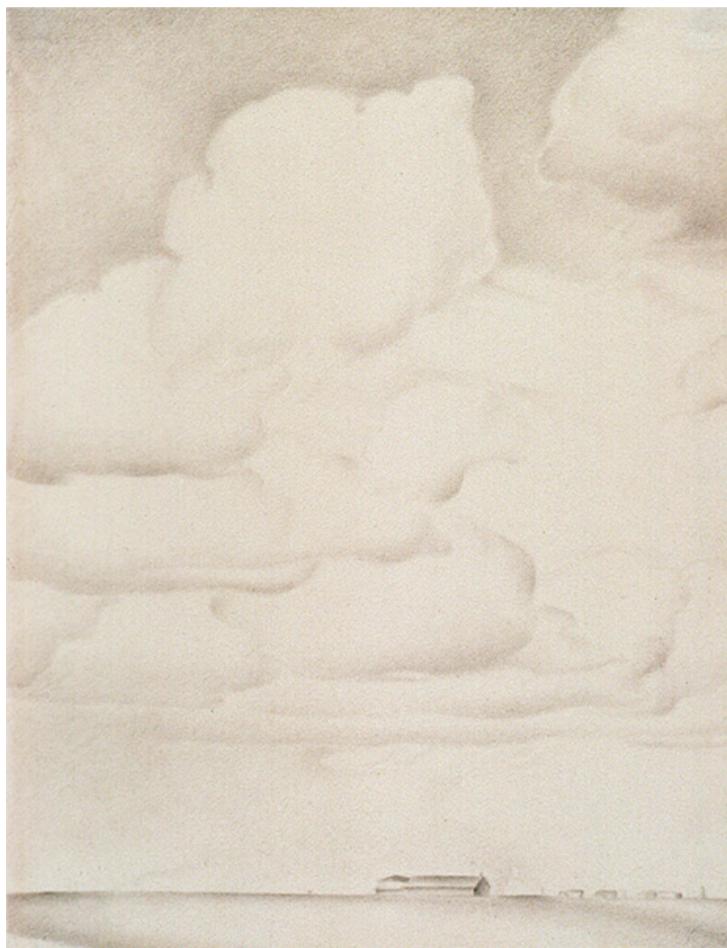
LEFT: Lionel LeMoine Fitzgerald working from a portable sketching box at Silver Heights, August 23, 1934, Winnipeg Art Gallery Library. RIGHT: Lionel LeMoine Fitzgerald, *Haystacks*, 1934, charcoal on laid paper, 34.6 x 42.5 cm, Art Gallery of Ontario, Toronto.



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dynamic effect with a similar subject, FitzGerald turned to watercolour in *Manitoba Landscape*, 1941. Lively brush strokes describe the turbulent clouds that dominate the composition and suggest that prairie weather is powerful and ever-changing.



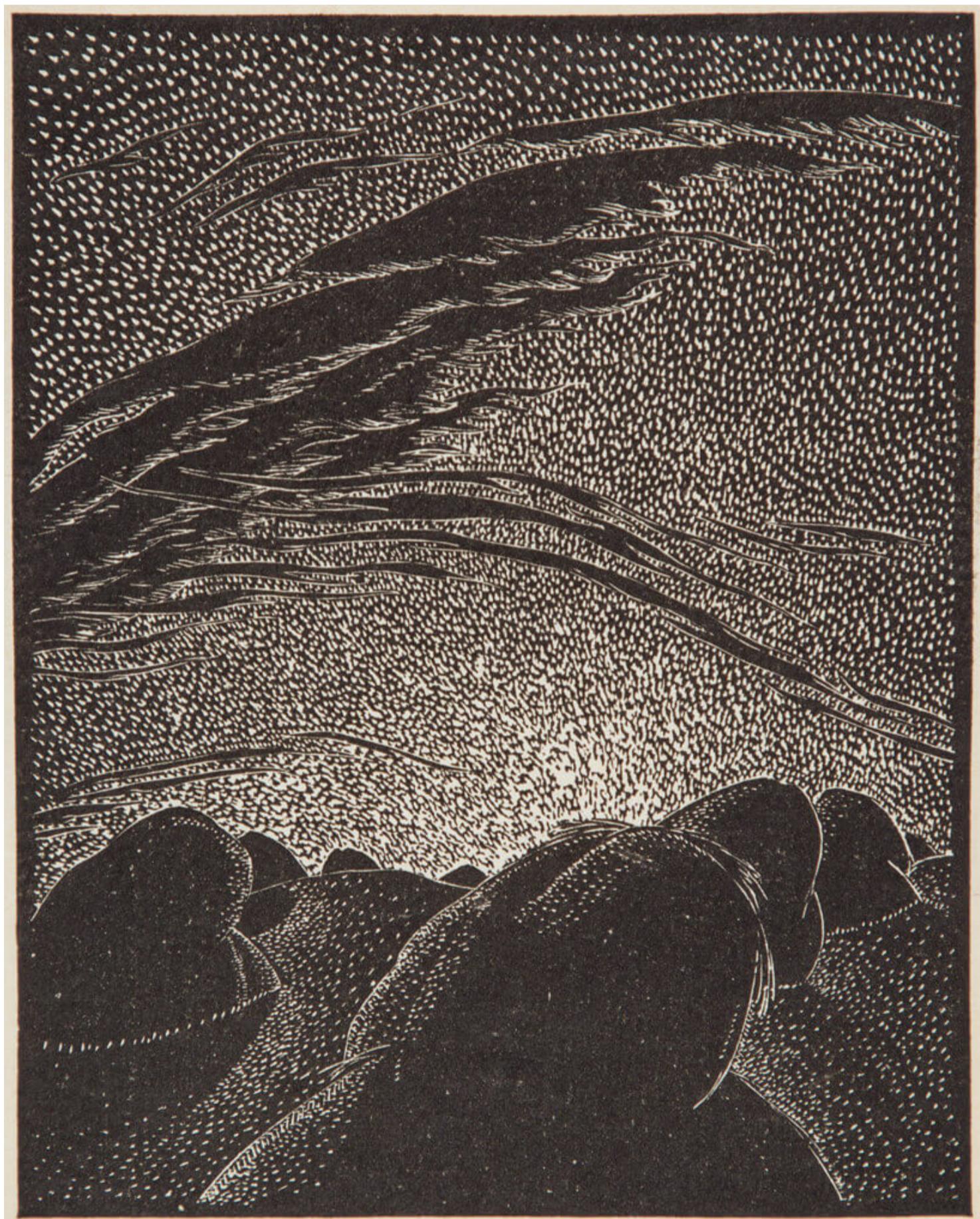
LEFT: Lionel LeMoine FitzGerald, *Prairie Landscape*, June 27, 1935, graphite on paper, 30.5 x 22.9 cm, Art Gallery of Ontario, Toronto.
RIGHT: Lionel LeMoine FitzGerald, *Manitoba Landscape*, 1941, watercolour on paper, 60.9 x 45.7 cm, Winnipeg Art Gallery.

In addition to watercolours and drawings, FitzGerald found that he could also get unusual lighting effects from linocut prints. *Harvest Season*, c. 1935, was made by cutting flecks from a linoleum block with a sharp tool and then printing the matrix with a rich black ink. The dramatic, glowing night sky and animated stooks of wheat assume a living quality in nature that FitzGerald continued to explore in his later abstract work.



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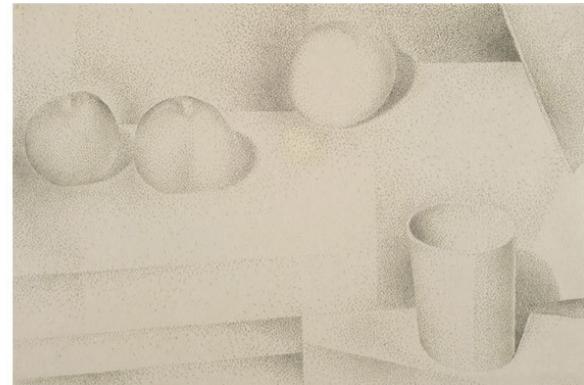
Lionel LeMoine FitzGerald, *Harvest Season*, c. 1935, linocut on paper, 17.9 x 14.5 cm, Winnipeg Art Gallery.



LIONEL LEMOINE FITZGERALD

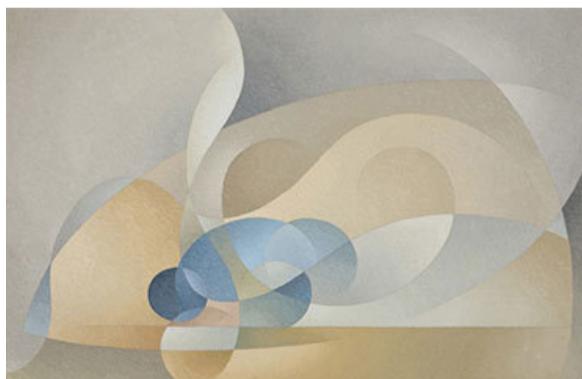
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FitzGerald would often draw a still life in one medium and then recast it in another to explore different formal possibilities. In a picture like *Still Life: Two Apples*, c. 1940, he applied paint in small rectilinear slabs with ridged edges that combine the constructive strokes of Paul Cézanne and Augustus Vincent Tack (1870–1949) with the pointillist method of Georges Seurat (1859–1891). This technique allowed FitzGerald to create subtle transitions of light to impart solidity and volume to the apples. In the later 1940s, he found that dots and short cross-strokes in graphite, pen, coloured chalks, and watercolour could create similar effects, such as in *Green Cup and Three Apples*, 1949. Like Cézanne, he searched endlessly for ways to render the solidity of objects in relationship to each other through volume, space, and, most importantly, light.



LEFT: Lionel LeMoine FitzGerald, *Still Life, Two Apples*, c. 1940, oil on canvas, 45.4 x 40.7 cm, Winnipeg Art Gallery. RIGHT: Lionel LeMoine FitzGerald, *Green Cup and Three Apples*, 1949, graphite on wove paper, 30.7 x 45.7 cm, National Gallery of Canada, Ottawa.

Ultimately the dot-and-stroke technique, if divorced from specific objects, could take on a life of its own. The pen-and-ink *Abstract*, 1955, is inscribed "20° below," suggesting that FitzGerald continued to work outdoors *en plein air* to make this abstract evocation of landscape and still life. This approach led eventually to works during the 1950s in which a specific subject matter is no longer identifiable. "I am now using this accumulated knowledge [of natural forms] in some paintings of an abstract nature where I can give more reign [sic] to the imagination freed from the insistence of objects seen, using colors and shapes without reference to natural forms. It calls for a very fine balance throughout the picture requiring many preliminary drawings and color schemes, before beginning the final design."⁹ In the late paintings of this type, such as *Abstract in Blue and Gold*, 1954, FitzGerald employed minuscule brush strokes to achieve subtle transitions of tone and colour between various zones.



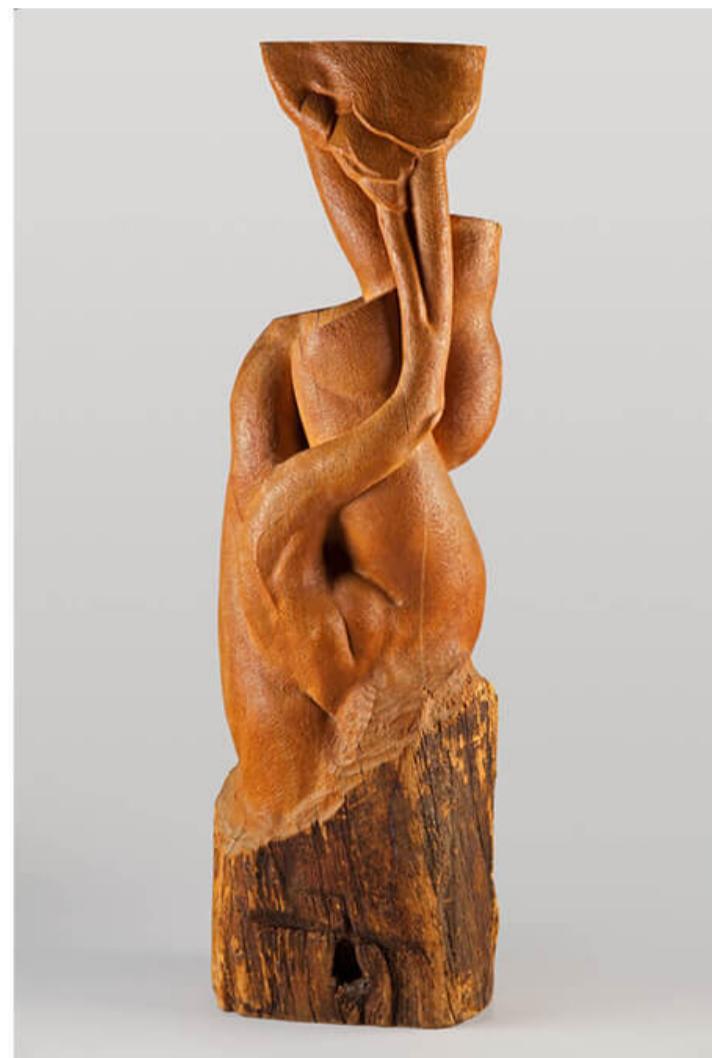
LEFT: Lionel LeMoine FitzGerald, *Abstract in Blue and Gold*, 1954, oil on hardboard, 44.5 x 69.5 cm, Art Gallery of Hamilton.
RIGHT: Lionel LeMoine FitzGerald, *Abstract*, 1955, ink and coloured graphite on paper, 20 x 46.3 cm, Art Gallery of Ontario, Toronto.



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FitzGerald clearly enjoyed the physical effort of making art, whether outdoors, in the studio, or at home. Shortly after his death, a visitor to his home observed numerous items carved or fabricated by FitzGerald, including a wooden gateway, a triangular pool with coloured tiles, a stone carving, a coloured bas-relief of two female figures, as well as "carved latches, door-knobs, etc. [which he made] as presents for friends or adornments for his own house."¹⁰ These carvings represent the private world of FitzGerald, who was not afraid to create in any media at hand. A 1936 photograph documents the artist carving a sculpture in oak that appears to represent a female figure morphing into a plant and melding with a tree trunk. FitzGerald's willingness to experiment in wood in order to explore this type of anthropomorphism is a prime example of his choice of a medium closely aligning with meaning.



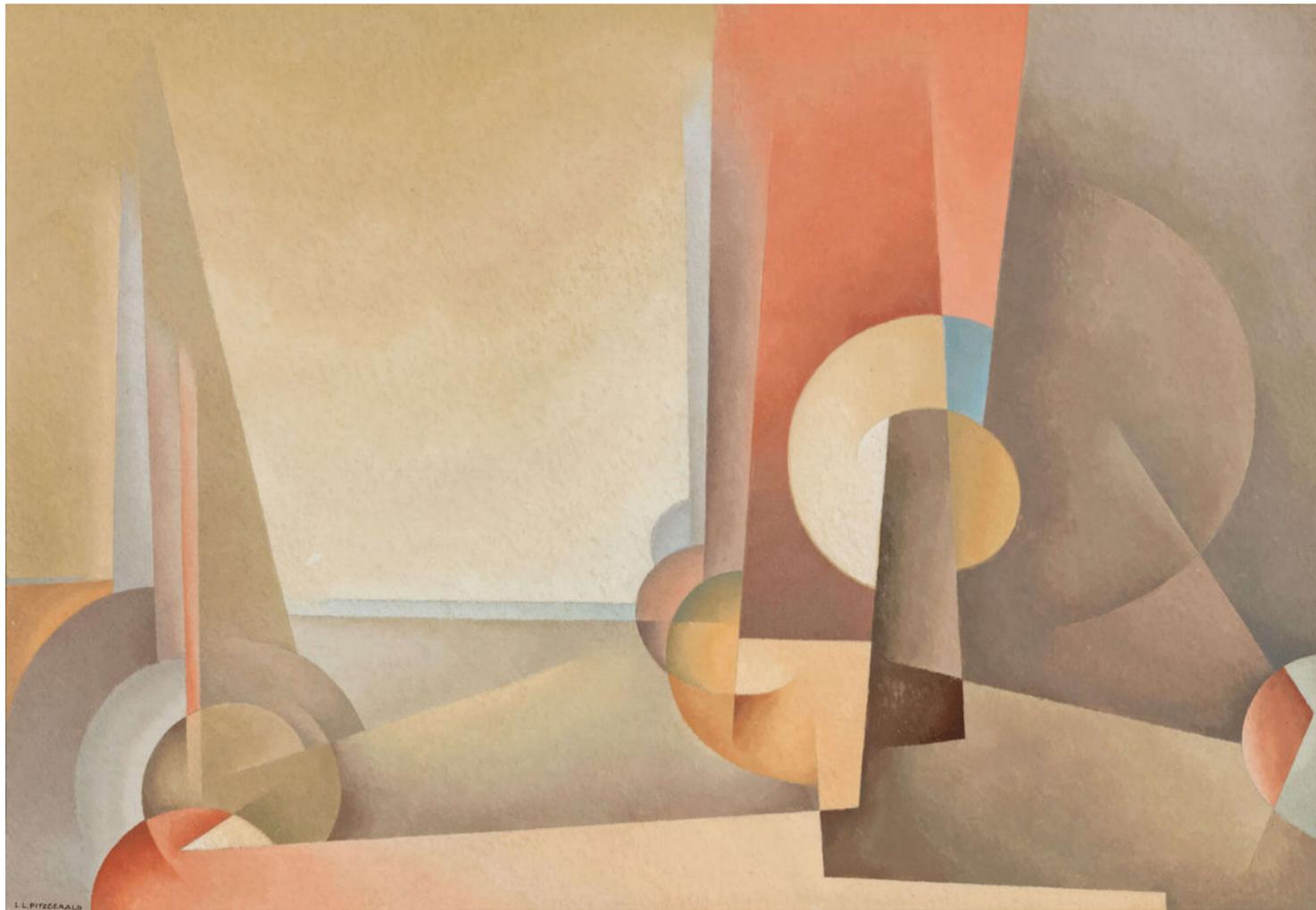
LEFT: Lionel LeMoine FitzGerald carving *Untitled* oak sculpture, 1936, University of Manitoba Archives & Special Collections, Winnipeg.
RIGHT: Lionel LeMoine FitzGerald, *Untitled*, c. 1936, oak, 89.3 x 26.2 x 17.5 cm, Winnipeg Art Gallery.

Thus a technique such as carving and a medium such as wood were simply vehicles used by FitzGerald in his continual search to find the best means to communicate as an artist. How he worked on canvas, paper, or any other medium came with his warning that technique is only the handmaiden to meaning: "Consider technique as a means by which you say what you have to say and not as an end in itself. What you have to say is of the first importance; how you say it is always secondary."¹¹



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Lionel LeMoine FitzGerald, *Composition No. 5*, 1953, oil on canvas, 45.7 x 66 cm, private collection.



WHERE TO SEE

In 1970 the Douglas M. Duncan Collection of Canadian art was dispersed to public galleries and universities across Canada. As a result of this disposition, the Winnipeg Art Gallery acquired some five hundred works by Lionel LeMoine FitzGerald. The National Gallery of Canada, Ottawa, and the Art Gallery of Ontario, Toronto, also boast large holdings by the artist.



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Although the following institutions own the works listed below, they may not always be on view. This list contains only the works held in public collections discussed and illustrated in this book; many other works by FitzGerald may be found in public collections across Canada.

ART GALLERY OF HAMILTON

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



Lionel LeMoine FitzGerald,
Abstract in Blue and Gold, 1954
Oil on hardboard
44.5 x 69.5 cm

ART GALLERY OF ONTARIO

317 Dundas Street West
Toronto, Ontario, Canada
1-877-255-4246 or 416-979-6648
ago.net



Lionel LeMoine
FitzGerald, Railway
Bridge, 1915
Oil on canvas
63.5 x 76.2 cm



Lionel LeMoine
FitzGerald, Study for
"Pritchard's
Fence," c. 1928
Graphite on paper
24.3 x 25.6 cm



Lionel LeMoine
FitzGerald, Pritchard's
Fence, c. 1928
Oil on canvas
71.6 x 76.5 cm



Lionel LeMoine
FitzGerald, Landscape
with Buildings, c. 1930
Graphite on paper
28.9 x 35.6

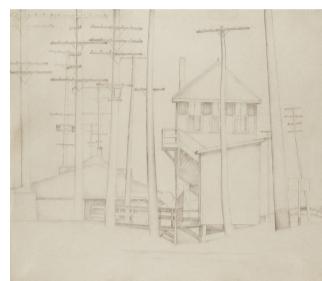


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**Lionel LeMoine
FitzGerald, At Silver
Heights, c. 1931**
Oil on canvas on board
35.8 x 40.2 cm



**Lionel LeMoine
FitzGerald, Railway
Station, c. 1931-32**
Graphite on laid paper
30.5 x 34.9 cm



**Lionel LeMoine
FitzGerald, Haystacks,
1934**
Charcoal on laid paper
34.6 x 42.5 cm



**Lionel LeMoine
FitzGerald, Prairie
Landscape, June 27,
1935**
Graphite on paper
30.5 x 22.9 cm



**Lionel LeMoine
FitzGerald, Driftwood,
1944**
Coloured graphite on
paper
60.9 x 45.7 cm



**Lionel LeMoine
FitzGerald, Abstract,
1955**
Ink and coloured
graphite on paper
20 x 46.3 cm

JUSTINA M. BARNICKE GALLERY AT HART HOUSE

Art Museum at the University of Toronto
7 Hart House Circle
Toronto, Ontario, Canada
416-978-2452
harthouse.ca



**Lionel LeMoine FitzGerald,
Summer, 1931**
Oil on canvas
35.6 x 43.2 cm



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MCMICHAEL CANADIAN ART COLLECTION

10365 Islington Avenue
Kleinburg, Ontario, Canada
905-893-1121 or 1-888-213-1121
mcmichael.com



Lionel LeMoine FitzGerald, *The Harvester*, c. 1921
Oil on canvas
66.8 x 59.5 cm



Lionel LeMoine FitzGerald, *The Little Plant*, 1947
Oil on canvas
60.5 x 45.7 cm

NATIONAL GALLERY OF CANADA

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



Lionel LeMoine FitzGerald, *Late Fall, Manitoba*, 1917
Oil on canvas
76.7 x 91.7 cm



Lionel LeMoine FitzGerald, *Old House and Buildings*, 1923
State III/VI, drypoint in brown on japan imperial paper
11 x 13.7 cm; plate: 6.2 x 8.7 cm



Lionel LeMoine FitzGerald, *Backyards, Water Street*, 1927
State VI/VI, drypoint on wove paper
34.3 x 30.6 cm; plate 24.2 x 22.9 cm



Lionel LeMoine FitzGerald, *Backyards, Water Street*, 1927
State III/VI, drypoint on wove paper
34.1 x 27.8 cm; plate 24.2 x 22.9 cm



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Lionel LeMoine
FitzGerald, *Transfer
drawing for "Backyards,
Water Street," 1927*
Graphite on wove
paper
22.4 x 25.8 cm



Lionel LeMoine
FitzGerald,
Williamson's Garage,
1927
Oil on canvas
55.9 x 45.7 cm



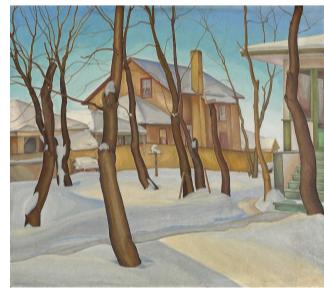
Lionel LeMoine
FitzGerald, *Garage and
House, 1928*
Oil on canvas
46.1 x 56.7 cm



Lionel LeMoine
FitzGerald, *Sketch for
"Doc Snyder's House"
No. 1, c. 1928*
Graphite on wove
paper
24 x 28.3 cm



Lionel LeMoine
FitzGerald, *Prairie Sky,*
c. 1929
Oil on canvas
20.5 x 30 cm



Lionel LeMoine
FitzGerald, *Doc
Snyder's House, 1931*
Oil on canvas
74.9 x 85.1 cm



Lionel LeMoine
FitzGerald, *The Pool,*
1934
Oil on canvas, mounted
on Masonite
36.2 x 43.7 cm



Lionel LeMoine
FitzGerald, *Pepper's
Farm, August 1934*
Charcoal on wove
paper
23.2 x 25.3 cm



Lionel LeMoine
FitzGerald, *Prairie
Fantasy, c. 1934*
Oil on canvas
34.8 x 42.6 cm



Lionel LeMoine
FitzGerald, *Landscape
with Trees, August 23,
1934*
Charcoal on laid paper
35 x 42.2 cm



Lionel LeMoine
FitzGerald, *Trees and
Stumps, June 12, 1935*
Graphite on wove
paper
22.9 x 30.2 cm



Lionel LeMoine
FitzGerald, *Abstract
Landscape, 1942*
Coloured chalks on
wove paper
61 x 46 cm



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Lionel LeMoine
FitzGerald, *Green Cup and Three Apples*, 1949
Graphite on wove paper
30.7 x 45.7 cm



Lionel LeMoine
FitzGerald, *Big Tree*, April 1950
Graphite on wove paper
58.9 x 41.7 cm



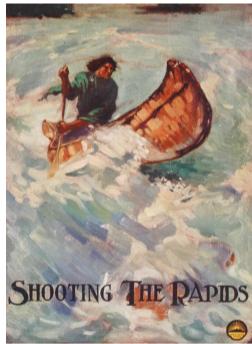
Lionel LeMoine
FitzGerald, *From an Upstairs Window, Winter*, c. 1950-51
Oil on canvas
61 x 45.7 cm



Lionel LeMoine
FitzGerald, *Brazil*, c. 1950-51
Oil on canvas
50.8 x 56 cm

SCHOOL OF ART GALLERY

University of Manitoba
180 Dafoe Road
Winnipeg, Manitoba, Canada
204-474-9322
umanitoba.ca/schools/art/gallery/index.html



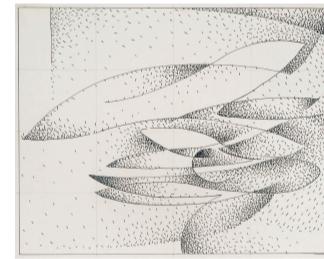
Lionel LeMoine
FitzGerald, *Shooting the Rapids*, c. 1915
Scribbler cover
30.2 x 23.5 cm



Lionel LeMoine
FitzGerald, *Motor in Canada*, June 1917
Magazine cover illustration
29.7 x 22.5 cm



Lionel LeMoine
FitzGerald, *Self-Portrait*, c. 1945
Oil on canvas
54.5 x 44.5 cm



Lionel LeMoine
FitzGerald, *Study for Autumn Sonata*, November 18, 1953
Ink and graphite on paper
29.6 x 38.6 cm



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Lionel LeMoine FitzGerald,

Autumn Sonata, 1953-54

Oil on Masonite

59.5 x 75 cm

WINNIPEG ART GALLERY

300 Memorial Boulevard

Winnipeg, Manitoba, Canada

204-786-6641

wag.ca



Lionel LeMoine
FitzGerald, *Seated
Man*, 1909
Charcoal on paper
61.2 x 42.5 cm



Lionel LeMoine
FitzGerald, *Bust of a
Man*, 1909
Charcoal on paper
62.2 x 48 cm



Lionel LeMoine
FitzGerald, *Woman
with Camera
Outdoors*, c. 1917
Oil on canvas
107 x 73.5 cm

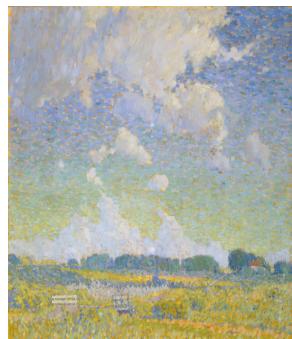


Lionel LeMoine
FitzGerald, *Scroll for
Red River Chapter,
Imperial Order
Daughters of the
Empire (I.O.D.E.)*, 1918
Ink, watercolour on
paper
75 x 47.1 cm



LIONEL LEMOINE FITZGERALD

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Lionel LeMoine
FitzGerald,
*Summer Afternoon, The
Prairie*, 1921
Oil on canvas
107.2 x 89.5 cm



Lionel LeMoine
FitzGerald, *Study for
Summer Afternoon, The
Prairie*, 1921
Graphite on paper
21.3 x 27.7 cm



Lionel LeMoine
FitzGerald, *Potato
Patch, Snowflake*, 1925
Oil on canvas on board
43.4 x 52.2 cm



Lionel LeMoine
FitzGerald, *Nude
Reclining on Bed*, 1928
Chalk on paper
22.9 x 30.5 cm



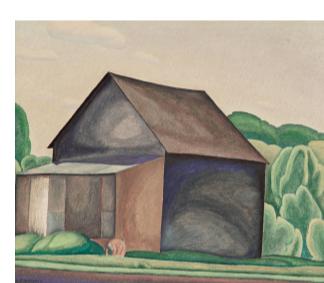
Lionel LeMoine
FitzGerald, *Poplar
Woods (Poplars)*, 1929
Oil on canvas
71.8 x 91.5 cm



Lionel LeMoine
FitzGerald, *The Prairie*,
1929
Oil on canvas
28.7 x 33.6 cm



Lionel LeMoine
FitzGerald, *Untitled
(Stooks and Trees)*,
1930
Oil on canvas
29 x 37.7 cm



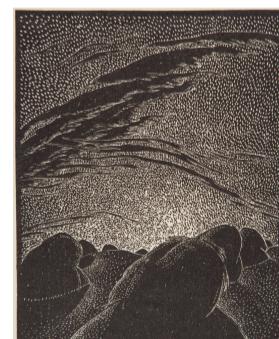
Lionel LeMoine
FitzGerald, *The Barn*,
c. 1930
Oil on board
29.7 x 36.4 cm



Lionel LeMoine
FitzGerald, *Broken Tree
in Landscape*, 1931
Oil on canvas
35.5 x 42.8 cm



Lionel LeMoine
FitzGerald, *Assiniboine
River*, 1931
Oil on board
35.7 x 43.3 cm



Lionel LeMoine
FitzGerald, *Harvest
Season*, c. 1935
Linocut on paper
17.9 x 14.5 cm



Lionel LeMoine
FitzGerald, *Untitled*,
c. 1936
Oak
89.3 x 26.2 x 17.5 cm



LIONEL LEMOINE FITZGERALD

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Lionel LeMoine
FitzGerald, *Still Life,
Two Apples*, c. 1940
Oil on canvas
45.4 x 40.7 cm



Lionel LeMoine
FitzGerald, *Manitoba
Landscape*, 1941
Watercolour on paper
60.9 x 45.7 cm



Lionel LeMoine
FitzGerald, *Jug on the
Window Sill*, c. 1943
Coloured chalks on
paper
60.8 x 45.7 cm



Lionel LeMoine
FitzGerald, *Self-Portrait
(Bust)*, c. 1945
Watercolour on paper
60.9 x 45.7 cm



Lionel LeMoine
FitzGerald, *Apples in a
Bowl*, 1947
Ink on paper
29.1 x 42 cm



Lionel LeMoine
FitzGerald, *Four Apples
on Tablecloth,
December 17, 1947*
Pen and ink on paper
46 x 60.9 cm



Lionel LeMoine
FitzGerald, *Geranium
and Bottle*, 1949
Oil on canvas
45.6 x 30.1 cm



Lionel LeMoine
FitzGerald, *Red Nude*,
c. 1943-45
Watercolour on paper
45.7 x 60.9 cm



Lionel LeMoine
FitzGerald, *Tree (with
Human Limbs)*, n.d.
Graphite on paper
31 x 36.6 cm



NOTES

BIOGRAPHY

1. L.L. FitzGerald, "Painters of the Prairies," Canadian Broadcasting Corporation Midwest Network, radio interview, December 1, 1954, in Michael Parke-Taylor, *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald, 1942 to 1956* (Winnipeg: Winnipeg Art Gallery, 1988), Appendix B, 49.
2. "Lionel LeMoine FitzGerald," unpublished typescript, Robert Ayre Fonds, Queen's University Archives, Kingston, Ontario, 5.
3. FitzGerald, "Painters of the Prairies," Appendix B, 49.
4. L.L. FitzGerald to Robert Ayre, July 25, 1949, Robert Ayre Fonds, Queen's University Archives, Kingston, Ontario, Locator no. 2003a, Box 1, File 2, No. 18.
5. L.L. FitzGerald to Robert Ayre, July 25, 1949, Robert Ayre Fonds.
6. L.L. FitzGerald, "Painters of the Prairies," Appendix B, 50.
7. L.L. FitzGerald application for John Simon Guggenheim Memorial Foundation fellowship, 1940, in Helen Coy, *FitzGerald as Printmaker, A Catalogue Raisonné of the First Complete Exhibition of the Printed Works* (Winnipeg: University of Manitoba Press, 1982), 3-4.
8. Andrew Kear suggested this and possible sources for FitzGerald's Impressionism in a lecture, "The Mediated Cosmopolitanism of L.L. FitzGerald, 1910-1922," delivered at UAAC Conference, Halifax, November 6, 2015.
9. William Arthur Deacon, "Pastel Shades: A Few Impressions of the Work of a Young Winnipeg Artist," unidentified newspaper source, September 1921, L.L. FitzGerald Fonds, University of Manitoba Archives & Special Collections, Box 2, Fd. 1.
10. Robert Ayre, "Painter of the Prairies," *Weekend Magazine* 8, no. 12 (1958): 29.
11. C. Keith Gebhardt to Liz Wylie, September 27, 1979, L.L. FitzGerald Fonds, University of Manitoba Archives & Special Collections, Box 24, Fd. 32.
12. Lawren Harris to L. LeMoine FitzGerald, 1928, L.L. FitzGerald Fonds, University of Manitoba Archives & Special Collections, Box 5A, Fd. 11, 12-0749.
13. L.L. FitzGerald, "REPORT on a little journey around the art world of Vancouver in September nineteen forty-four," typescript of a Winnipeg School of Art minute file, October 31, 1944, Winnipeg Art Gallery Library.
14. L.L. FitzGerald to the board of directors, January 15, 1931, photocopy, Winnipeg Art Gallery Library.



LIONEL LEMOINE FITZGERALD

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15. Diary 1930-1956, June 21, 1930, L.L. FitzGerald Fonds, University of Manitoba Archives & Special Collections, Box 1, Fd. 1, 1-0183. For a digital photo of this entry, see page 70: <http://digitalcollections.lib.umanitoba.ca/islandora/object/uofm:2414277>
16. See *Exhibition of the Group of Seven, Canadian Society of Painters in Water Colour, Society of Canadian Painter-Etchers, The Toronto Camera Club, Art Gallery of Toronto*, April 5-27, 1930; and *Exhibition of Seascapes and Water-Fronts by Contemporary Artists and an Exhibition of the Group of Seven*, Art Gallery of Toronto, December 4-24, 1931.
17. Frank H. Johnston left the group in 1924 and was subsequently replaced by A.J. Casson (1898-1992) in 1926. Edwin Holgate (1892-1977) joined in 1930.
18. FitzGerald was included in a private exhibition of works by the Group of Seven held in Hart House at the University of Toronto, December 1932.
19. L.L. FitzGerald typescript (possibly a draft) of a letter dated March 1941 to unidentified recipient (possibly H.O. McCurry, director of the National Gallery of Canada), Winnipeg Art Gallery Library.
20. See Christine Lalonde, *Beauty in a Common Thing: Drawings and Prints by L.L. FitzGerald* (Ottawa: National Gallery of Canada, 2004), 53. Exhibition catalogue.
21. L.L. FitzGerald to A. Brigden, April 11, 1949, L.L. FitzGerald Fonds, University of Manitoba Archives & Special Collections, 6-0055.
22. Brian Foss, "Review: *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald, 1942 to 1956* by Michael Parke-Taylor," *Journal of Canadian Art History* 12, no. 2 (1989): 205.
23. L.L. FitzGerald, "Painters of the Prairies," Appendix B, 51.
24. L.L. FitzGerald to Vally FitzGerald, August 3, 1953, L.L. FitzGerald Fonds, University of Manitoba Archives & Special Collections, 22-0041.
25. Author interview with Hugh W. Morrison, July 27, 1993, Thornhill, Ontario.
26. Lawren Harris, "Lemoine Fitzgerald [sic]," *Canadian Group of Painters 56-57* (Toronto: Canadian Group of Painters, 1956), n.p. Catalogue for an exhibition held at the Art Gallery of Toronto and the Vancouver Art Gallery.

KEY WORKS: WOMAN WITH CAMERA OUTDOORS

1. FitzGerald mentioned these two artists in a talk delivered on the topic of commercial art to students at the Winnipeg School of Art, c. 1934-35, Ferdinand Eckhardt Papers photocopy, Winnipeg Art Gallery Library.



2. Irene Heywood Hemsworth, "LLF and Photography," L.L. FitzGerald Fonds, University of Manitoba Archives & Special Collections, A.09-16 MSS 287, Box 25, Fd. 28.

3. See L. L. FitzGerald Fonds, University of Manitoba Archives & Special Collections, PC 241, Box 2, Fd. 14.

KEY WORKS: SUMMER AFTERNOON, THE PRAIRIE

1. L.L. FitzGerald, "Painters of the Prairies," Canadian Broadcasting Corporation Midwest Network, radio interview, December 1, 1954, in Michael Parke-Taylor, *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald, 1942 to 1956* (Winnipeg: Winnipeg Art Gallery, 1988), Appendix B, 49.

KEY WORKS: BACKYARDS, WATER STREET

1. Helen Coy, *FitzGerald as Printmaker, A Catalogue Raisonné of the First Complete Exhibition of the Printed Works* (Winnipeg: University of Manitoba Press, 1982): cat. no. 56.

KEY WORKS: PRITCHARD'S FENCE

1. L.L. FitzGerald, "Painters of the Prairies," Canadian Broadcasting Corporation Midwest Network, radio interview, December 1, 1954. Reprinted in Michael Parke-Taylor, *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald, 1942 to 1956* (Winnipeg: Winnipeg Art Gallery, 1988), Appendix B, 51.

2. *First Exhibition of Western Artists in Eastern Canada* (Montreal: Dominion Gallery, 1951). (No catalogue.)

KEY WORKS: DOC SNYDER'S HOUSE

1. The fact that FitzGerald was in New York in March 1922 and owned the exhibition catalogue that listed Demuth's painting suggests he saw the *Exhibition of Modern American and European Paintings* at the Wanamaker Gallery of Modern Decorative Art, New York, March 9-31 [1922]. See University of Manitoba Archives & Special Collections University of Manitoba, Box 8, Fd. 6, 1-0174.

2. Although FitzGerald initially spelled the name "Snider," *Henderson's Winnipeg Directory*, 1930: 1576 lists "Snyder, Victor L., 152 Lyle." The National Gallery of Canada has changed the title accordingly.

3. L.L. FitzGerald to H.O. McCurry, March 18, 1937, National Gallery of Canada, Ottawa, Curatorial files.

4. Robert Ayre, "Lionel LeMoine FitzGerald 1890-1956," *Canadian Art* 14, no. 1 (Autumn 1956): 15-16.

5. Diary 1930-1956, June 29, 1930, L.L. FitzGerald Fonds, University of Manitoba Archives & Special Collections, Box 1, Fd. 1, 1-0183. For a digital photo of this entry, see page 94: <http://digitalcollections.lib.umanitoba.ca/islandora/object/uofm:2414301>.



LIONEL LEMOINE FITZGERALD

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KEY WORKS: THE POOL

1. Elizabeth Wylie, "The Prairie Art of L.L. FitzGerald," in *The Group of Seven in Western Canada*, ed. Catharine M. Mastin (Toronto/Calgary: Key Porter Books/Glenbow Museum, 2002), 147.

KEY WORKS: ABSTRACT LANDSCAPE

1. L.L. FitzGerald to Bertram Brooker, February 19, 1937, Bertram Brooker Fonds, University of Manitoba Archives & Special Collections.
2. Brian Foss, "Review: *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald, 1942 to 1956*, by Michael Parke-Taylor," *Journal of Canadian Art History* 12, no. 2 (1989): 205.
3. L.L. FitzGerald to Irene Heywood Hemsworth, September 24, 1942. Irene Heywood Fonds. Library and Archives Canada, R 814-2- 4-E.

KEY WORKS: SELF-PORTRAIT (BUST)

1. Brooker reported a conversation he had with Canadian playwright Herman Voaden (1903-1991): "He feels you are big and quiet and close to the earth—a real product of the prairies." B. Brooker to L.L. FitzGerald, Oct. 17, 1930, L.L. FitzGerald Fonds, University of Manitoba Archives & Special Collections, 11-0270.
2. Christine Lalonde, *Beauty in a Common Thing: Drawings and Prints by L.L. FitzGerald* (Ottawa: National Gallery of Canada, 2004), exhibition catalogue, 53.
3. Irene Heywood Hemsworth Fonds, Library and Archives Canada, Ottawa.

KEY WORKS: THE LITTLE PLANT

1. Helen Coy in Marilyn Baker, *The Winnipeg School of Art: The Early Years* (Winnipeg: University of Manitoba Press, 1984), 97.

KEY WORKS: FROM AN UPSTAIRS WINDOW, WINTER

1. "Lionel LeMoine FitzGerald," unpublished typescript, Robert Ayre Fonds, Queen's University Archives, Kingston, Ontario, 11.

KEY WORKS: AUTUMN SONATA

1. Brian Foss, "Review: *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald, 1942 to 1956*, by Michael Parke-Taylor," *Journal of Canadian Art History* 12, no. 2 (1989): 205.
2. L.L. FitzGerald, "Painters of the Prairies," Canadian Broadcasting Corporation Midwest Network, radio interview, December 1, 1954, in Michael Parke-Taylor, *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald, 1942 to 1956* (Winnipeg: Winnipeg Art Gallery, 1988), Appendix B, 49.

SIGNIFICANCE & CRITICAL ISSUES

1. L.L. FitzGerald to H.O. McCurry, July 6, 1932, National Gallery of Canada, Ottawa, Curatorial files: Archives—Artists' letters.



2. Bertram Brooker, "The Seven Arts," *Ottawa Citizen*, September 7, 1929.
3. Bertram Brooker to Lawren Harris, August 19, 1929, Bertram Brooker Fonds, University of Manitoba Archives & Special Collections.
4. Bertram Brooker, "Painting Verbs," in *Bertram Brooker, Sounds Assembling: The Poetry of Bertram Brooker*, ed. Birk Sproxton (Winnipeg: Turnstone Press, 1980), 36. The quote is from a lecture Brooker delivered at Hart House, Toronto, November 17, 1949.
5. Peter Kellow, "Vitalism and the Meaning of Art Nouveau," Newington-Cropsey Cultural Studies Centre, <http://www.nccsc.net/essays/vitalism-and-meaning-art-nouveau#sthash.1luR5I4s.dpuf>.
6. L.L. FitzGerald to Bertram Brooker, February 19, 1937, Bertram Brooker Fonds, University of Manitoba Archives & Special Collections.
7. Oliver A.I. Botar and Isabel Wünsche, *Biocentrism and Modernism* (Surrey, England/Burlington VT: Ashgate Publishing, 2011), 16.
8. Adam Lauder, "It's Alive! Bertram Brooker and Vitalism," in *The Logic of Nature, The Romance of Space: Elements of Canadian Modernist Painting*, ed. Cassandra Getty (Windsor: Art Gallery of Windsor, 2010), 95.
9. See Carole Frances Luff, "Progress Passing through the Spirit: The Modernist Vision of Bertram Brooker and Lionel LeMoine FitzGerald as Redemptive Art" (MA thesis, Carleton University, 1991), 80.
10. Charles Hill, *Canadian Painting in the Thirties* (Ottawa: National Gallery of Canada, 1975), 71.
11. L.L. FitzGerald, November 9, 1933, photocopy, Ferdinand Eckhardt Papers, Winnipeg Art Gallery Library.
12. FitzGerald, Ferdinand Eckhardt Papers.
13. See W.J. Phillips, *The Winnipeg Evening Tribune*, March 1, 1930, in Douglas Cole and Maria Tippett, *Phillips in Print: The Selected Writings of Walter J. Phillips On Canadian Nature and Art* (Winnipeg: Manitoba Record Society, 1982), 95-97.
14. Liz Wylie, "The Prairie Art of L.L. FitzGerald," in Catharine M. Mastin, *The Group of Seven in Western Canada* (Toronto/Calgary: Key Porter Books/Glenbow Museum, 2002), 154.
15. Caven Atkins to Liz Wylie, October 9, 1979, L.L. FitzGerald Fonds, University of Manitoba Archives & Special Collections.
16. Gordon Smith interview with Joan Murray, October 24, 1979, typescript, Robert McLaughlin Gallery, Oshawa, Ontario.



17. See Kevin Forrest, "The Prints of L.L. FitzGerald" (MA thesis, Carleton University, 1979), 62, n. 2.

18. Caven Atkins to Liz Wylie, L.L. FitzGerald Fonds.

19. Gordon Smith interview with Joan Murray, October 24, 1979.

STYLE & TECHNIQUE

1. L.L. FitzGerald application for John Simon Guggenheim Memorial Foundation fellowship, 1940, in Helen Coy, *FitzGerald as Printmaker, A Catalogue Raisonné of the First Complete Exhibition of the Printed Works* (Winnipeg: University of Manitoba Press, 1982), 3.

2. FitzGerald's oil painting *Shooting the Rapids*, c. 1915, is in the collection of the Winnipeg Art Gallery (G-57-138). Schoonover's painting *Running a Rapid*, 1912, was reproduced in Frank E. Schoonover, "The Fur-Harvesters," *Harper's Monthly Magazine* 125, no. 749 (October 1912): 653. It is now titled *Fleda Druce Running Carillon Rapid*, 1912, Collection of the University of Delaware, Newark, Delaware.

3. FitzGerald worked from a photograph of the painting since the original, now in the collection of the City of Prince Albert, Saskatchewan, was thought lost at the time. Cuneo's painting was reproduced in John Murray Gibbon's *Scots in Canada: A History of the Settlement of the Dominion from the Earliest Days to the Present Time* (London: Kegan Paul, Trench, Trubner & Co., 1911), 96.

4. L.L. FitzGerald, "Painters of the Prairies," Canadian Broadcasting Corporation Midwest Network, radio interview, December 1, 1954, in Michael Parke-Taylor, *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald, 1942 to 1956* (Winnipeg: Winnipeg Art Gallery, 1988), Appendix B, 51.

5. Robert Ayre, "Painter of the Prairies," *Weekend Magazine* 8, no. 12 (1958): 29.

6. FitzGerald, who was in New York until the end of March 1922, owned the catalogue for *Exhibition of Modern American and European Paintings*, Wanamaker Gallery of Modern Decorative Arts, New York, March 9-31 [1922]. See University of Manitoba Archives & Special Collections University of Manitoba, Box 8, Fd. 6, 1-0174. The exhibition, which also included work by Picasso, Derain, Gleizes, Metzinger, Marcoussis, Larionov, and Gontcharova, makes it highly likely that FitzGerald was exposed to the latest developments of avant-garde European modernism early in his career. The year of the exhibition is confirmed by a review in *American Art News* 20, no. 23 (March 18, 1922).



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7. Diary 1930-1956, June 7, 1930, L.L. FitzGerald Fonds, University of Manitoba Archives & Special Collections, Box 1, Fd. 1, 1-0183. For a digital photo of this entry, see page 20: <http://digitalcollections.lib.umanitoba.ca/islandora/object/uofm:2414326>.
8. L.L. FitzGerald to Bertram Brooker, June 17, 1935, L.L. FitzGerald Fonds, University of Manitoba Archives & Special Collections, Box 5, Fd. 6.
9. L.L. FitzGerald, "Painters of the Prairies," Appendix B, 51.
10. Virginia Berry, "30 Deer Lodge Place" [160 Lyle St.], c. 1962, photocopy of holograph manuscript, Winnipeg Art Gallery Library, Accession 700-05, Envelope #3.
11. L.L. FitzGerald in Ferdinand Eckhardt, "Introduction," *Lionel LeMoine FitzGerald, 1890-1956: A Memorial Exhibition* (Winnipeg: Winnipeg Art Gallery, 1958), n.p.



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.

Arcadia

A term denoting an idyllic pastoral landscape or natural utopia. Arcadian landscapes can be traced to the Hellenistic period, and they feature perhaps most famously in Italian Renaissance and eighteenth-century French and British paintings. The word derives from the name of a Greek province that has existed since antiquity.

Art Nouveau

Thriving in Europe and the United States from the late nineteenth century until the First World War, this decorative style, characterized by flowing organic shapes and serpentine lines, had an impact on architecture and on graphic and decorative arts in particular, though its influence is also reflected in painting and sculpture.

Arts and Crafts

A precursor to modernist design, this decorative arts movement developed in the mid-nineteenth century in England in response to what its proponents saw as the dehumanizing effects of industrialization. Spearheaded by William Morris, the Arts and Crafts movement valued craftsmanship and simplicity of form and frequently incorporated nature motifs in the design of ordinary objects.

Arts and Letters Club of Toronto

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

Art Students League of New York

A progressive art school established by artists for artists in 1875. By the turn of the twentieth century the Art Students League was attracting many students who would become central figures in contemporary American art. Teachers included William Merritt Chase, Thomas Eakins, and Robert Henri.



Atkins, Caven (Canadian, 1907–2000)

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

Barbizon

A village on the edge of the forest of Fontainebleau near Paris and, from the 1830s to the 1870s, a gathering place for French landscape painters who rejected the academic style in favour of realism. This informal group, later known as the Barbizon school, emphasized painting *en plein air*, in and directly from nature, setting the path for Impressionism. Major artists of the group include Théodore Rousseau, Jean-François Millet, and Camille Corot.

Barclay, McClelland (American, 1891–1943)

Illustrator best known for his 1920s and 1930s advertisement work depicting conventionally beautiful and fashionable women, boldly coloured and outlined. His work was published in many popular periodicals; he designed the "Fisher Body Girl" for General Motors, Hollywood movie posters, and recruitment posters during the Second World War.

Bauhaus

Open from 1919 to 1933 in Germany, the Bauhaus revolutionized twentieth-century visual arts education by integrating the fine arts, crafts, industrial design, and architecture. Teachers included Josef Albers, Walter Gropius, Wassily Kandinsky, Paul Klee, Ludwig Mies van der Rohe, and László Moholy-Nagy.

Bergman, Eric (German/Canadian, 1893–1958)

Born in Germany, Bergman arrived in Canada in 1914. The following year he found success as a commercial wood- and photo-engraver for Brigidens of Winnipeg Limited, where he worked on the Eaton's catalogue among other projects. His fine art prints depict mainly natural landscapes and plant studies in black and white, showing high contrasts and attention to detail. He served as president of the Manitoba Society of Artists.

Biocentrism

In contrast to anthropocentrism, Biocentrism is an ethical stance that values all forms of life equally rather than placing more inherent value on human beings over nature. Tied to environmental ethics and activism, biocentrism considers every species as part of an interdependent community and calls for a rethinking of humans' relationship to their environment.

Bonington, Richard Parkes (British, 1802–1828)

Romantic landscape watercolourist who emigrated to France at age fourteen. Bonington studied with Baron Gros at the École des Beaux-Arts in Paris and befriended Eugène Delacroix, who influenced him to paint historical subjects. He exhibited at the Paris Salon for the first time in 1822. Bonington died of tuberculosis in London, aged twenty-five.



Brandtner, Fritz (German, 1896–1969)

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

Brigden, Arnold (British/Canadian, 1886–1972)

A commercial artist and, from 1914 to 1956, manager of Brigdens of Winnipeg Limited, a branch of one of Canada's oldest printing and graphic design firms, founded by his uncle. Apprenticed in wood- and photo-engraving, Brigden employed, supported, and collected the works of many young artists, including Charles Comfort, Eric Bergman, and Lionel LeMoine FitzGerald. He served on the art committee that supervised both the Winnipeg School of Art and Winnipeg Art Gallery, his estate later donating most of his important Canadian art collection to the gallery.

Brooker, Bertram (Canadian, 1888–1955)

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

Canadian Group of Painters

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

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.)

Chase, William Merritt (American, 1849–1916)

American Impressionist painter influenced by both the Old Masters and Édouard Manet. Chase was known as a charismatic art teacher who taught, among others, Georgia O'Keeffe and Edward Hopper at the Art Students League in New York. He often painted portraits, domestic scenes, New York City parks, and still lifes. He established the Chase School, now called Parsons School of Design.

Comfort, Charles (Canadian, 1900–1994)



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

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.

Corot, Jean-Baptiste-Camille (French, 1796–1875)

Although known today as a landscape painter—among the most influential of the nineteenth century—and the leading member of the Barbizon school of French nature painters, Corot rose to prominence in his own time for the Romantic tableaux he exhibited regularly at the Paris Salon.

Courbet, Gustave (French, 1819–1877)

A critical figure in nineteenth-century art, whose paintings—most famously *Burial at Ornans*, 1850, and *The Painter's Studio*, 1854–55—helped establish the Realist movement and paved the way for later artists, including the Impressionists, to abandon classical subjects for those they encountered in their daily lives.

Cuneo, Cyrus C. (Italian/American, 1879–1916)

Illustrator, painter, and professional boxer who studied with James McNeill Whistler in Paris (and partly paid for those studies by teaching boxing). Cuneo contributed illustrations to Arthur Conan Doyle's short stories, completed commissioned paintings for the Canadian Pacific Railway in 1908, and depicted war subjects during the First World War.

Cézanne, Paul (French, 1839–1906)

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



Demuth, Charles (American, 1883–1935)

A watercolourist and oil painter, Demuth was a key contributor to Precisionism, a movement that imported Cubist influences (like sharp geometric planes and bold colours) to an American landscape. Demuth privately depicted the gay subcultures of Paris and New York.

Dickinson, Preston (American, 1889–1930)

This American Precisionist painter specialized in industrial subjects and cityscapes rendered with layered geometric shapes. Dickinson studied under William Merritt Chase in New York. His influences included the Parisian Cubists, Paul Cézanne, Futurism, and Japanese prints.

drypoint

An intaglio printmaking technique in which an image is scratched onto a (usually copper) plate with a needle-like instrument. This method produces a softened line due to raised edges in the metal around the scratched image and is best for creating small editions of works. Drypoint is often used in combination with etching.

en plein air

French for “open air,” used to describe the practice of painting or sketching outdoors to observe nature and in particular the changing effects of light.

Ewart (née Clay), Mary (American/Canadian, 1872–1939)

American-born painter who settled in Winnipeg in 1907. Ewart trained at the Pennsylvania Academy of Fine Arts and with John Singer Sargent and James McNeill Whistler. She was a strong advocate for the establishment of the Winnipeg Art Gallery and Winnipeg School of Art, arguing for social as well as aesthetic reasons. Ewart also served as president of the Western Art Association.

Expressionism

An intense, emotional style of art that values the representation of the artist’s subjective inner feelings and ideas. German Expressionism started in the early twentieth century in Germany and Austria. In painting, Expressionism is associated with an intense, jarring use of colour and brush strokes that are not naturalistic.

Gebhardt, C. Keith (American, 1899–1982)

American-born artist who in 1924 began an appointment at the Winnipeg School of Art, where he served as principal for five years. Gebhardt painted local scenes of piano bars and Winnipeg neighbourhoods, often sketching with Lionel LeMoine FitzGerald. Like FitzGerald, he designed sets for the Community Players of Winnipeg amateur theatre group. He later turned to creating museum dioramas, models, and exhibits, and moved back to the United States in 1932 to work at the Milwaukee Public Museum.



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.

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.

Hague School

A group of Dutch Realist painters active in The Hague, on the northwest coast of the Netherlands, from around 1860 to 1890. They were influenced by France's Barbizon school, which also reacted against the academic style of idealizing nature. The Hague School style is characterized by sombre tones used to depict everyday scenes of fishermen, farmers, windmills, and seascapes. The group led to the formation of the Amsterdam Impressionists, and included Jozef Israëls and Jacob Maris.

Harris, Lawren (Canadian, 1885–1970)

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

Havemeyer bequest

A monumental donation to the Metropolitan Museum of Art, New York, in 1929 from Louisine and Henry Osborne Havemeyer's extensive personal collection. The Havemeyers were influential New York-based patrons of art, specializing in nineteenth-century French Realist and Impressionist paintings. They also collected a wide range of other works, from Spanish and Islamic art to decorative arts and art from Asian countries. Because of their close relationship with Mary Cassatt, the Havemeyers were early collectors of Gustave Courbet, Édouard Manet, and Edgar Degas when these artists were relatively unknown in the U.S.

Hemsworth, Irene Heywood (Canadian, 1912–1989)

A Canadian painter born in the small community of Waskada, Manitoba. Hemsworth studied at the Winnipeg School of Art from 1931 to 1934 and, later, sculpture at the Ontario College of Art (now OCAD University), Toronto. In 1945, she moved to Montreal, where she taught and wrote art criticism.



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.

Johnston, Frank H. (Canadian, 1888–1949)

A founding member of the Group of Seven. In 1921, he became principal of the Winnipeg School of Art and later taught at the Ontario College of Art (now OCAD University), Toronto. He formally severed his ties with the group in 1924, preferring to paint in a realistic style less controversial at the time than his earlier decorative work.

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.

Keszthelyi, Alexander Samuel (Polish/American, 1874–1953)

A portrait and landscape painter and etcher who spent much of his life in California. Keszthelyi studied in Vienna, taught at the Carnegie Institute from 1907 to 1910, and lived briefly in Canada. He was elected an honorary member of the short-lived Regina Society for the Advancement of Art, Literature, and Science.

linocut

A printmaking technique in which the image is relief-carved into a linoleum block using various sharp tools, such as chisels, gouges, and knives. The final print is created by applying ink to the block and pressing the inked block onto another surface, by hand or with a printing press.

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).

lithograph

A type of print invented in 1798 in Germany by Alois Senefelder. Like other planographic methods of image reproduction, lithography relies on the fact that grease and water do not mix. Placed in a press, the moistened and inked lithographic stone will print only those areas previously designed with greasy lithographic ink.



local colour

Local colour describes the colour of an object as it appears naturally, in typical daylight without modification or distortions by highlights and shadows. It is also known as "realistic colour" or the colour the brain perceives in the object. For example, the local colour of a lime is green.

Macquarrie, Donald (Scottish, 1872–after 1934)

Scottish landscape painter who studied at the Glasgow School of Art and likely opened a studio in Winnipeg in 1910. Macquarrie was appointed the first curator of the Winnipeg Art Gallery when it opened in 1912, shared a studio with Lionel LeMoine FitzGerald during this period, and taught at the Winnipeg School of Art from 1913 to 1914.

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.

Manitoba Society of Artists

Established in 1902 and reinvigorated in 1925 as the western counterpart to the Ontario Society of Artists. Hay Strafford Stead served as the first president with Frank Armington and E.J. Ransom in other key roles. The society campaigned heavily for an art gallery and school in Winnipeg and arranged for works from outside the province to be shown. Today, the society exists as a vehicle to promote emerging and professional visual artists in Manitoba.

Miller, Kenneth Hayes (American, 1876–1952)

American painter of the urban genre and influential instructor who taught at the Art Students League in New York for forty years, beginning in 1911. Miller was inspired by Old Master techniques such as underpainting and glazing in his scenes of city life, such as, Union Square in New York City, salesgirls, members of high society, and department-store shoppers.

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.



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.

monoprint

A printmaking technique invented by Giovanni Castiglione around 1640 and revived in the late nineteenth century by, most notably, Paul Gauguin and Edgar Degas. A monoprint is produced by printing from a plate that is inked but otherwise untouched; the process typically yields only one good impression.

Munch, Edvard (Norwegian, 1863–1944)

Prefiguring the Expressionist movement, Munch's work prominently represented the artist's own emotions—fear, loneliness, sexual longing, and dread. A revered and prolific painter, printmaker, and draftsman, Munch is best known for his painting *The Scream*.

Musgrove, Alexander (Scottish/Canadian, 1882–1952)

Scottish-born painter and art instructor specializing in watercolour. In 1913 he immigrated to Winnipeg, where he served as principal of the Winnipeg School of Art until 1921 when he opened his own school, the Western Art Academy. Musgrove was heavily involved in keeping the Manitoban art scene alive. He founded the Winnipeg Art Students Club (later the Winnipeg Sketch Club) in 1914, helped re-establish the Manitoba Society of Artists in 1925, and served as curator at the Winnipeg Art Gallery from 1932 to 1949.

Newton, Alison (Scottish/Canadian, 1890–1967)

Scottish-born painter, printmaker, and watercolourist of landscapes and city scenes who immigrated to Winnipeg in 1910. Newton illustrated catalogues for the T. Eaton Company Ltd. before joining Brigidens of Winnipeg Limited in 1916. She studied at the Winnipeg School of Art with Lionel LeMoine Fitzgerald and served as president of the Manitoba Society of Artists from 1943 to 1945.

Ontario Society of Artists (OSA)

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



Phillips, Coles (American, 1880–1927)

Commercial illustrator well-known for his “fade-away girl” designs, figures whose clothing colour-matched and merged with the background and embraced negative space. Phillips was largely self-taught and trained formally for only three months at the Chase School of Art in New York (now Parson’s School of Design). In 1908 he published his first cover for LIFE magazine—a stylish woman rendered in a bold style, which reflected a new ideal of the modern women emerging in popular media.

Phillips, W.J. (British/Canadian, 1884–1963)

Watercolourist and printmaker known for popularizing Japanese woodcut colour printing in Canada, with subjects including still lifes, portraits, and landscapes. Phillips moved to Winnipeg in 1913 and became a prominent art critic for *The Winnipeg Evening Tribune* from 1926 to 1941. In 1925 he helped re-establish the Manitoba Society of Artists and from 1940 to 1959 taught at the Banff School of Fine Arts (now the Banff Centre for Arts and Creativity).

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.

Precisionism

Precisionism was a tendency, rather than a formal school or organized movement, in American art of the 1920s and 1930s. It is characterized by simple, sharply outlined forms; the smooth handling of paint; and American regionalist, urban, or industrial subjects. Leading Precisionists included Charles Sheeler and Elsie Driggs.

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.

Renoir, Pierre-Auguste (French, 1841–1919)

One of the foremost figures of the Impressionist movement. Renoir’s prints, paintings, and sculptures often depict scenes of leisure and domestic ease. He left the Impressionists in 1878 to participate again in the Paris Salon, the city’s officially sanctioned annual art exhibition.



Robinson, Boardman (American/Canadian, 1876–1952)

Illustrator, political cartoonist, and muralist noted for his radical anti-military politics during the First World War. His work was published in many newspapers and magazines, including *Vogue*, *The Morning Telegraph*, *Colliers*, and *Scribner's*. In 1915 Robinson travelled to Eastern Europe to witness the damages of war and illustrated a book in collaboration with journalist John Reed. He taught at the Art Students League in New York from 1919 to 1930.

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.

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 Royal Academy of Painting and Sculpture in Paris (founded in 1648). The RCA was founded in 1880 by the Ontario Society of Artists and the Art Association of Montreal.

Ruskin, John (British, 1819–1900)

Leading art and society critic in nineteenth-century England, as well as a painter and prose writer. Ruskin's *Modern Painters*, consisting of five volumes and requiring seventeen years of work, was published in 1843. He was a staunch supporter and defender of J.M.W. Turner, whom he believed painted "truth to nature." This ethos, central to Ruskin's aesthetic, advocated that painting directly from nature would lead to further moral and spiritual truths.

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.

Sheeler, Charles (American, 1883–1965)

Painter of industry and commercial photographer, including a series of photographs on the Ford Motor plant in River Rouge, Michigan. He helped found American modernism and develop the Precisionist style, emphasizing the abstract forms of factory and technological subjects. Sheeler collaborated with photographer Paul Strand on the "City Symphony" film *Manhatta* (1921), influenced by the European avant-garde filmmakers.

Tack, Augustus Vincent (American, 1870–1949)

Early American modernist painter specializing in portraits, murals, and abstract landscapes that influenced the later colour-field painters like Milton Avery and Clyfford Still. Many of his landscapes were inspired by photographs of the American West, which Tack imbued with subjectivity and spiritual themes. Tack taught at the Art Students League in New York and Yale University.



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.

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.

vitalism (élan vital)

A belief that there is a “life force” or “spirit” other than physical and chemical matter that governs the animation of living things, making them distinct from non-living objects. Now fallen out of favour as a doctrine, vitalism was popular in late nineteenth- and early twentieth-century Europe.

Winnipeg Sketch Club

One of the oldest clubs of its kind in Canada, the Winnipeg Sketch Club was formed out of the Winnipeg School of Art in 1914 by A.J. Musgrove, the school’s first principal. Its first exhibition was held in 1916. The club emphasizes drawing and painting from life and counts among its members Lionel LeMoine FitzGerald, Frank Johnston, Eric Bergman, and Charles Comfort.

Women’s Art Association of Canada

This association, founded in 1887 by Mary Dignam, who was also the association’s first president, was inspired by the Art Students League in New York. Today it is a non-profit organization of approximately two hundred members that provides scholarships to women in various fields of fine art and crafts.



SOURCES & RESOURCES

Although Lionel LeMoine FitzGerald had participated in shows with the Group of Seven for two years prior to joining them in 1932, he exhibited officially with the group only once before they disbanded in 1933. A *Memorial Exhibition* organized by the National Gallery of Canada and the Winnipeg Art Gallery travelled across Canada in 1958. The first in-depth scholarly analysis of his work occurred with the exhibition *Lionel LeMoine FitzGerald, 1890–1956: The Development of an Artist*, curated by Patricia E. Bovey and Ann Davis with Cathy Stewart for the Winnipeg Art Gallery in 1978.



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SELECTED EXHIBITIONS DURING FITZGERALD'S LIFETIME



LEFT: FitzGerald and Valli in their dining room with friends, c. 1940. *Pritchard's Fence*, c. 1938, hangs on the wall in the background.
RIGHT: Installation view of FitzGerald's *A Memorial Exhibition* at the Winnipeg Art Gallery, February 23 to March 23, 1958.

1921 September 10-27, 1921, *Catalogue of Paintings by L.L. FitzGerald*, Winnipeg Art Gallery, Board of Trade Building. First solo exhibition (forty-one works).

1925 May 9-October 1925, *British Empire Exhibition Canadian Section of Fine Arts*, British Empire, Fine Arts Galleries, Wembley Park, London, United Kingdom.

1927 April 10-May 10, 1927, *Exposition d'art Canadien*, Musée du Jeu de Paume, Paris.

1928 January 1928, Arts and Letters Club of Toronto. FitzGerald's first solo exhibition in Eastern Canada.

1929-30 Late December 1929-February 1930, J.M. Dent and Sons Ltd., Aldine House, 224 Bloor St. W., Toronto.

1935 May 18-June 1, 1935, *Exhibition of Drawings by Kathleen Munn, LeMoine FitzGerald, Bertram Brooker*, Malloney Galleries, Toronto.

1943 February 12-25, 1943, *FitzGerald Drawings*, Vancouver Art Gallery.

1949 September 13-October 2, 1949, *FitzGerald Watercolours and Drawings*, Vancouver Art Gallery.

1951 February 17, 1951, *L.L. FitzGerald Paintings and Drawings*, Winnipeg Art Gallery.

October 20-December, 1951, I Bienal do Museu de Arte Moderna de São Paulo, Museu de Arte Moderna, São Paulo, Brazil.



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SELECTED EXHIBITIONS AFTER FITZGERALD'S DEATH IN 1956

1957 March 30, 1957, *Memorial Room for LeMoine FitzGerald 1890-1956*, Winnipeg Art Gallery.

1958 February 23-March 23, 1958, *Lionel LeMoine FitzGerald, 1890-1956: A Memorial Exhibition*, Winnipeg Art Gallery. Catalogue texts by Ferdinand Eckhardt, Lawren Harris, and LeMoine FitzGerald. Travelled to Montreal Museum of Fine Arts, Windsor Art Association, London Public Library, Art Gallery of Toronto, Regina College, and Vancouver Art Gallery.

1963 April-May 1963, *A New FitzGerald*, Winnipeg Art Gallery, Civic Auditorium. Catalogue introduction by Ferdinand Eckhardt. This exhibition displayed all the known self-portraits for the first time.

1975 January 31-April 13, 1975, *L.L. FitzGerald and Bertram Brooker: Their Drawings*, Winnipeg Art Gallery. Catalogue by Patricia E. Bovey.

1977 March 7-29, 1977, *L. LeMoine FitzGerald Exhibition*, Gallery One One One, University of Manitoba School of Art, Winnipeg. Catalogue by Helen Coy.

**1978
-79** March 24-May 28, 1978, *Lionel LeMoine FitzGerald, 1890-1956: The Development of an Artist*, Winnipeg Art Gallery. Curated by Patricia E. Bovey and Ann Davis with Cathy Stewart. Travelled to National Gallery of Canada, July 28-September 10, 1978; Norman MacKenzie Art Gallery, Regina, December 14, 1978-January 28, 1979; Musée d'art contemporain de Montréal, March 8-April 22, 1979; Art Gallery of Ontario, Toronto, June 30-August 26, 1979; Glenbow-Alberta Institute, Calgary, October 5-December 1, 1979. Catalogue. This was the first large scholarly exhibition and catalogue to assess FitzGerald's entire career.

1982 March 17-April 15, 1982, *FitzGerald as Printmaker: A Catalogue Raisonné of the First Complete Exhibition of the Printed Works*, Gallery One One One, University of Manitoba School of Art, Winnipeg. Catalogue by Helen Coy.

1982 September 10-October 31, 1982, *Lionel LeMoine FitzGerald: His Drawings and Watercolours*, Edmonton Art Gallery. Catalogue by Maggie Callahan.

**1988
-89** October 2, 1988-January 2, 1989, *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald 1942 to 1956*, Winnipeg Art Gallery. Curated by Michael Parke-Taylor. Travelled to London Regional Art Gallery, March 17-April 30, 1989; Dalhousie Art Gallery, Halifax, May 25-July 9, 1989; McMichael Canadian Art Collection, Kleinburg, Ontario, July 30-October 1, 1989; Musée du Québec, December 6, 1989-January 28, 1990. Catalogue.

1994 April 16-May 31, 1994, *Living Harmony: FitzGerald's British Columbia Landscapes*, Vancouver Art Gallery. Catalogue by Ian M. Thom.



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2004-05 *Beauty in a Common Thing: Drawings and Prints by L.L. FitzGerald*, organized and circulated by the National Gallery of Canada, Ottawa. Curated by Christine Lalonde. Travelled to Owens Art Gallery, Sackville, New Brunswick, September 10-November 7, 2004; Winnipeg Art Gallery, December 18, 2004-March 13, 2005; Thunder Bay Art Gallery, Ontario, April 5-May 22, 2005. Catalogue.

2007 October 11-November 9, 2007, *FitzGerald in Context*, Gallery One One One, University of Manitoba School of Art, Winnipeg. Curated by Marilyn Baker. See online exhibition: <https://www.umanitoba.ca/schools/art/content/galleryoneoneone/fitzbaker.html>.

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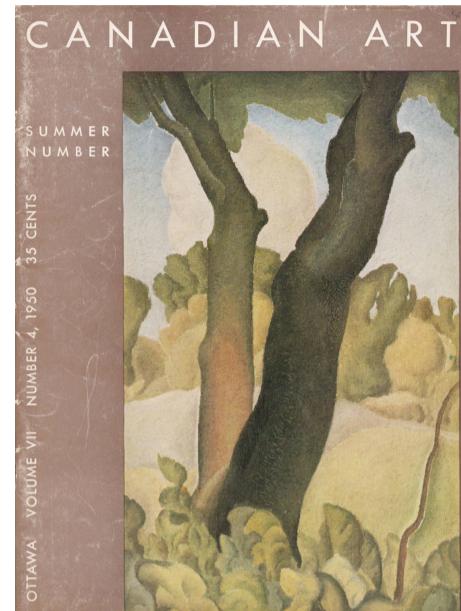
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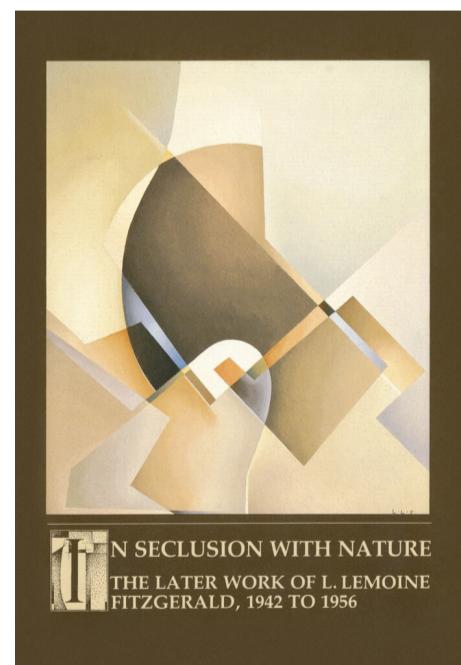
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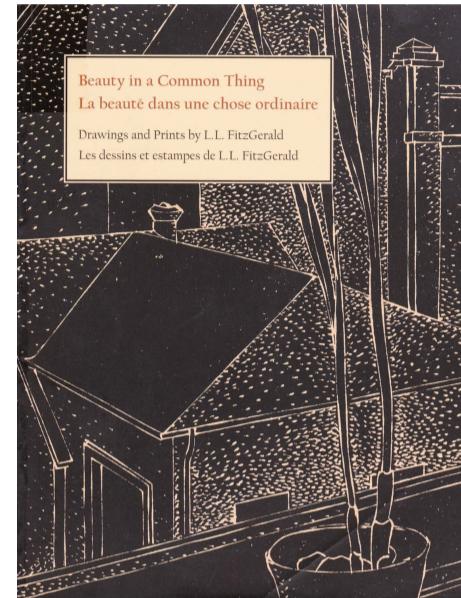
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FitzGerald in his office c. 1939 with a book open to a reproduction of Paul Cézanne's *Portrait of Victor Chocquet*, 1877.

KEY INTERVIEWS WITH THE ARTIST

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FURTHER READING

Lionel LeMoine Fitzgerald was an avid reader on a wide range of subjects, encompassing artists, art history, the art world in general, and topics beyond. He shared a passion for books with his artist friend Bertram Brooker (1888–1955), who recommended literature they might discuss together.

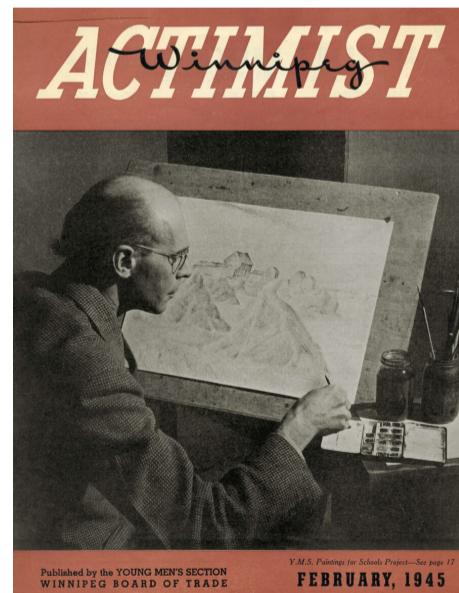
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ABOUT THE AUTHOR

MICHAEL PARKE-TAYLOR

Michael Parke-Taylor is an art historian based in Toronto. He received his art historical training at the University of Toronto and The Courtauld Institute of Art, London. His first curatorial position was at the MacKenzie Art Gallery in Regina. Following this he spent the majority of his professional career as a curator at the Art Gallery of Ontario, where he worked in the Print and Drawing Department and the European Department before becoming Curator of Modern Art in the Modern and Contemporary Department.

Parke-Taylor has organized numerous thematic and monographic exhibitions embracing a wide range of nineteenth- and twentieth-century European artists. These include: Rodolphe Bresdin, Edvard Munch, André Derain, Jacques Lipchitz, André Masson, Angelika Hoerle, and Henry Moore. He has published articles and reviews in *RACAR*, *Print Quarterly*, and *Cahiers du Musée national d'art moderne*. His most recent research involves image sources and meaning in psychedelic dance-concert posters from the San Francisco Bay area, 1966-70.



"I grew to love the western prairie in all seasons and weathers when living in Regina. At that time, I came to admire the work of Winnipeg artist L. LeMoine FitzGerald, who so brilliantly expressed the power of place. I remember vividly the penetrating (or "terrific," as FitzGerald called it) quality of light on the prairies. For me, FitzGerald best captured the prairie experience through his light-filled work. In 1988, I was honoured to guest-curate the exhibition *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald, 1942–1956* for the Winnipeg Art Gallery."



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From the Author

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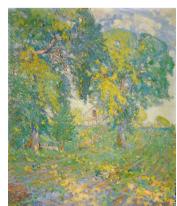
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Biography: Lionel LeMoine Fitzgerald, 1946, University of Manitoba Archives & Special Collections, Winnipeg, PC 241, Box 1, Fd. 1, (17-0130).



Key Works: *Autumn Sonata*, 1953–54. (See below for details.)



Significance & Critical Issues: *Summer, East Kildonan*, 1920. (See below for details.)



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Style & Technique: *Apples, Still Life*, 1933. (See below for details.)



Sources & Resources: *The Pool*, 1934. (See below for details.)



Where to See: Installation view of FitzGerald's *A Memorial Exhibition* at the Winnipeg Art Gallery, February 23 to March 23, 1958. (See below for details.)

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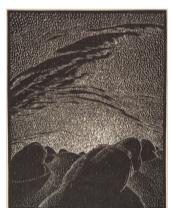
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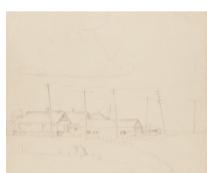
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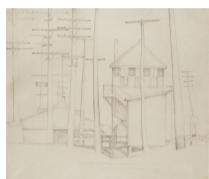


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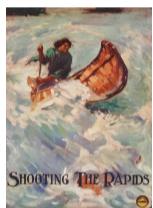
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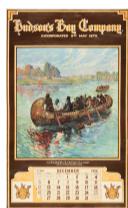
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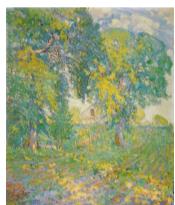
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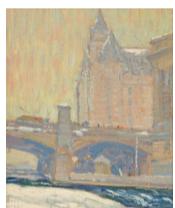
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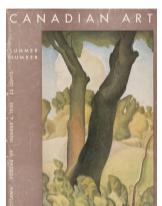
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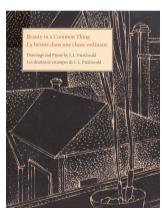
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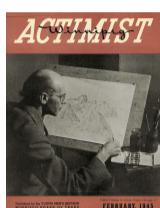


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Felicia (Vally) Fitzgerald around the time she married LeMoine, c. 1912. Collection of the University of Manitoba Archives & Special Collections, Winnipeg, PC 241, Box 1, Fd. 3 (1-0277). Photo credit: Bob Talbot (FitzGerald Study Centre).



From the Garden of the Chateau, 1921 (reworked 1925), by Charles Demuth. Collection of the Fine Art Museums of San Francisco, museum purchase, Roscoe and Margaret Oakes Income Fund, Ednah Root, and the Walter H. and Phyllis J. Shorenstein Foundation Fund (1990.4).



The Gulf of Marseilles Seen from L'Estaque, c. 1885, by Paul Cézanne. H.O. Havemeyer Collection, Metropolitan Museum of Art, New York, bequest of Mrs. H. O. Havemeyer, 1929 (29.100.67).



The Hôtel Tassel, Brussels, 1893-96, by Victor Horta (1861-1947), the grand landing of the bel étage. Courtesy of the Horta Museum, Brussels.



Installation view of the *FitzGerald Memorial Exhibition* at the Winnipeg Art Gallery, February 23 to March 23, 1958. University of Manitoba Archives & Special Collections, Winnipeg. Lionel LeMoine FitzGerald fonds, MSS 287 PC 241 (A.09-16) - Box 2, Fd. 17.



LIONEL LEMOINE FITZGERALD

Life & Work by Michael Parke-Taylor



Installation of the Helen Birch Bartlett Memorial Collection, Art Institute of Chicago, 1926.



Landscape with River, Beausejour, Manitoba, 1937, by Caven Atkins. Collection of the National Gallery of Canada, Ottawa, purchased 1993 (36936). With the permission of Ingram Gallery, on behalf of the Estate of Caven Atkins. Photo: National Gallery of Canada.



Lionel LeMoine FitzGerald at the age of twenty, 1910. Photograph by Krauss Studio, Chicago. University of Manitoba Archives & Special Collections, Winnipeg, A.09-16 PC 241 (1-0306).



Lionel LeMoine FitzGerald at the front gate of his home, 672 Sherbrook St., Winnipeg, c. 1905. Photographer unknown. Collection of the Winnipeg Art Gallery Library (PH 9.2.6).



Lionel LeMoine FitzGerald and Bertram Brooker, July 1936. Collection of the Winnipeg Art Gallery Library, L.L. FitzGerald Holdings #1, (700-05).



Lionel LeMoine FitzGerald and Vally in their dining room with friends, c. 1940. Collection of the University of Manitoba Archives & Special Collections, Winnipeg, PC 241, Box 1, Fd. 8 (17-0029). Photo credit: Bob Talbot (FitzGerald Study Centre).



Lionel LeMoine FitzGerald carving Untitled oak sculpture, 1936. Collection of the University of Manitoba Archives & Special Collections, Winnipeg, PC 241, Box 1, Fd. 1 (17-0012).



LIONEL LEMOINE FITZGERALD

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Lionel LeMoine FitzGerald drawing at Silver Heights, August 23, 1934. Photograph by A.O. Brigden.
Collection of the National Gallery of Canada Library and Archives, Ottawa.



Lionel LeMoine FitzGerald in his living room, c. 1940. Photograph by Bob Talbot (FitzGerald Study Centre).
Collection of the University of Manitoba Archives & Special Collections, Winnipeg, PC 241, Box 1, Fd. 8
(17-0029).



Lionel LeMoine FitzGerald in his office, c. 1939, with a book open to a reproduction of Paul Cézanne's *Portrait of Victor Chocquet*, 1877. FitzGerald Study Centre, School of Art Gallery, University of Manitoba. FSC17-0118. Gift of Earl and Patsy Green from the Estate of Patricia Morrison.



Lionel LeMoine FitzGerald working from a portable sketching box at Silver Heights, August 23, 1934.
Collection of the Winnipeg Art Gallery Library, L.L. FitzGerald Holdings #1 (700-05).



New York, 1920, by Charles Sheeler. Collection of the Art Institute of Chicago, Friends of American Art Collection (1922.5552). As reproduced in: Steven Spier, *Urban Visions: Experiencing and Envisioning the City* (Liverpool: Liverpool University Press, 2002).



Prairie Road, 1925, by Charles Comfort. Hart House Permanent Collection, University of Toronto, donated by the Graduating Year of 1931 (1931.001).



LIONEL LEMOINE FITZGERALD

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Prang's New Graded Course in Drawing for Canadian Schools, Book V, Toronto: W.J. Gage and Company, Ltd., 1901. Collection of the University of Manitoba Archives & Special Collections, Winnipeg, A.09-16 MSS 287, Box 3, Fd. 5 (12-0679).



Railroad Bridge, Argenteuil, 1874, by Claude Monet. Collection of the Philadelphia Museum of Art, the John G. Johnson Collection (1050).



Self-Portrait in Hell, 1903, by Edvard Munch. Collection of the Munch Museum, Oslo. Courtesy of Wikicommons.



Serenity, Lake of the Woods, 1922, by Frank H. Johnston. Collection of the Winnipeg Art Gallery (L-102). Photo credit: Ernest Mayer.



Shore Roots, 1936, by Bertram Brooker. Collection of the Winnipeg Art Gallery, acquired with funds from The Winnipeg Foundation (G-74-4).



St. Boniface, Manitoba, 1928, by C. Keith Gebhardt. Collection of the Winnipeg Art Gallery, gift of the artist (G-69-71).



T. Eaton Company Limited, Winnipeg, advertisement for Ansco Cameras, University of Manitoba Archives & Special Collections, Winnipeg, A.09-16 MSS 287, Box 3, Fd. 2 (1-0261).



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