

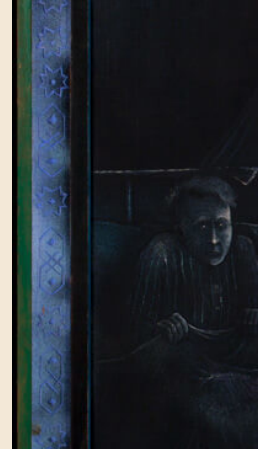
OCTOBER 8, 2021

FALL OF THE WILD TEN CANADIAN SCENES

Autumn is in the air. Inspired by its distinctive hues and intense energy, these artists offer vivid depictions of nature in transition.



Victor Cicansky, *Sexy Garden: Carrots III*, 2019, various collections.

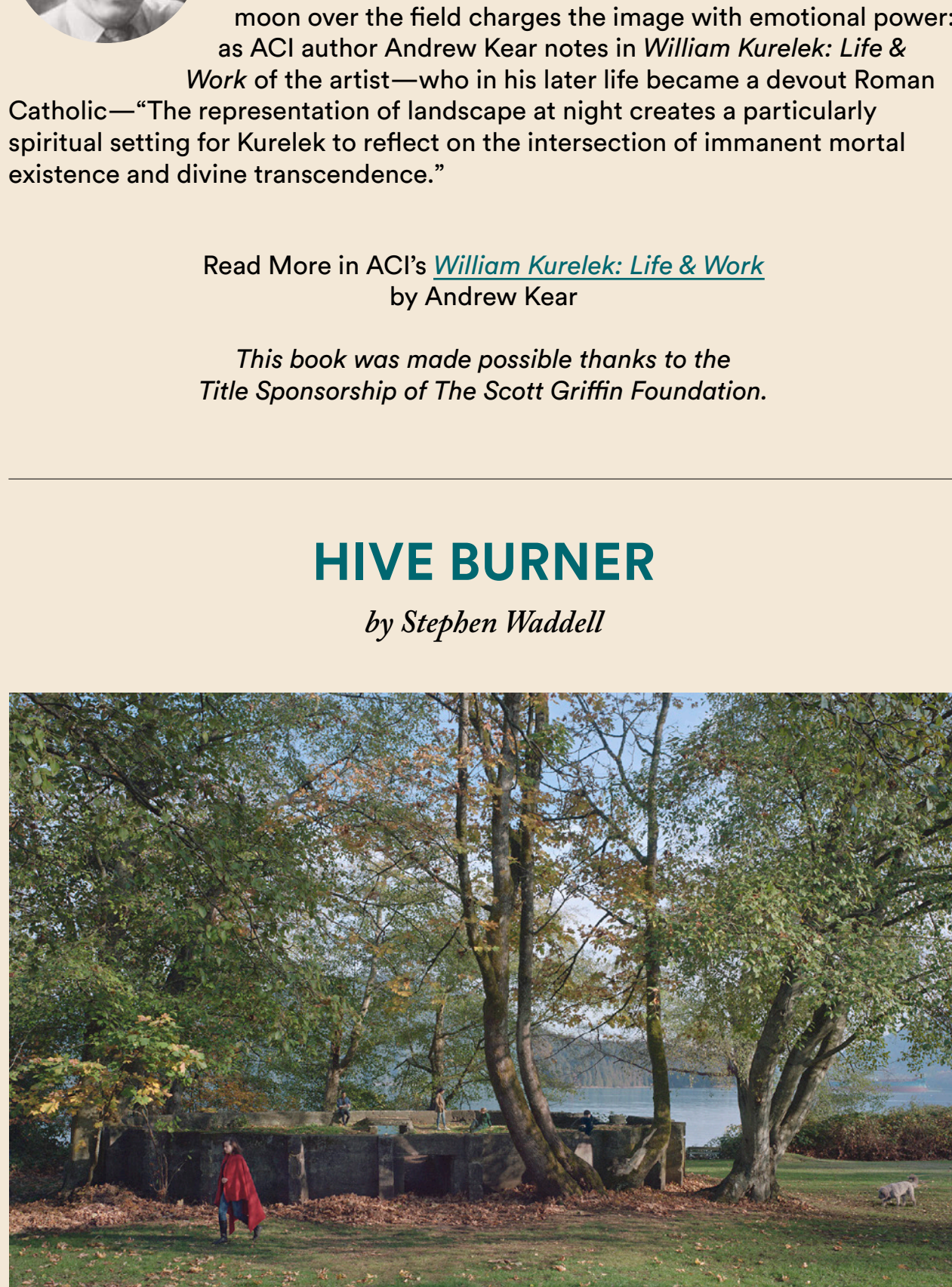


Sara Angel

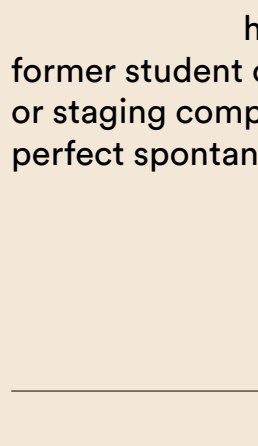
Founder and Executive Director, Art Canada Institute

ALL THINGS BETRAY THEE WHO BETRAYEST ME

by William Kurelek



William Kurelek, *All Things Betray Thee Who Betrayest Me*, 1970, Niagara Falls Art Gallery and Museum.



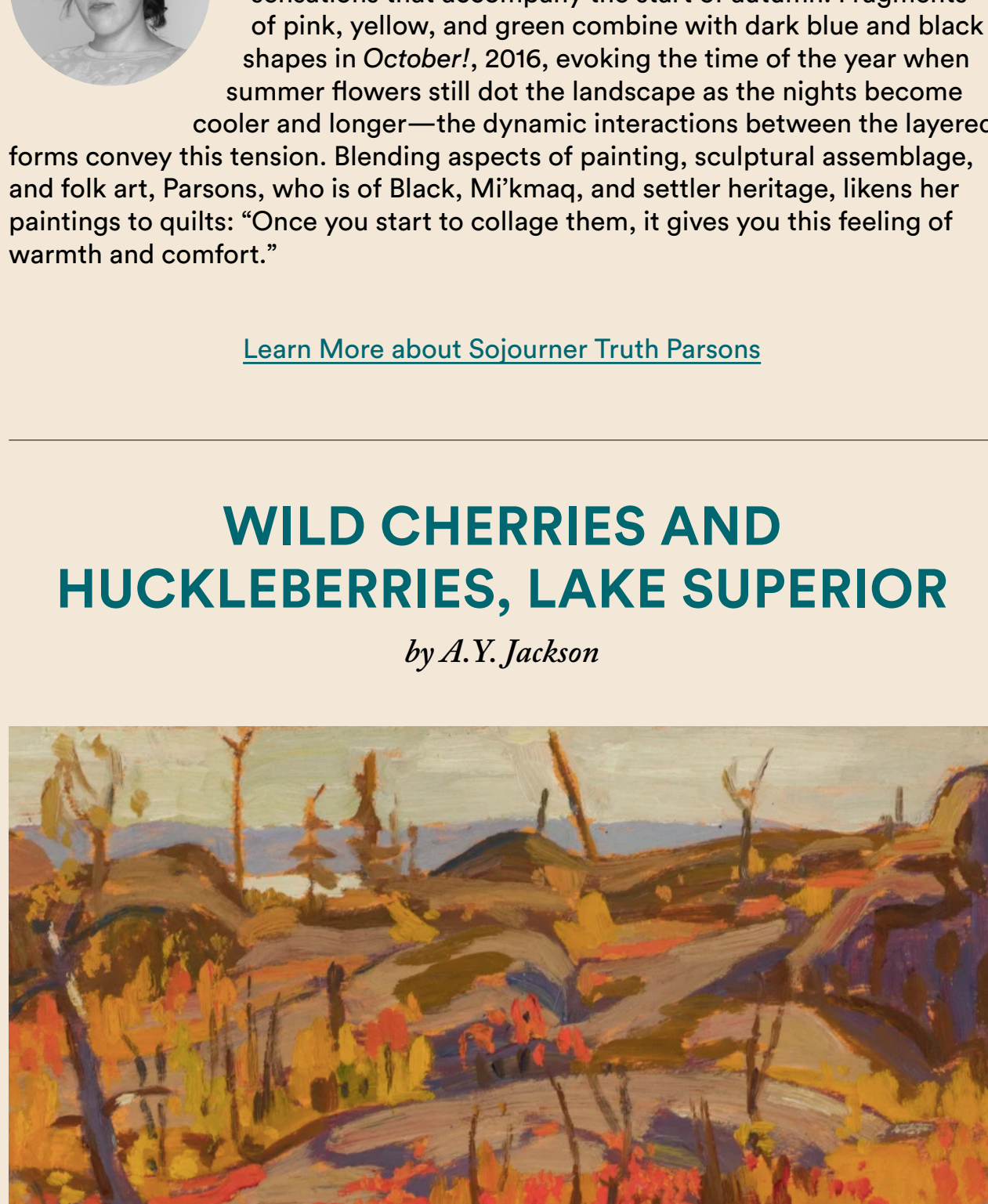
Born in Alberta and raised in Manitoba, painter William Kurelek (1927–1977) became famous for his scenes inspired by his childhood on the prairies, and *All Things Betray Thee Who Betrayest Me*, 1970, is one of several works in which he recalls memories of the harvest season. The glow of the moon over the field charges the image with emotional power: as ACI author Andrew Kear notes in *William Kurelek: Life & Work* of the artist—who in his later life became a devout Roman Catholic—"The representation of landscape at night creates a particularly spiritual setting for Kurelek to reflect on the intersection of immanent mortal existence and divine transcendence."

Read More in ACI's [William Kurelek: Life & Work](#)
by Andrew Kear

*This book was made possible thanks to the
Title Sponsorship of The Scott Griffin Foundation.*

HIVE BURNER

by Stephen Waddell



Stephen Waddell, *Hive Burner*, 2017, Courtesy of the artist and Monte Clark Gallery.



With *Hive Burner*, 2017, acclaimed West Coast artist and [Scottabank Photography Award Winner](#) Stephen Waddell (b.1968) captures the crisp beauty of an autumn day as a woman strides past piles of leaves. Widely admired for his interest in bringing together everyday scenes with references from art and literature, Waddell refers to Lucas Cranach the Elder's painting *The Golden Age*, c.1530, in this work, creating his own image of a pastoral scene, albeit one set in Vancouver. A former student of Jeff Wall, Waddell takes photographs not by posing models or staging compositions but by seeking out his subjects in public, looking for the perfect spontaneous moments to preserve with his camera.

[Learn More about Stephen Waddell](#)

OCTOBER!

by Sojourner Truth Parsons



Sojourner Truth Parsons, *October!*, 2016, TD Bank Art Collection.

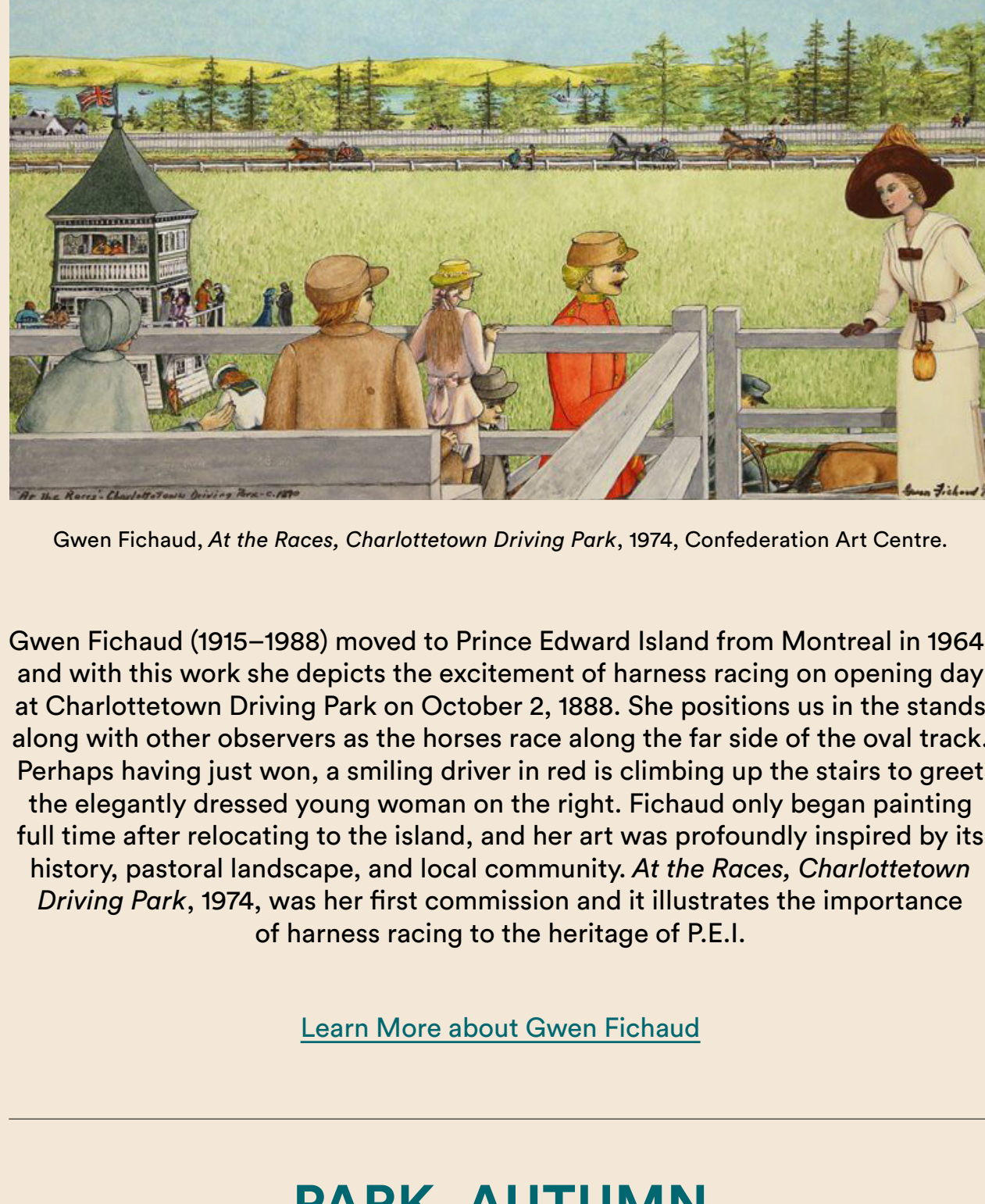


In this large-scale abstract piece, Vancouver-born, Los Angeles-based Sojourner Truth Parsons (b.1984) uses fabric scraps, cardboard, glue, and paint to suggest the sights and sensations that accompany the start of autumn. Fragments of pink, yellow, and green combine with dark blue and black shapes in *October!*, 2016, evoking the time of the year when summer flowers still dot the landscape as the nights become cooler and longer—the dynamic interactions between the layered forms convey this tension. Blending aspects of painting, sculptural assemblage, and folk art, Parsons, who is of Black, Mi'kmaq, and settler heritage, likens her paintings to quilts: "Once you start to collage them, it gives you this feeling of warmth and comfort."

[Learn More about Sojourner Truth Parsons](#)

WILD CHERRIES AND HUCKLEBERRIES, LAKE SUPERIOR

by A.Y. Jackson



A.Y. Jackson, *Wild Cherries and Huckleberries, Lake Superior*, 1921, Courtesy of Alan Klinkhoff Gallery, Toronto.



One of the leaders of the Group of Seven, A. Y. Jackson (1882–1974) created this modest oil sketch on a visit to Lake Superior, a place that both he and Lawren Harris (1885–1970), with whom he was travelling, found awe-inspiring. Describing his experience, Jackson noted, "In the autumn the whole country glows with colour; the huckleberry and the pincherry turn crimson, the mountain ash is loaded with red berries, the poplar and the birch turn yellow and the tamarac greenish gold." Jackson's paintings of the landscape in this region became some of his most celebrated works, among the most critically acclaimed modern landscapes in Canadian history.

[Learn More about A.Y. Jackson](#)

YORK BOAT ON LAKE WINNIPEG

by Walter J. Phillips



Walter J. Phillips, *York Boat on Lake Winnipeg*, 1930, various collections.

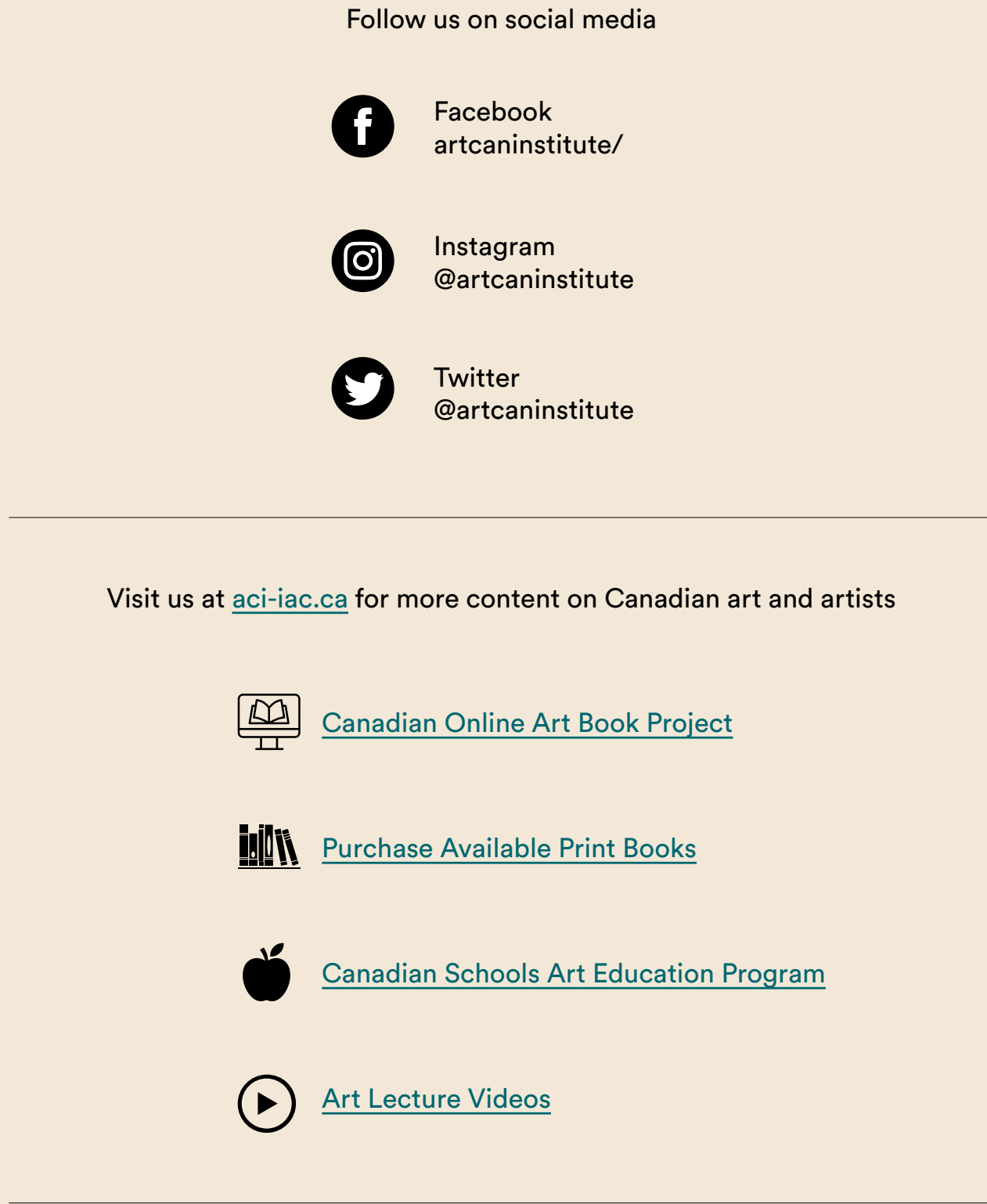


Renowned for his watercolour paintings and woodblock prints, English-born Canadian artist Walter J. Phillips (1884–1963) depicts a trading vessel coursing through tempestuous waters in *York Boat on Lake Winnipeg*, 1930—one of his most popular works. The cold wind is evident in the warm clothing worn by the crew and the lone windswept tree clinging to a small rocky island in the background. The Hudson's Bay Company relied on the York Boat as the primary mode of transporting cargo from inland trading posts to York Factory on Hudson's Bay beginning in the 1820s, but by the 1920s it had been replaced by freight trains, making this image an important piece of Canadian trading history.

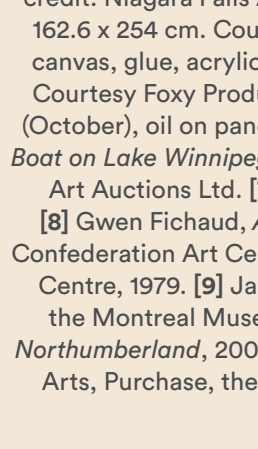
[Learn More about Walter J. Phillips](#)

DIALOGUE

by Matthew Wong



Matthew Wong, *Dialogue*, 2018, Courtesy of Sotheby's.



In the dream-like *Dialogue*, 2018, by Edmonton-based artist Matthew Wong (1984–2019), slender white birch trees rise from a forest floor decorated with the colours of early fall. A pair of long-haired figures, one dressed in blue and the other in red, can be seen together in the centre foreground with their backs to the viewer. Wong's paintings are typically inhabited by solitary subjects, but the presence of two companions here suggests a shared journey through this wonderful landscape. Combining Eastern and Western influences, Wong's works were strongly inspired by Post-Impressionists such as Vincent Van Gogh (1853–1890) and Edward Munch (1863–1944) and by Chinese painters like Shitao (1642–1707) and Xu Wei (1521–1593).

Learn More about the current exhibition [Matthew Wong: Blue View](#)
at the Art Gallery of Ontario

AT THE RACES, CHARLOTTETOWN DRIVING PARK

by Gwen Fichaud

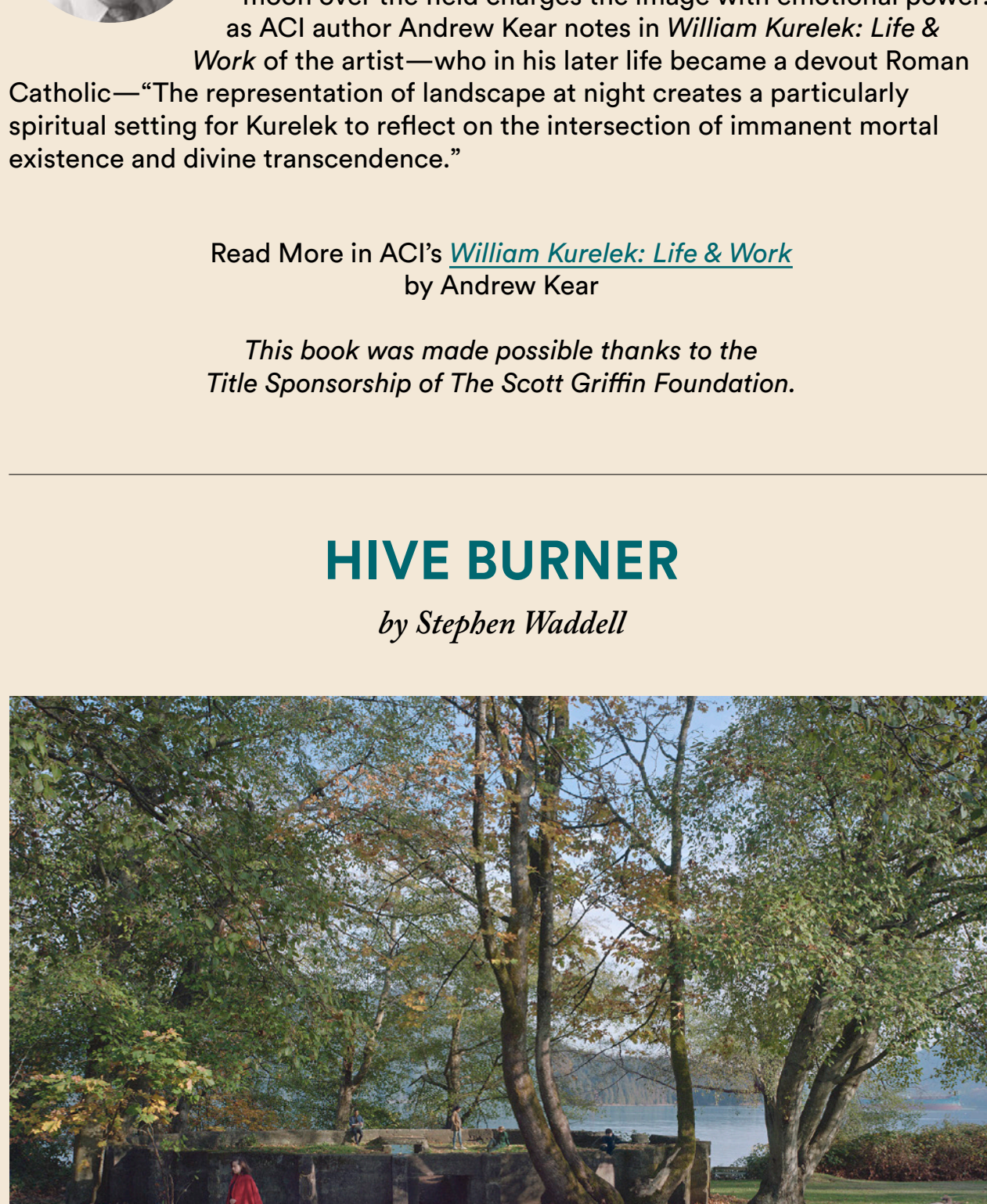
Gwen Fichaud, *At the Races, Charlottetown Driving Park*, 1974, Confederation Art Centre.

Gwen Fichaud (1915–1988) moved to Prince Edward Island from Montreal in 1964, and with this work she depicts the excitement of harness racing on opening day at Charlottetown Driving Park on October 2, 1888. She positions us in the stands along with other observers as the horses race along the far side of the oval track. Perhaps having just won, a smiling driver in red is climbing up the stairs to greet the elegantly dressed young woman on the right. Fichaud only began painting full time after relocating to the island, and her art was profoundly inspired by its history, pastoral landscape, and local community. *At the Races, Charlottetown Driving Park*, 1974, was her first commission and it illustrates the importance of harness racing to the heritage of P.E.I.

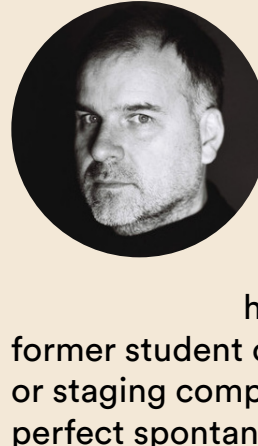
[Learn More about Gwen Fichaud](#)

PARK, AUTUMN

by James Wilson Morrice



James Wilson Morrice, *Park, Autumn*, c.1910–15, Montreal Museum of Fine Arts.

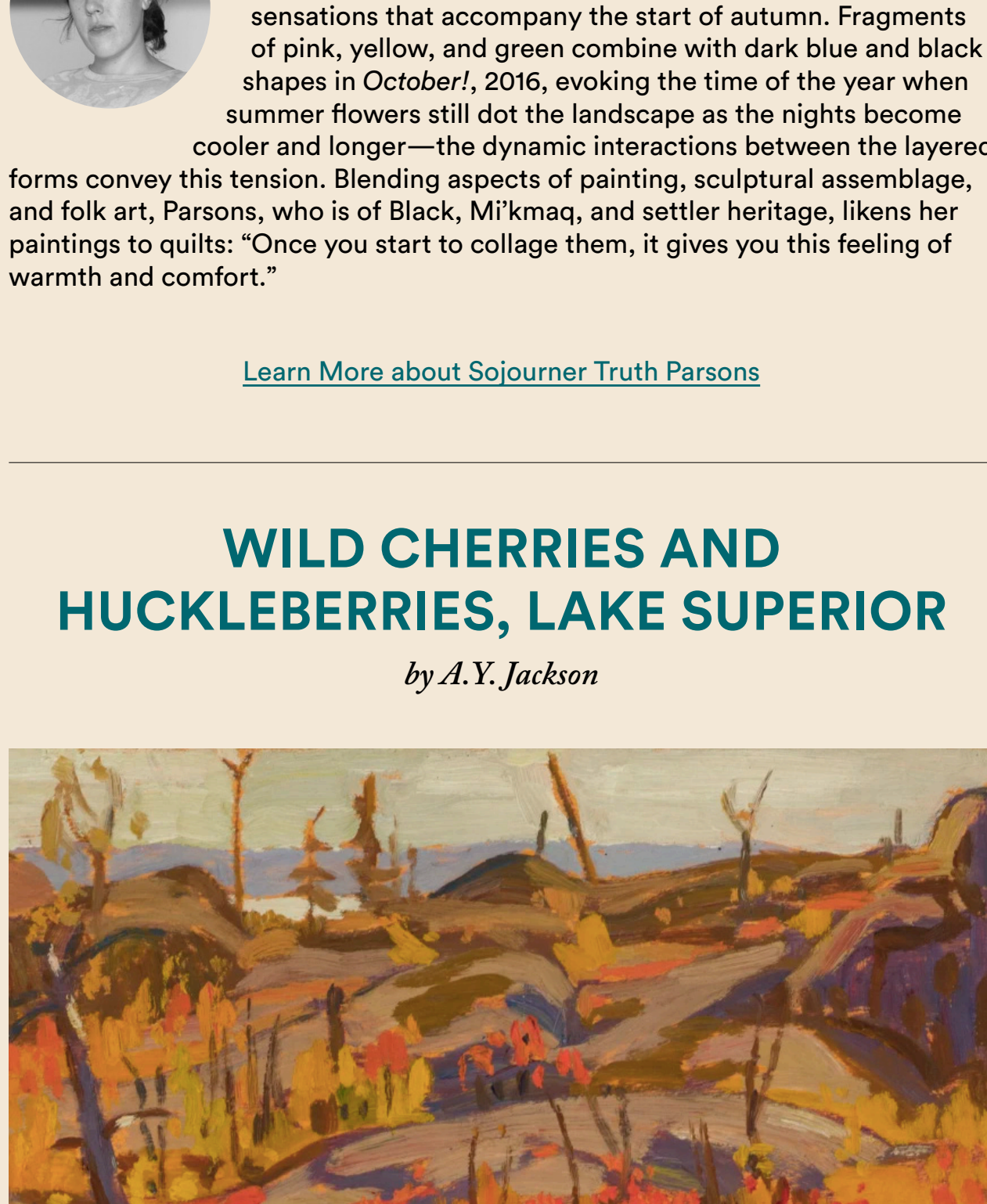


Born in Montreal, James Wilson Morrice (1865–1924) moved to France as a young man, and for the rest of his life he was based in Paris, where this sketch was likely painted. Immersed in French modern art, Morrice became known for his bold experiments with colour, space, and form, a creative approach that is evident here in the use of only a few dabs of orange paint to suggest the changing foliage of the season. Though in his lifetime many Canadian audiences found Morrice's painting difficult to understand and appreciate, his fellow artists admired him tremendously and today he is considered one of the country's greatest modernists.

[Learn More about James Wilson Morrice](#)

NORTHUMBERLAND

by Mark Lewis



Mark Lewis, *Northumberland*, 2005, Montreal Museum of Fine Arts.

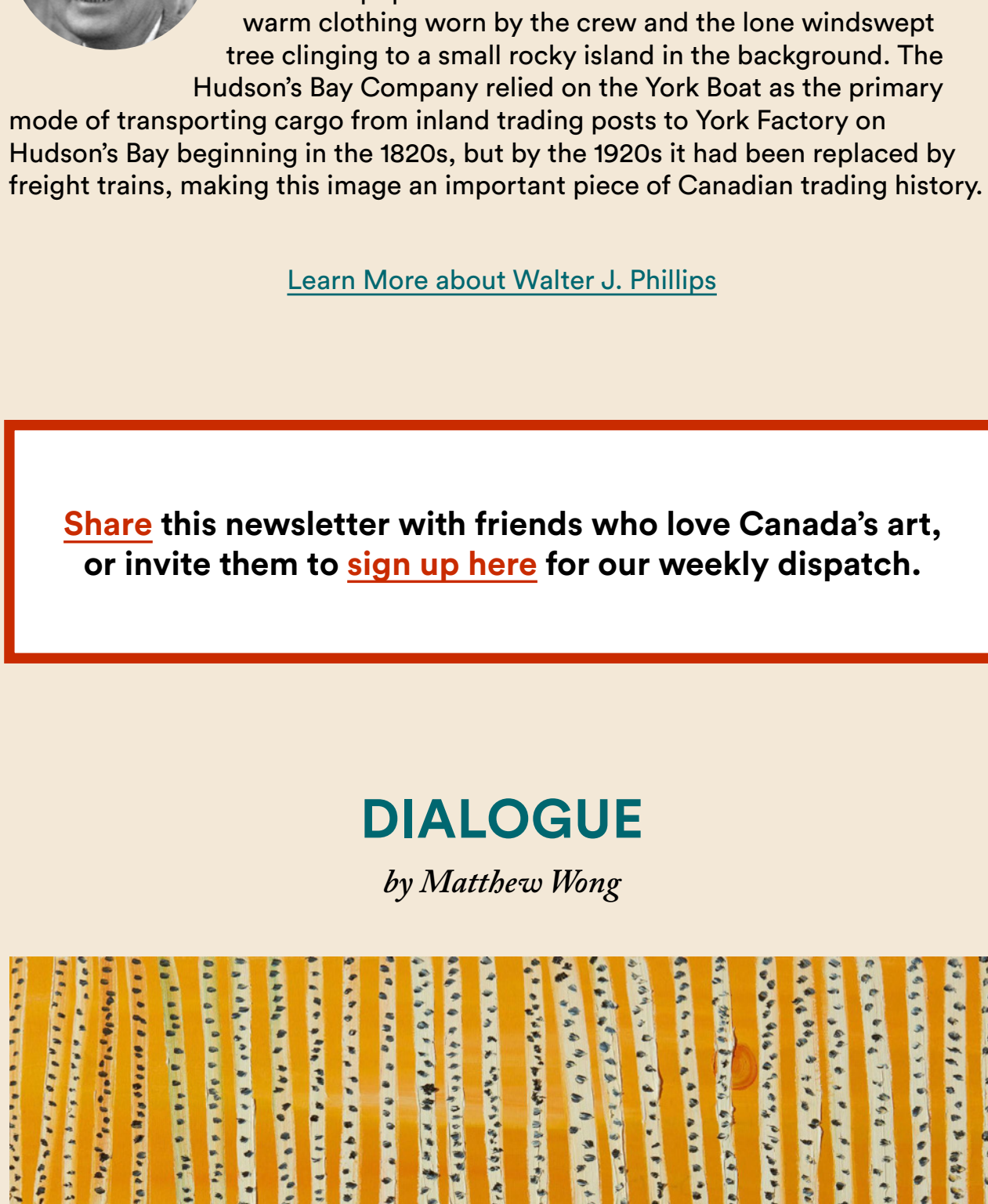


Internationally recognized for his film installations exploring modern life, Hamilton-born, London, England-based Mark Lewis (b.1957) presents an autumnal rural landscape in *Northumberland*, 2005, his first film made outside of London. In a single uncut shot spanning four minutes, the camera follows the upper portion of a stone wall and captures the leafless trees beyond. "Whereas other filmmakers might use such shots as connective tissue between the muscular incidents of the plot, Lewis repositions them as the central event, ushering associations with Caspar David Friedrich's subordination of the human figure to the splendour of the landscape," writes critic Sally O'Reilly in *Frieze*.

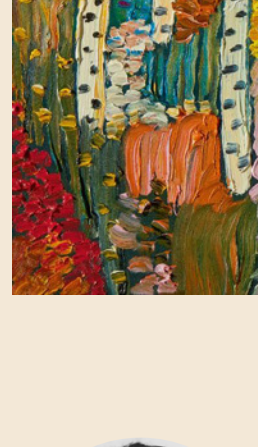
[Learn More about Mark Lewis](#)

SEXY GARDEN: CARROTS III

by Victor Cicansky



Victor Cicansky, *Sexy Garden: Carrots III*, 2019, various collections.



Known for his whimsical sculptures of fruits and vegetables, Regina-based artist Victor Cicansky (b.1964) presents two harvested carrots intertwined in this cheeky image. The work is part of a series of sculptures and photographs of produce resembling figures intimately embracing as well as human genitalia. "Sexual reproduction was an early evolutionary innovation and, when we think about it, is commonplace," says Cicansky. "The birds do it, the bees do it and plants do it throughout the growing season." Since the 1960s, Cicansky has drawn creative inspiration from his Prairie upbringing in Garlic Flats, a predominantly Eastern European neighbourhood in Regina where vegetable gardens grew in abundance.

[Learn More about Victor Cicansky](#)

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Image Credits: [1, 11] Victor Cicansky, *Sexy Garden: Carrots III*, 2019, photograph, archival ink on paper, 20.3 x 25.4 cm. Various collections. Courtesy of Slate Fine Art Gallery, Regina. [2] William Kurelek, *All Things Betray Thee Who Betrayest Me*, 1970, mixed media on Masonite, 122 x 122 cm. Collection of the Niagara Falls Art Gallery and Museum. © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: Niagara Falls Art Gallery and Museum. [3] Stephen Waddell, *Hive Burner*, 2017, archival pigment print, 162.6 x 254 cm. Courtesy of the artist and Monte Clark Gallery. [4] Sojourner Truth Parsons, *October!*, 2016, canvas, glue, acrylic fushe pigment, 182.88 x 182.88 cm. TD Bank Art Collection. © Sojourner Truth Parsons, Courtesy Foxy Production, New York. [5] A.Y. Jackson, *Wild Cherries and Huckleberries, Lake Superior*, 1921 (October), oil on panel, 20.3 x 25.4 cm. Courtesy of Alan Klinkhoff Gallery, Toronto. [6] Walter J. Phillips, *York Boat on Lake Winnipeg*, 1930, colour woodcut on paper, 26.5 x 34.9 cm. Various collections. Courtesy of Hodgins Art Auctions Ltd. [7] Matthew Wong, *Dialogue*, 2018, oil on canvas, 76.5 x 101 cm. Courtesy of Sotheby's. [8] Gwen Fichaud, *At the Races, Charlottetown Driving Park*, 1974, coloured ink on paper. Collection of the Confederation Art Centre, purchased with matching grants from Canada Council and Friends of Confederation Centre, 1979. [9] James Wilson Morrice, *Park, Autumn*, c.1910–15, oil on panel, 12.4 x 15.5 cm. Collection of the Montreal Museum of Fine Arts, gift of James Wilson Morrice Estate, inv. 1925-342b. [10] Mark Lewis, *Northumberland*, 2005, 16mm film transferred to DVD, 21.5 x 4 mins. Collection of the Montreal Museum of Fine Arts, Purchase, the Canada Council for the Arts' Acquisition Assistance Program and the Harry W. Thorpe and Mona Prantice Bequests, inv. 2007.119.