



# ARNAUD MAGGS

Life & Work

By Anne Cibola

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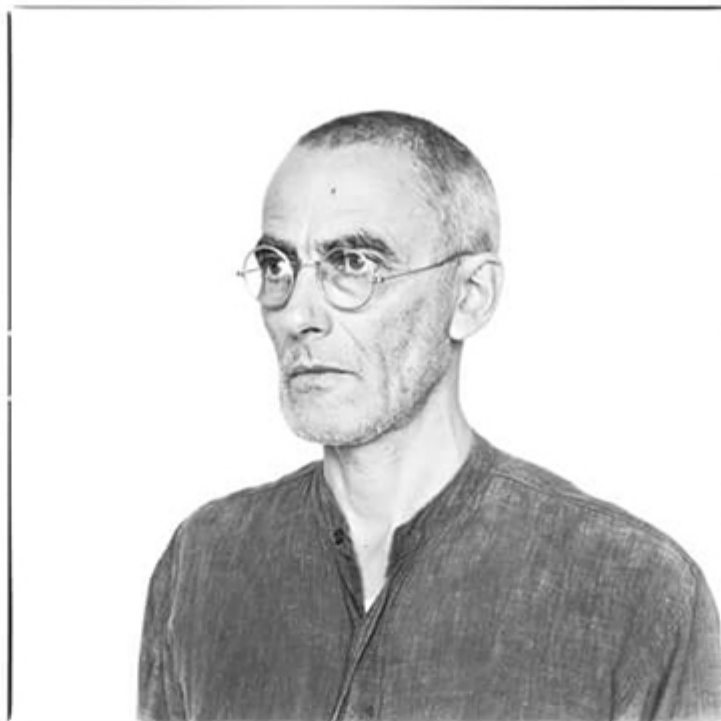
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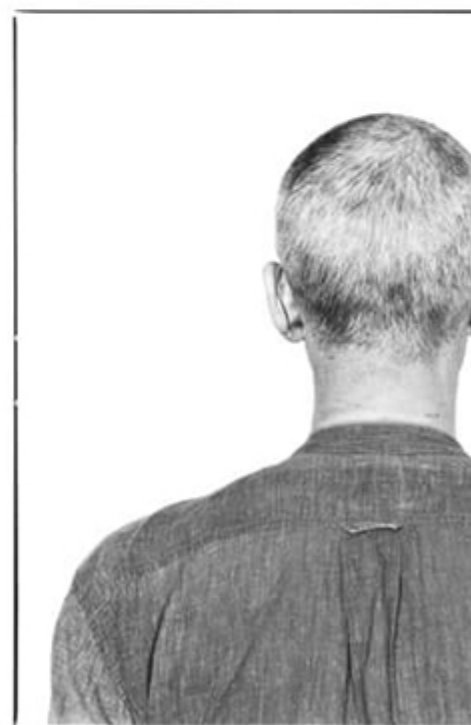
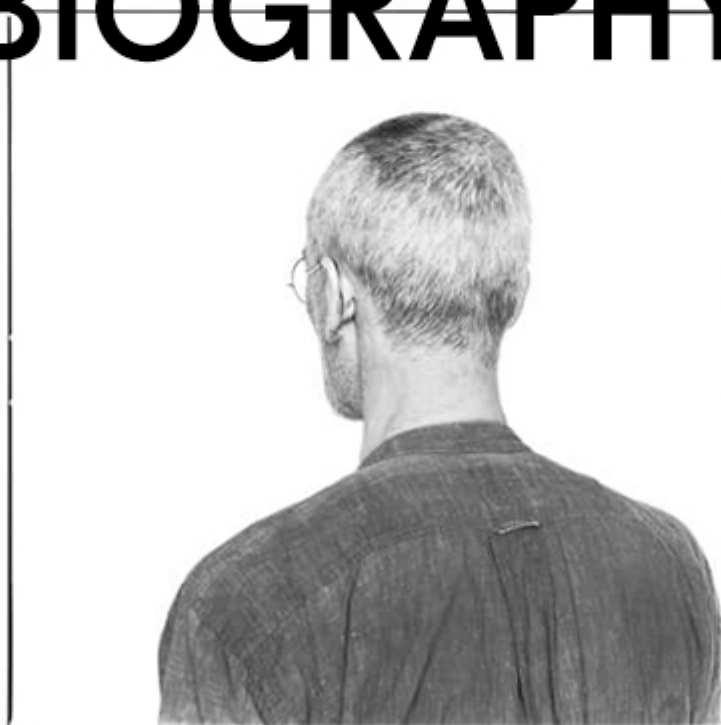
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# BIOGRAPHY



Arnaud Maggs (1926–2012) had a decades-long career that brought him renown and success in the realms of both commercial and fine art. In his early years, he worked as a graphic designer and illustrator, which shaped his visual language and approach to artmaking. In the late 1960s, Maggs pursued commercial photography, working in editorial fashion and portraiture, but barely a decade later he had become devoted to fine art. The grid format characterized the presentation of both his black and white portraits and his artworks featuring found paper ephemera.

## EARLY LIFE

Arnaud Cyril Benvenuti Maggs was born in Montreal on May 5, 1926, to Enid and Cyril Maggs. His first name came from his mother's father, who had been a commanding officer in a Sikh regiment in British India, where Enid and her siblings spent the early part of their childhood. After their parents died, they were brought to Canada to live with their grandparents, who had retired to Windsor, Nova Scotia. Cyril Maggs was from Wallasey, England, but his mother was Italian and Benvenuti was her maiden name. "Her family claimed to be direct descendants of the Italian sculptor Benvenuto Cellini [1500-1571]," Maggs explained.<sup>1</sup> After fighting in the First World War, Cyril immigrated to Canada, and eventually both he and Enid ended up in Montreal, where they met. They were married in 1925.

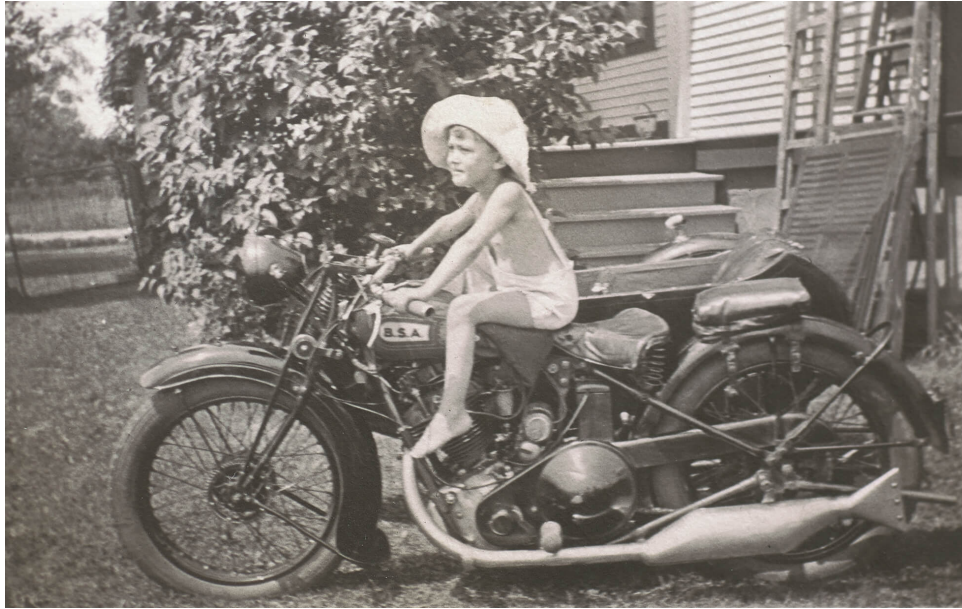


LEFT: Arnaud Maggs and his mother, Enid Maggs, at the beach, July 1930, photographer unknown. CENTRE: Maggs's father, Cyril Maggs, on a ship to France as part of Sun Life's Montreal delegation to the unveiling of the Canadian National Vimy Memorial, July 1936, photographer unknown. RIGHT: Arnaud Maggs on a ship, June 1930, photographer unknown.

Cyril was a clerk at Sun Life Assurance for his entire career, a job that supported the family even through the Depression. The household was not without tension, however: Maggs believed that "my mother generally disliked my father," suggesting her feelings shaped his own strained relationship with Cyril.<sup>2</sup> Enid adored her son. "My mother would impress upon me that I was both different from other children and superior to them," Maggs recounted. "As a consequence, I had a combined inferiority/superiority complex."<sup>3</sup> When Maggs was ten years old, his sister, Heather, was born. From the moment she arrived, the two were inseparable.<sup>4</sup> His brother, Derek, followed five years later.

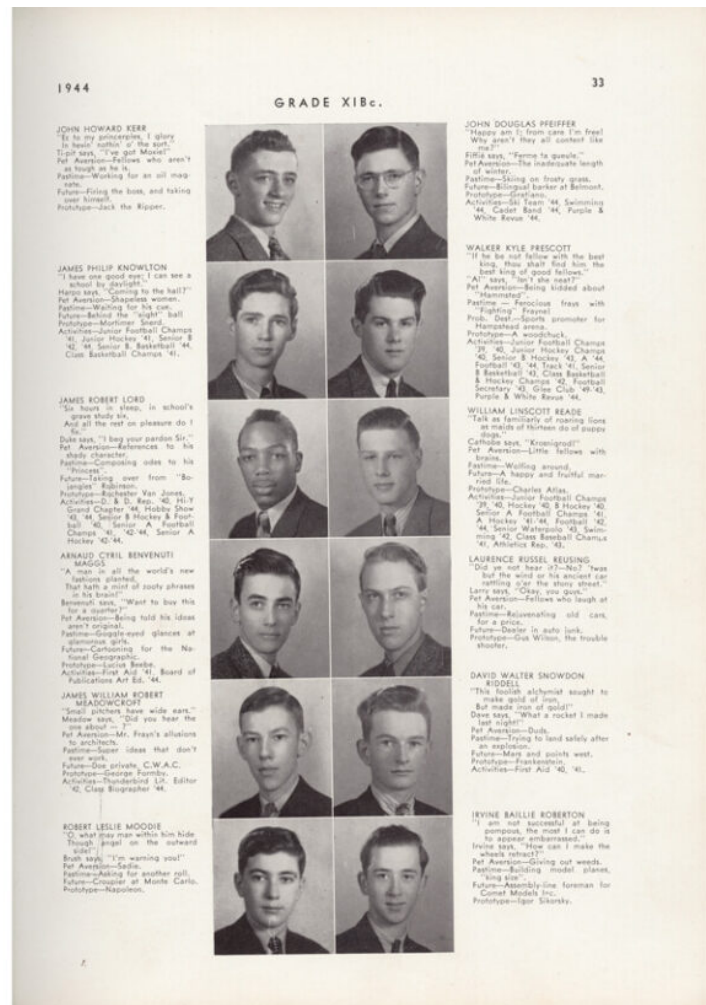
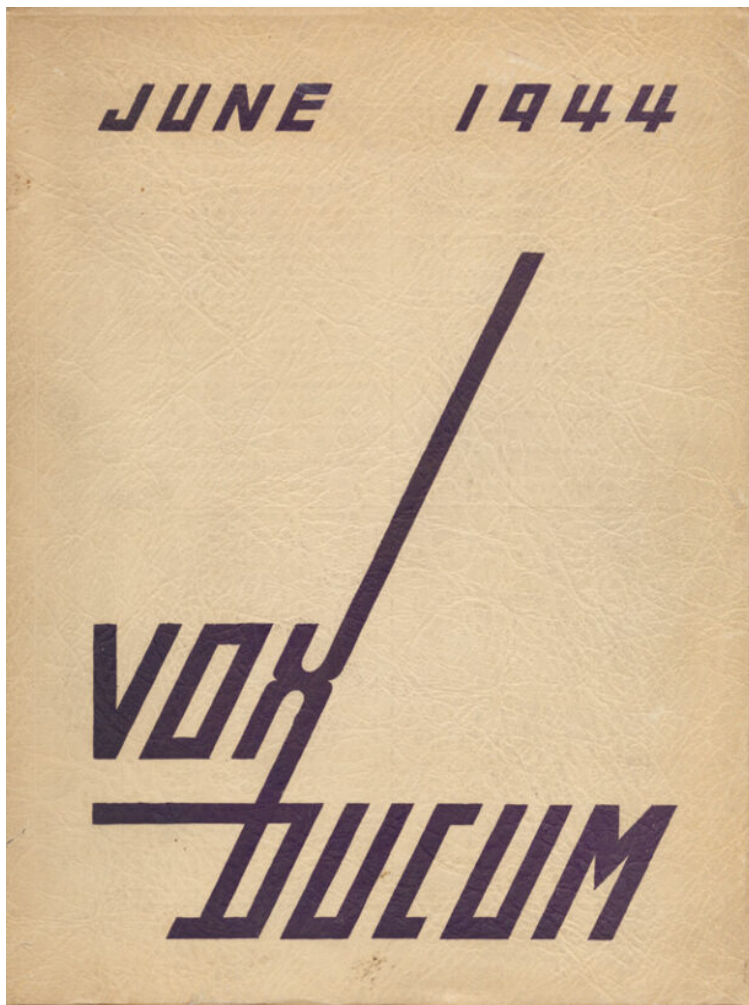


As a child, Maggs had a precocious appreciation for the formal qualities of everyday objects and an interest in collecting. At age four, he would eagerly await visits from the Popcorn Man: "He drove a motorcycle & sidecar, all white, [painted] with the words 'Stop me & buy one.' The top of the sidecar was a glass box, inside [of] which was kept popcorn, in rows of neat white bags."<sup>5</sup> Maggs was drawn to the little bags as aesthetic objects, and they were one of his first collections. He later recalled, "I was so fascinated I would forget to open the popcorn and eat it. There were rows of white paper popcorn bags in my bedroom on a shelf, which my mother finally threw out."<sup>6</sup> His emphasis on the visual details of the motorcycle and sidecar reflect his early recognition of the power of design and presentation. "That popcorn seller was my first art experience," Maggs noted. "And I still love and am fascinated by vitrines."<sup>7</sup>



Arnaud Maggs as a child on a family member's motorcycle, Montreal, c.1930s, photographer unknown.

During his teenage years, Maggs showed an aptitude for design work. He made posters for high school dances, and in grade eleven, he was invited to create the yearbook cover—his first published work. In an interesting alignment with his own future multi-faceted career, in his yearbook entry Maggs cites American journalist, historian, food critic, and photographer Lucius Beebe (1902-1966) as his prototype. Beebe, himself an untrained photographer, is credited with inventing the railroad picture book genre with his 1938 publication *High Iron: A Book of Trains*.



LEFT: Cover of the Westmount High School yearbook (*Vox Ducum*), Westmount, Quebec, 1944, 21.5 x 28.5 x 0.5 cm, Library and Archives Canada, Ottawa. Arnaud Maggs designed the cover and lettering. RIGHT: Page from the Westmount High School yearbook (*Vox Ducum*), Westmount, Quebec, 1944, 21.5 x 28.5 x 0.5 cm, Library and Archives Canada, Ottawa. This page includes Maggs's school photograph (fourth row down, on the left).

Maggs also had a passion for music, forming a jazz club with friends. Spring Hurlbut (b.1952) recalls him telling stories of their antics, including how his mother shut down the jazz club because Maggs and his friends had started throwing records out his bedroom window.<sup>8</sup> He would watch musicians such as Cab Calloway, Count Basie, and Duke Ellington, among others, at Chez Maurice Danceland in Montreal, a venue often packed with crowds of teenagers in the early 1940s. He and his friends also went dancing at Victoria Hall in Westmount. The Johnny Holmes Orchestra played there every Saturday night, and young Maynard Ferguson and Oscar Peterson got their starts performing with the band.

Maggs did not enjoy school and never graduated. Instead, toward the end of the Second World War he decided to join the Royal Canadian Air Force. His basic training began in 1944 in Toronto. He wanted to become a pilot, but failed the test and was instead sent to Prince Edward Island to train as a rear gunner with the No. 10 Bombing and Gunnery School. By the time he completed his training the war was nearly over. "I never saw action," he explained, "which was fortunate, because the rear gunners were the first to get knocked off."<sup>9</sup> With the war's end, Maggs decided to enrol at the Valentine School of Commercial Art in 1945. Although he quit after only a month, his interest in commercial art remained.



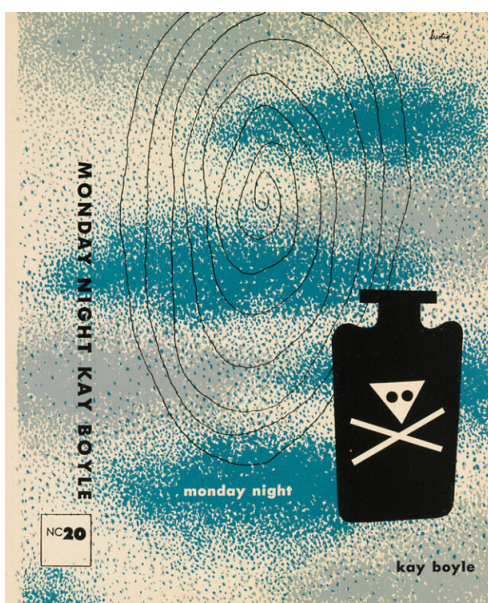


LEFT: Ted Harris, Royal Canadian Air Force poster (*Join the Team!*), between 1939 and 1945, Canadian War Poster Collection, Rare Books and Special Collections, McGill University Library, Montreal. RIGHT: Arnaud Maggs, his mother, Enid Maggs, his father, Cyril Maggs, and two friends, dining at the *Au Lutin qui bouffe* restaurant, Montreal, 1945, photographer unknown.

## DESIGN AND ILLUSTRATION CAREER

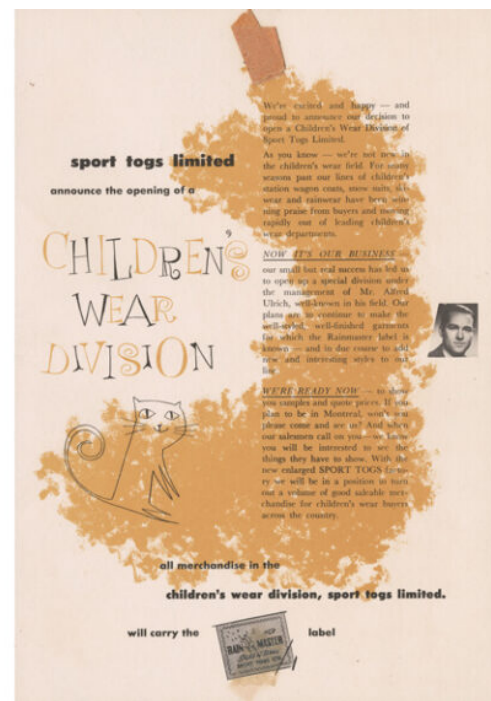
In 1947 Maggs was hired to work as an apprentice at the Montreal site of Bomac Federal Ltd., a studio and engraving house that also had locations in Toronto and Ottawa. At first he did a range of tasks, such as cutting mats and changing paint, to support the other artists.<sup>10</sup> Impressed by their work, his design aspirations were cemented and he committed to developing typographic skills. "I quickly realized that I wanted to be a 'layout man'," he explained. "To do this I needed to acquire an excellent knowledge of typeface and the ability to execute them faithfully by hand."<sup>11</sup> While apprenticing, he designed an anniversary emblem for Sun Life Assurance Company. "I was 21 at the time," Maggs noted, "and won a contest for best design plus \$25."<sup>12</sup>

Maggs eventually went to Toronto, where he continued to hone his skills as a letterer at Brigden's Limited. He also met Margaret (Maggie) Frew, a fashion illustrator at the studio. The two married in 1950 and moved to Montreal. There Maggs went to evening lectures given by Carl Dair (1912–1967) at the Montreal Museum of Fine Arts. Having no formal education in design, he found lectures like these important.



LEFT: Alvin Lustig, Cover for *Monday Night* by Kay Boyle, 1947, lithograph in black, blue, and grey ink on off-white shiny wove paper, 18.9 x 16.3 cm, Cooper Hewitt, Smithsonian Design Museum, New York. RIGHT: Arnaud Maggs, Nupercainal ointment advertisement for Ciba Company, 1951, photomechanical print on coated wove paper, 6.7 x 9.1 cm, Library and Archives Canada, Ottawa.

In 1951, Maggs's first son, Laurence, also known as Lorenzo, was born. That same year, Maggs started work as a freelance designer and illustrator. He offered layout work and design and illustration services to a range of local clients, including Sport Togs and Ciba Company. As a member of the Montreal Art Directors Club, he encountered another noted graphic designer, Alvin Lustig (1915-1955), who delivered a lecture at a club meeting in 1951. "It was a thrilling experience," Maggs wrote. "He helped my unarticulated thoughts become clear."<sup>13</sup> Lustig insisted, "If you're going to be an artist it has to permeate every cell of your being, it has to inform all your decisions, day and night, 24/7."<sup>14</sup> In a pivotal moment, Lustig's lecture inspired Maggs to move to New York City with his young family.



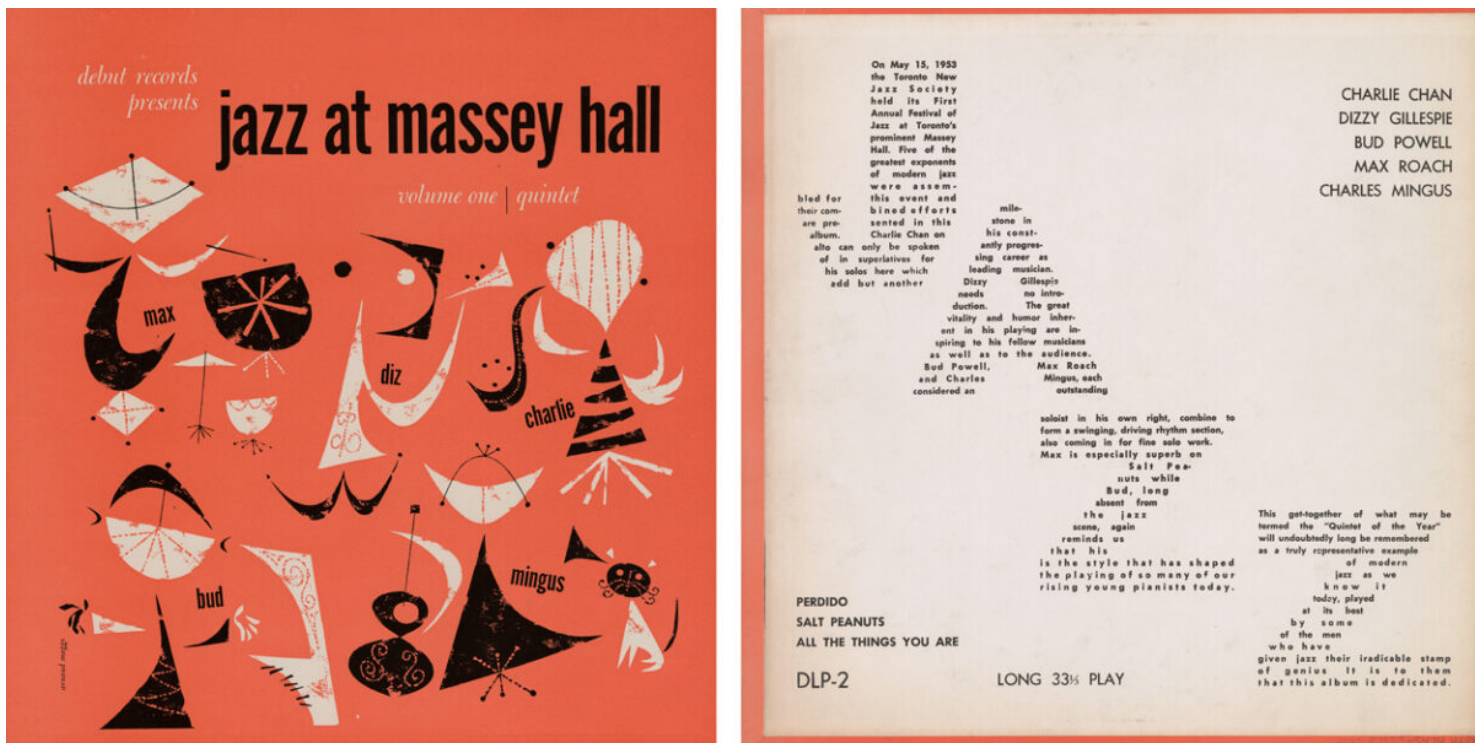
LEFT: Arnaud Maggs, Sport Togs Limited brochure cover (*We've Great News!*), 1951, photomechanical print on wove paper, 36.4 x 26.5 cm, Library and Archives Canada, Ottawa. RIGHT: Arnaud Maggs, Sport Togs Limited brochure interior (*We've Great News!*), 1951, photomechanical print on wove paper, 36.4 x 26.5 cm, Library and Archives Canada, Ottawa.

In New York, Maggs worked as an illustrator and freelance designer and took evening classes in design. His time in the city shaped his work ethic and attention to detail. "I think what influenced me the most," Maggs explained, "was the professionalism and the drive to excel, which I hadn't experienced in Montreal. Art directors would send me back again and again to my studio to make a drawing better."<sup>15</sup> He also met designer and illustrator Jack Wolfgang Beck (1923-1988), who influenced his work. Through Beck, Maggs connected with other New York designers, including Rudolph de Harak (1924-2002) and Jerome Kuhl (1927-2016). Beck had established the Loft Gallery in his Manhattan studio, where he would show the artwork of local illustrators. Among them was Andy Warhol (1928-1987), who, like Maggs, began his career in commercial art. When Warhol's drawings appeared on Beck's gallery walls, Maggs purchased three of them for \$5 each.

Maggs's interests in design and jazz coalesced in New York. He produced album covers for Columbia Records and Prestige Records, including one for *Jazz at Massey Hall*. The now-legendary recording features "The Quintet"—Dizzy Gillespie, Charles Mingus, Charlie Parker, Bud Powell, and Max Roach. Following



a meeting with Mingus and Roach, Maggs mapped out the design on the L train back to his studio.<sup>16</sup> The artwork of *Jazz at Massey Hall* exemplifies his playful approach. On the back of the album, Maggs explored space and typographic form by setting the copy inside large letterforms spelling “JAZZ.”



LEFT: Arnaud Maggs, Cover of *Jazz at Massey Hall, Volume One, Quintet* album, May 1953, album cover, 26 x 26 cm, Library and Archives Canada, Ottawa. RIGHT: Arnaud Maggs, Cover of *Jazz at Massey Hall, Volume One, Quintet* album, May 1953, album cover, 26 x 26 cm, Library and Archives Canada, Ottawa.

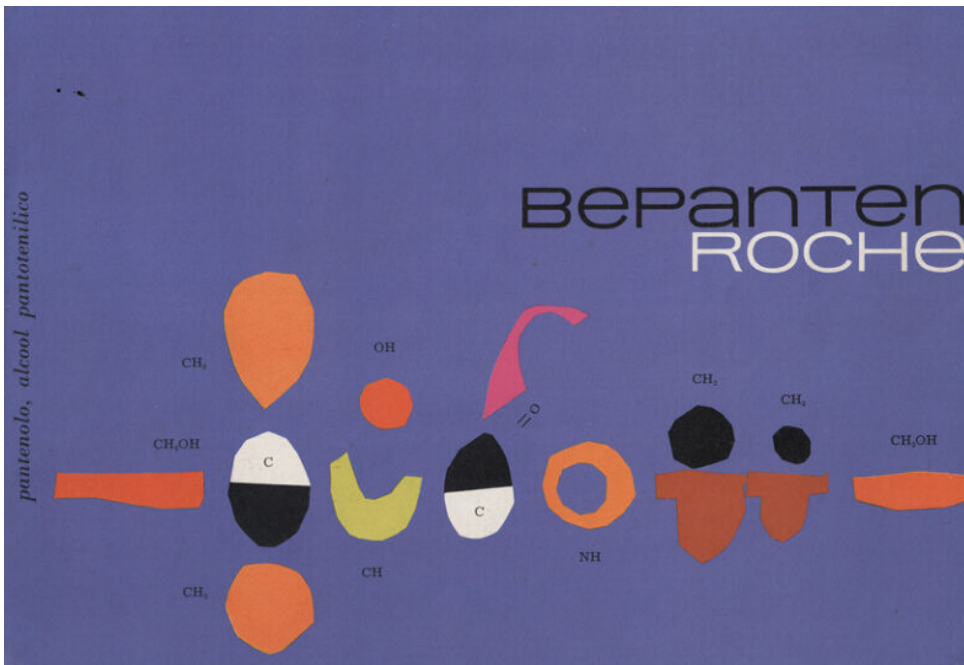
It was a challenging time, however. As Maggs later recalled, “We couldn’t afford to go to a movie, much less hear some live jazz. I pounded the pavement in the daytime looking for interesting work. At night I laid out full-page newspaper ads for out-of-town department stores.”<sup>17</sup> Expecting their second son, Toby, the Maggses returned to Toronto in 1954, where Maggs took a post at Templeton Studios.

By 1957, Maggs had decided to freelance again, and he set up shop in the basement of the family’s Don Mills home. His daughter, Caitlan, was born that year. Maggs produced a range of design and illustration work, including two magazine covers in 1958 that were recognized in the 11th Art Directors Club of Toronto Annual (now the Advertising & Design Club of Canada). He also worked with photographers in his role as a designer. In 1957, for example, he collaborated with Peter Croydon (1924–2019) on an editorial project for *Chatelaine*. In the Art Directors Club of Toronto 1958 award listing, Maggs, who was billed as the designer, shared photographer and artist credits with Croydon.<sup>18</sup>



LEFT: Arnaud Maggs, William R. Templeton Studios advertisement, c.1950–55, photomechanical print on wove paper, 36.2 x 28.2 cm, Library and Archives Canada, Ottawa. RIGHT: Design and photography by Arnaud Maggs and Peter Croydon for “Frozen Desserts,” by Elaine Collett, *Chatelaine*, June 1957.

Invited to work for leading design firm Studio Boggeri of Milan, Maggs moved to Italy with his family in 1959. Founded in 1933 by Antonio Boggeri (1900–1989), the studio had an international reputation. With a roster of design masters, including Boggeri, Aldo Calabresi (1930–2004), Max Huber (1919–1992), Bruno Monguzzi (b.1941), Bruno Munari (1907–1998), and Bob Noorda (1927–2010), the studio’s work exemplified Italian and Swiss modernism. During his tenure there, Maggs worked on designs for Pirelli and Roche Pharmaceuticals. He also took drawing classes at Accademia di Belle Arti di Brera. But his stay in Italy was brief and difficult. Maggs called the move “disastrous,” admitting that he and the family “seemed unable to cope with the change in lifestyle.”<sup>19</sup> Caitlan Maggs recalls that some of the reasons the family struggled included difficulties getting paid and illness and injury befalling the children.<sup>20</sup> Deciding to change course, they went back to Don Mills.



LEFT: Arnaud Maggs, *Bepanten Roche brochure for Roche Pharmaceuticals* (front cover), 1959, photomechanical print on coated wove paper, 41 x 41 cm, Library and Archives Canada, Ottawa. RIGHT: Arnaud Maggs, *Design for tire manufacturer Pirelli*, 1959, photomechanical print on coated wove paper, 31.9 x 23.3 cm, Library and Archives Canada, Ottawa.

To announce his return, Maggs created a direct advertising promotional piece that depicts the artist, smiling, camera in hand. Around the same time, he became a graphic designer at Sherman Laws and Partners. Jim Donoahue (1934–2022) remembered, “My first time meeting him, he was a slick looking guy. He was tall and thin and wore really handsome suits.”<sup>21</sup> His book jacket design and illustrations for *Nunny Bag: Stories for Young Canada* were published in 1962. These playful, childlike drawings express his ongoing fascination with the human head, and they point to a range of design and illustration influences, including Warhol and Alexander Girard (1907–1993).



In 1962, Maggs attended the International Design Conference in Aspen, Colorado. A long-time admirer of Girard, he stopped in Santa Fe on his way home to meet the American designer, who invited Maggs to work for him. This time, Maggs left Maggie and the three children in Canada. While in Santa Fe, he developed pillow designs for Herman Miller that, although not ultimately produced, convey the whimsy that characterizes both Maggs's and Girard's work.



LEFT: Arnaud Maggs, *Fox*, 1963, marker pen and watercolour on wove paper, 38 x 38.1 cm, Library and Archives Canada, Ottawa. *Fox* and *Snake* are two of several pillow designs Maggs created for Herman Miller. RIGHT: Arnaud Maggs, *Snake*, 1963, marker pen and watercolour on wove paper, 37.8 x 38.1 cm, Library and Archives Canada, Ottawa.

After three months in Santa Fe, Maggs returned to Toronto where he joined notable Canadian designer and illustrator Theo Dimson (1930–2012) at Art Associates as a graphic designer. The influence of Push Pin Studios, an important firm in New York, is clear in work from this period. Later, in 1965, Maggs was appointed art director. With nearly two decades of experience in design and illustration, he frequently received accolades for his work, and was well-established as a key player in Toronto's design scene.

### COMMERCIAL PHOTOGRAPHY CAREER

In 1966, Maggs left his job in graphic design to become a commercial photographer. It was a decision that developed out of industry exposure and a long-standing interest: since the early 1960s, Maggs had been noting film exposure times and camera settings for photographs. "He had a camera around his neck all the time," Maggs's daughter, Caitlan, remembers. "I had a camera and a light meter in my face my entire life!"<sup>22</sup> By summer 1966 Maggs had a Hasselblad, a professional medium format camera. He took portraits during a visit to Elora Gorge and later used his children as his subjects. Without any formal training, he learned through experimentation and by watching others.



LEFT: Arnaud Maggs with a camera around his neck, hopping the fence between his home and his neighbours' in Don Mills, Ontario, c.1963, photographer unknown. RIGHT: Arnaud Maggs, *Mennonite Women, Elora Gorge*, 1966, gelatin silver print, 6 x 6 cm (negative), Library and Archives Canada, Ontario. This image is a detail from a contact sheet of twelve images, the first photographs that Maggs took with a Hasselblad camera.

By the 1960s, views on photography were changing and it was being recognized as its own art form. In 1966 John Szarkowski, curator at the Museum of Modern Art in New York, published *The Photographer's Eye*, in which he emphasized the inherent and particular qualities of the medium. His landmark 1967 exhibition *New Documents*, featuring the work of Diane Arbus (1923–1971), Lee Friedlander (b.1934), and Garry Winogrand (1928–1984), would draw important distinctions between self-expression and documentation in photography and underscore the significance of the photographer's personal vision.<sup>23</sup>

Around the same time, Canadian photography experienced a boom. Writer and photographer Paul Couvrette (b.1951) suggests that in 1967—the year of Canada's centennial—"photography blossomed in Canada."<sup>24</sup> Public galleries were exhibiting photography, and artist-run centres were popping up across the country, offering alternatives to established exhibition frameworks. The National Film Board's (NFB) Still Photography Division expanded its output and began a travelling exhibition program. In 1967 the National Gallery of



Installation view of *The Photographer's Eye* at the Museum of Modern Art, May 27, 1964–August 23, 1964, photograph by Rolf Peterson, Museum of Modern Art Archives, New York.



Canada started acquiring photographs, a decision that was critical to the acceptance of photography as art in Canada.

The first English-language film of Italian director Michelangelo Antonioni (1912–2007), *Blow-Up*, was released in 1966. The thriller, whose protagonist is a fashion photographer played by David Hemmings, was responsible for expanding perceptions of photography in popular culture. After *Blow-Up*, Maggs told curator Charles Stainback, “it was quite cool to be a photographer at that moment in time.”<sup>25</sup> Indeed, the marketplace was adjusting accordingly. Illustration fell out of fashion with art directors and advertisers who favoured photography in its place. As such, it could also be more lucrative. Jonathan Eby, an assistant art director at *Maclean’s* in 1967, maintains that “photography was attractive to a lot of designers because it was a quick and very good buck.”<sup>26</sup>

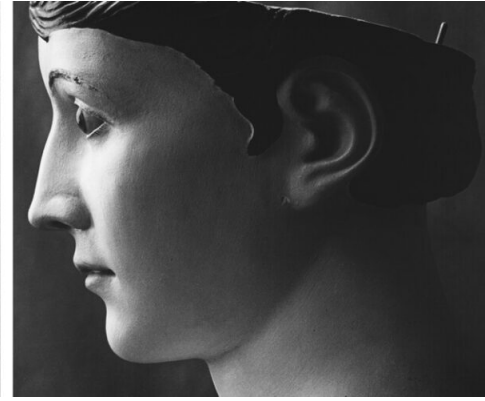
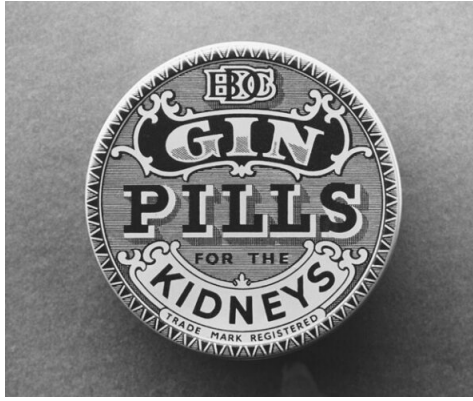


LEFT: Still from the film *Blow-Up*, 1966, directed by Michelangelo Antonioni. RIGHT: Arnaud Maggs, photograph for “G-R-R-R-REAT FAKES,” by Vivian Wilcox, *Chatelaine*, October 1968.

Mirroring moves in the broader creative industry, change was afoot at Art Associates, where Maggs was working, and this contributed to his decision to take up photography. In 1965 Theo Dimson left the firm to start his own business. In Maggs’s autobiographical work *15*, 1989, he asserts that following Dimson’s departure, “Art Associates began to cave in.”<sup>27</sup> According to Maggs, it was the dissolution of the packaging department and the sell-off of their equipment that prompted his interest in the camera.

In March 1966, Keith Branscombe, then art director at *Canadian Homes* magazine, invited Maggs, a known collector of flea market finds, to participate in a story about decorating with objects to add personality to a home. Branscombe offered to let Maggs choose the photographer, but instead of suggesting someone, Maggs responded, “I was thinking maybe I could take the pictures.”<sup>28</sup> Providing either inspiration or impetus, Branscombe’s story gave Maggs a reason to try photography in an editorial context.

Maggs started out working primarily in editorial fashion for Canadian publications. Beginning in 1967, he regularly produced images for *Maclean's* magazine, working with Modern Living editor Marjorie Harris. He was also hired by TDF Artists Limited, another respected advertising studio in Toronto, where he produced editorial fashion images and portraiture for magazines such as *Chatelaine*, *Quest*, *Homemaker's*, *Canadian Business*, *Saturday Night*, and *Toronto Life*.



LEFT: Arnaud Maggs, *Three Small Rooms* (detail), 1968, gelatin silver print, 39.0 x 47.0 cm, Library and Archives Canada, Ottawa. Maggs later incorporated flea market finds into his artwork. RIGHT: Arnaud Maggs, *Three Small Rooms* (detail), 1968, gelatin silver print, 39.0 x 47.0 cm, Library and Archives Canada, Ottawa.

One of Maggs's most important early photography projects was for Three Small Rooms restaurant at the Windsor Arms Hotel in Toronto. In 1968 Jim Donoahue was charged with doing "something unusual" for one of the main walls and decided on a selection of photographs to be chosen from Maggs's existing collection.<sup>29</sup> He was drawn to Maggs's black and white images of objects, noting, "They were interesting. It would be like a really marvelous letter box that would be by the side of the road, and he'd shoot it. He shot unusual things."<sup>30</sup> Maggs's negatives, however, reveal that he chose to photograph objects specifically for the project, and Donoahue allowed him to select the final images.

Donoahue hung the twenty-four evenly sized photographs in a grid formation, which may have been the first time Maggs's images were presented that way. Maggs himself was unwell the day of the installation, so was not actively involved in their arrangement.<sup>31</sup> Nonetheless, the project is an important precursor to the grid-based installations that would define Maggs's later art practice.





Arnaud Maggs, *Three Small Rooms*, 1968, Windsor Arms Hotel, Toronto, photographer unknown.

Maggs's career switch paralleled changes at home. His marriage ended the same year he joined TDF and he moved from Don Mills to Cabbagetown, in downtown Toronto. As Caitlan remembers, "Every family we knew was splitting up. It was the new thing. It was the sixties . . . and suddenly everything shifted."<sup>32</sup> Going from ad man to wild man, Maggs's identity also changed. Harris remembers a dramatic transformation:

He went from being really chicly dressed—fabulously up-to-date—to a guy with great, long hair and a huge beard. One time I remember the cops stopping us just because of his hair. We were on our way to do a shoot and the model was in the backseat of the car and there's Arnaud getting stopped for driving while hairy! I mean it was unbelievable.<sup>33</sup>

Though in his forties at this point, the youthful rebellion of 1960s counterculture clearly had an impact on Maggs.



LEFT: Arnaud Maggs, *Cabbagetown Home*, March 7, 1976, gelatin silver contact print, 5.5 x 5.5 cm (negative), Library and Archives Canada, Ottawa. RIGHT: Arnaud Maggs, Toronto, c.1971, possibly photographed by Lee Dickson.

### TRANSITION TO FINE ART

In 1969 a Canada Council grant enabled Maggs to travel through France, Spain, and North Africa, a trip that marks the beginning of his transition to fine art. An opportunity for self-exploration, the aim was to connect with some of the photographers who had influenced him, and although that goal was not realized, Maggs felt it offered an important lesson. "For me, this was a voyage of discovery," he explained. "I realized I had never stopped long enough to fully appreciate the world around me."<sup>34</sup>

Maggs left TDF in 1970 to work for himself, continuing to take on fashion and editorial photography assignments. In 1971, he mounted an exhibition at the Baldwin Street Gallery in Toronto entitled *Baby Pictures*. His artist statement for the project reads:

Arnaud Maggs has been known for many years in Toronto as an accomplished graphic artist and designer. Around three or four years ago he decided to get more directly involved in professional photography, mainly in the field of fashion. Most recently he has turned his attention partially toward a more serious treatment of his personal, non-commercial, photographic images. Thus resulted this exhibit, his first one man show of photographs.<sup>35</sup>



Arnaud Maggs, *Additional Baby Pictures Used in Solo Show at Baldwin St. Gallery Showing Laurie, Toby, and Caitlan*, date unknown, contact sheet of gelatin silver negatives (reversed polarity), 35 mm (each negative), Library and Archives Canada, Ottawa.



Although he often addressed his change in career direction as an abrupt reinvention, his shift to fine art involved a period of evolution that included reflection, exploration, and overlap with his commercial practice. The text reveals an early interest in moving away from his commercial focus to explore photography as a medium for self-expression.

That same year, Maggs started teaching a course called Entertainment, at Ontario College of Art (now OCAD University) in Toronto.<sup>36</sup> Artist Lee Dickson (b.1951) was one of his students. She remembers him showing Antoni Gaudí's tile work in Barcelona and the Watts Towers in Los Angeles. "Everyone loved [the slides]," she explains. "We just thought it was fabulous seeing that stuff."<sup>37</sup>

Eventually Dickson and Maggs lived together in his Cabbagetown house. "He didn't like being a fashion photographer," Dickson recalls. "He didn't like trying to take pictures and having four people standing behind him."<sup>38</sup> The two would draw, write, study art, and practice tai chi.<sup>39</sup> They talked about art constantly, and as Dickson notes, the decision to become an artist was a "difficult transition for him."<sup>40</sup>



LEFT: Arnaud Maggs, Toronto, 1977, photograph by Lee Dickson. RIGHT: Lee Dickson at Rippling Streams, the Maggs' family cottage in the Laurentians, Quebec, September 1976, photograph by Arnaud Maggs.

By 1973, at the age of forty-seven, Maggs decided definitively that he wanted to be an artist. Commenting on his dedication and resolve, Caitlan Maggs suggests he had reached a point where he was ready to move away from client work and prioritize his own creative ideas.<sup>41</sup> Significantly, this point of transition has become the persistent crux of his career narrative, where his shift to fine art is often positioned as a spontaneous reinvention. In part, this is the work of Maggs himself. He often relayed the story as a lightning-bolt moment:

Just as suddenly as I had become a photographer, I decided that I wanted to become an artist. Whatever that was. And, I sold my house, I sold my Hasselblad, and I sold most of my possessions.<sup>42</sup>

The narrative was often repeated by Maggs and recounted by others in essays about his work. Aware from his days in advertising of the power of a good hook, Maggs helped to shape and define his career narrative as an artist. The reality was not quite so abrupt.

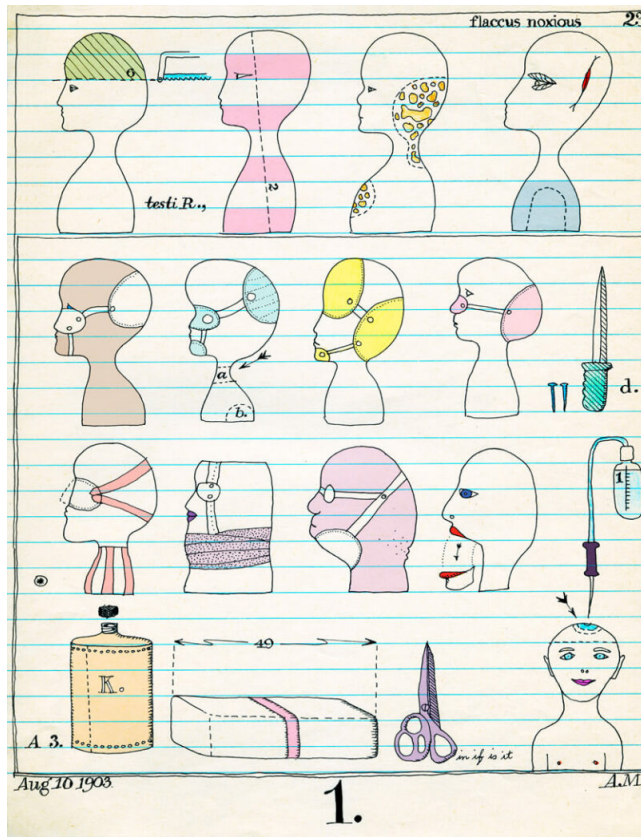
Thinking he would like to be a painter, Maggs enrolled in drawing and anatomy classes at the Artists' Workshop. These lessons led to new ways of thinking and seeing:

One day I was drawing the model's head, and I think it was in profile, and I thought if I drew a perfect circle the back of her head would fit the edge of the circle and her forehead would touch it and her nose would touch the circle and her chin would touch the circle. And I was suddenly just thunderstruck. I was made aware of the proportions of the human head. And, I started *looking* very closely at everyone from that moment on.<sup>43</sup>

Though a revelatory moment for Maggs in drawing class, a preoccupation with the shape of the human head—particularly in profile—is evident throughout his career in his professional illustrations and sketches, as well as in his early photographic experiments, family photographs, and object collections.

Although Maggs felt drawing was a good place to start, he reverted to photography: "I went home and I thought well, I've got to show what I'm seeing, and the best way to do it is through photography because photography has an authority about it."<sup>44</sup> He bought a used camera and commenced a period of prolific photographic exploration of the human head.

Many years of overlap between his commercial and fine art photography careers emphasize the practical considerations involved in moving his focus to art. The financial struggle of working as an artist in Canada—a grant-dependent existence for many—required that Maggs maintain commercial editorial projects to subsidize his personal artistic work. "I've got to make a living in some manner," Maggs explained in an interview in *Photo Communique* in 1982. "I've always needed an economic base, and it seems a good way to make a living to do photographs for magazines."<sup>45</sup> He would continue taking on select editorial work for decades.



LEFT: Arnaud Maggs, *Drawing for Myself*, 1964, crayon and ink on paper, The Estate of Arnaud Maggs. RIGHT: Arnaud Maggs, *Toby Maggs*, September 1, 1966, gelatin silver contact sheet, 6 x 6 cm (each negative), Library and Archives Canada, Ottawa.



In the early 1970s, Maggs purchased the coach house behind his large Victorian home at 384 Sumach Street with the intention of creating a separate studio space. He slowly pared down his belongings, deciding to make the coach house a live-and-work space and sell his house. Scaling back offered Maggs a sense of calm, and the sale of his house afforded some financial flexibility. In 1977, Maggs bought a building in the Aveyron region, a rugged area in southwest France where his sister had a home. Eventually, he spent his Septembers there. France—particularly its flea markets—would shape many of his creative ideas and provide the subjects for several of his later artworks based on found paper ephemera.



Still from the film *Spring & Arnaud*, 2013, directed by Katherine Knight and Marcia Connolly. Arnaud Maggs and Spring Hurlbut at their home in France.

## A CAREER IN ART

In his early years as an artist, Maggs's work was sometimes exhibited in the context of portraiture. The exhibition *Sweet Immortality*, 1978, for example, showed his images alongside portraits by thirty-one others, including Tom Gibson (1930–2021), Clara Gutsche (b.1949), Gabor Szilasi (b.1928), and Sam Tata (1911–2005). At the same time, his output was aligned with Canadian artists whose creative investigations made use of conceptualist language and extended the possibilities for photography in art. Conceptual art had emerged in the late 1960s and defined a set of aesthetic strategies for artists that included repetition, seriality, procedural systems, and the use of photography.

With projects such as *64 Portrait Studies*, 1976–78, Maggs adopted these strategies in grid-based photographs that challenged conventional portraiture. *The Winnipeg Perspective 1979–Photo/Extended Dimensions* included some of

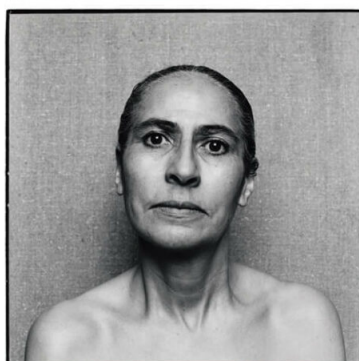
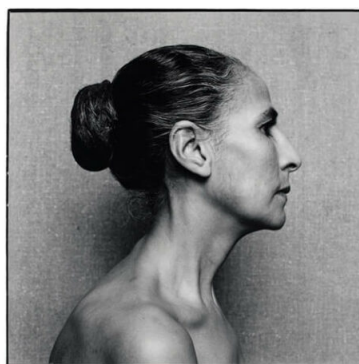
Maggs's early photographic explorations alongside conceptual projects by Sorel Cohen (b.1936), Suzy Lake (b.1947), Barbara Astman (b.1950) (who was also included in *Sweet Immortality*), and Ian Wallace (b.1943).

Maggs wanted to be an artist, and he consciously aligned himself with artists. In 1980, while in Europe for a solo show at the Canadian Cultural Centre in Paris, he sought out Joseph Beuys (1921–1986) for a portrait project. The previous year he had seen a retrospective of Beuys's work at the Solomon R.

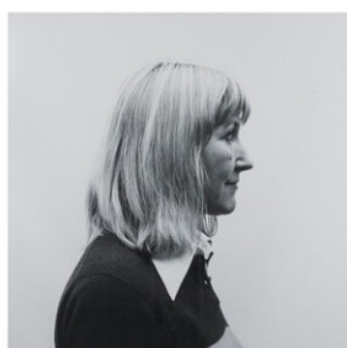
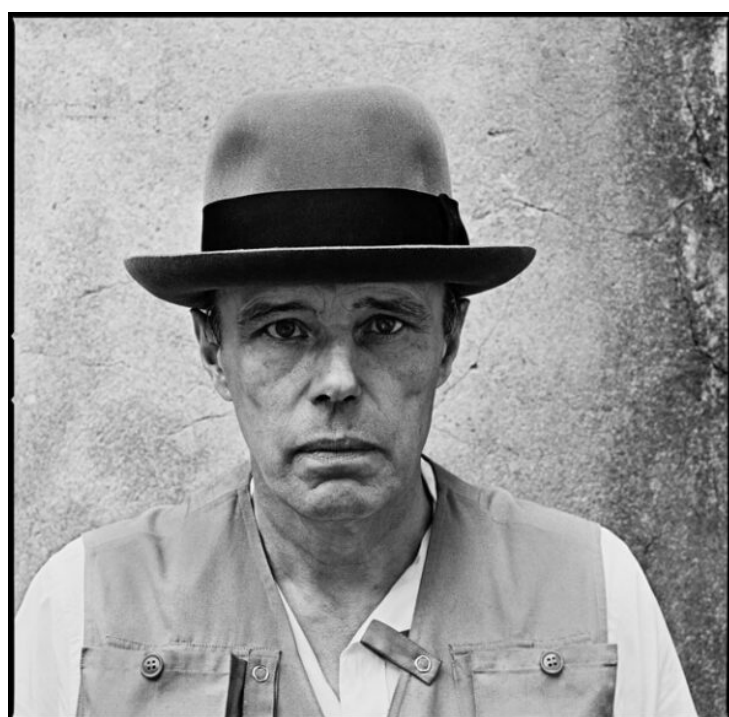
Guggenheim Museum in New York City. Deeply affected, Maggs felt compelled to travel to Düsseldorf to photograph him.<sup>46</sup> Rather than

contacting Beuys in advance, Maggs arrived unannounced at his doorstep. As Maggs explained, "I went to his house and rang the doorbell. And he answered the door himself wearing his hat."<sup>47</sup> Maggs showed him his work and explained that he would like to photograph him. But Beuys said that he was too busy. "I didn't want to get turned down after coming all that way," Maggs explained, "so I looked him dead in the eye and said, 'Well, I have all the time in the world.' It stopped him. 'In that case,' he said, 'come by next Wednesday at 10:00.'"<sup>48</sup>

Maggs photographed the famous artist in both frontal and profile views, resulting in two massive portraits each comprising a hundred photographs: *Joseph Beuys, 100 Frontal Views* and *Joseph Beuys, 100 Profile Views*, both 1980.



LEFT: Arnaud Maggs, *64 Portrait Studies* (details), 1976–78, gelatin silver prints, 40.4 x 40.4 cm each; image: 37.9 x 38.2 cm each, National Gallery of Canada, Ottawa. RIGHT: Gabor Szilasi, *Mme. Alexis Tremblay, Ile-Aux-Coudres, Québec*, 1970, gelatin silver print, 26 x 20.3 cm. This image was included in the exhibition *Sweet Immortality* in 1978.



LEFT: Arnaud Maggs, *Joseph Beuys, 100 Frontal Views* (detail), 1980, 100 gelatin silver prints, 40.3 x 40.3 cm, Art Gallery of Hamilton. RIGHT: Arnaud Maggs, *Bernd and Hilla Becher*, 1980, 4 gelatin silver prints, 36.8 x 36.8 cm (each), Stephen Bulger Gallery, Toronto.



While in Düsseldorf, Maggs met and photographed Bernd and Hilla Becher (1931–2007, 1934–2015) at the Staatliche Kunstakademie in the city. He produced *Kunstakademie*, 1980, another serial portrait—444 exposures, or six views of seventy-four students. Now-prominent photographer of the Düsseldorf School of Photography Thomas Ruff (b.1958) was a student at the Kunstakademie when Maggs visited the school. While Maggs did not photograph Ruff for his project, his contacts were displayed in the halls and Ruff's subsequent large-scale portraits featured some of the same students.<sup>49</sup>



LEFT: Thomas Ruff, *Porträt 1984 (T. Bernstein)*, 1984, from *Porträts*, 1983–86, C-print, 24 x 18 cm, Fotomuseum Winterthur. RIGHT: Arnaud Maggs, *Kunstakademie* (details 192 & 197), 1980, gelatin silver prints, 40.3 x 40.3 cm (each), The Estate of Arnaud Maggs.

Back in Toronto, Maggs continued to document artists, which helped to position him within the community and strengthen his network of contacts in the art world. He photographed renowned Hungarian photographer André Kertész (1894–1985) later in 1980. The following year, Maggs worked on three grid-based portrait works using members of Toronto's art and cultural community as his subjects: *48 Views*, *Turning*, and *Downwind*. For *48 Views*, 162 different subjects sat for Maggs, with each being photographed forty-eight times, resulting in a work comprising 7,776 images.

Amassed together, these portraits not only exemplify Maggs's taxonomic interests, but also create an exhaustive visual archive—a kind of who's who—of the Toronto arts and culture scene. Lee Dickson believes the body of work that

Maggs began with *64 Portrait Studies* and continued with *48 Views, Turning*, and *Downwind* is his best precisely because of the record it affords. "It's a great gift to the art community that he did it," she asserts.<sup>50</sup>



Arnaud Maggs, *48 Views, Michael Snow*, 1981–83, gelatin silver print, 40.5 x 50.5 cm, from Arnaud Maggs, *48 Views*, 1981–83, gelatin silver prints, 40.5 x 50.5 cm (each), National Gallery of Canada, Ottawa.

This period of exploration of the human head culminated in an important exhibition for Maggs at the Nickle Arts Museum (now Nickle Galleries) in Calgary in 1984: *Arnaud Maggs Photographs 1975–1984*. It included more than 13,000 exposures. His first touring exhibition, it travelled to Hamilton, Winnipeg, and Edmonton between 1986 and 1987. Maggs designed the show and the related publication himself, revealing the interconnections between his art and design practices, as well as the significance of space and scale to his conception of his work.

But that was a lot of faces! By the mid-1980s, Maggs sought new subjects and turned his attention back to typography. Though still directly informed by the same preoccupations with shape, scale, and classification, Maggs replaced the human head with number- and letterforms. During this time, he also explored painting, as can be seen in works such as *3269/3077*, 1986, and printmaking, and experimented with different formatting strategies, including the book form. *Arnaud Maggs Numberworks*, which showcased a range of number explorations, was mounted at the Macdonald Stewart Art Centre in Guelph (now Art Gallery of Guelph) in 1989.



Maggs's interest in systems of classification became more refined and overt during the 1980s and the 1990s, and he continued to use the camera as cataloguing tool. In *The Complete Prestige 12" Jazz Catalogue*, 1988, for example, the images convey an existing classification system. In his *Hotel* series, 1991, by contrast, Maggs uses photography as a means to record cultural artifacts and invent his own typology—an archive of disappearing signs organized using letterforms as a classification scheme. Maggs's interests in lettering, signage, and presentation and the formal and intellectual processes of design—

including ordering, for example—were finding a place in conceptual art to be reconsidered. These works emphasize disciplinary overlaps in his career and the intersections between design and art more broadly. Importantly, they highlight that these connections are not just intellectual references, but rather are also rooted in his years of practice.

In 1994, Maggs was honoured with the Les Usherwood Award, a prize that recognizes exceptional contributions to the creative industry in Canada. Declaring his large-scale photographic portraits “stunning pieces of graphic design,” renowned art director Ken Rodmell pointed to both the analytical and affective qualities of Maggs's artwork: “Seemingly clinical and detached, these marathon works of monk-like concentration and intellectual rigour told us something about ourselves that was at the same time brutal in its accuracy and yet touching.”<sup>51</sup>

Taking his practice in new directions, Maggs began using found paper ephemera as his subjects, producing large-scale works that represent historical materials largely sourced in France. In 1997 Maggs married fellow artist Spring Hurlbut, who had been his partner since the late 1980s. Theirs was a creative relationship. Dividing their time between Toronto and France, the two spent their summers exploring French flea markets. Maggs and Hurlbut navigate similar thematic terrain in their work—time, life and death, and loss. In the 1990s Hurlbut commenced a number of projects that used antique cribs. *Le Jardin du sommeil*, 1998, for example, is a later project that features 140 antique metal cribs and cradles from the late nineteenth and early twentieth centuries. Maggs found the tags used in his work *Travail des enfants dans l'industrie: Les étiquettes*, 1994, when they were sourcing cribs for Hurlbut's projects.



Arnaud Maggs, *3269/3077*, 1986, 8 panels, oil on canvas, 183 x 244 cm (overall), Art Gallery of Hamilton.



LEFT: Arnaud Maggs, *Travail des enfants dans l'industrie: Les étiquettes*, 1994, chromogenic prints, 50.8 x 40 cm (each), 304.8 x 1320.8 cm (installation), installed at Susan Hobbs Gallery, Toronto, photograph by Isaac Applebaum. RIGHT: Spring Hurlbut, *Le Jardin du sommeil*, 1998, 140 antique cribs, 4,000 square feet, Musée d'art contemporain de Montréal, installed at the Musée d'art contemporain de Montréal in 2009, photograph by Richard-Max Tremblay.

While death is a powerful thread that runs through Maggs's artistic oeuvre, he was also mischievous. In 1998, Mike Robinson (b.1961), Maggs's close friend and former assistant, wanted to take a tintype portrait of Maggs and photographer Gabor Szilasi, who was visiting Toronto from Montreal. He recalls Maggs arriving with Szilasi for the shoot with a rascally grin on his face: "Arnaud says, 'We have an idea . . . We want to do it nude.' . . . So that's what we did."<sup>52</sup> The two men are pictured, fully nude, standing side by side.

By 1999 Maggs had been working as an artist for some twenty years. The breadth of his work was displayed in an important solo exhibition at The Power Plant that year. Beginning with *64 Portrait Studies*, 1976–78, and ending with *Répertoire*, 1997, the exhibition showcased his dedication to systems of classification, the conceptual and structural use of the grid, and his fascination with letterforms. Maggs continued to show his work in Canada and abroad. *Notes Capitales*, a solo exhibition of his work, was mounted at the Canadian Cultural Centre in Paris in 2000. In 2006, Maggs was recognized with a Governor General's Award in Visual and Media Arts. Four years later Maggs's work was included in *Traffic: Conceptual Art in Canada 1965–1980*, a travelling group exhibition that helped to define conceptual art activity in Canada.

## FINAL PROJECTS

Maggs died on November 17, 2012, at the age of eighty-six, at Kensington Hospice in Toronto. Before his death, his art career was recognized with a 2012 survey exhibition titled *Arnaud Maggs: Identification* at the National Gallery of Canada. He was also honoured that year with the second annual Scotiabank Photography Award. A related exhibition at the Ryerson Image Centre (RIC) was mounted in 2013. In 2012, Maggs completed his final artwork, *After Nadar*. Together, these final projects are the culmination of his interest in collections and history, and they emphasize how Maggs foregrounded the presentation of his work, particularly when using found materials.



The exhibition at the National Gallery included work from each stage of Maggs's art career. It underscored collecting and presentation as central to his way of thinking and working as an artist. As curator Josée Drouin-Brisebois stresses, examples of Maggs's archival source material were incorporated to "evinced the shift that occurs as Maggs photographs and further transforms found objects by altering their scale and ordering them to create

typologies."<sup>53</sup> To advance this aim, Drouin-Brisebois developed plans for three vitrines at the gallery, but pitched the idea to Maggs that he could organize one of them himself. "He got very excited about that," she explains. "We shipped boxes of material from his studio... and [during installation] Arnaud just started playing like he was a little kid."<sup>54</sup> Although Maggs's collections were featured in home decorating magazines in the 1960s, these vitrines connected his personal collection with a viewing public in physical space. The inclusion of archival material and items from his collection emphasized the significance of objects and space to his work. As Drouin-Brisebois asserts, the vitrine arrangement was "a work of art in and of itself."<sup>55</sup>

Maggs was well attuned to the role of exhibition design in shaping the experience of his artwork. In the months preceding his death, he was intimately involved in planning the design of the Scotiabank Photography Award exhibition. Participating in the exhibition layout was a final creative act.



Still from the film *Spring & Arnaud*, 2013, directed by Katherine Knight and Marcia Connolly.



Arnaud Maggs, *After Nadar, Pierrot Turning*, 2012, 12 chromogenic prints, 49.5 x 42.5 cm (each), 151.1 x 174.6 cm (installation size), The Estate of Arnaud Maggs.

The RIC exhibition highlighted Maggs's return to portraiture, featuring *The Dada Portraits*, 2010, and the self-portraits *After Nadar, Pierrot Turning*, 2012. Though Maggs would appear before the camera throughout his career, these are among the rare self-portraits that Maggs deemed artworks. When Maggs first turned to fine art, he consciously aligned himself with artists. In *After Nadar*, he makes explicit historical references. In so doing, he similarly asserts a position for himself within the context of the history of photography.

Following Maggs's death, Hurlbut created several artworks using his ashes as part of a larger series titled *A Fine Line*, 2016. At once precise and evocative, Hurlbut's images are a fitting tribute.





Mike Robinson, *Dual Portrait of Arnaud Maggs*, 2002, 2 photographs: daguerreotypes, quarter plate, 10.8 x 8.2 cm (each), Library and Archives Canada, Ottawa.





# KEY WORKS

With a career that spanned sixty-five years, Arnaud Maggs (1926–2012) produced a rich body of work that includes design and illustration, commercial photography, and works of art. His explorations in these realms shaped the sophisticated and rigorous formal and conceptual languages that define his art practice. Acknowledging the fundamental significance of his design and commercial work to his creative development, this selection highlights key works from his career as one of Canada's leading artists.



## 64 PORTRAIT STUDIES 1976–78



Arnaud Maggs, *64 Portrait Studies (details)*, 1976–78  
64 gelatin silver prints, 40.4 x 40.4 cm each; image: 37.9 x 38.2 cm each  
National Gallery of Canada, Ottawa

Against a textured background, Arnaud Maggs photographed sixteen female and sixteen male sitters. Comprising four rows of equally sized black and white portraits, *64 Portrait Studies* presents the viewer with neutral images of the thirty-two sitters with their bare shoulders exposed. Starting with the details seen here, the portraits of his female subjects constitute the first and second rows of *64 Portrait Studies*, alternating between profiles and frontal views. The portraits of his male subjects follow suit in the third and fourth rows. No single sitter takes priority.

Maggs thought of *64 Portrait Studies* as his “first serious” artwork.<sup>1</sup> It was initially shown in 1978 at David Mirvish Gallery in Toronto in his first significant solo art exhibition.<sup>2</sup> Revealing a taxonomic approach that was inspired by variations in human physiognomy, the work marks the start of Maggs’s large-scale, grid-based portrait explorations.

The alternating arrangement of profiles and frontal views in each of the rows exhibits the beginnings of a systems-based approach to artmaking. *64 Portrait Studies*, however, was made before Maggs developed a method for his work that was defined in part by the number of exposures on a roll of film. Instead, his final selection of images for *64 Portrait Studies* was made from a staggering 2,400 possible frames.<sup>3</sup> His goal was to achieve a consistent look across all images and to bring together individual portraits that worked effectively as a unit. “Some people didn’t work at all,” he explained. “Some people I’d have

come back for another sitting."<sup>4</sup>

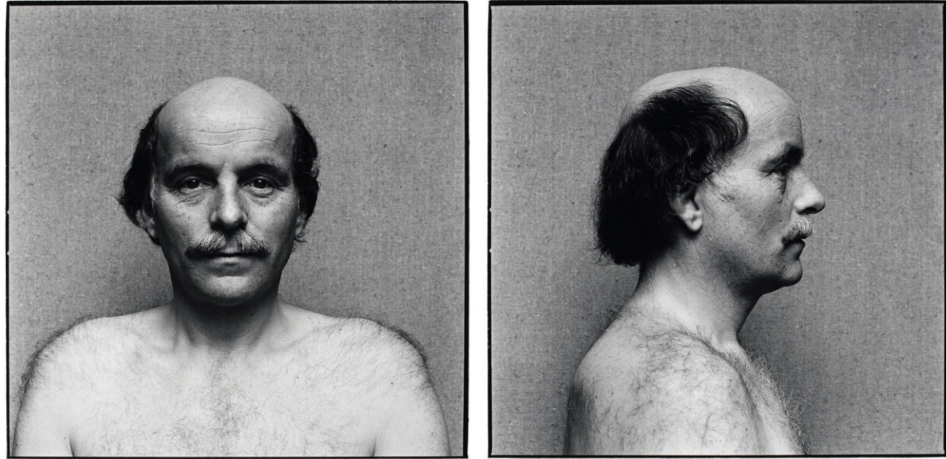
Maggs elected to include only emotionally neutral images, and his ongoing interest in scrutinizing the proportions of the human head informed his selections.

Unconcerned with exposing his sitters' personalities, Maggs instead established an analytical methodology for *64 Portrait Studies* aimed at drawing attention to shape. "More than anything," he explained, "I wanted people to

compare all the wonderful and varied head shapes."<sup>5</sup> The work is a photographic extension of an early preoccupation with the shape and form of the human head explored in his drawings and illustrations in the early part of his career. It also seemed to inform his approach in several of his editorial photography assignments.

As an installation, *64 Portrait Studies*, like much of Maggs's output, is characterized by its grid-based hanging scheme and its monumental scale. The final dimensions of the artwork were shaped by the space at David Mirvish Gallery. It had "only one unbroken expanse of wall, 28 feet long," he wrote in his notebook. "I decided to use the one wall only, and that is how the number of pictures, 64, was determined."<sup>6</sup> Maggs's first exhibition reveals his awareness of the mutual impact between the artwork and the space.

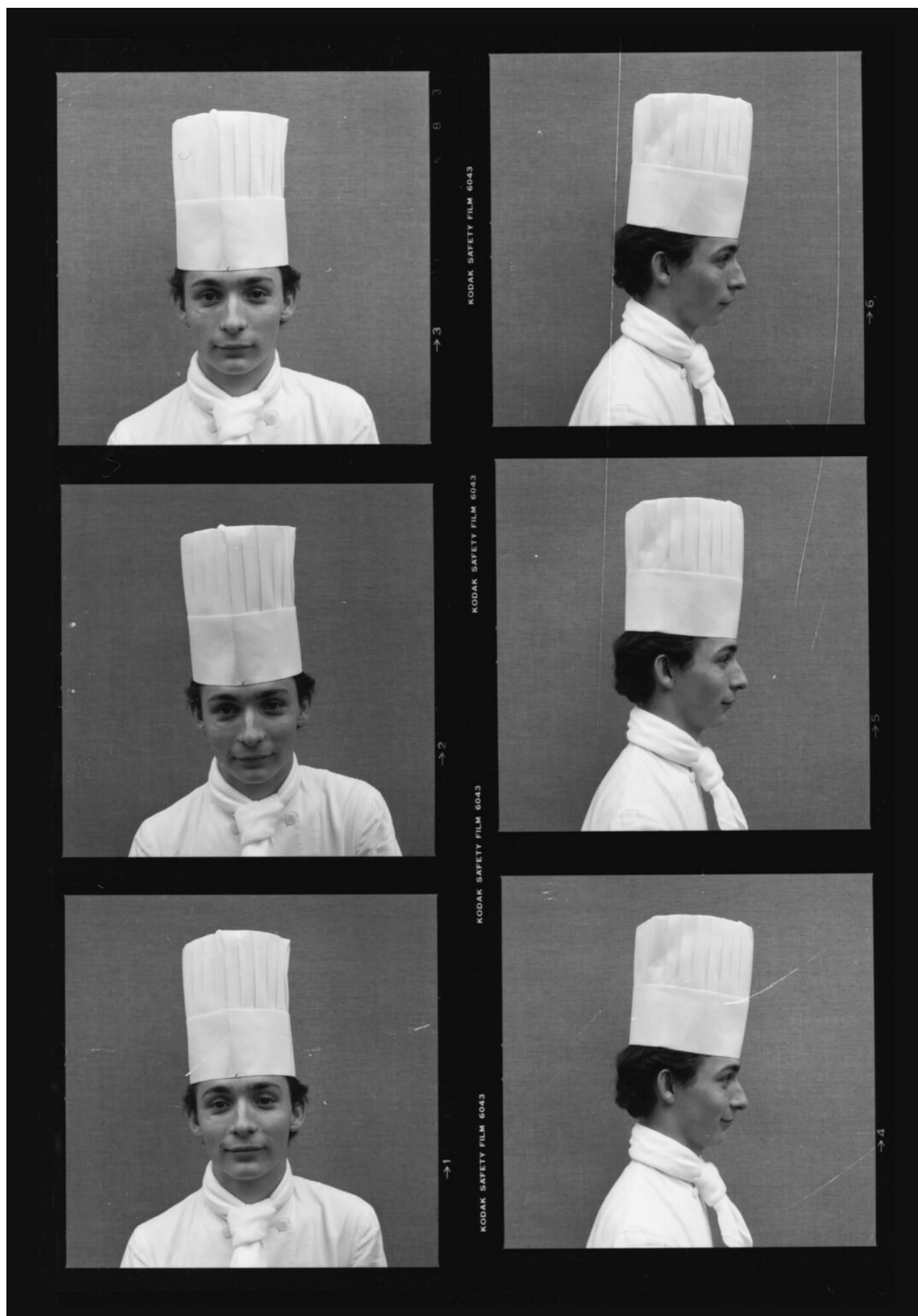
Maggs would expand his photographic observations of human physiognomy in several works following *64 Portrait Studies*, including *Kunstakademie*, 1980, which features students of the Staatliche Kunstakademie in Düsseldorf.



Arnaud Maggs, *64 Portrait Studies* (details), 1976–78, gelatin silver print, 40.4 x 40.4 cm; image: 37.9 x 38.2 cm, National Gallery of Canada, Ottawa.



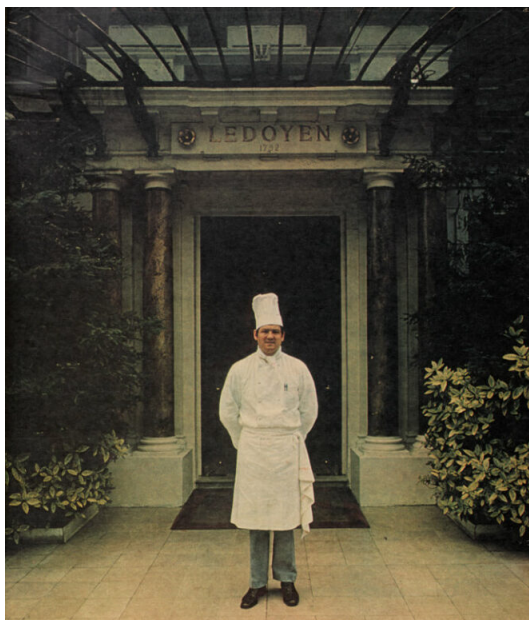
## LEDOYEN SERIES, WORKING NOTES 1979



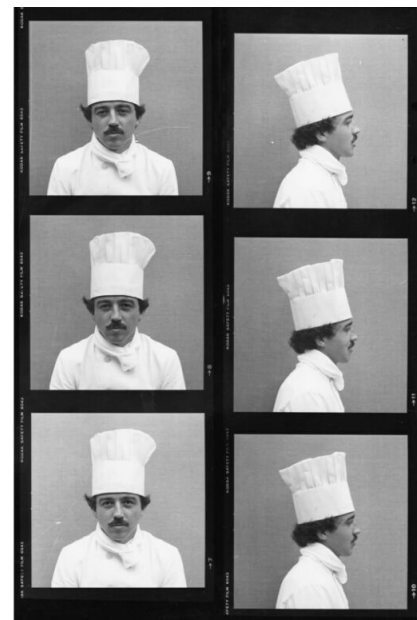
Arnaud Maggs, *Ledoyen Series, Working Notes* (detail), 1979  
20 gelatin silver contact prints, 40.3 x 40.3 cm (each)  
Library and Archives Canada, Ottawa

*Ledoyen Series, Working Notes* is a series of black and white profiles and frontal views of twenty Parisian chefs and sous-chefs. First exhibited at YYZ, an artist-run gallery in Toronto, *Ledoyen Series, Working Notes* marks a pivotal moment for Arnaud Maggs. It was this shoot in Paris that prompted the artist to develop a procedure for photographing that factored in the number of sitters, the kinds of poses he wanted—frontals and profiles, for example—and the number of exposures on a roll of film. His sequential approach to image making with this series would come to define his approach to portraiture, introducing more explicit themes of duration and time that would subsequently reappear throughout his practice.

Maggs was initially drawn to the chefs for their formal potential. "Because they would be all dressed the same way," he explained, "it would hold the work together in a graphic sense."<sup>1</sup> The idea came to him following an editorial commission he received from *Canadian Magazine* for its November 12, 1977, issue to photograph the head chef of the Ledoyen.<sup>2</sup> The result of his shoot was a full-page image of a chef standing in front of the restaurant's doorway. The chef's uniform—including his tall hat—stands out in contrast to the darkness of the doorway. *Ledoyen Series, Working Notes* sits at an intersection between the editorial portraiture Maggs did for magazines and the systems-based portraits he made as an artist. Likewise, it signals the impact that his early careers in graphic design and commercial photography had on his visual language as an artist.



LEFT: Arnaud Maggs, photograph for "Restaurant Ledoyen," *Canadian Magazine*, November 12, 1977. RIGHT: Arnaud Maggs, *Ledoyen Series, Working Notes* (detail), 1979, gelatin silver contact print, 40.3 x 40.3 cm, Library and Archives Canada, Ottawa.



Maggs had organized a session to photograph the chefs outside of Restaurant Ledoyen on the iconic Avenue des Champs-Élysées in Paris. Intending to repeat the approach he had taken with *64 Portrait Studies*, 1976–78, Maggs planned to photograph multiple rolls per chef and later edit and select appropriate frames to arrange in a larger grid. But as the chefs began to queue for their turn in front of the camera, he realized time would be an issue. He needed to adapt his plan.<sup>3</sup> "My first thought was 'the soup will burn!'" he recalled. "I quickly realized that I didn't have the luxury of executing my first plan." Maggs made a calculation based on the twelve exposures he had on each roll of 120 film and determined that he would photograph two chefs per roll. Each person would be captured three times in profile and three times looking straight ahead.





Maggs received contact sheets back from the lab neatly cut into strips of three. "I was surprised," he admitted, "because it made them a sequential work, and I had never thought of working that way."<sup>4</sup> It was after seeing the frames arranged in strips of three that he "decided I had to show them all."<sup>5</sup> Unlike with the photographs that comprise *64 Portrait Studies*, Maggs chose not to enlarge the Ledoyen images. He printed the work in the darkroom of artist Suzy Lake (b.1947). "He was disappointed by the details in their uniforms when printing his standard portrait grid sizes," she explains. "But soon he became very excited by the contact sheet format."<sup>6</sup> In this work, in addition to alternating between profiles and frontal views, Maggs's arrangement was informed by the processes and procedures of photography itself.

## JOSEPH BEUYS, 100 PROFILE VIEWS 1980



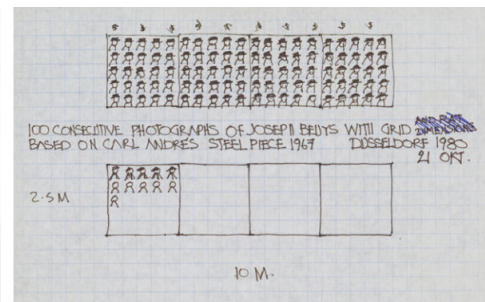
Arnaud Maggs, *Joseph Beuys, 100 Profile Views* (detail), 1980  
100 gelatin silver prints, 40.3 x 40.3 cm (each)  
Art Gallery of Hamilton

In 1980, Arnaud Maggs sought out prominent German conceptual artist Joseph Beuys (1921–1986) for a portrait project, ultimately creating two grids, one of profiles and another of frontal views. Each work comprises 100 square gelatin silver photographs of the famous artist in front of a textured background. Unmounted and unframed, the prints are secured for installation directly to the gallery wall using squares of Plexiglas and tenterhooks.



In *Joseph Beuys, 100 Frontal Views*, Maggs captures Beuys from the shoulders up, his emblematic hat atop his head, looking directly at the viewer. In *Profile Views*, Maggs presents a series of side views of Beuys, his gaze directed to the right. “His strategy,” Maggs explained, “was to somehow defy the camera and make every picture look exactly the same.”<sup>1</sup> Displayed in the order in which they were taken, Maggs’s gridded portraits encourage analytical viewing. We look for moments of disruption and difference in the exhaustive repetition of frames. “Looking very closely and spending some time with [the frontal views],” Maggs asserted, “you see different things in Beuys’s eyes. You see fatigue, you see openness, and you see wariness—you see everything.”<sup>2</sup>

The portraits of Beuys are significant not just because they convey a noted artist, but also because they underscore duration—a thematic preoccupation that would reappear in Maggs’s work. While shifts from one portrait to the next are very minimal in *Profile Views*, over the course of the hundred photographs, Beuys’s posture gradually stoops. The sequential, gridded arrangement of the frames moves the work away from the mug shot associations of Maggs’s earlier portraits by exploring the narrative possibilities of the grid format.

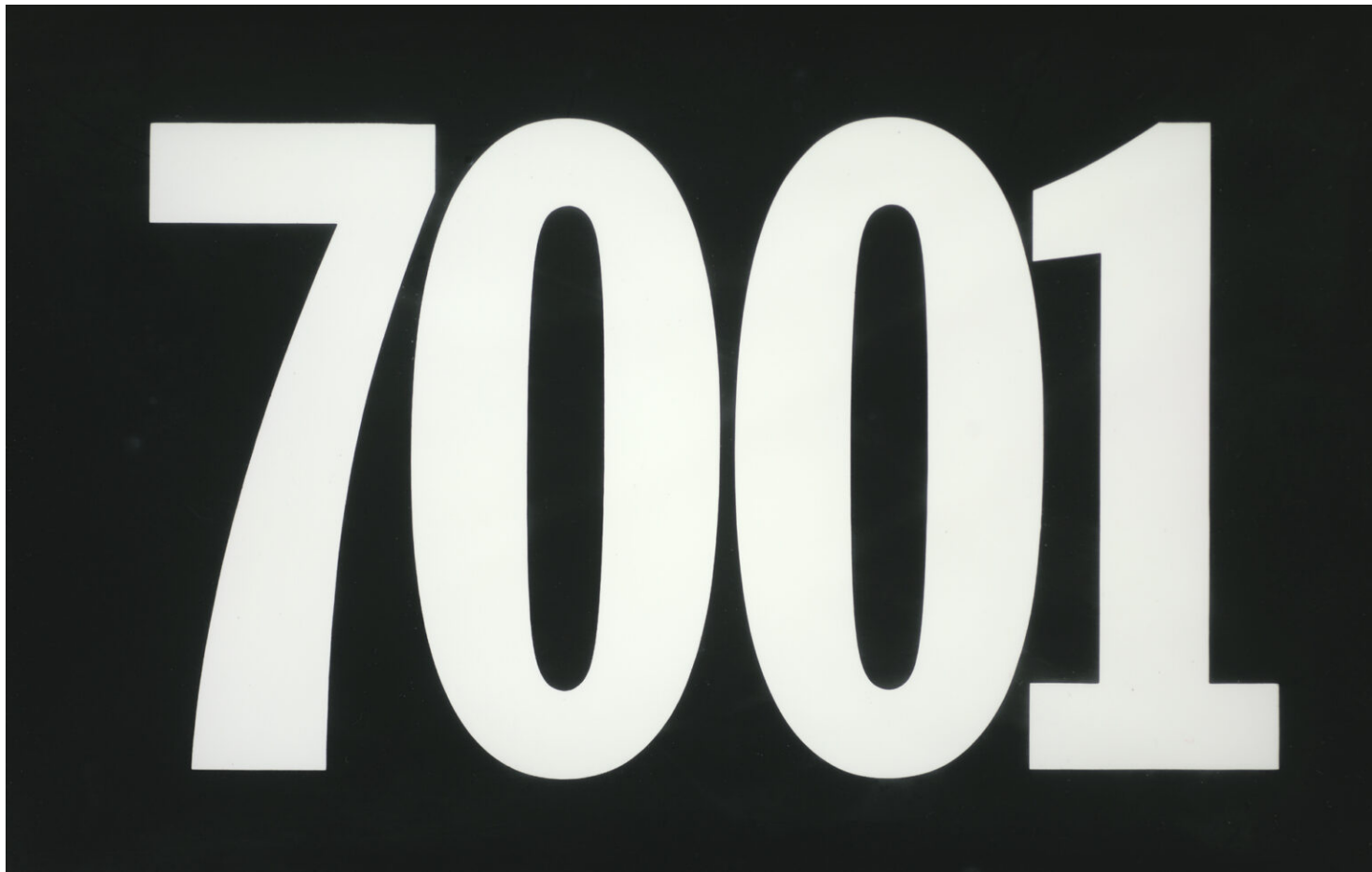


LEFT: Arnaud Maggs, *Joseph Beuys, 100 Profile Views*, 1980, 100 gelatin silver prints, 40.3 x 40.3 cm (each), installed at The Power Plant, Toronto, 1999. RIGHT: Arnaud Maggs, sketch of *Joseph Beuys, 100 Profile Views*, c.1980, ink on paper, 11 x 17 cm, Library and Archives Canada, Ottawa.

Maggs first exhibited the frontal views at Optica gallery in Montreal in 1983. In their original configurations, the Beuys works were arranged in a grid of five rows of twenty images each. Maggs derived the initial hanging scheme directly from *5 x 20 Altstadt Rectangle*, 1967, a minimalist metal floor sculpture by American artist Carl Andre (b.1935) that Maggs had seen at *Minimal + Conceptual Art aus der Sammlung Panza*, an exhibition of the Panza Collection’s minimalist and Conceptual art mounted at the Kunstmuseum Düsseldorf in 1980.<sup>3</sup>

In 1989, when Maggs installed *Frontal Views* at Stux Gallery in New York City, spatial restrictions prompted an adjustment to the hanging scheme for the work. Still including all one hundred frames, Maggs arranged the work in six rows. The top five rows consisted of seventeen photographs, and the sixth of only fifteen. Maggs left two spaces empty on the right side of the last row. The change to the hanging scheme resulted in compositions that were no longer discrete, closed units. Instead, Maggs shifted the focus from the finite—a time capsule—to the infinite. As he explained, “It sort of says: ‘This can continue.’ It’s open-ended a bit.”<sup>4</sup> The revised scheme changed the artwork’s meaning—albeit subtly—revealing the interpretive potential afforded by the grid arrangement itself.<sup>5</sup>

## THE COMPLETE PRESTIGE 12" JAZZ CATALOGUE 1988



Arnaud Maggs, *The Complete Prestige 12" Jazz Catalogue* (detail), 1988  
828 azo dye prints (Cibachrome), 20.3 x 25.4 cm (each)  
National Gallery of Canada, Ottawa

*The Complete Prestige 12" Jazz Catalogue* comprises 828 8-by-10-inch Cibachrome prints of the four-digit numbers used to catalogue the 7000 series of 12-inch vinyl jazz albums put out by Prestige Records in New York City. The work brings together Arnaud Maggs's interest in graphic and typographic forms and collecting, revealing an archival impulse that has come to define his oeuvre. It marks an important shift away from the human subject, yet maintains Maggs's emphasis on systems of identification and classification, themes that can be seen in earlier works such as *64 Portrait Studies*, 1976–78, and *Ledoyen Series*, *Working Notes*, 1979.

Bemused by the seemingly arbitrary nature of some catalogue numbering systems, Maggs decided that in this work he would draw attention to the system used by the Prestige record label.<sup>1</sup> His strategy was to emphasize the numerical signifiers rather than the jazz works. As he asserted, "I made the cataloguing system assume more importance than what it's cataloguing."<sup>2</sup> His focus on numbers and the associations to music evokes the work of German conceptual artist Hanne Darboven (1941–2009), whose similarly monumental and exhaustive works extend the language of Minimalism and visualize time using



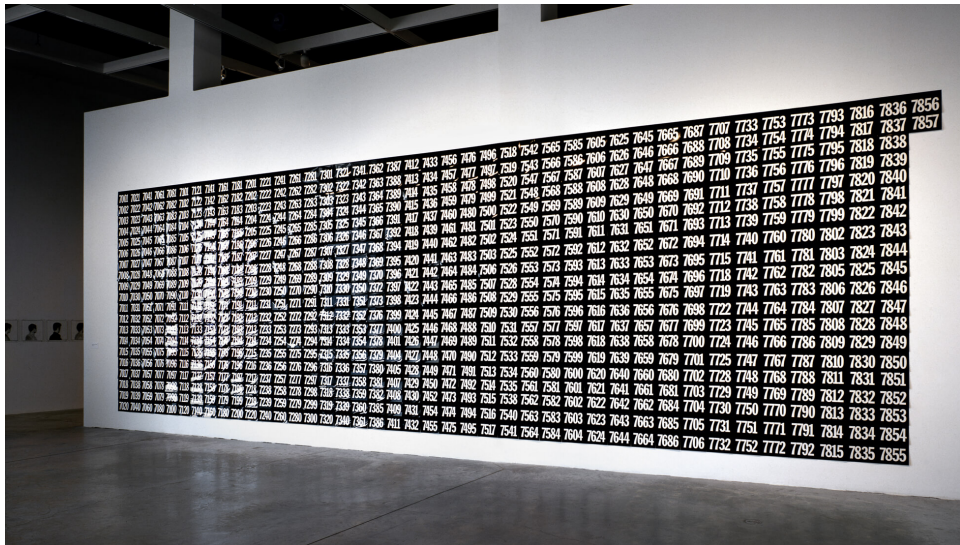
numerical coding.

Each rectangular print of *The Complete Prestige 12" Jazz Catalogue* features four large, white numerals set in Franklin Gothic Condensed on a black ground. Maggs's typographic approach recalls his minimalist cover for the 13th Art Directors Club of Toronto Annual (1961), which features the number 13 in large black characters on a white ground. Although effectively black and white images, *The Complete Prestige 12" Jazz Catalogue* is produced using Cibachrome, a colour process. Maggs joked that the work was his first "foray into colour."<sup>3</sup>

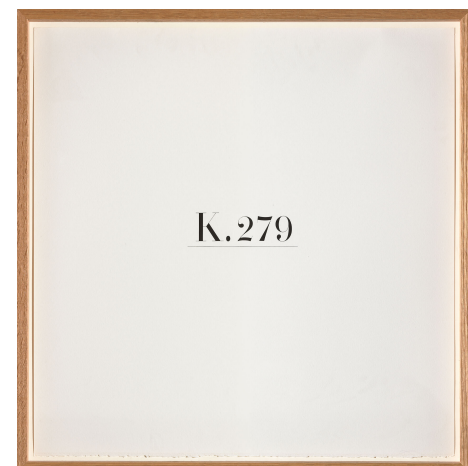
Maggs's *Köchel Series*, 1990, functions similarly to the Prestige collection in that it too represents an existing catalogue record. His subject was the Köchel catalogue (Köchel-Verzeichnis), a numbering system devised by Austrian musicologist Ludwig von Köchel (1800–1877) for chronologically ordering all of Mozart's compositions. By assigning each one with a K or a KV number, Köchel catalogued more than six hundred pieces of music, but Maggs defined limits for the works in his series. Just as he did with his portraits, Maggs signals these parameters in his titles: *Köchel Series: Eighteen Piano Sonatas (for Ed Cleary)* and *Köchel Series: Six Quartets Dedicated to Haydn*.

*The Complete Prestige 12" Jazz Catalogue* and *Köchel Series* demonstrate the productive interweaving of Conceptual art and graphic design: here typography is critical to the system that defined the work. In each *Köchel Series* print, a single K number—K.279, for example—is set in a modern serif typeface, underlined, and letterpressed in black ink on white rag paper. The work was created in the years Maggs moved away from photographic portraits to explore number- and letterforms. He worked with Canadian graphic designer and typographer Ed Cleary (1950–1994) on the typography and dedicated *Köchel Series: Eighteen Piano Sonatas* to Cleary.

*The Complete Prestige 12" Jazz Catalogue* engaged Maggs's analytical interest in the relationship between the individual frames and the work as a whole. First shown at YYZ Artists' Outlet in Toronto in 1988, the large-scale, grid-format installation measured approximately 11 by 38 feet. Each print was unframed and attached to the wall at the top using tape. "They're sort of hung like shingles," Maggs explained. "The second one hides the tape of the first one."<sup>4</sup> The installation is subtly interactive, rustling lightly as visitors move around the gallery and the air circulates. Akin to the rotational ripple that moves through Maggs's *André Kertész, 144 Views*, 1980, the movement of the prints enlivens the grid and the record.

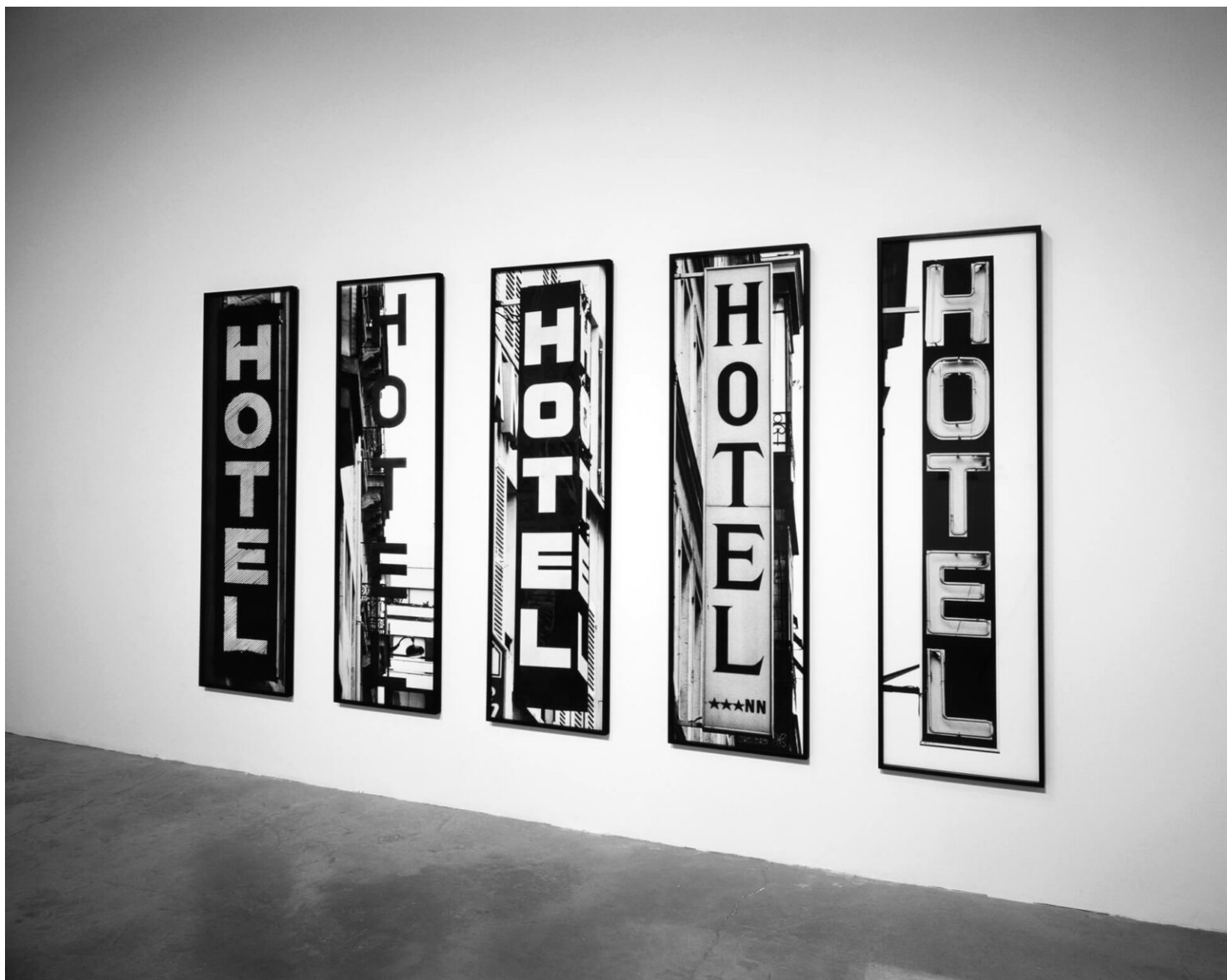


Arnaud Maggs, *The Complete Prestige 12" Jazz Catalogue*, 1988, 828 azo dye prints (Cibachrome), 20.3 x 25.4 cm (each), 400.1 x 1053.5 cm (installation), National Gallery of Canada, Ottawa. Installed at The Power Plant, Toronto in 1999, photograph by Gabor Szilasi, The Estate of Arnaud Maggs.



Arnaud Maggs, *Köchel Series: Eighteen Piano Sonatas (for Ed Cleary)* (detail), 1990, letterpress photo-engraving on wove paper, approx. 51 cm x 51 cm, National Gallery of Canada, Ottawa.

## HOTEL SERIES 1991



Arnaud Maggs, *Hotel Series (details)*, 1991

Gelatin silver prints, 185.1 x 53 cm (each)

Installed at The Power Plant, Toronto, 1991, photograph by Arnaud Maggs

In 1991, walking the streets of Paris, Arnaud Maggs photographed more than three hundred vertical hotel signs. One hundred years earlier, in response to Baron Haussmann's modernization program of Paris, Eugène Atget (1857-1927) photographed the streets, buildings, and gardens of historic Paris and its environs, collecting images of a disappearing city. Like Atget's photographs, Maggs's series offers a record of a threatened Parisian icon. Aligning with his lifelong interest in collecting, the work functions as an act of preservation, enabling a photographic afterlife for the once ubiquitous signs. In this way, the series also recalls the encyclopedic records of disappearing industrial structures in Germany by Bernd and Hilla Becher (1931-2007, 1934-2015).

Cropped close to the subjects, Maggs's photographs are tall and narrow, mimicking the proportions of the original objects. Indeed, the scale of his prints



—usually either six or eight feet tall—intentionally approximates the signs themselves.<sup>1</sup> Maggs was drawn to them as symbols: “They’re all vertical, and we’re not used to reading in a vertical way. So after a while they became almost like icons—like symbols. . . . I realized that we don’t read them, we just recognize them.”<sup>2</sup> To maintain this emphasis on form, Maggs avoided signs that also featured the hotel’s name, opting instead to photograph only generic hotel signs.

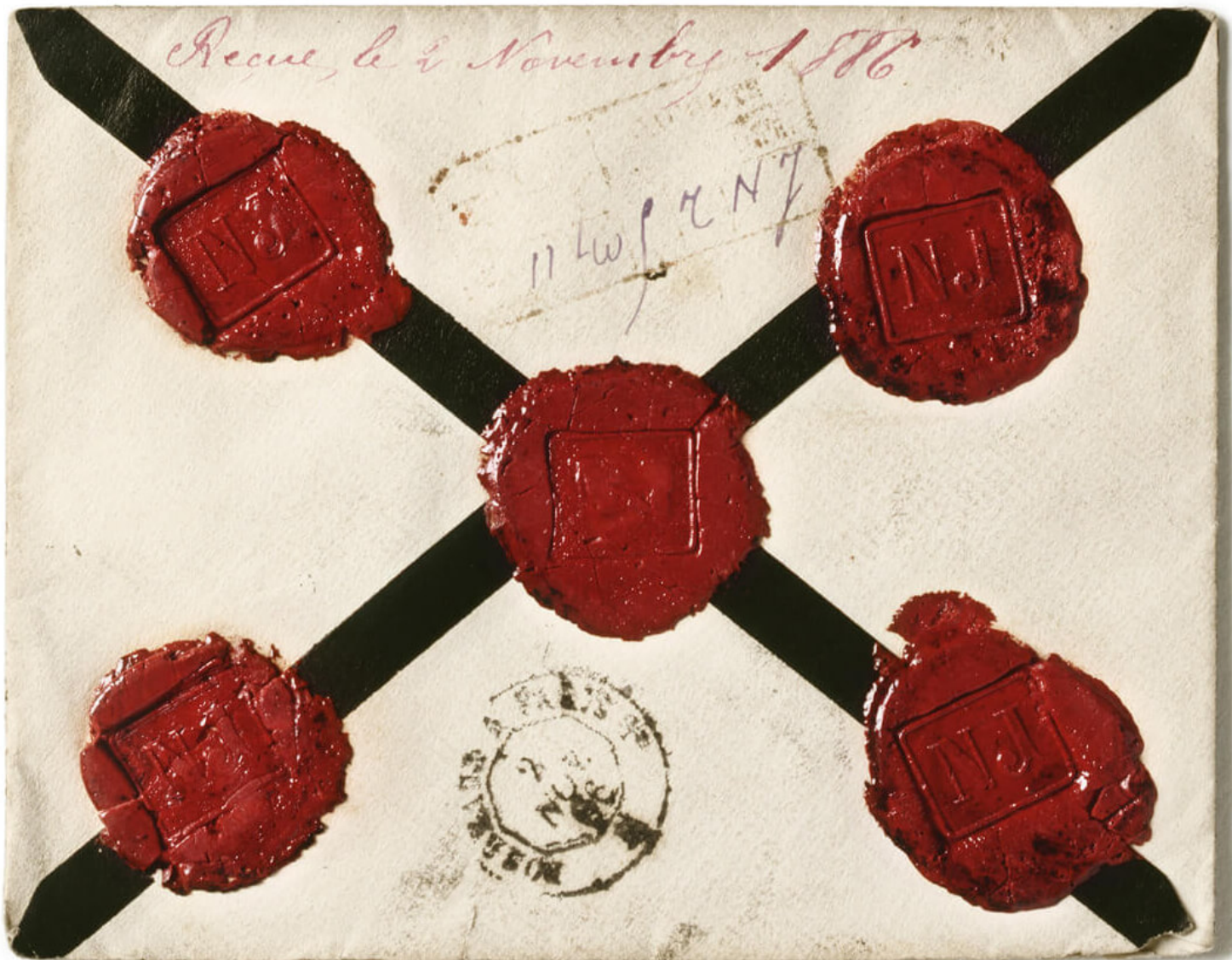
Maggs narrowed his photographic collection to 165 signs, which were then compiled in a book project designed by graphic designer and typographer Ed Cleary (1950–1994) and published by Art Metropole (Toronto) and Presentation House (Vancouver) in 1993. As with *The Complete Prestige 12" Jazz Catalogue*, 1988, and *Köchel Series*, 1990, Maggs’s hotel series nods to his career in graphic design and signals his enduring interest in typography and letterforms. But more than that, the taxonomy of letterforms shaped the conceptual framework for the project, where Maggs organized the photographs in the book by lettering style. Each page of the book comprises five similar hotel signs.

When Maggs first exhibited the photographs at Art Metropole in conjunction with the book launch, he organized the images again by lettering style. He initially grouped like signs together to insist on their resemblance and draw attention to the similarities among them. “They’re all different,” he explained, “but there’s a similarity.”<sup>3</sup> As in much of his work, his arrangements impose a further formal logic on the collection and encourage viewers to pay attention to subtle differences among images.



Eugène Atget, *Street with Hotel Sign, Hotel de Sens, rue de l'Hôtel de Ville, Paris*, early 1900s, albumen silver print from glass negative, 16.7 x 20.5 cm, The Metropolitan Museum of Art, New York.

## NOTIFICATION XIII 1996



Arnaud Maggs, *Notification xiii* (detail), 1996, printed 1998

192 dye coupler prints (Fujicolor), laminated to Plexiglas, 323 x 1224 cm (installed)  
National Gallery of Canada, Ottawa

*Notification xiii* consists of 192 chromogenic prints, arranged in eight rows of twenty-four. It is one of three versions of a work that Arnaud Maggs made using late-nineteenth- and early-twentieth-century mourning stationery envelopes that he found at Parisian flea markets, shops, and through dealers. Part of a public demonstration of grief, these black-edged envelopes signalled that the sender was in mourning. *Notification xiii* is a particularly poignant example of Maggs's use of found objects and photography to create a visual archive, and it is representative of his large-scale colour work that documents the graphic design of and marks of age on found paper ephemera.

Structured in a grid formation, the work uses repetition to encourage an analytical reading of the mourning envelopes. The resulting patterning and the enormity of the installation contribute to a striking graphic presence, which is



amplified by the limited and high-contrast palette of black, white, and red. Maggs's analytical eye—his interest in slight variations in form—compelled him to collect the envelopes. "I had always admired their design," he told art critic Robert Enright, "and then one day in a shop I found 10 of them . . . I noticed that they were all different in little ways, and it immediately dawned on me that I had a piece."<sup>1</sup>

Maggs sought out as many mourning envelopes as he could find. Bold and dramatic, they offer an obvious connection to his

interest in form. On the back sides of the envelopes the black edging meets to form an X. As Maggs noted, "For me, this signals a crossing out, a sign that this person no longer exists. Graphically speaking, there is nothing stronger than an 'X.'"<sup>2</sup> The Xs—punctuated on some of the envelopes with round wax stamps, as shown here—present a visual representation of death.

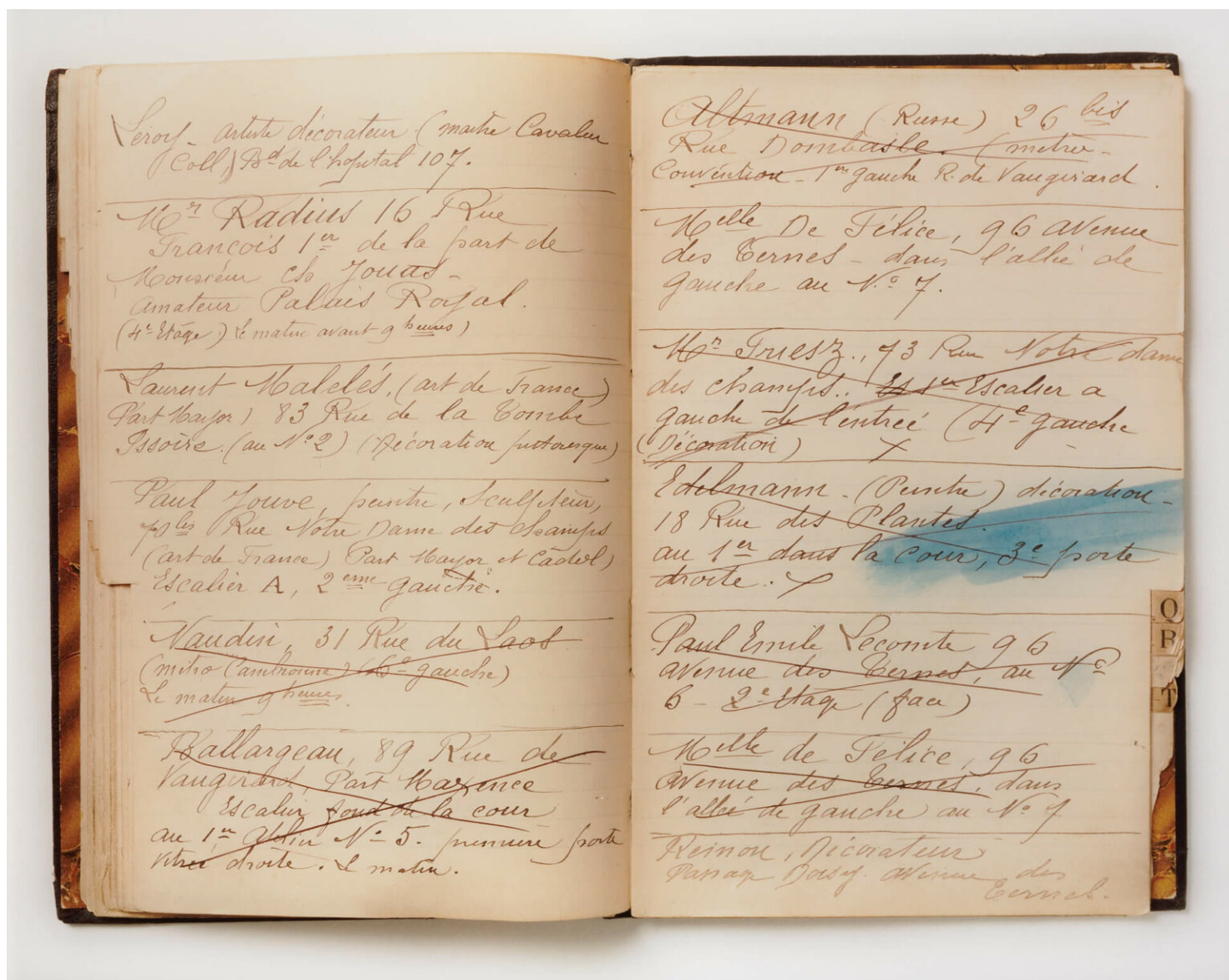
Maggs only photographed the backs of the envelopes in *Notification xiii*, denying the viewer access to the envelopes in their entirety. We cannot see the names of the sender or the recipient. "Someone has died but we cannot know whom," writer Russell Keziere contends. "The identity is erased."<sup>3</sup> Though the human presence is felt in the work, photography renders it anonymous.

The framed Xs in Maggs's *Notification xiii* wait to be filled in by the viewer. According to art historian Sarah Bassnett, the anonymity compels viewers to "substitute their own loved ones for the absent bodies."<sup>4</sup> *Notification xiii* and an earlier work, *Travail des enfants dans l'industrie: Les étiquettes*, 1994, both present paper ephemera as stand-ins. *Travail des enfants dans l'industrie: Les étiquettes* is a collection of early-twentieth-century labels documenting the work of child labourers in France's textile industry. Created at a time of increased scrutiny around contemporary labour practices in the clothing industry, *Travail des enfants* offers political critique. In both *Travail des enfants* and his *Notification* works, Maggs calls attention to loss and puts found historical content in front of contemporary eyes—a re-remembering.



Arnaud Maggs, *Notification xiii*, 1996, printed 1998, 192 dye coupler prints (Fujicolor), laminated to Plexiglas, 323 x 1224 cm (installed), National Gallery of Canada, Ottawa, installation photograph by Laurence Cook.

## RÉPERTOIRE 1997

Arnaud Maggs, *Répertoire* (detail), 1997

48 chromogenic prints (Fujicolor), laminated to Plexiglas and framed, 250 x 720 cm overall

National Gallery of Canada, Ottawa

*Répertoire* is a grid of forty-eight chromogenic prints, each one documenting a spread from an address book of nearly a hundred pages that belonged to Parisian photographer Eugène Atget (1857-1927).<sup>1</sup> Arnaud Maggs's documentation begins with the exterior front cover and ends with the exterior back cover. Each 20-by-24-inch print is framed, and when installed, the thin white frames are right up against each other, emphasizing the structure of the grid. Challenging the concept of a portrait, Maggs offers a picture of Atget—a hero of his—not through his likeness but through documentation of the photographer's handwritten notebook. "*Répertoire*," Maggs explained, "provides us with a revealing and intimate trace of the man."<sup>2</sup>



Just like Maggs, Atget got a late start as a photographer—it was his second career following some years as an actor. Though today heralded as a pioneering artist, Atget was a working photographer who saw himself as a documentarian, creating images for artists, illustrators, designers, architects, and librarians, among others—many of whom are listed in his notebook. He also documented the streets, buildings, and gardens of Paris, creating an enduring photographic record.

Atget's book is a business record. "It tells us what kind of clients Atget had and wanted," Maggs wrote. "Many of the names have been crossed out with large 'X's, leading us to speculate on the reasons why."<sup>3</sup> Maggs would have been drawn to the X as a symbol—the ultimate cancellation. The X functions powerfully as a symbol of death. However, as art historian Martha Langford asserts, the cancellations in Atget's book are equally about life in that they are very much connected to mundane realities of business operations.<sup>4</sup> "Atget's cancellations might have meant 'moved,' or 'out of business,' or 'waste of time,'" she explains.<sup>5</sup>



LEFT: Arnaud Maggs, *Répertoire*, 1997, 48 chromogenic prints (Fujicolor), laminated to Plexiglas and framed, 250 x 720 cm overall, National Gallery of Canada, Ottawa. Installed at Susan Hobbs Gallery, Toronto, photographed by Isaac Applebaum. RIGHT: Hanne Darboven, *Existenz*, 1989, 2,261 sheets, ink and photographs on paper, 29.7 x 21 cm (each), Collection Ydessa Hendeles Art Foundation. Installed at Espace 17, 1991, photographed by Robert Keziere.

Though the project underscores mundane details, in so doing it offers a powerful rumination on time, a theme that recurs in Maggs's work. *Répertoire* also shares thematic and formal considerations with the work *Existenz*, 1989, by Hanne Darboven (1941–2009), which was shown in Toronto in 1991 at Ydessa Hendeles Art Foundation. Each photograph in *Existenz* represents a spread from Darboven's diary notes from a twenty-two-year period, resulting in a massive minimalist representation of the passage of time.

Maggs draws attention to the practicalities of working as an artist and insists on their significance to understanding Atget and his practice. "*Répertoire* shows us another side of Atget, one we don't usually think about—his day-to-day existence, his rejections and disappointments, his need to keep solvent," he explained. "We see him as a human being, probably very weary."<sup>6</sup> This intimacy lends the work its power. Upon seeing it when first exhibited at Susan Hobbs Gallery in Toronto in 1997, critic Gary Michael Dault declared *Répertoire* "a stunningly handsome and deeply moving document."<sup>7</sup> It is a recognition of an enduring tension between art and commerce and the fine and applied arts—something with which Maggs himself was quite familiar. "I think Arnaud understood that in his early life the commercial work that he had to do prevented him from pursuing his own vision," Maggs's wife Spring Hurlbut (b.1952) asserts, "but at some point he gave up the former and devoted himself exclusively to his art. Of course, the skills he had acquired as a graphic designer and a commercial photographer played an important role in his work as an artist. The two things merged together."<sup>8</sup>

## CERCLES CHROMATIQUES DE M.E. CHEVREUL 2006

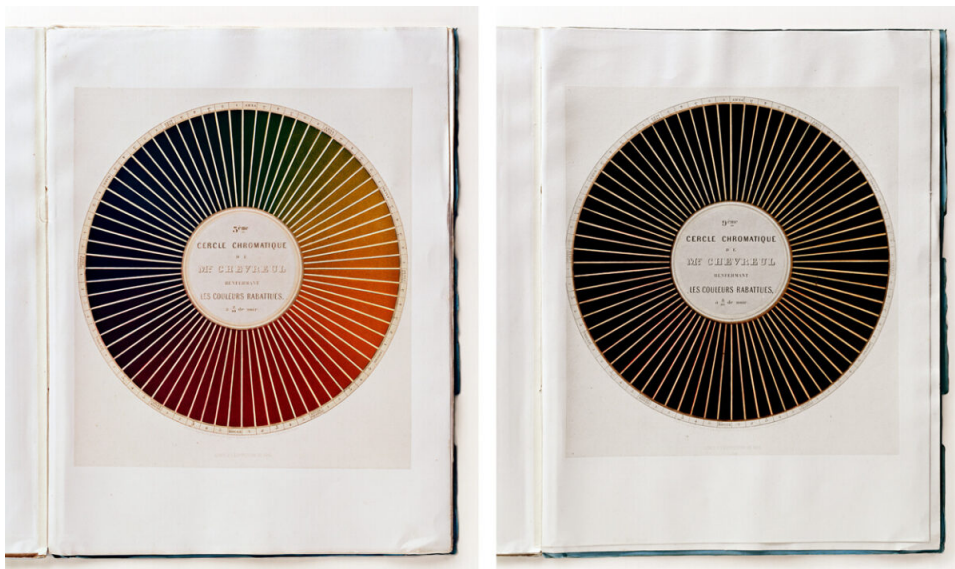


Arnaud Maggs, *Cercles chromatiques de M.E. Chevreul* (detail), 2006  
11 archival pigment prints, 99.1 x 81.3 cm (each)  
The Estate of Arnaud Maggs



In *Cercles chromatiques de M.E. Chevreul*, Arnaud Maggs continues to explore the aesthetic and conceptual potential of historical objects as his subject. The detail shown here displays a circle of seventy-two pure hues of colour—*les couleurs franches*—proposed by Michel-Eugène Chevreul (1786–1889), a prominent French chemist who was part of a group interested in exploring the human perception of colour. The hues are presented in this plate at their maximum chroma, or saturation.

Maggs's series captures eleven of twelve colour wheels from Chevreul's 1861 book, an atlas of colour titled *Exposé d'un moyen de définir et de nommer les couleurs*. He photographed a copy held by the Rare Book Collection of the Robertson Davies Library at Massey College in Toronto. This book puts forward a detailed system of analysis that defined a nomenclature for and classification of colour, something that appealed to Maggs's career-long interest in systems of classification and identification. The plates display the desaturation of colour through the incremental addition of black, with each stage showing increasing subtlety between shades. Ultimately, the chromatic wheel is rendered colourless. It is a process Maggs described as akin to "passage from day to night, from positive to negative, from life to death."<sup>1</sup>

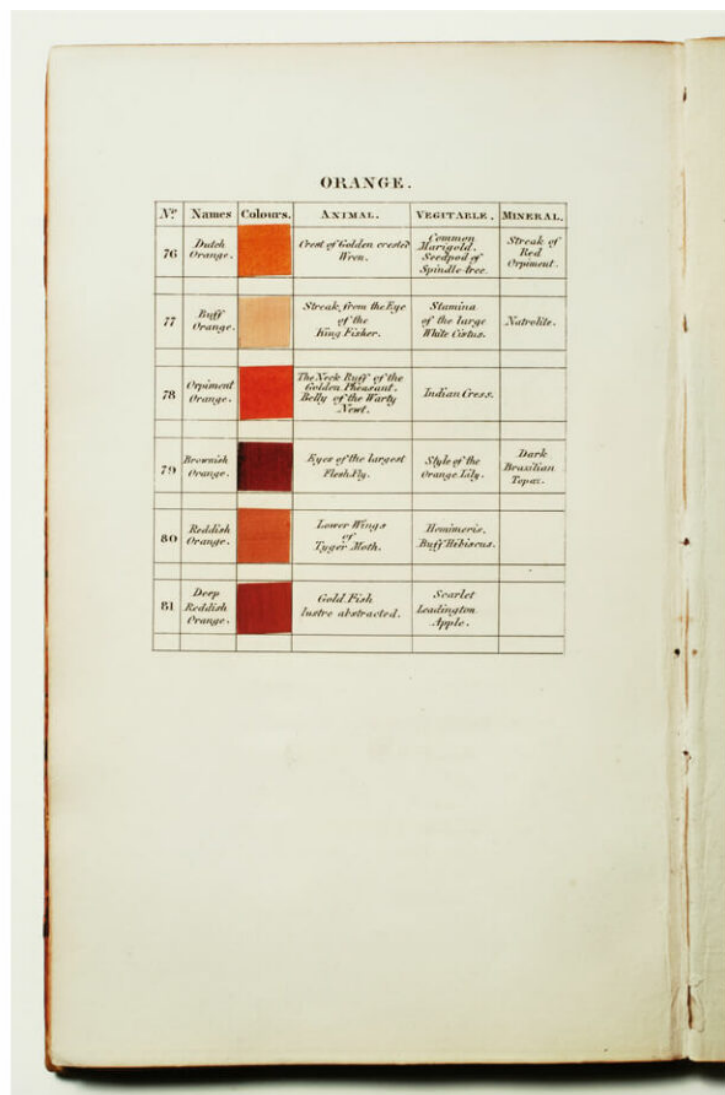
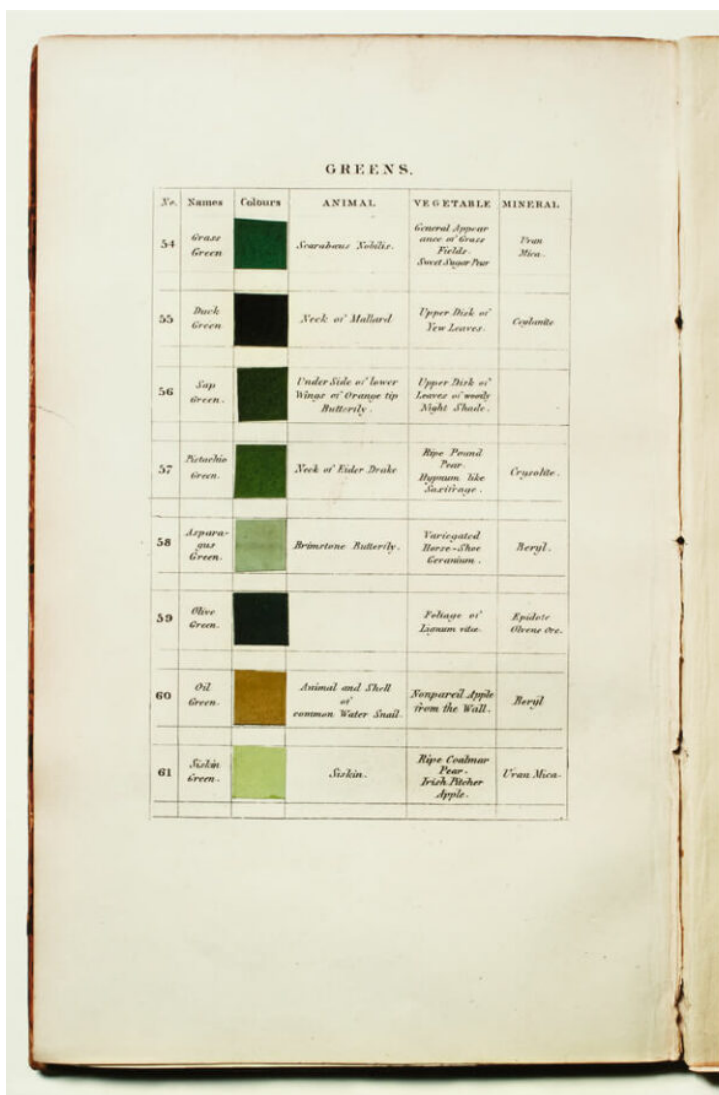


LEFT: Arnaud Maggs, *Cercles chromatiques de M.E. Chevreul*, 2006 (detail), archival pigment print, 99.1 x 81.3 cm, The Estate of Arnaud Maggs. RIGHT: Arnaud Maggs, *Cercles chromatiques de M.E. Chevreul*, 2006 (detail), archival pigment print, 99.1 x 81.3 cm, The Estate of Arnaud Maggs.

Chevreul's plates were etched and printed by René-Henri Digeon using a four-colour aquatint process, and as art historian Alexandra Loske points out, the 14,420 shades represented in Chevreul's colour wheels make "these plates masterpieces of color-printing in the later nineteenth century."<sup>2</sup> Maggs would have been drawn to the circle forms, but also to the craftsmanship of the award-winning prints. The original book measures 36 centimetres high, so at 99.1 x 81.3 centimetres, Maggs's images are dramatic enlargements.

The work highlights ever-present themes in Maggs's art practice: time and duration. The exaggerated size of the plates amplifies the condition of the atlas pages, drawing attention to their handling over years—the lives they lived, so to speak. The scale and sequencing of Maggs's colour wheels invites bodily engagement from the viewer. Hung in a row, *Cercles chromatiques de M.E. Chevreul* emphasizes the artist's exploration of time. Step by step the viewer follows the incremental shifts from maximum brightness to blackness, each step inching toward darkness.

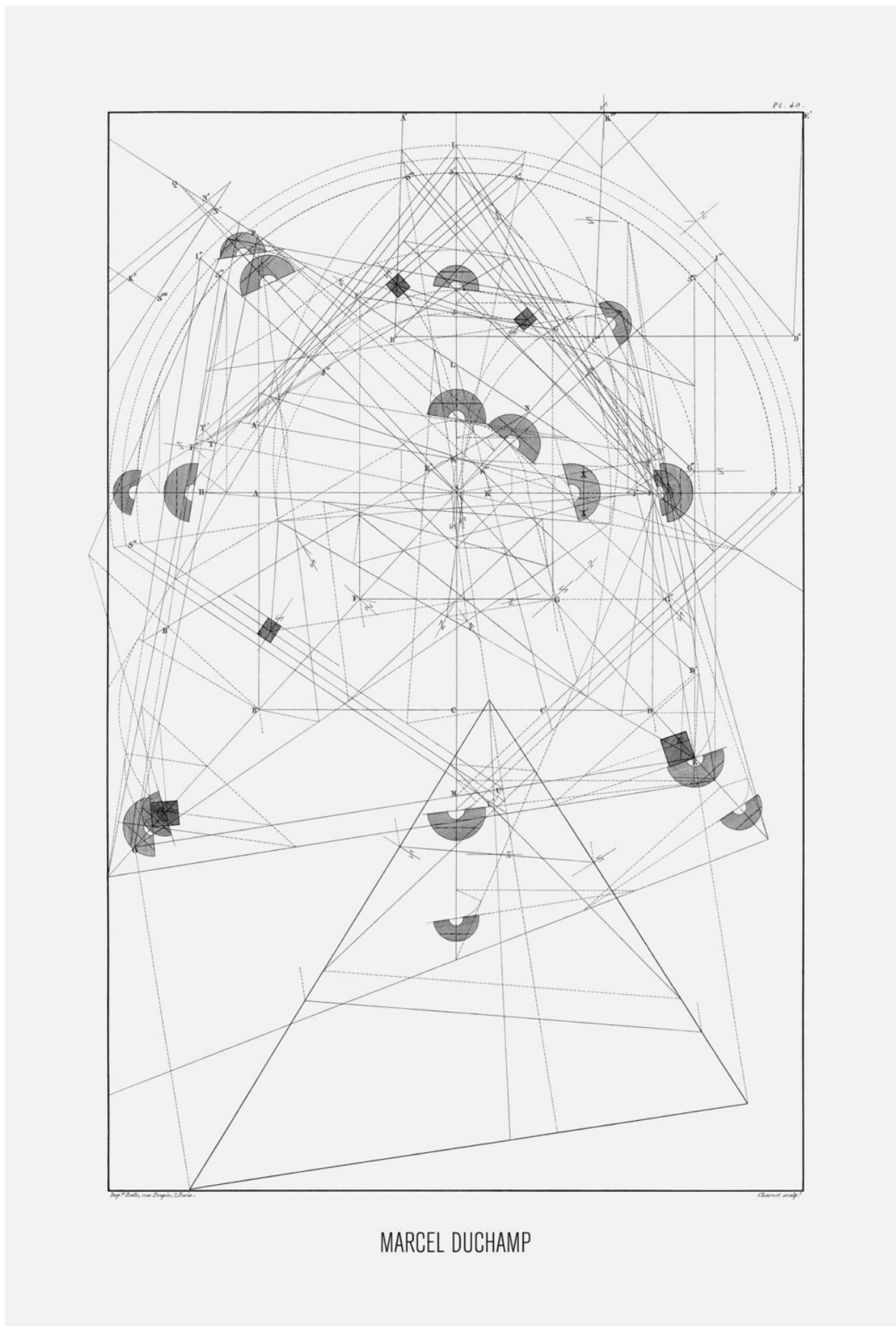
*Cercles chromatiques* is an extension of an important earlier exploration of colour classification, *Werner's Nomenclature of Colours*, 2005, in which Maggs photographed the colour charts from a book of the same name published in 1821. It was the effort of a flower painter named Patrick Syme (1774–1845), who expanded upon the work of German geologist and mineralogist Abraham Gottlob Werner (1749–1817) to develop a handbook of colour for use in the arts and sciences. With a series of charts organized by colour, it served as a useful guide for field studies. "For instance, a scientist might be trying to describe a reddish white bird that he had discovered that day," Maggs explained. "He would look up in his book, find a similar colour, and say 'ah yes, it is similar to "the egg of a grey linnet" or "the back of a Christmas rose."'"<sup>3</sup> Maggs marvelled at the publication's practicality, but also at its poetry. This duality reveals itself in the work, which includes thirteen dramatic enlargements of the colour plates from the original book.



LEFT: Arnaud Maggs, *Werner's Nomenclature of Colours—Green*, 2005, paper mounted on aluminum, ultrachrome digital photograph, 111.2 x 81.6 cm, The Robert McLaughlin Gallery, Oshawa. RIGHT: Arnaud Maggs, *Werner's Nomenclature of Colours—Orange*, 2005, paper mounted on aluminum, ultrachrome digital photograph, 111.2 x 81.6 cm, The Robert McLaughlin Gallery, Oshawa.



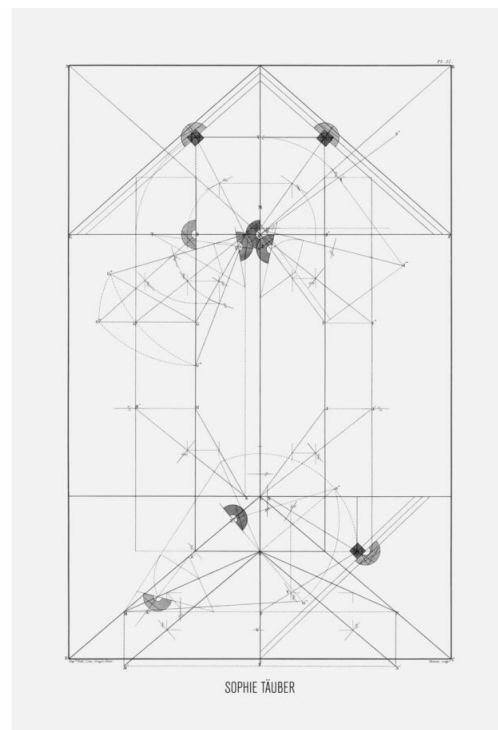
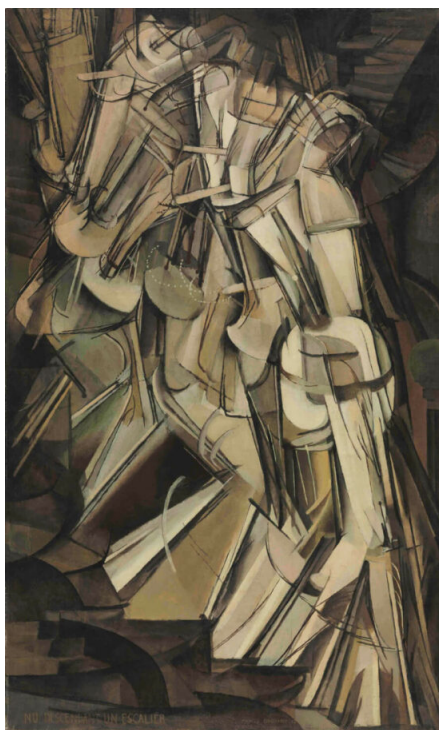
## THE DADA PORTRAITS: MARCEL DUCHAMP 2010



Arnaud Maggs, *The Dada Portraits: Marcel Duchamp*, 2010  
Archival pigment print, 103.5 x 72 cm  
The Estate of Arnaud Maggs

The Dada Portraits is a series of black and white diagrams, each of which Arnaud Maggs labelled with the names of key artists from the Dada movement. As seen in *The Dada Portraits: Marcel Duchamp*, the names are set in a narrow sans serif typeface and centred beneath the drawing. The work comprises twenty oversized portraits, which are hung in a row. For these images, Maggs appropriated nineteenth-century French carpenters' diagrams. His wife Spring Hurlbut (b.1952) first drew his attention to the material at a flea market in France. The Dada Portraits are an extension of the visual archive works that Maggs began in the 1990s, in which he makes use of found paper ephemera. They are also an extension of his photographic portraiture. This time, however, Maggs makes portraits through visual association.

"It is possible to interpret these complicated drafting plans as constructs: Cubist heads, Constructivist faces, and Dada experiments," Maggs asserted.<sup>1</sup> The network of overlapping lines and the semicircular shapes in the plate chosen for *Marcel Duchamp*, for example, reminded Maggs of the faceted motion in *Nude Descending a Staircase (No. 2)*, 1912, by Marcel Duchamp (1887–1968). This series of portraits is a naming project in the readymade tradition of Duchamp. Maggs declares the drawings art by reproducing them and displaying them in a gallery. Moreover, capturing the often-nonsensical spirit of Dada, he assigned names to each, declaring the architectural drawings portraits through the act of labelling. Once Maggs began to see portraits in the drawings, he determined that the male artists were seen in profile and the females were frontal views—a structural remnant perhaps from his analytical photographic portraits.<sup>2</sup>



LEFT: Marcel Duchamp, *Nude Descending a Staircase (No. 2)*, 1912, oil on canvas, 147 x 89.2 cm, Philadelphia Museum of Art. RIGHT: Arnaud Maggs, *The Dada Portraits: Sophie Täuber*, 2010, archival pigment print, 103.5 x 72 cm, The Estate of Arnaud Maggs.

The Dada Portraits continue Maggs's dialogue with the art historical past. Though rooted in history, the work also marks a departure from some of his other ephemera-based projects. By ascribing a name to an unrelated diagram, Maggs makes his portraits mischievous inventions rather than documentation. "Taxonomies and systems of identification have previously been the foundations of my work," Maggs wrote. "This new project is about altering a system, and imposing my own system in its place."<sup>3</sup>





Akin to the strategies of the Dadaists themselves, Maggs appropriated found material. He also relied on the relationship between text and image—in this case, his own text-based interventions—to reshape the meaning of his source images. In the early part of the twentieth century, typography often played a central role in artistic expression. Many artists, including the Dadaists and the Futurists, explored ideas through concrete poetry and typographic form. Maggs's portraits, then, engage with the historical relationship between art and design.

Finally, the work is also a design project. Maggs commissioned Claire Dawson and Fidel Peña of Underline Studio to execute the typographic treatments for the titles/names of each work. His goals were twofold: he wanted a sans serif typeface that was reflective of the Dada period, and he wanted to ensure the lettering did not take over.<sup>4</sup> Ultimately, the artists' names were set in Akzidenz Grotesk Light Condensed. Originally introduced in 1898 and later expanded in the 1960s, Akzidenz Grotesk was a mainstay in modern graphic design beginning in the 1920s. It offered the neutrality that Dawson and Peña were after for The Dada Portraits. "Akzidenz Grotesk Light Condensed felt like a nice combination of being from the period," Peña explains, "but also contemporary and inconspicuous enough to not overpower his work."<sup>5</sup>

## AFTER NADAR: PIERROT THE PHOTOGRAPHER 2012



Arnaud Maggs, *After Nadar: Pierrot the Photographer*, 2012  
Chromira print mounted on Dibond, 96 x 75 cm (framed)  
Art Gallery of Ontario, Toronto



*After Nadar* comprises nine autobiographical self-portraits of Arnaud Maggs dressed as Pierrot, the Italian *commedia dell'arte* character celebrated in French pantomime of the 1800s. In this final artwork, Maggs connects to history, particularly that of art and photography. This time he inserts himself in the story, simultaneously negotiating historical and contemporary territory. The works were done after a series of portraits by nineteenth-century photographer and caricaturist Nadar (Gaspard-Félix Tournachon) (1820–1910) and his brother, Adrien Tournachon (1825–1903), who made more than fifteen images of French mime Charles Deburau (1829–1873) performing as Pierrot.

Maggs had a Pierrot costume made for his photographic performance. Exaggerated buttons and oversized buckles on his slippers mimic what Deburau wore in the nineteenth-century photographs. The outfit also features the added theatrical flourish—absent from Deburau’s clothing—of a Pierrot collar, which frames his painted face. His creamy-white costume and face paint pop dramatically against the warm black studio backdrop.

Maggs places several artists in conversation in *After Nadar*: himself, Nadar, and Deburau. Critic Robert Enright adds to this list Maggs’s long-time assistant and friend artist Katiuska Doleatto, who worked on the shoot.<sup>1</sup> Maggs’s interpretation of the historic images portrays the artist in full colour and at a grand scale, creating a compelling invitation to his performance. Following the approach he took in most of his later works, Maggs hung the *After Nadar* images in a row. Uncharacteristically, however, there is no defined order.<sup>2</sup> Nevertheless, narratives emerge, which curator Sophie Hackett asserts, “seem to add up to a life, an autobiography acted out before our eyes.”<sup>3</sup>

Maggs first encountered the historical images at the National Gallery of Canada’s bookstore in 2011: “I just looked at [the photographs] and thought, this is going to work for me.”<sup>4</sup> He went on to perform several roles related to his own life story. “I did my version of the Pierrot the Photographer,” Maggs told Enright, “and all the others are self-referential.”<sup>5</sup> The series also includes *Pierrot and Bauchet* (an advertising prop for Bauchet film), *Pierrot the Archivist*, *Pierrot the Painter*, *Pierrot the Collector*, *Pierrot the Musician*, *Pierrot the Storyteller*, *Pierrot in Love*, and finally *Pierrot Receives a Letter*.

Through a variety of props and cues, Maggs signals details of his own life and career. In *Storyteller*, with historical book in hand, Maggs’s Pierrot seems to delight at the content of its pages just as Maggs did upon seeing Nadar’s *Pierrot the Photographer*. Maggs appears twice in *Pierrot the Archivist*: Maggs as Pierrot stands next to a stack of archival boxes, his gaze fixed upon his own photographic self-portrait, a frontal view.



Adrien Tournachon, *Pierrot photographe*, between 1854 and 1855, salt paper print, 27.3 x 20.1 cm, Musée Carnavalet, Paris.

The power of *After Nadar* is its demonstration of photography's capacity to represent the past, the present, and the future all at once. Most affecting is Maggs's *Pierrot Receives a Letter*. In this photograph, Maggs makes direct reference to his own practice. Pierrot holds up a mourning stationery envelope from the collection represented in *Notification xiii*, 1996. Maggs's worried brows are pronounced and the black X of the envelope is centred on his chest. *After Nadar* "is the curtain call," says photographer and former Maggs assistant Mike Robinson (b.1961), who was also a close friend. "He knows he's dying."<sup>6</sup>

*After Nadar* will always be inflected with poignancy, as these autobiographical and memorializing self-portraits were completed very shortly before Maggs died. The work was first shown at Susan Hobbs Gallery in Toronto in March 2012.



LEFT: Arnaud Maggs, *After Nadar: Pierrot the Archivist*, 2012, Chromira print mounted on Dibond, 96 x 75 cm (framed), Art Gallery of Ontario, Toronto. RIGHT: Arnaud Maggs, *After Nadar: Pierrot Receives a Letter*, 2012, Chromira print mounted on Dibond, 96 x 75 cm (framed), Art Gallery of Ontario, Toronto.



The background of the top half of the image is a photograph of a book cover. It features a light-colored, possibly cream or off-white, surface with a faint grid pattern. Overlaid on this grid are several large, irregular, pinkish-red stains or watermarks that appear to be bleed-through from the reverse side of the pages. The stains are most prominent in the upper corners and along the edges. The title text is centered over this background.

# **SIGNIFICANCE & CRITICAL ISSUES**

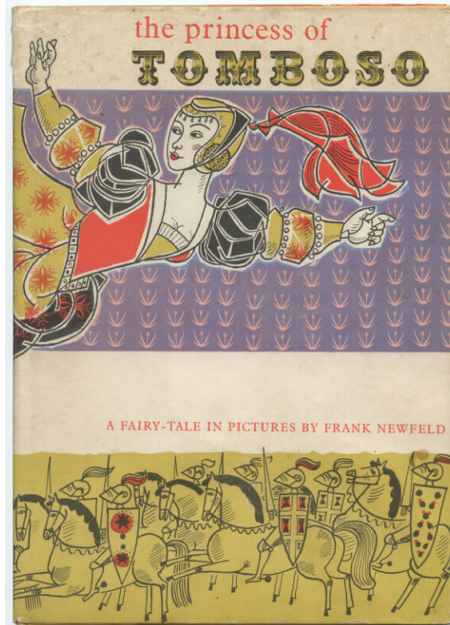
**Arnaud Maggs's multifaceted career points to the significance of the applied arts to Canada's art history. Frequently positioned within the context of Conceptual art, his photographic artwork reveals a synthesis of strategies from each stage of his career. His explorations of the grid, portraiture, and collecting informed his thematic investigations, including systems and classification, time, memory, and death.**

## REPUTATION IN DESIGN AND ILLUSTRATION

In the 1950s and 1960s, many people employed in commercial art produced both design work and illustration, and Arnaud Maggs was firmly part of this flourishing scene. He worked alongside Frank Newfeld (b.1928) and Theo Dimson (1930-2012), for instance, who were award-winning designers and illustrators. Though their reputations in commercial art would eclipse Maggs's, he received national and international recognition. In 1952, graphic designer Carl Dair (1912-1967) asserted in *Canadian Art* magazine, "Montreal has its bright sons in Arnaud Maggs, George Wilde,

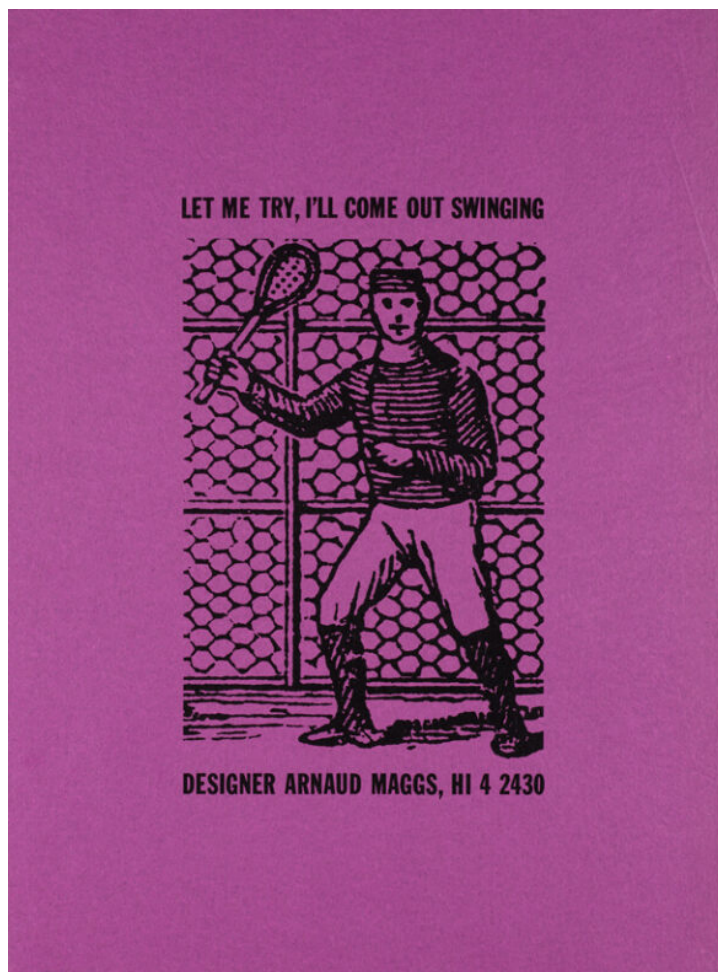
Hector Shanks and Tancred Marsil."<sup>1</sup> Dair was summarizing the 1951 exhibitions of the Art Directors Clubs of Montreal and Toronto, drawing attention to successful projects and asserting the promise of the younger generation, arguing, "The new crop of artists is sturdy and sound and imaginative."<sup>2</sup>

Maggs's reputation in design would continue to grow. At the time, it was common for designers—even if they were employed by a studio—to make self-promotional projects. Maggs did several such projects over the course of his design career that are notable for their creativity. Graphic designer Jim Donohue (1934-2022) remembered one that Maggs made by silkscreening phrases such as "Let Me Try, I'll Come Out Swinging" or "Designs to Please the Most Discriminating Art Director" on brightly coloured tissue paper. The inventiveness of the work and unconventional materials left a lasting impression. "I can't remember anybody ever trying anything like that," Donohue explained. "I mean tissue paper is pretty light and flimsy, and silk screen is pretty heavy . . . It was so bizarre to try to do something on tissue."<sup>3</sup> In his view, the work revealed something of Maggs's character as a designer: "At the time, it occurred to me that this was a very unusual guy who would attempt that . . . But Arnaud did it . . . [and] he actually pulled it off."<sup>4</sup> But, as Donohue asserted, Maggs did not simply "pull it off" from a technical point of view—"they were quite cunning images."<sup>5</sup>



LEFT: Frank Newfeld, *The Princess of Tomboso* (cover), 1960. RIGHT: Theo Dimson, Poster for Falconbridge Ltd. ("Granular Nickel"), 1960s, offset lithograph.





LEFT: Arnaud Maggs, *Let Me Try, I'll Come Out Swinging*, 1960, silk screen on tissue, 50.6 x 37.8 cm, Library and Archives Canada, Ottawa. RIGHT: Arnaud Maggs, *Use Me On Your Next Campaign*, 1960, silk screen on tissue, 50.6 x 37.8 cm, Library and Archives Canada, Ottawa.

Maggs's innovative approach and willingness to experiment won the respect and admiration of his peers. Fellow designer Arnold Rockman declared, "His talent is an exciting one, rare anywhere, but especially in Canada. Unlike most designers in Toronto, Maggs likes to turn his hand to anything."<sup>6</sup> He was recognized regularly through inclusion in design and illustration annuals in Canada and the United States. The bold, minimalist work he created in 1961 for the cover of the 13th Art Directors Club of Toronto Annual, for example, was featured in the 1962 annual of the American Institute of Graphic Arts.

Maggs's reputation for excellence in the advertising and design world in Toronto provided him leverage when shifting careers. Around 1966, he began working as a photographer, and was well supported by those familiar with his design work. According to Marjorie Harris, the *Modern Living* editor at *Maclean's*, "The guys in the art department all of course knew who Arnaud was because he was a well-known graphic designer, and they told me, 'you're going to use this guy, Arnaud' . . . And I said, 'Well, great because how much does he know about fashion photography?' and they said, 'Nothing. So, it'll be very inventive' and it was."<sup>7</sup>



LEFT: Arnaud Maggs, Spine and cover of 13th Art Directors Club of Toronto Annual, 1961, photomechanical print on coated wove paper, 84.1 x 28.6 cm, Library and Archives Canada, Ottawa. RIGHT: "Arnaud Maggs," *Idea: International Advertising Art and Selling Visual Communication in Canada* 7, no. 41, June 1960.

### CONTRIBUTION TO CANADIAN MAGAZINES

As a commercial photographer, Maggs played an important role at several Canadian magazines in the 1960s and 1970s, a time of cultural nationalism and change in the industry. At *Maclean's*, as part of efforts to compete with American magazines and increase advertising and readership, new material was introduced. When writer Marjorie Harris joined the publication in 1966, she was assigned fashion and lifestyle content, which, as she explains, was "something they'd never ever done before."<sup>8</sup> Focused on Canadian fashion design, she chose to work with Maggs.

Maggs's first fashion shoot was printed in December 1967. "Fantasy Living" introduced readers to stylish "at-home clothes," which he had photographed at the *Sculpture '67* exhibition at Toronto's City Hall. "We were both learning," Harris proclaims. "He was learning how to take a photograph. I was learning how to set up a fashion shoot."<sup>9</sup> Maggs quickly became a staple in the magazine, with Harris using him "if I wanted to do something that was really daring."<sup>10</sup>



Jonathan Eby, then art director at *Maclean's*, believed strongly that photographers are not simply hired hands. "I always thought it was important to keep the creative mind of the photographer in play," he explains. "At the time there was a great scene going on in New York—Helmut Newton and other leading photographers—and it was obvious that these guys were not just clickers of cameras. They had an intellectual input to make."<sup>11</sup> He felt that Maggs was among those photographers who made intelligent contributions, noting "He had a keen mind and keen eye." Maggs ultimately helped shape the look of *Maclean's* as a photographer in the late 1960s.



LEFT: Arnaud Maggs, photographs for "Fantasy Living," by Marjorie Harris, *Maclean's*, December 1, 1967. RIGHT: Arnaud Maggs, photographs for "The Natural Superiority of Men," by Alexander Ross, *Maclean's*, May 1, 1969.

In 1975 Maggs was asked to shoot covers for the *Canadian Magazine*, which was distributed in newspapers across the country. As he recorded in his notebook, they were looking for "cover portraits that would be easily identifiable and that would stand out."<sup>12</sup> His photographs of prominent Canadians—Pierre Berton, Jean Chrétien, Ronnie Hawkins, and Stephen Lewis, for example—contributed to picturing the nation through portraiture. Photographer Paul Orenstein believes Maggs's early careers in graphic art and magazine photography are central to who Maggs was, and Orenstein identifies Maggs's work for *Canadian Magazine* as particularly influential for his practice. "I loved the shots," he explains. "He was Canada's greatest portraitist at that moment."<sup>13</sup> The covers mark an important shift in focus for Maggs, from fashion photography to portraiture, and they helped to shape his early artworks.

By the time Maggs worked for *Canadian Business* in 1977, his reputation as a portraitist was cemented and he had already begun working on *64 Portrait Studies*, 1976–78. "He was absolutely a portraitist," Donna Braggins, then graphic designer at the magazine, explains. "He had . . . a very distinct style of photographing people."<sup>14</sup> Maggs continued his artistic work and editorial projects for the magazine through the 1970s and into the 1980s, and his artistic reputation became an important part of what he offered editorial publications. He helped to define the photographic identity of *Canadian Business* at that time: his work aligned well with the brand and, moreover, propelled it forward. "To bring someone like Arnaud into that selection, it was really a very conscious effort to create a cultural statement about business," Braggins argues.<sup>15</sup> It was a period of mutual impact: Maggs's editorial portraiture helped to shape the photographic style of Canadian magazines, and it offered opportunities for exploration that informed his art.



LEFT: Portrait of Frank Stronach by Arnaud Maggs for "How Magna Got Big by Staying Small," by Joanne Kates, *Canadian Business*, February 1978. RIGHT: Portrait of Bill Teron by Arnaud Maggs for "A Most Uncommon Civil Servant," by Stephen Kimber, *Canadian Business*, March 1979.

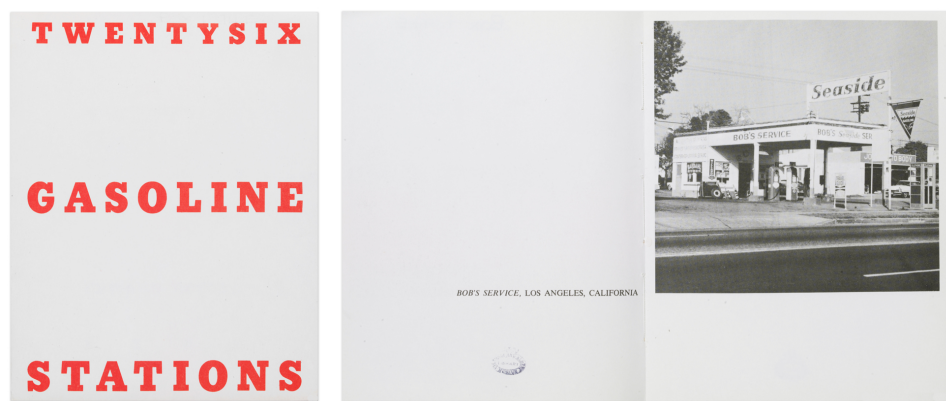
## CONCEPTUAL ART

Conceptual art is distinguished by a shift in emphasis from object to idea.

"When an artist uses a conceptual form of art, it means that all the planning and decisions are made beforehand and the execution is a perfunctory affair," artist Sol LeWitt (1928–2007) famously argued. "The idea becomes a machine that makes the art."<sup>16</sup> As a result, conceptual artists' works are often viewed as informational. Serialization, repetition, and the organizational structure of the grid are dominant in Minimalism and Conceptual art—and they are strategies used regularly by Maggs. When describing *64 Portrait Studies*, 1976–78, he adopted similar language to LeWitt: "It's as if a machine could have done it . . . as if there's no photographer involved."<sup>17</sup>



While Maggs's artwork aligns with the systems-based formalism that defined Minimalism and Conceptual art, these languages were introduced to him through design, revealing the importance of graphic design to Conceptual art more broadly. Indeed, the latter's modes of presentation and dissemination frequently operate within the conventions of graphic design. For instance, to circumvent the gallery system, artists like Dan Graham (b.1942) and Ed Ruscha (b.1937) would create their work for magazines or as artists' books. Like Maggs, Ruscha started out working in graphic design.<sup>18</sup> In 1962, still working as a designer, he began creating the celebrated publication *Twentysix Gasoline Stations* (1963). Maggs's "numberworks" from the 1980s share a similar focus on banal, seemingly arbitrary, systems of documentation. Though Maggs ultimately displayed his numberworks on the gallery wall, he also explored the potential of the book form. Working with designer Ed Cleary (1950–1994), he developed a book maquette for *25 Trucks Like Mine*, date unknown, which recorded the licence plates on trucks like his that he encountered in France.



Ed Ruscha, *Twentysix Gasoline Stations*, 1963, book (front cover and interior), Victoria and Albert Museum, London.



Arnaud Maggs, *25 Trucks Like Mine*, date unknown, book prototype (interior), 15 x 15 x 0.7 cm, Library and Archives Canada, Ottawa.

Maggs's practice aligns with that of artists working within a conceptual framework in Canada. From the mid-1960s onward, artists across the country engaged with the procedural methodologies of Conceptual art. Roy Kiyooka (1926–1994), Carole Condé (b.1940) and Karl Beveridge (b.1945), and Bill Vazan (b.1933) explored photographic seriality, image/text relationships, and information-based systems. N.E. Thing Co., founded in Vancouver in 1966 by Iain Baxter & (b.1936) and Ingrid Baxter (b.1938), exemplified the administrative aesthetic of conceptual art practice: their art activities were shaped by the visual language of design and bureaucratic record keeping.



LEFT: N.E. Thing Co., *Circular Walk Inside the Arctic Circle Around Inuvik, N.W.T., 1969*, gelatin silver prints, ink, paper, foil seal, offset lithograph on paper, 44 x 44 cm, Morris and Helen Belkin Art Gallery, Vancouver. RIGHT: Arnaud Maggs, *Self-Portrait, 1983*, 12 gelatin silver prints, approx. 40.4 x 40.4 cm (each), image approx. 37.5 x 37.5 each, National Gallery of Canada, Ottawa.

Ruscha is often invoked in discussions about the “deadpan” or “amateur” or “anti-photographer” approach to Conceptual art photography.<sup>19</sup> Although Maggs’s work sometimes shares a deadpan, serial aesthetic with that of artists like Ruscha, he can hardly be called an anti-photographer. He maintained a dual interest in concept and craft, resulting in a persistent interplay in his work—between modernism and conceptualism, subject and structure, and subjectivity and objectivity—which aligns his work with that of artists like Michael Snow (b.1928) and Suzy Lake (b.1947).<sup>20</sup>

Like Maggs, Snow defies easy categorization. Working in sculpture, painting, photography, film, and music, he created art characterized by an emphasis on materiality. Snow returned from several years in New York just as Maggs was shifting his focus away from commercial photography. Snow’s first retrospective exhibition, *Michael Snow / A Survey*, was mounted at the Art Gallery of Ontario in 1970. Among his early conceptual explorations of photography that were included in the retrospective was *Authorization*, 1969. Snow’s emphasis on process and seriality is indicative of the investigations happening in the United States, Canada, and locally in Toronto that helped inform Maggs’s own ideas about art.



LEFT: Michael Snow, *Authorization, 1969*, 5 instant silver prints (Polaroid 47), adhesive tape on mirror in metal frame, 54.6 x 44.4 cm x 1.4 cm with integral frame, National Gallery of Canada, Ottawa. RIGHT: Suzy Lake, *Are You Talking to Me? # 1 - 11, 1978-79*, dimensions variable, installed at *Introducing Suzy Lake*, November 5, 2014 – March 22, 2015, Art Gallery of Ontario, Toronto.



Lake, who was also working in Toronto at the time, likewise explores the conceptual and material possibilities of photography. In the late 1970s and early 1980s, Maggs used Lake's darkroom in her home studio. He was printing *Ledoyen Series*, *Working Notes*, 1979, while she was making *Are You Talking to Me?*, 1978. Though Lake's work is performative, often exploring representation and body politics, both artists employed the conceptual strategies of seriality and repetition.

### THE GRID: FORMAL AND CONCEPTUAL

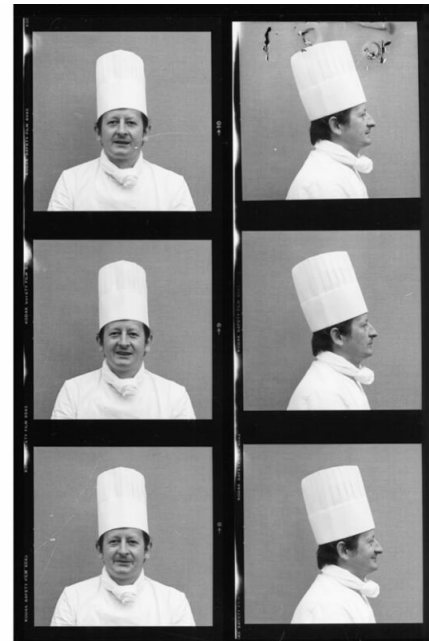
In Western art and science there is a long history of using the grid as a tool for rational organization and objective presentation of data. Far from a neutral device, however, the grid is also entwined with power structures and systems of classification that are discriminatory and connected to colonialist anthropological and ethnographic study. In art histories, it has iconic status.<sup>21</sup> It is associated with rigorous systematization seen in works by conceptual artists such as Sol LeWitt and Hanne Darboven (1941–2009), and the typological examinations of German conceptual photographers Bernd and Hilla Becher (1931–2007, 1934–2015). The grid also offered a presentation framework for minimalist artists, including Carl Andre (b.1935), whose work directly inspired Maggs. In his design and art projects, Maggs used the grid to structure his ideas and shape the visual outcome, capitalizing on its analytical and objective potential. At the same time, however, Maggs's grids are sites of narrative and expressive power.



LEFT: Bernd and Hilla Becher, *Water Towers*, 1968–80, 9 gelatin silver prints, approx. 155.6 x 125.1 cm (overall), Solomon R. Guggenheim Museum, New York. RIGHT: Carl Andre, *5 x 20 Altstadt Rectangle*, 1967, hot-rolled steel, 0.5 x 250.2 x 1000.8 cm (overall), Solomon R. Guggenheim Museum, New York.

Maggs's early careers anticipated the dominance of the grid in his artwork. The device is integral to the practices of graphic design and photography. While often implicit, particularly in the energetic, illustrative design of the mid-century, an underlying grid offers structure to layout designers and is fundamental to typography. Graphic designer Fidel Peña recognized a way of thinking in Maggs, noting, "The way he thought, to me, was very much like a graphic designer . . . He gridded things—almost the way you would do a layout for a book."<sup>22</sup>

Maggs's photography was also shaped by the grid. Michael Mitchell (1943–2020), one of his friends, asserted, "Maggs has always been introduced to his latest imagery via the grid of the medium-format contact sheet. He came to accept the form, as generated by his medium, as a part of his message. It was tidy, systematic and controllable."<sup>23</sup> It was the contact sheet that initially prompted Maggs to shift to a sequential process for his portraits. The grid was also a tool used by Maggs and his assistants for evaluating colour in the printing process.



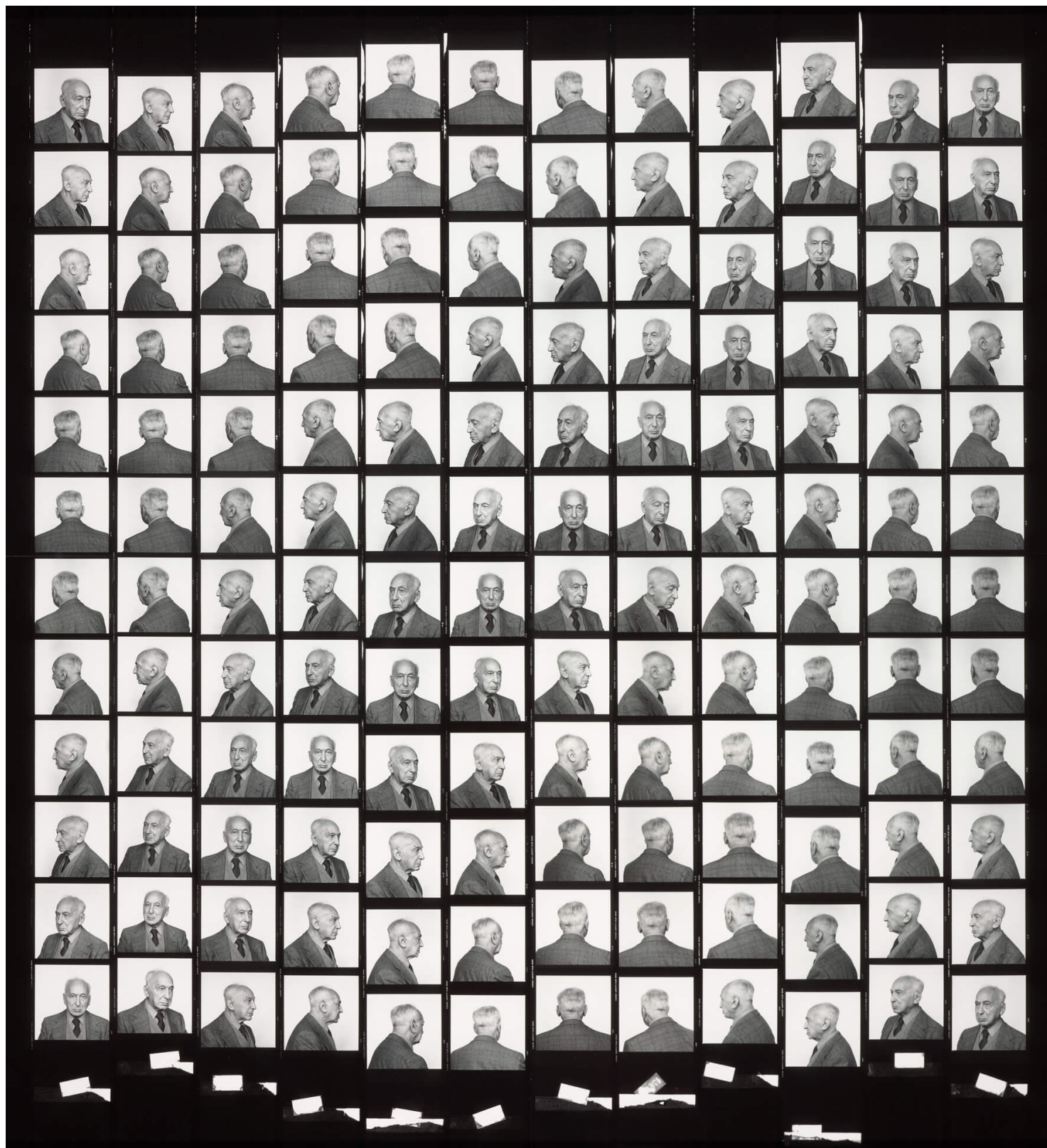
LEFT: Michael Mitchell, *Self-portrait*, c.1983, colour instant print (Polaroid), 25.4 x 20.3 cm. RIGHT: Arnaud Maggs, *Ledoyen, Paris* (detail), August 1979, gelatin silver negatives, 6 cm (each negative), Library and Archives Canada, Ottawa.

Viewed from a distance, Maggs's grids register as large units, but the repetition within them facilitates an analytical read. In early portrait works such as *Joseph Beuys, 100 Profile Views*, 1980, the viewer scrutinizes details, measuring similarities and differences between frames. Curator and writer Philip Monk argues that Maggs uses grids "to reveal something of the human subject that one portrait alone could not accomplish. In these works, the grid, as much as the camera, becomes a tool for seeing."<sup>24</sup> Certainly, the back-and-forth interrelation between images becomes fundamental to the experience of his work. Although the camera freezes time, the grid affords the possibility of emphasizing duration, allowing Maggs to explore the narrative and expressive capacity of the device. A rhythmic relationship between frames in sequential imagery recalls the storyboard or comic strip format, but it also relates to motion. An emphasis on time is quite subtle in Maggs's work, but as he moved toward a system based on sequential exposures, his gridded portraits became chronological representations.

*André Kertész, 144 Views*, 1980, is a powerful example of Maggs's ability to unsettle conventional interpretations of the grid as purely analytical, rigid, and inexpressive. With his images of the iconic photographer, he meticulously planned the hanging scheme. Repeated views run diagonally across a square-shaped grid; for example, frontal views cut across the centre from the bottom left corner through to the top right. According to Maggs, André Kertész (1894–1985) referred to the final work as a "portrait mosaic."<sup>25</sup> Maggs's rotational



system for taking the photographs seems to crack open the grid and insist on a dimensional quality that resists the flattening potential of both the grid and photography. It appears at once still and moving: when the individual frames come together in the final installation, the rotation creates a rolling effect or a fluttering through the composition, enlivening the grid, amplifying an emphasis on duration, and engaging the narrative power of the grid format.



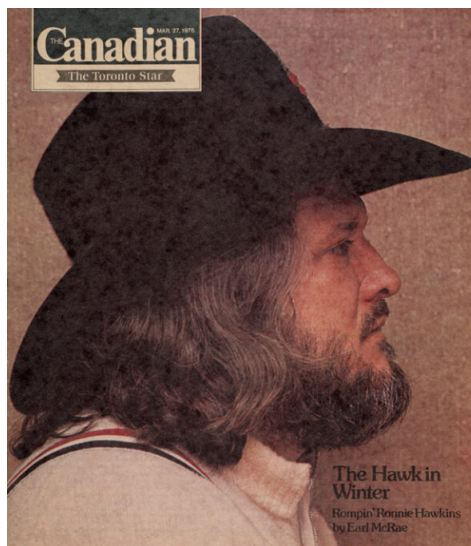
Arnaud Maggs, *André Kertész, 144 Views*, December 8, 1980, 4 gelatin silver prints, 86.9 x 79.9 cm, National Gallery of Canada, Ottawa.

The evocative potential of the grid is amplified further still in some of Maggs's later ephemera-based art. *Notification xiii*, 1996, and *Travail des enfants dans l'industrie: Les étiquettes*, 1994, are arranged as large-scale grids, and like much of Maggs's work, they rely on the formal and conceptual possibilities. They are

also expressive works of remembrance that engage with the themes of presence and absence and life and death that underscore much of Maggs's work. The labour tags in *Travail des enfants dans l'industrie: Les étiquettes*, for example, recall the shape of a headstone. Monk, who observed the similarity, asserts that with the tags "brought together like a mausoleum wall, Arnaud Maggs has built the young workers a public memorial."<sup>26</sup> Likewise, the envelopes of *Notification xiii*, arranged row upon row, recall the shape of flat markers in a cemetery—the grid format extends their memorializing function. Catherine Bédard argues that in Maggs's work, the "minimalism [of the grid] is woven through with an eminently human and sensuous content, yet shown with all the appearance of documentary objectivity."<sup>27</sup> He creates tension in the affective and analytical possibilities of the grid itself. Exploiting these oppositions, Maggs disrupts conventional views of the grid as a distancing device.

### THE PORTRAIT: EDITORIAL AND TYPOLOGICAL

Maggs's multiple-image portraits are an extension of his interests in collecting and archiving and in the grid format. They were also shaped by the medium: "Photography," as writer and artist David Company argues, "has been developed as a medium of multiplicity and accumulation."<sup>28</sup> In Maggs's artwork, multiplicity and accumulation are fundamental to both form and concept and are key to how he challenges the conventions of portraiture. There are also overlaps between Maggs's editorial portraits and the typological approach he took in his artworks.



LEFT: Portrait of Ronnie Hawkins by Arnaud Maggs for *The Canadian, The Toronto Star* (cover), March 27, 1976. RIGHT: Portrait of Buffy Sainte-Marie by Arnaud Maggs for *The Canadian, The Toronto Star* (cover), January 14, 1978.

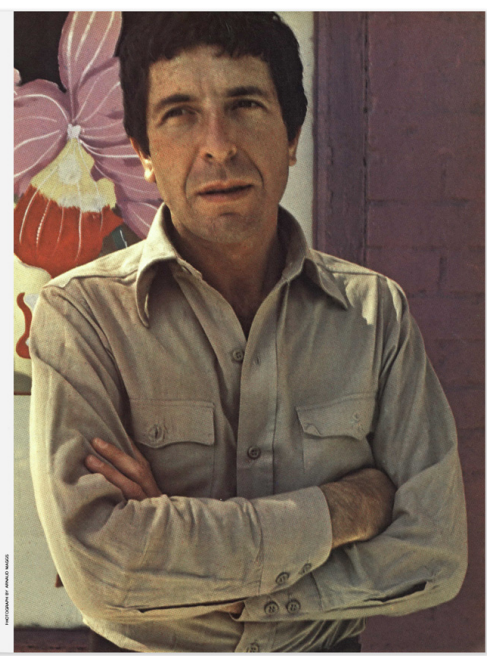
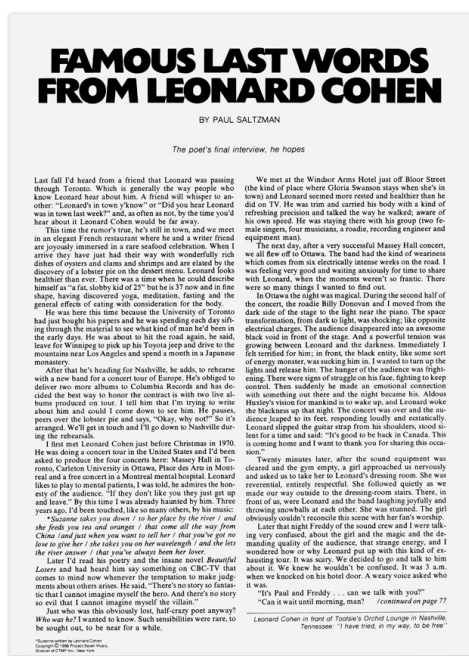
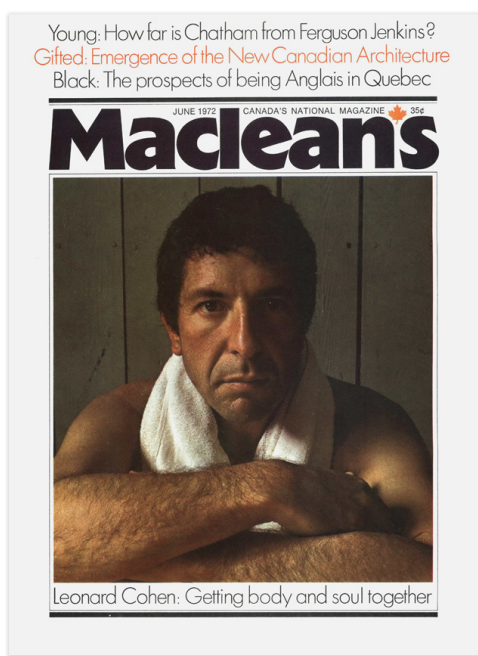
Maggs's primary contribution to editorial photography in the 1970s and early 1980s was portraiture. Donna Braggins identifies in his work a compelling graphic sensibility that achieved a strong focus on the subject. "He had an interesting way of capturing people in environments, but doing it in such a way that there was something two-dimensional about it, which was very intriguing," she explains. "He put people in very narrow planes, which created a certain kind of focus on the subject . . . almost as if he were capturing them under glass."<sup>29</sup>

At the same time that Maggs was working on *64 Portrait Studies*, 1976–78, he was photographing high-profile people for the *Canadian Magazine*. Some of Maggs's cover images reveal intersections between his artistic and editorial approaches. Perhaps drawn to the shape of his cowboy hat, Maggs photographed Ronnie Hawkins in profile for a 1976 cover. For *64 Portrait Studies*, Maggs's sitters were photographed frontally and in profile and they had bare shoulders, "so there was equalization among the people," he explained.<sup>30</sup>



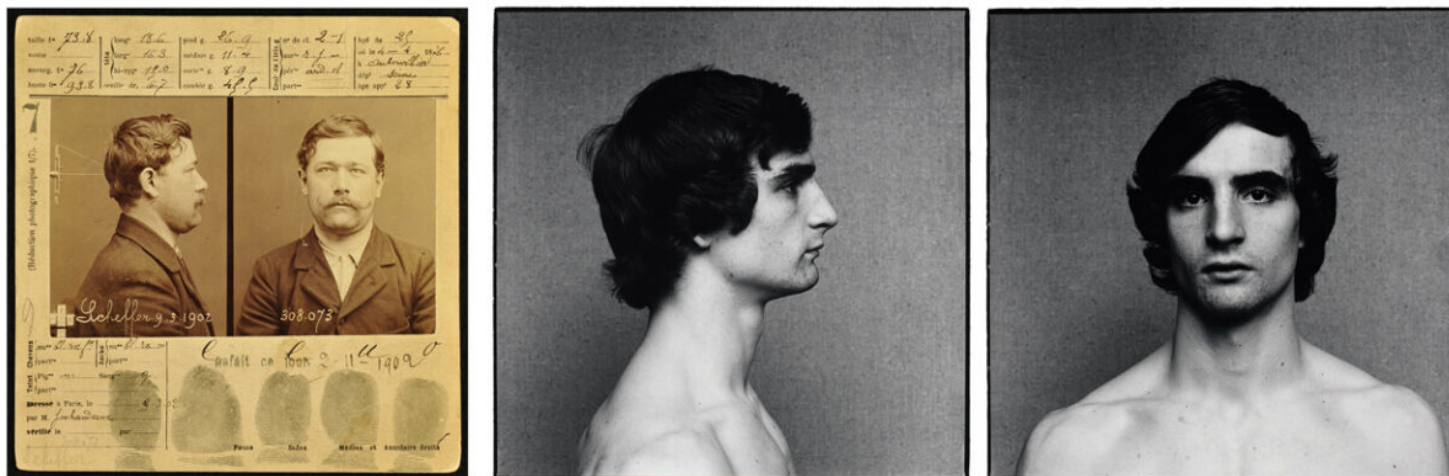
His Hawkins contact sheets reveal similar explorations. His 1978 cover portrait of Buffy Sainte-Marie likewise portrays the musician in profile, along the lines of his approach for *64 Portrait Studies*.

In addition to offering opportunities for artistic exploration, Maggs's magazine shoots expanded his network. "If I go to do a commercial assignment and the person is someone that I would like to photograph also for myself," Maggs explained, "I try to arrange another sitting in my own studio."<sup>31</sup> Such was the case with Leonard Cohen, for instance, whom Maggs photographed for *Maclean's* in 1972. In 1977, he photographed Cohen again—in both frontal and profile views—in the high-contrast, square format style of his artworks.



Arnaud Maggs, photographs for "Famous Last Words from Leonard Cohen," by Paul Saltzman, *Maclean's* (cover and interior spread), June 1972.

Maggs's art was also informed by knowledge of historic portraiture. Curator Maia-Mari Sutnik connects Maggs's work to the sixteenth-century physiognomy studies by German artist Albrecht Dürer (1471–1528). She asserts, "Dürer's way of delineating physiognomies—frontally and in profile—led to Maggs's conception of modular frameworks for the human head."<sup>32</sup> His images in works such as *64 Portrait Studies* follow photographic traditions related to human physiognomy and classification as well. Maggs signalled the influence of nineteenth-century criminologist Alphonse Bertillon, whose mug shots established a system of identification using both a frontal view and a profile record of each subject.<sup>33</sup> Developed for the judicial system in France, the Bertillon Method (or Bertillonage) was a racialized instrument of classification and surveillance.<sup>34</sup> The severity of Maggs's early portraits was felt—"Is this a police line-up?" viewers would sometimes ask.<sup>35</sup> Unlike the Bertillon Method, and other nineteenth-century approaches to recording the body, however, Maggs's detached and analytical approach was not about surveillance, but rather a reaction against soft, flattering lighting in portraiture. "I'd say [sidelighting] is the most beautiful light there is," Maggs asserted. "But I felt from my experiments that the sidelighting brought too much attention to the lighting itself. I just wanted to be aware of the face."<sup>36</sup>

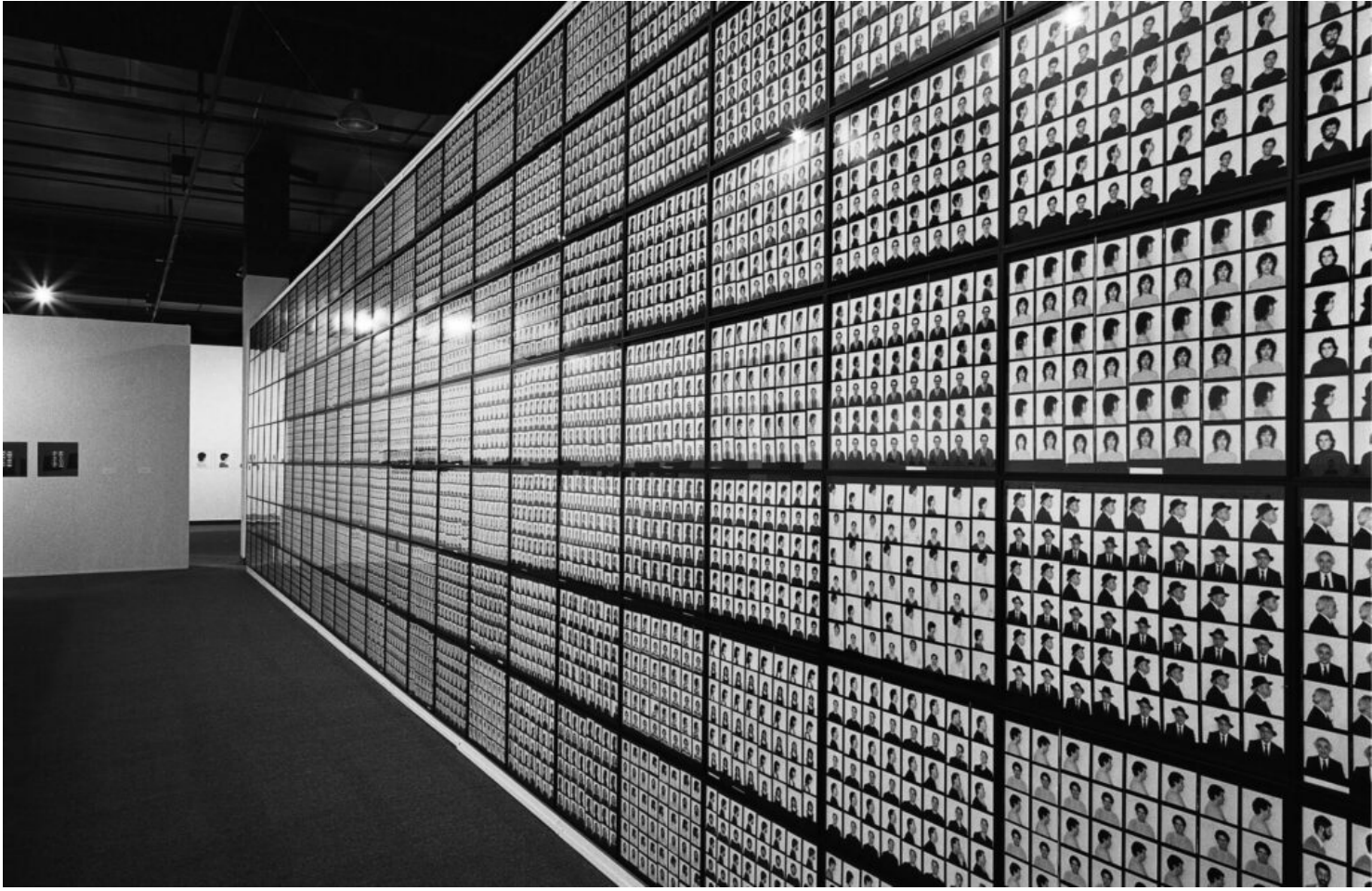


LEFT: Alphonse Bertillon, The first anthropometric profile of Henri-Léon Scheffer, a French criminal, 1902, Head of Service Régional d'Identité Judiciaire de Paris. RIGHT: Arnaud Maggs, 64 *Portrait Studies* (details), 1976–78, gelatin silver prints, 40.4 x 40.4 cm each; image: 37.9 x 38.2 cm each, National Gallery of Canada, Ottawa.

Maggs's approach to portraiture links him to other twentieth-century artists. His work is often connected to that of photographer August Sander (1876–1964), for example, who produced an exhaustive series of portraits of German workers. Curator and writer Philip Monk notes that Maggs shares with Sander an "urge to collect and categorize, using the human being as subject."<sup>37</sup> The accumulation of photographic portraits produces a visual archive, a purpose that also connects Maggs to Bernd and Hilla Becher. Through their prolific and systematic photographic images of industrial structures and as prominent teachers in Düsseldorf, the Bechers have contributed to an understanding of German photography as sober and analytical. Their work is frequently characterized as methodical and objective, and as acts of preservation. Maggs's grid-based portraits relate to their now-canonical architectural typologies. In 2008, Maggs poignantly reflected on his own work as "evidence of existence," noting that "in all those pictures I took between 1976 and 1983, at least twenty percent of the people are dead now."<sup>38</sup>

The sheer volume of images that comprise Maggs's portraits takes the visual archive to a rigorous extreme that likens his approach to the unrelenting installations of Hanne Darboven. His procedural approach—informed by the number of exposures on a roll of film and the layout constraints of contact sheets—offers an innovative methodological extension that moves his work beyond typologies. In *48 Views*, 1981–83, for example, he uses forty-eight exposures to represent each subject. As the impressions accumulate, Maggs reveals more about them, even if subtly. Citing the "slightest implication of a change in consciousness" in Maggs's exposures of Northrop Frye, curator Ann Thomas asks, "What other portrait can you say reveals as much about internal activity?"<sup>39</sup>





Arnaud Maggs, *48 Views*, 1981–83, 162 gelatin silver prints, 40.6 x 50.8 cm (each), 411.5 x 944.9 cm (installation), installed at the Nickle Arts Museum, Calgary, 1984, photographer unknown.

### THE COLLECTION: AESTHETE AND ARCHIVIST

There is an archival impulse evident in Maggs's oeuvre, and his collections not only provided material for both his commercial and artistic work, but also shaped thematic concepts for his art. His propensity for collecting extended from his childhood fascination with the Popcorn Man and developed into a defining characteristic of both the man and the artist, one connected to his interest in classification and order. Establishing rules and parameters, Maggs used his camera to create, define, and manipulate collections, even with his portraits. "I enjoy cataloguing people's faces," he told Gail Fisher-Taylor in 1982. "I've always been a bit of a collector. And now I've gotten into collecting photographs of people."<sup>40</sup>

Scholars and critics have identified “an archival impulse” in contemporary art. Critic Hal Foster points to a photographic history for this instinct, asserting that a thread extends from the work of Alexander Rodchenko (1891–1956) and the montages of John Heartfield (1891–1968).<sup>41</sup> Maggs’s impulse builds on the practice of Eugène Atget (1857–1927) of collecting through photographic documentation. It was also informed by his interest in design and form, the frameworks of conceptual art, and the influence of his partner Spring Hurlbut (b.1952), who herself engages with historical objects and content in her artmaking.



Still from the film *Spring & Arnaud*, 2013, directed by Marcia Connolly and Katherine Knight. This still features the interior of Maggs’s Cabbagetown home and shows his collection of ephemera.

Maggs delighted in small details and humour in found objects and design ephemera and became known for his personal collection. In January 1958, *Canadian Homes and Gardens* included his home in an issue about achieving personal style. It appeared again in the August 7, 1965, *Star Weekly* story “The Weird and Wonderful House of Arnaud Maggs.” Revealing his ongoing interest in the shape of the human head, Maggs’s collection included dolls and milliner’s dummies; objects with an emphasis on letterforms also featured prominently. Many of these “weird and wonderful” objects appeared in Maggs’s photographs for his Three Small Rooms restaurant installation.



LEFT and RIGHT: Leah Gringas, “The Weird and Wonderful House of Arnaud Maggs,” *Star Weekly*, August 7, 1965, photographs by Ray Weber.

These articles note that Maggs’s collection extended beyond what was on display. It was rotated, a strategy reflecting his keen sense of space, the relationship between design and order, and presentation. *Canadian Homes* magazine included the Maggs house and collection in its March 1966 issue, for which Maggs himself supplied photographs. Emphasizing the importance of curating, Maggs explained: “It isn’t the decorating materials or their design, it’s what’s done with them.... You have to know what is original, and balanced, and pleasing to the eye.”<sup>42</sup>



Maggs's merchandise set-ups for *Maclean's* recall the carefully arranged collections in his own home. Jonathan Eby explains that Maggs "was like a Hollywood prop shop," which was part of his appeal as a photographer. "Anything you could imagine Arnaud probably had, and he could represent it," Eby explains. "He was always an attraction that way as he was a one-stop shopping centre."<sup>43</sup> Maggs's personal collection provided props for several stories for *Maclean's*, especially those with a still-life direction.



Arnaud Maggs, photographs for "A Yesterday Christmas...for Grown-ups, A Today Christmas...for Children," by Marjorie Harris, *Maclean's*, December 1, 1967.

By the 1970s, when Maggs was living in Cabbagetown, his collecting habit had taken over his space. In his notebook he admitted, "I collected everything I saw which interested me. At one point my tiny living room had two television sets side by side . . . the living room walls were completely covered with pictures, paintings and photographs."<sup>44</sup> He detailed layered cloth covering the walls of the dining room cum bedroom, and albums stored in the kitchen. In his years of transition from commercial work to art practice, Maggs slowly purged his collections but never lost the impulse entirely. *Scrapbook (1)*, 2009, offers a glimpse of ephemera he hung on to—his love of typography and letterforms on clear display. *After Nadar: The Collector*, 2012, features his collection of white jugs found in France.



Arnaud Maggs, *Scrapbook (1)*, 2009, chromogenic prints, 48.5 x 67.5 cm, McLaren Art Centre, Barrie.

Maggs's later practice is defined by photographic documentation and exploration of memory and history through the use of found historical materials. As Foster stresses, archival artists both use and produce archives, which "underscores the nature of all archival materials as found yet constructed, factual yet fictive, public yet private."<sup>45</sup> Maggs's materials are themselves records: labour tags, correspondence on mourning stationery, receipts, ledgers, and notebooks. His work offers traces of the past, making lost memories material and visible, even if only partially. Like the contradictory nature of archives and of memory itself, works such as *Travail des enfants dans l'industrie: Les étiquettes*, 1994, *Notification xiii*, 1996, *Les factures de Lupé*, 1999-2001, and *The Dada Portraits*, 2010, involve dualities, oscillating between presence and absence, life and death, and the real and the imagined. They demonstrate how the artistic use of archival material offers rich potential for explorations of memory—a conception of memory that involves both the past and the future.

## CONTEMPORARY CONNECTIONS

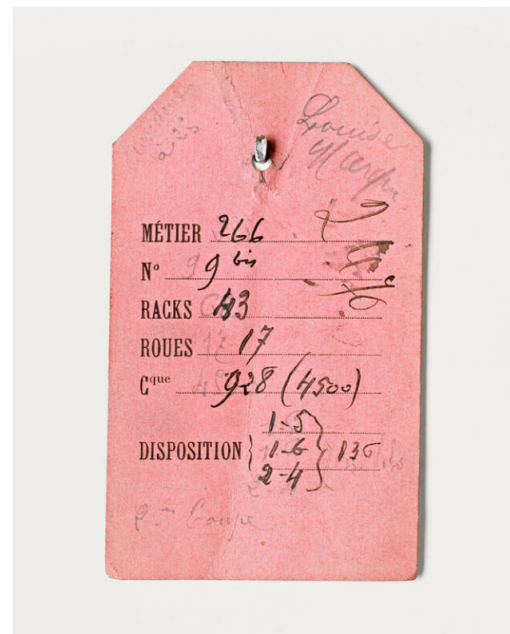
Maggs "calls us to attend to the world around us, deciphering meaning in the telling details," writer and curator Sarah Milroy contends. "It's a call to looking."<sup>46</sup> In the latter part of his art career, he used photography to reframe historical objects and material, insisting on their contemporary relevance. In recent years, many other artists have used ephemera and the archive to explore the critical issues and themes addressed by Maggs.



For her 2013 series, *Aviary*, Toronto-based artist Sara Angelucci (b.1962) created a suite of hybrid portraits by combining photographs she took of extinct and endangered birds from the Royal Ontario Museum's ornithology collection with anonymous portraits from nineteenth-century *cartes-de-visite* and cards found at flea markets and online. At once bird and human, her chimeric creatures address memory and loss. Like Maggs's *Travail des enfants dans l'industrie: Les étiquettes*, 1994, and *Notification xiii*, 1996, *Aviary* serves a memorializing function.

Angelucci advocates for remembrance, simultaneously addressing the past and the future. Works by both Maggs and Angelucci were included in an exhibition called *Metamorphosis: Contemporary Canadian Portraits* at the Glenbow Museum in 2020.

Toronto-based artist Kristie MacDonald (b.1985) shares with Maggs a dedication to precision and craft. Trained as an archivist, MacDonald uses found paper ephemera as a starting point, and she intervenes and manipulates the material for her artworks. In *Ripped Pictures*, 2008, she carefully stages images to replace missing parts of torn found photographs, blurring the line between fact and fiction and insisting on the subjective nature of both history and memory. "I have always used photography and found objects, and Maggs is an artist that I could identify a similar impulse in," MacDonald asserts. "I am particularly drawn to his grids that document collections of paper—works like *Notification*, *Werner's Nomenclature of Colours*, and *Contamination*."<sup>47</sup> Just as Maggs did in *Notification xiii*, MacDonald explores concealment and disclosure and the idea of fragmentation in *Pole Station Antarctica: 8 am, December 15th 1956*, 2012–present. The work offers only a partial view of envelopes from the very first batch of mail postmarked at Pole Station, Antarctica. A "fragment forces a kind of speculative search for connection . . . There is a term in Archival Studies –'archival bond'—that refers to the intangible bond between materials of the same provenance/origin," MacDonald explains. "I like to define it as a synonym for affect, but between objects. I think Maggs might have liked that idea too."<sup>48</sup>



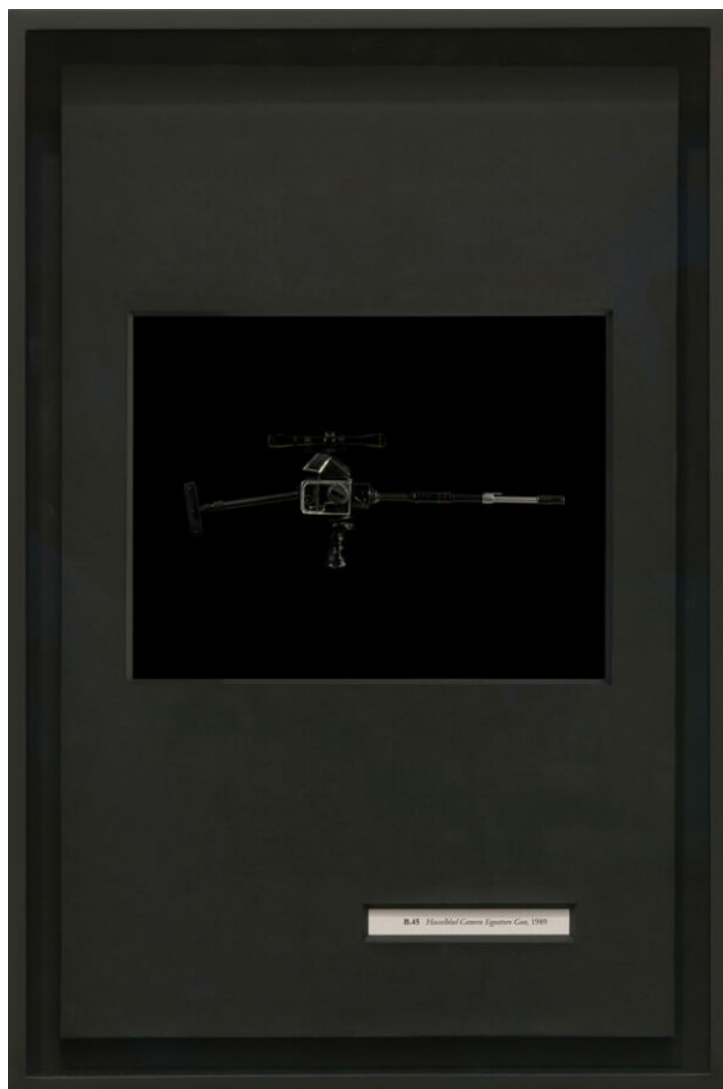
LEFT: Sara Angelucci, *Aviary (Female Passenger Pigeon/extinct)*, 2013, chromogenic print, 96.5 x 66.0 cm, Stephen Bulger Gallery, Toronto. RIGHT: Arnaud Maggs, *Travail des enfants dans l'industrie: Les étiquettes (detail)*, 1994, chromogenic print, 50.8 x 40 cm, National Gallery of Canada, Ottawa.



Kristie MacDonald, *Pole Station Antarctica: 8 am, December 15th 1956* (detail), 2012–present.

Paralleling Maggs's interest in systems of classification, American artist Taryn Simon (b.1975) borrows both visual and intellectual strategies from Conceptual art to challenge the authority of taxonomies and archives. A combination of photography, text, and graphic design, her projects frequently employ repetition, seriality, and careful hanging schemes. *Birds of the West Indies*, 2013–14, is a two-part artwork for which Simon uses self-imposed systems as a guiding framework. For Part 1, she starts with a 1936 taxonomy of birds called *Birds of the West Indies* by American ornithologist James Bond as a conceptual and formatting reference to present an inventory of the women, vehicles, and weapons that appear in James Bond films between 1962 and 2012. For Part 2, in a nod to Michelangelo Antonioni's *Blow-Up* (1966), Simon assumes the role of ornithologist and tracks, identifies, documents, and classifies all birds that appear in the Bond films. Like Maggs, Angelucci, MacDonald, and Simon strategically use photography as a call to looking.





LEFT: Taryn Simon, *B.45 Hasselblad Camera Signature Gun*, 1989, *Birds of the West Indies*, 2013, framed archival inkjet print and text, 39.8 x 26.5 cm. RIGHT: Taryn Simon, *A.6 Pussy Galore (Honor Blackman)*, 1964, *Birds of the West Indies*, 2013, framed archival inkjet print and text, 39.8 x 26.5 cm.

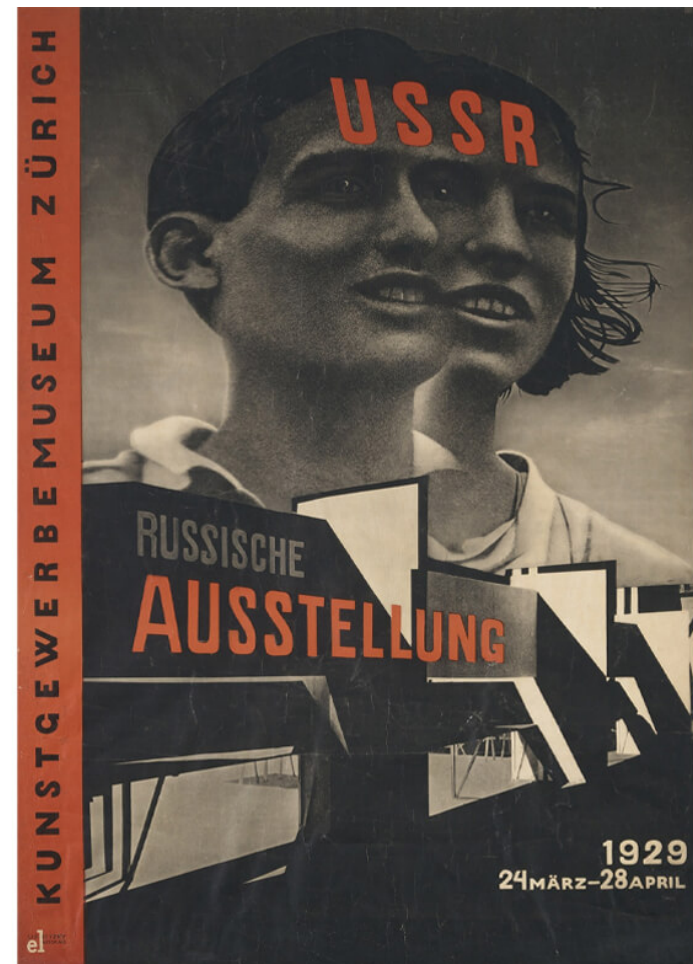
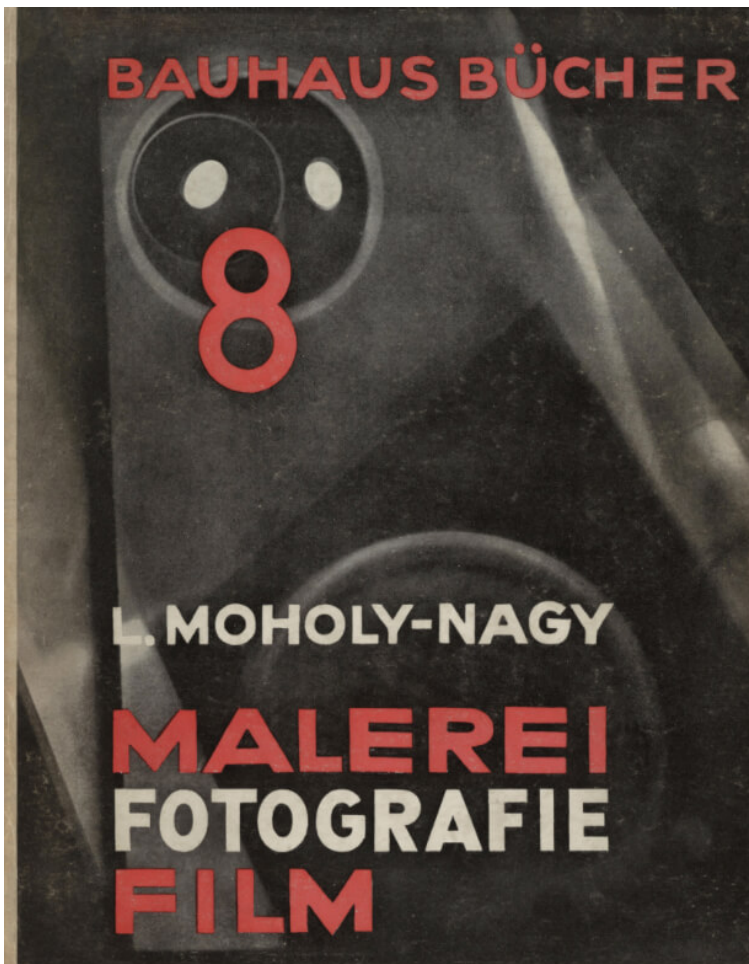


Arnaud Maggs had a broad range of artistic influences from the histories of photography, art history, and mid-century graphic design. Known for his disciplined, rigorous approach to image making, he shaped his visual and conceptual languages over decades of creative practice in commercial art. "He never abandoned his design principles or knowledge or understanding," curator Ann Thomas maintains. "He just brought it into his new creative sphere."<sup>1</sup>



## DESIGN INFLUENCES

Maggs worked as a graphic designer in the mid-twentieth century, when design was heavily influenced by European modernism and the profession itself was being further defined. The visual and conceptual underpinnings of art movements such as Dada, De Stijl, and Constructivism informed twentieth-century developments in graphic design. The Bauhaus, which sought to integrate art and life, was particularly critical when Maggs came of age as a designer.



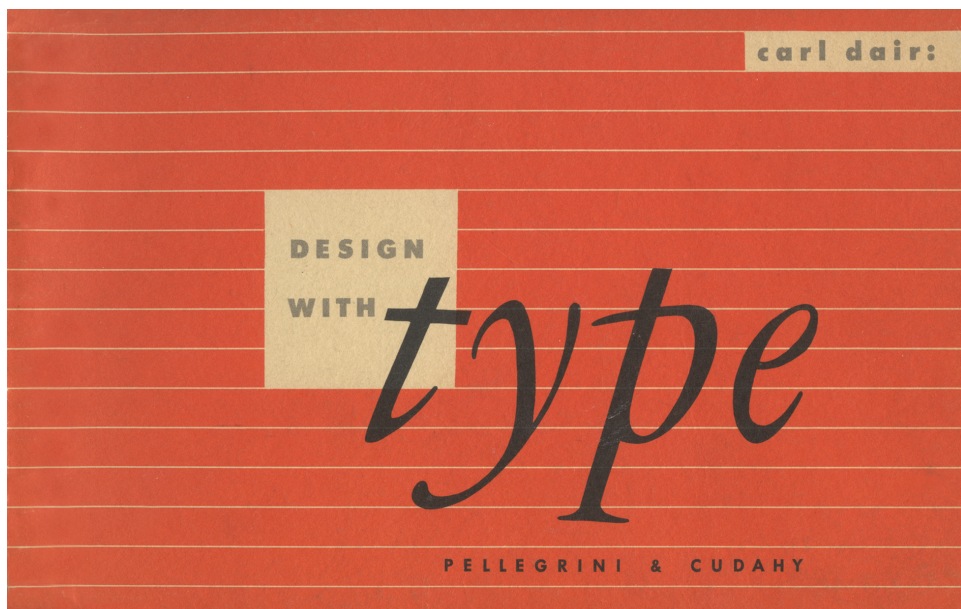
LEFT: László Moholy-Nagy, *Bauhausbücher 8, L. Moholy-Nagy: Malerei, Fotografie, Film*, 1927, letterpress, 22.9 x 18.4 cm, Museum of Modern Art, New York. RIGHT: El Lissitzky, *USSR Russische Ausstellung*, 1929, gravure, 126.7 x 90.5 cm, Museum of Modern Art, New York.

Bauhaus teachers, including Josef Albers (1888–1976), Wassily Kandinsky (1866–1944), Paul Klee (1879–1940), and László Moholy-Nagy (1895–1946), rejected representational imagery and pursued abstraction. Moholy-Nagy insisted that typography and photography were fundamental to modern visual literacy and communication. El Lissitzky (1890–1941), whose work informed Constructivism and the Bauhaus, was of particular interest to Maggs. “Everything [Maggs] did,” asserts Ann Thomas, “had some connection to that structured way of thinking about art.”<sup>2</sup>

The influx of émigrés cemented the European influence on modern graphic design in the United States. Albers and Moholy-Nagy were among many artists and designers who went to the United States to escape Nazi Germany. Both brought their ideas to new teaching posts—Albers at the experimental Black Mountain College in North Carolina, and Moholy-Nagy at the New Bauhaus



(now the Institute of Design) in Chicago—joining others who were beginning to frame a context for graphic design education in American schools. Informed by Moholy-Nagy and Jan Tschichold (1902–1974), Canadian designer and typographer Carl Dair (1912–1967) helped to shape graphic design in Canada from the late 1940s until his death. His teachings were central to Maggs's early development as a graphic designer.



Carl Dair, *Design with Type* (cover), 1952.

Dair's first book, *Design with Type* (1952), lays the groundwork for effective typographic design and the importance of contrast. It asserts that the organization of diverse elements into a visual unit is fundamental to typographic design—and design more broadly.<sup>3</sup> This publication developed in part out of talks Dair delivered at the Montreal Museum of Fine Arts and l'École des Beaux-Arts.<sup>4</sup> Maggs attended the lectures, absorbing key lessons about contrast, structure, and space. Indeed, establishing a "visual unit," to borrow Dair's term, was a structural and spatial strategy Maggs would employ as both a designer and an artist. In addition to influencing Maggs's understanding of form and structure, Dair's classes introduced him to the work of American practitioners, including graphic designer, illustrator, and writer Jerome Snyder (1916–1976).<sup>5</sup>



LEFT: Jerome Snyder, *New York*, from the United States Series, c.1946–49, gouache, crayon, and pencil on paperboard, 37.7 x 27.9 cm, Smithsonian American Art Museum. RIGHT: Arnaud Maggs, *Chicken a la King*, 1953, watercolour, gouache, on tinted wove paper, 42 x 27 cm, Library and Archives Canada, Ottawa.

Snyder designed album covers and his illustrations appeared in leading American magazines, including *Fortune*. Characterized by a playful energy and sense of humour, Snyder's work inspired Maggs. "I would take things out of his drawings and try to disguise them so people wouldn't know where I had gotten



the influence!" he admitted.<sup>6</sup> Like Snyder, Maggs worked as an illustrator and designer. Although his work for IBM in the 1960s demonstrates the visual economy of the grid-based Swiss International Style that came to prominence in the 1950s, it fits within the context of American illustrative graphic design like Snyder's, which reacted against the rigidity of the International Style. Maggs's design work was frequently playful, energetic, and characterized by the use of illustration and hand lettering.

As designer Barry Zaid (b.1938) explains, there were "a number of illustrators who—like Push Pin—also worked with lettering," and in Toronto, Arnaud Maggs and Theo Dimson (1930–2012) "were tops in that area at the time," with Dimson's approach being refined and Maggs's mischievous.<sup>7</sup> Push Pin Studios, founded in 1954 by Seymour Chwast (b.1931), Milton Glaser (1929–2020), Reynold Ruffins (1930–2021), and Edward Sorel (b.1929), was a hugely influential design and illustration studio in New York with an international reputation and many admirers and copiers. Though it formed the same year Maggs left New York, the influence can still be seen in his work. Several of Maggs's Toronto colleagues headed south to work at Push Pin in the 1960s, including Hedda and Doug Johnson, for example, and Zaid, who went there following a brief stint at Art Associates when Maggs was art director.

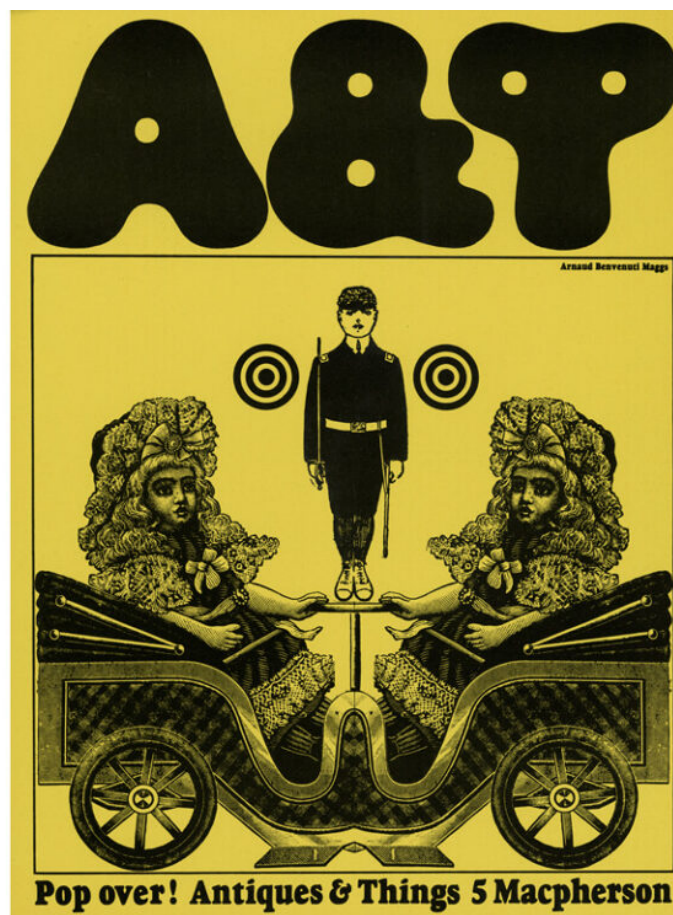
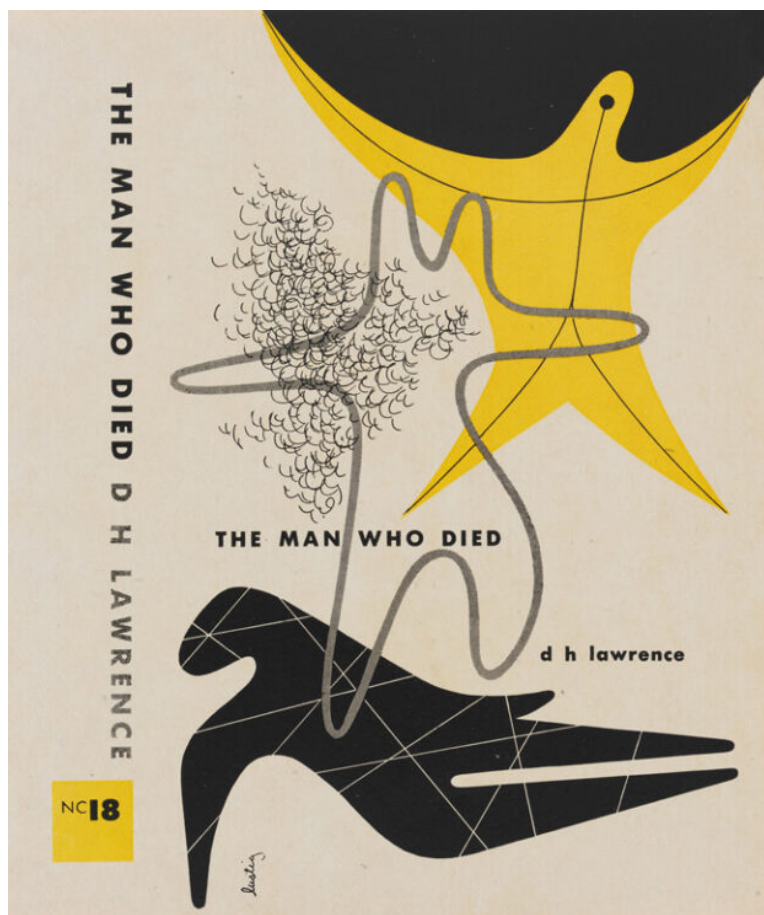
The approaches of many American mid-century designers were similarly defined by illustrative eclecticism, including that of Alvin Lustig (1915–1955), whose ideas impressed Maggs. Lustig's inspiring talk at the Montreal Art Directors Club in 1951 compelled Maggs to move to New York and truly commit to creative work. Known equally for his practice and as a champion of the graphic design profession, Lustig expounded the interconnections between design and painting—and the aesthetic influence of abstract artists such as Joan Míro (1893–1983) and Klee are undisguised in many of his designs. Maggs also named Míro as an inspiration, alongside other painters such as Pablo Picasso (1881–1973), Klee, Arshile Gorky (1904–1948), and Willem De Kooning (1904–1997), and he cited *Fantastic Art, Dada & Surrealism* (1936), a book published by the Museum of Modern Art, as an important influence. "The book even smelt surrealistic," wrote Maggs.<sup>8</sup>

Lustig's philosophies on design and life had an enduring and important impact on Maggs's career as it evolved from commercial to fine art practice. In his writing, Lustig addressed the differences between the applied and the fine arts. "The basic difference between the graphic designer and the painter or sculptor," Lustig stated, "is his search for the 'public' rather than the 'private' symbol." Further, he insisted, "it is this tragic split between the public and private experience that makes both our society and our art fragmentary and



LEFT: Seymour Chwast, *Push Pin Monthly Graphic #24, Entertaining Boxes*, 1959, Seymour Chwast Archive. RIGHT: Arnaud Maggs, *Art Associates "1945" Ad*, 1964, photomechanical print on coated wove paper, 29.9 x 28.0 cm, Library and Archives Canada, Ottawa.

incomplete.”<sup>9</sup> In addition to a significant and influential body of work, it is his insistence—inspired by the Bauhaus—on integrating art and life through design that contributes to Lustig’s legacy and his influence on Maggs. His dedication to shaping design as a profession with mutable boundaries perhaps also contributed to Maggs’s comfort in moving from one discipline to another.

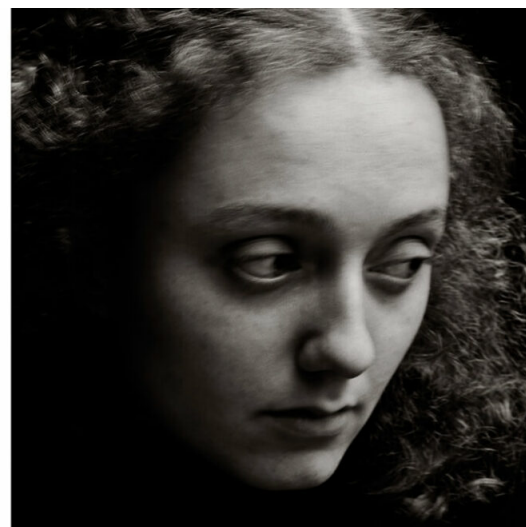


LEFT: D.H. Lawrence, *The Man Who Died* (cover), 1947, illustration by Alvin Lustig. RIGHT: Arnaud Maggs, *Pop Over!*, 1964, photomechanical print on coated wove paper, 24.2 x 32.5 cm, Library and Archives Canada, Ottawa.

## INSPIRATION FROM ART

Maggs’s ideas were directly shaped and informed by the work of other artists, which often contributed to pivotal moments in his own work. Additionally, his notebooks and interviews reveal a range of inspirations, and several of Maggs’s artworks establish a dialogue with historical references.

Of particular importance to the artistic development of his photography were his early lighting explorations. Maggs’s first experiments as an art photographer were inspired by the soft, sculptural portraits of nineteenth-century photographers such as Julia Margaret Cameron (1815–1879). “I really liked very much the sort of Victorian north light side light on the face because it’s very sculptural,” he explained.<sup>10</sup> His goal, however,

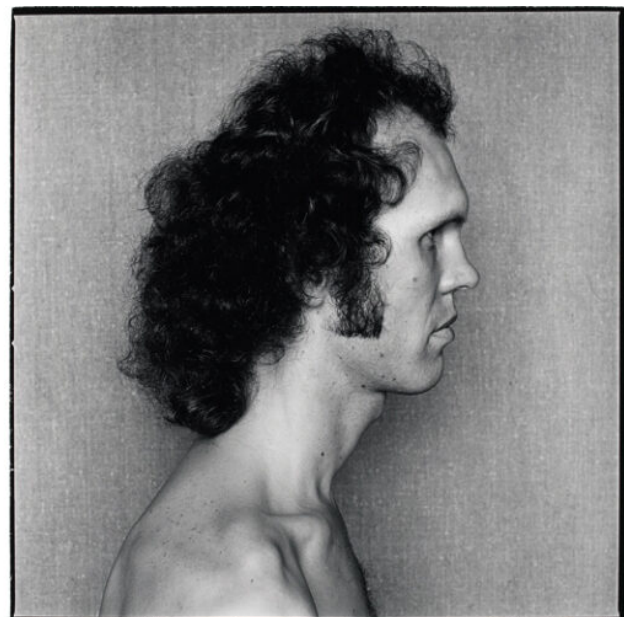


LEFT: Julia Margaret Cameron, *Beatrice*, 1866, albumen print, 34.5 x 26.1 cm (overall), 58.3 x 46.3 cm (mount), Art Gallery of Ontario, Toronto. RIGHT: Arnaud Maggs, *Julia Mustard IV*, 1975, gelatin silver print, 36.8 x 36.8 cm, Stephen Bulger Gallery, Toronto.



was to emphasize the two-dimensional shape of the human head, rather than its three-dimensional form. "For me it wasn't working because it looked a bit too beautiful. It didn't bring out the asymmetrical properties of the face, which is what I wanted to see."<sup>11</sup> Uninterested in flattery, he pursued a graphic approach instead.

Maggs found his solution in axis lighting, which was inspired by the work of Edward Weston (1886–1958). This method put the light source behind the camera and emphasized the outline of subjects. In Weston's *Nude on Sand, Oceano*, 1936, Maggs told critic Robert Enright, "there is almost a black edge around her body."<sup>12</sup> Although the dark outline is not as dramatic in his own work, as seen in this example from *64 Portrait Studies*, 1976–78, axis lighting afforded the matter-of-fact appearance Maggs was looking for. The outline has a flattening effect, allowing him to emphasize the shape of the human head, including its asymmetries. It was an important discovery, and it guided his approach to lighting for the rest of his career. "Everything I have done since, except for 'After Nadar,' has used that lighting," he told Enright.<sup>13</sup>



LEFT: Edward Weston, *Nude on Sand, Oceano*, 1936, gelatin silver print, 18 x 24.2 cm, National Gallery of Canada, Ottawa. RIGHT: Arnaud Maggs, *64 Portrait Studies* (detail), 1976–78, gelatin silver print, 40.4 x 40.4 cm; image: 37.9 x 38.2 cm, National Gallery of Canada, Ottawa.

The graphic appearance of his work is further amplified by his approach to making prints. The visual efficiency of images by Irving Penn (1917–2009) and Richard Avedon (1923–2004)—their spare backdrops, emphasis on close-ups, and high-contrast images—was an inspiration to Maggs. His assistant Katiuska Doleatto suggests that Avedon's work in particular informed his approach to printing. "Arnaud really loved Avedon's work," she explains, noting that, like Avedon, he preferred punchy, high-contrast prints, "but it was important that there be detail. . . . You still need the texture of the hair to show through."<sup>14</sup> In 1988, when Maggs was exploring number- and letterforms, he created *Spine*, a high-contrast Xerox homage of sorts featuring the spine of Avedon's book collaboration with art director Alexey Brodovitch and writer Truman Capote: *Observations* (1959).



LEFT: Richard Avedon and Truman Capote, *Observations* (cover), 1959. RIGHT: Arnaud Maggs, *Spine*, 1988, Xerox, 35.5 x 21.5cm, The Estate of Arnaud Maggs.

Penn and Avedon both straddled the line between commercial photography and art, attaining museum status in the 1960s and 1970s. Observing that it was predominantly their portraiture, rather than their commercial advertising and fashion work, that garnered attention from curators, Philip Monk suggests they served as examples for Maggs as he contemplated an art career.<sup>15</sup>

There are also several parallels between the career of Andy Warhol (1928–1987) and that of Maggs. The two were working in commercial art at the same time, when Maggs was in New York, and there were overlaps in their professional circles. However, as Maggs later noted, they were at different stages. Maggs was a young, ambitious designer, keen to earn a living. Warhol, by contrast, was more firmly established in the commercial realm and was making moves in the direction of art. “Andy wasn’t struggling in the same way. In some circles he was regarded as the artist of the moment,” Maggs explained. “If he was struggling, it was to become the artist he eventually became. I was just beginning. I was struggling to survive.”<sup>16</sup> Nevertheless, Warhol continued to be an important influence.

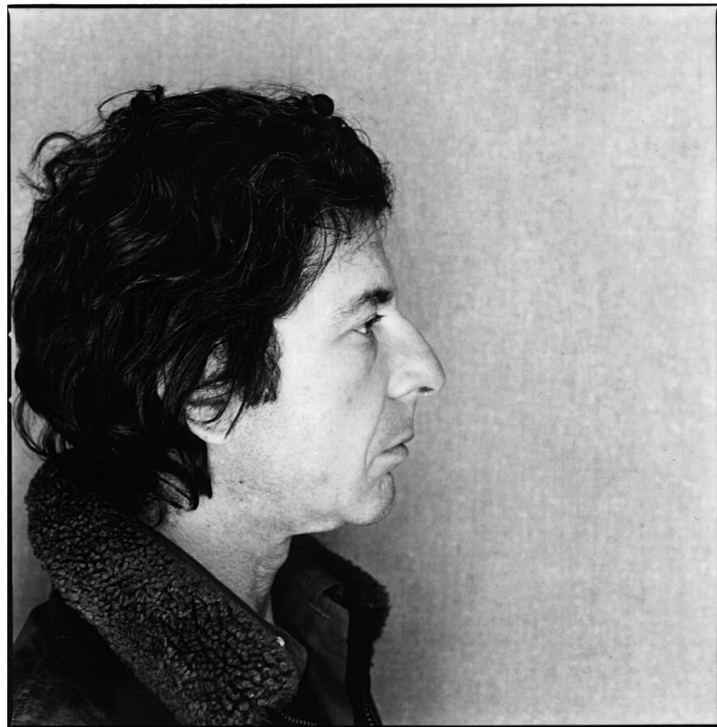
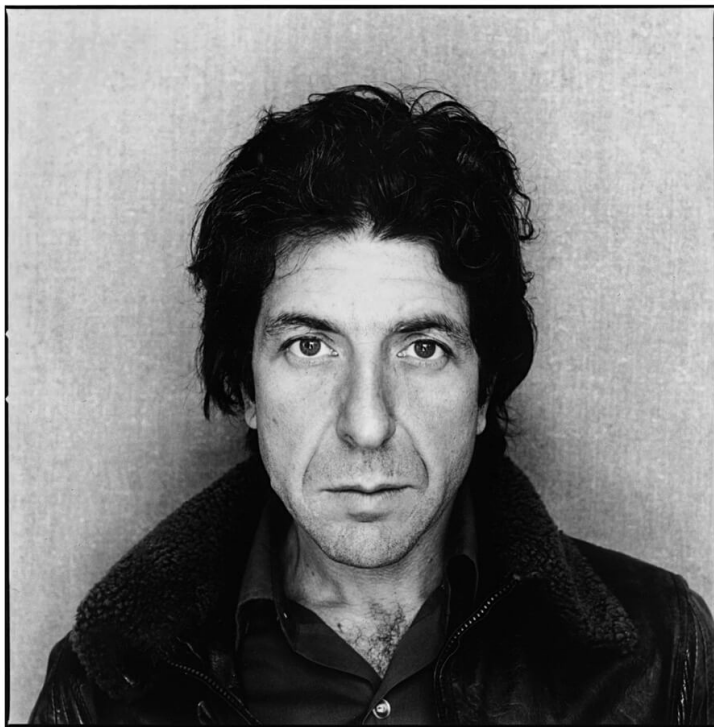


Andy Warhol, *Marilyn Diptych*, 1962, silkscreen ink and acrylic paint on 2 canvases, 205.4 x 144.8 cm (each), Tate Modern, London.



Many have pointed to affinities between the formal characteristics of Maggs's work and the grids and seriality of Warhol and the minimalist sensibilities of Sol LeWitt (1928–2007) and Carl Andre (b.1935).<sup>17</sup> The multiplicity and repetition that defined Warhol's silkscreened portraits, for example, shaped Maggs's ideas about structure and format both conceptually and formally. Declaring Warhol his favourite artist, Maggs asserted, "He would show a grid, repeating the same image with variations caused by either too much or too little ink in the silkscreen. I would show a grid, which would appear to be the same image but which would actually be very similar portraits of the same subject."<sup>18</sup>

Akin to designer Alvin Lustig's influence, Warhol's impact on Maggs's conception of what it is to be an artist was also significant. Allied with the languages and strategies of advertising and popular culture, Warhol's practice was defined as much by his persona as by the work itself. Though Maggs was not intent upon establishing a persona, he understood the value of storytelling in shaping views about his work, particularly as he sought to move away from commercial work and establish himself as a serious artist. As his portraits of artists such as Joseph Beuys (1921–1986) and André Kertész (1894–1985) attest, Maggs also shared with Warhol interests in celebrity and collaboration.



Arnaud Maggs, *Leonard Cohen*, 1977, gelatin silver print, 45.1 x 90.5 cm, Stephen Bulger Gallery, Toronto.

## SYSTEMS AND PROCEDURES

Maggs established systems and procedures for the conception, making, naming, and display of his artworks. His approach was a synthesis of modernist design strategies, photographic studio practice, and the languages of Minimalism and Conceptual art.

As a commercial photographer, Maggs would take many images and final selections would be made upon reviewing negatives or contact sheets. As an artist, he started out working much the same way. Contact sheets for Maggs's *64 Portrait Studies*, 1976–78, reveal experimentation with variables. For example, his daughter, Caitlan Maggs, is photographed against both light and dark

backgrounds, in different poses. From a large number of exposures, he edited down his final selections with an eye to achieving a consistent, neutral look for the collection of sixty-four portraits as a whole.

Not all of Maggs's artworks have a specific number of exposures in their title, but many do. The strategy is in keeping with the self-referential and instructional naming conventions of artists associated with Minimalism and Conceptual art. The title of the first conceptual photobook by Ed Ruscha (b.1937), *Twentysix Gasoline Stations* (1963), for example, announces the total number of images that comprise the work. Likewise, the number of portraits that make up Maggs's *64 Portrait Studies* is stated in the title. Although the total number of photographs in this work was design-driven, subsequent pieces relied on a more rigorous system related to the number of exposures.

It was a 1979 photoshoot at Restaurant Ledoyen in Paris that sparked Maggs's procedural approach. Time constraints forced him to adapt his plans. He scaled down his intentions according to the number of chefs in relation to the number of exposures on a roll of film. Maggs typically used two cameras: when shooting on 35mm film, he used a Nikon F2 without a built-in light meter; when using 120 film—as he did for the Ledoyen chefs—Maggs photographed with a Hasselblad 500C.<sup>19</sup> Square-format images would allow twelve exposures per roll of 120 film. This approach informed ensuing projects, including *Kunstakademie*, 1980, which Maggs planned in advance, allotting two sitters per roll of film and shooting six frames for each.



Arnaud Maggs, *Caitlan Maggs* (related to *64 Portrait Studies*), c.1977, gelatin silver contact prints, 6 x 6 cm (each negative), Library and Archives Canada, Ottawa.





LEFT: Arnaud Maggs, *Ledoyen, Paris* (1 of 2), detail of contact sheet, August 1979, gelatin silver negatives, 6 cm (each negative), Library and Archives Canada, Ottawa. RIGHT: Arnaud Maggs, *Kunstakademie* (details 128 & 131), 1980, gelatin silver print, 40.3 x 40.3 cm, The Estate of Arnaud Maggs.

*Ledoyen Series, Working Notes* also pushed Maggs to see the contact sheet as fundamental to the artwork. The series was mounted in 1979 in a solo exhibition at YYZ, an artist-run gallery in Toronto. It was the first work that Maggs exhibited in the contact sheet format—an important choice.<sup>20</sup> The presentation not only declared the significance of his process, but also modified it. The contacts provided evidence, so to speak, of the order of events. He no longer selected images after the fact from a large collection of possibilities. Still analytical and framed by an interest in classification and physiognomy, Maggs's method was now bound by sequential exposures.

Exhibiting contact sheets also revealed evidence of a different kind. Any mechanical difficulties were laid bare (see his portrait of Jane Jacobs from *48 Views*, 1981–83), emphasizing the particularities of the medium and the process. Moreover, shifts in position or displays of personality and emotion in his sitters over the course of the shoot were captured in the system, rather than eliminated in a selection process. The many frames comprising *Ledoyen Series, Working Notes* show movement in the head and shoulders of some of the *Ledoyen* chefs. Some—particularly the young chef depicted above—could not help but smile in front of the camera. Neutrality was no longer guaranteed. Indeed, as critic David

MacWilliam suggests in his review of the work, "Maggs allows the subtle, individual differences of each subject to dominate and to provide a candid yet gentle comment on human nature."<sup>21</sup>

In works like *48 Views*, Maggs put more rigid procedures in place. Rather than photograph all the frontal and profile views separately as he did with Joseph Beuys, the Ledoyen chefs, and the students at the Kunstakademie in Düsseldorf, Maggs had his subjects alternate between frontals and profiles.

Noting that he found the "process a little bit boring" in works such as *Joseph Beuys*, *100 Profile Views*, 1980, Maggs felt alternating their

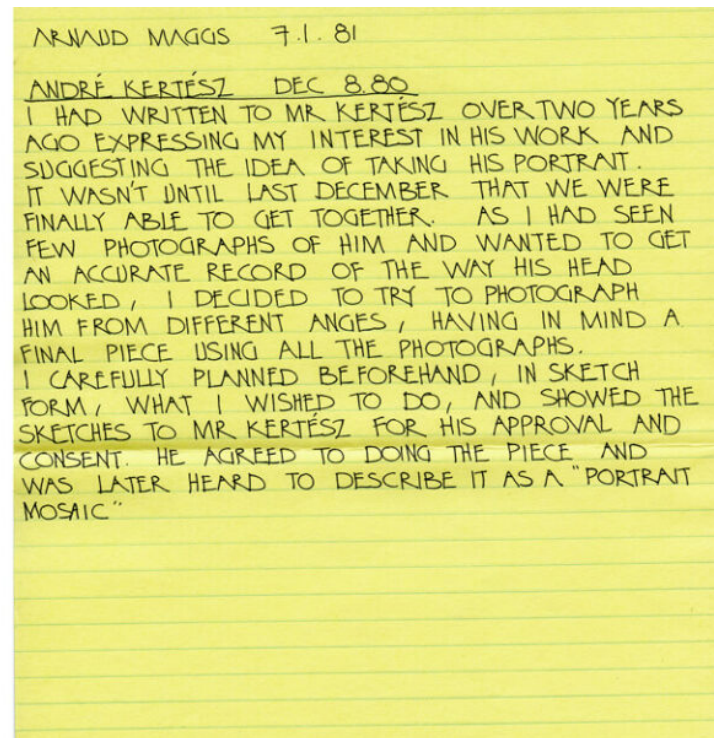
views "was far more interesting."<sup>22</sup> For *48 Views*, his subjects re-addressed the camera for each exposure for a total of forty-eight frames, which he determined would fit perfectly on a 16 by 20 inch sheet.<sup>23</sup>



Arnaud Maggs, *48 Views*, Jane Jacobs, 1981-83, gelatin silver contact print, 40.6 x 50.8 cm, The Estate of Arnaud Maggs.

For *Turning*, 1981-83, and *André Kertész*, *144 Views*, 1980, Maggs introduced an additional procedure. He marked out a system of rotation that, just like a clock face, established twelve key locations for his subjects. He photographed them at each point, documenting a rotation from twelve o'clock to eleven o'clock in twelve frames. Maggs had Kertész enact the rotation twelve times, ultimately resulting in 144 frames of the famous photographer from all sides. For the eighty-six-year-old Kertész, enacting Maggs's instructions would have been something of an endurance test. As curator Maia-Mari Sutnik points out, "It is evident by frame no. 89 that Kertész's challenge was not to fall asleep."<sup>24</sup> Many of Maggs's grid-based portraits emphasize duration. The motion blur in frame eighty-nine of *André Kertész*, *144 Views* stands out and underscores the effect of time, making the viewer aware of the physically demanding nature of the shoot.





LEFT: Arnaud Maggs, *André Kertész, 144 Views* (template for installation), c.1980, gelatin silver print with (digital) numbering notes, 87 x 80 cm, The Estate of Arnaud Maggs. RIGHT: Arnaud Maggs, *Note regarding André Kertész, 144 Views* (1980), 1981, The Estate of Arnaud Maggs.

The systems and procedures involved in Maggs's serial portraits define the early part of his artistic career. However, there are holdovers from this period that are notable in his other works. For example, the installation of each number comprising *The Complete Prestige 12" Jazz Catalogue*, 1988, follows logical numerical order. Similarly, there are identifying numbers on each of the labour tags that Maggs photographed for *Travail des enfants dans l'industrie: Les étiquettes*, 1994, and his hanging scheme for the work calls for the tags to be installed in numerical order.

## SCALE

Maggs's photographic artworks are characterized by their monumental scale. Most often grid-based and serial in nature, they are commanding in their enormity. His expansive installations have the potential to envelop the viewer, inviting bodily engagement. Exhibition space was a critical consideration for Maggs in decisions about scale and format throughout his career<sup>25</sup>—so much so, in fact, that he saw much of his work as site-specific. "[M]y works have usually been site specific, especially at the Susan Hobbs Gallery," Maggs explained. "Not too many galleries in the city have such a huge wall. It's 50 feet long and 12 feet high."<sup>26</sup>



Arnaud Maggs, *Les factures de Lupé, Recto 1/3*, 1999–2001, and *Les factures de Lupé, Verso 1/3*, 1999–2001, 36 Fuji Crystal Archive photographs (each), 52 x 42 cm (each), installed at Susan Hobbs Gallery, Toronto, photograph by Isaac Applebaum.

As just one example, the grand scale of that wall allowed Maggs to put the two large-scale grids that comprise *Les factures de Lupé*, 1999–2001, in dialogue with each other. The grid on the left features the front sides of thirty-six invoices, each outlining banal purchases made by a couple from Lyon, France—the Lupés—in the 1860s. On the right, Maggs mirrors the same collection, though this time showing the versos. Maggs’s statement at once captures the importance of that wall to the development of many of his artworks, and points to the limitations of working to that size. Understanding the value of developing a well-balanced visual unit, Maggs often edited in the face of spatial restrictions in a gallery.<sup>27</sup>

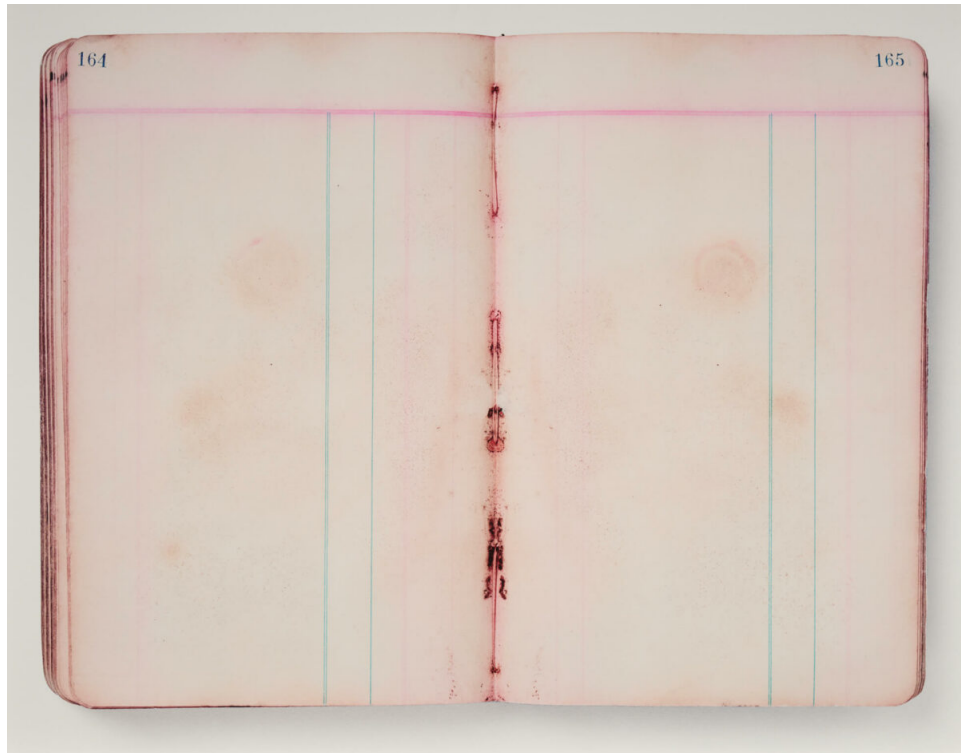
Maggs’s engagement with scale was also informed by the grid structures and seriality of Conceptual art and Minimalism, and his decision to print large-scale images is in keeping with the oversize works characteristic of contemporary photographic output from the 1970s onward. When determining the scale of each individual print, Maggs was careful to establish visual and conceptual weight.



*Contamination*, 2007, for example, is a series of sixteen chromogenic prints that document mould growth on the water-damaged pages of a Yukon gold rush ledger from 1905. Emphasizing the importance of the subtle detail to his conception of the work, Maggs printed each image at 33 by 41 inches. As if seen through a microscope, his enlargements read as specimens. The scale draws attention to the delicate blooms of mould and the soft staining on the pages.

Prints for his final project, *After Nadar*, 2012, are similarly large-scale. Their size is fundamental to the work and helps to make a powerful connection with the viewer. As his assistant Katiuska Doleatto suggests, "You almost feel like you can walk into this space that he was in."<sup>28</sup> The bigness amplifies the theatricality of *After Nadar*—in these works, Maggs performs Pierrot. It simultaneously puts Maggs's body into a relationship with the viewer's own, underscoring human vulnerability and the theme of mortality that inflects the work.

Maggs's process was at once intuitive and methodical. When determining the final scale for his images, he would print an image at multiple sizes to test the possibilities. The goal, according to Doleatto, was to ensure the work had impact. "Anything too small can just look insignificant," she asserts.<sup>29</sup> Standard photographic paper sizes also contributed to his decisions. Many of the individual prints that form Maggs's grid-based artworks, for instance, are printed on 16-by-20-inch sheets of photographic paper. As Doleatto explains, twenty inches marked the maximum height of the individual photographs that formed a grid.<sup>30</sup> Anything larger made the grid cumbersome and led Maggs to linear hanging schemes.



Arnaud Maggs, *Contamination 164/165*, 2007, ink jet print, 84 x 104 cm, National Gallery of Canada, Ottawa.



LEFT: Arnaud Maggs, *After Nadar: Pierrot the Collector*, 2012, Chromira print mounted on Dibond, 96.5 x 74.9 cm, The Estate of Arnaud Maggs. RIGHT: Still from the film *Spring & Arnaud*, 2013, directed by Katherine Knight and Marcia Connolly.

## PRODUCTION TECHNIQUES

The production processes and technologies used by Maggs as a graphic designer share similarities with those he used as a photographer, illuminating parallels between his ways of working and seeing in each discipline and revealing how practice informs artistic concept.

When Maggs worked as a commercial artist in the 1950s and 1960s, one of his regular tasks was to create layouts and fit type.

Working in see-through layers on illustration boards, graphic artists would create paste-ups or

mechanicals with artwork

positioned in preparation for

reproduction. Black artwork and

typography form the base layer,

and for designs and illustrations in

colour, transparent overlay sheets would be positioned atop the base to

indicate the areas of colour. Each overlay has matching registration marks to

ensure all layers align. *How to Keep Your Food Safe in Summer*, an illustration

prepared by Maggs for the June 30, 1962, edition of *Canadian Weekly*, depicts

a family heading off to a picnic. The paste-up for the illustration comprises a

base layer of fine black linework, followed by a spot colour overlay for the

banner, and an overlay drawing of colour for the rest of the illustration. Once

complete, a paste-up would be converted to a negative using a process camera,

which would then be used to prepare plates for the printing press.



LEFT AND RIGHT: Arnaud Maggs, *How to Keep Your Food Safe in Summer*, 1962, illustration paste-up, pen and ink, wash on wove paper, 38.2 x 51 cm (support), Library and Archives Canada, Ottawa. This illustration was created for *Canadian Weekly*, June 30, 1962.

The relationship between a photographer and an assistant is not dissimilar to relationships in the commercial art studios Maggs worked in, where specialists did various tasks and Maggs was the art director. Although he did some of his early photographic prints himself, he quickly began working with assistants to achieve superior print quality. "He admitted he knew nothing about photography," asserts Paul Orenstein, who assisted him in the 1970s. Maggs



was careful to surround himself with those who had greater technical proficiency. "He's always said to me, 'I've always made a habit of hiring assistants who know more than I do,'" confirms Mike Robinson, who started printing for Maggs in 1995.<sup>31</sup> He was exacting: Orenstein recalls that some images would require several reprints to achieve what Maggs wanted and credits this rigour with making him a strong printer.<sup>32</sup>

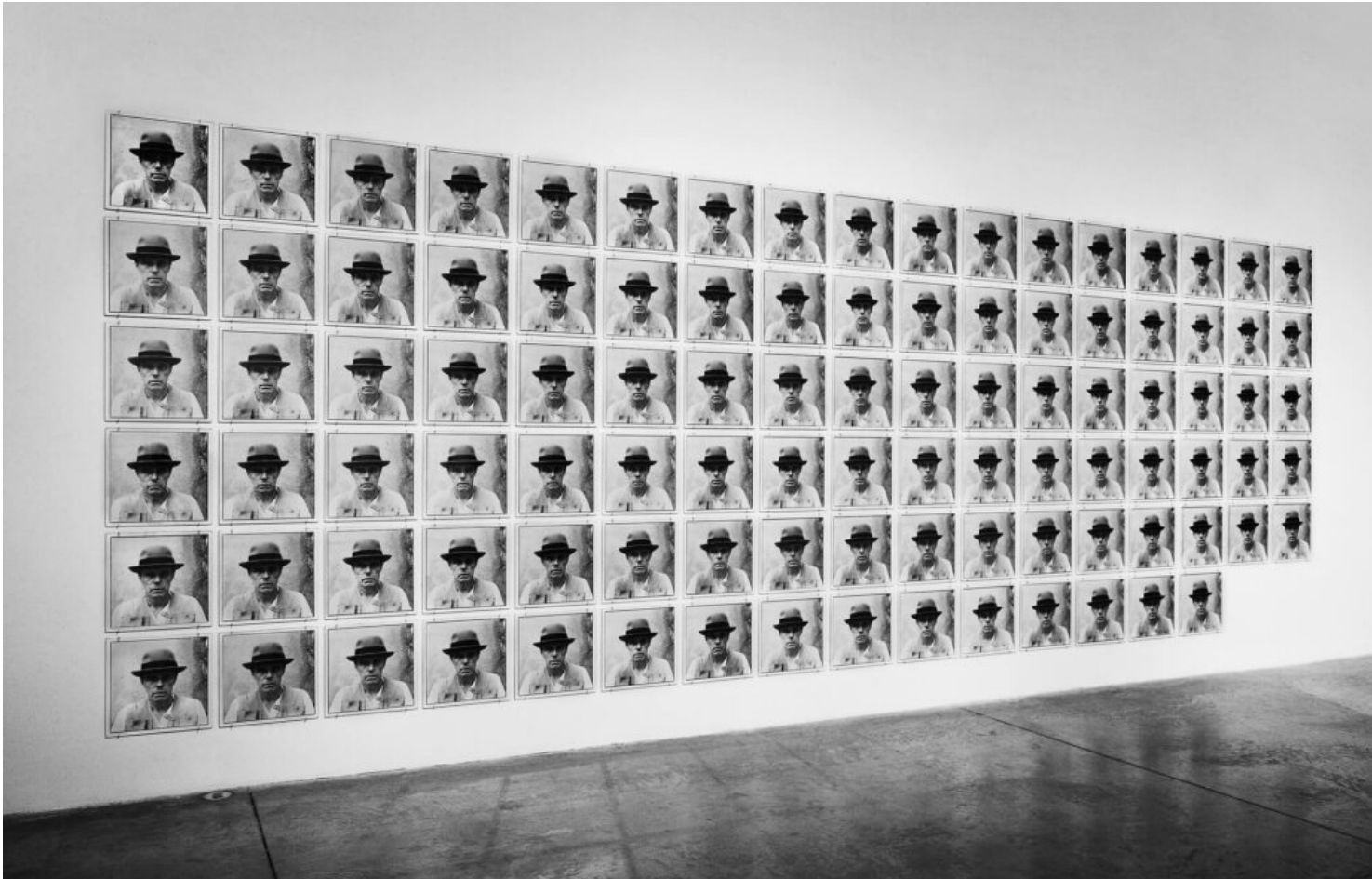
Orenstein, who started working with Maggs during his period of transition between commercial photography and art, recounts an illustration project that Maggs took on for *Toronto Life* that is indicative of Maggs's methods. In 1972, Ken Rodmell was hired as art director for that magazine, and he commissioned Maggs to create a series of illustrations. Repeating similar drawings over and over, Maggs made hundreds of variants, and Orenstein recalls him being critical of the results: "He would deconstruct each one and reject them saying 'it's not free enough' or 'it's too forced'."<sup>33</sup> For Orenstein, the process was revelatory. Maggs's rigorous approach and his interest in slight differences came through in this project, as it would elsewhere during his career. "Gradually, as he was describing why he didn't like one and why he did like another," Orenstein explains, "I could see what he was seeing."<sup>34</sup>



LEFT: Arnaud Maggs, illustration for *Toronto Life*, 1972. CENTRE AND RIGHT: Arnaud Maggs, *Variations 1 and 2*, 1972, pencil on wove paper, 60.8 x 47.8 cm (each), Library and Archives Canada, Ottawa.

This attention to detail and comparison of similar images served the photographic printing process as well. Maggs preferred photographing with natural, north light. Depending on the length of his shoot, however, the light could change, resulting in different densities in the negatives across a series. The grid became a useful tool for achieving a consistent look across all frames. "The overall 'colour' had to work," explains Doleatto. "You could have darker and lighter images within the grid, but it's because they worked with ones that were in the surrounding area that it would work overall."<sup>35</sup>

Maggs and his assistants would go through a process of test printing and assessing the options to ensure consistency. Putting them up in a grid, Robinson notes, allowed them to “see the transitions in lighting and contrast.” And once you did that, he says, “you could be predictive for the next roll.”<sup>36</sup> Robinson’s burning maps and printing notes for *Joseph Beuys, 100 Profile Views*, 1980, demonstrate the complexity of the adjustments made to accommodate for the lighting changes during the shoot.



Arnaud Maggs, *Joseph Beuys, 100 Frontal Views*, 1980, 100 gelatin silver prints, 40.3 x 40.3 cm (each), 255 x 730.3 cm (installation), installed at The Power Plant, Toronto, 1999, photographer unknown (probably Gabor Szilasi).





# WHERE TO SEE

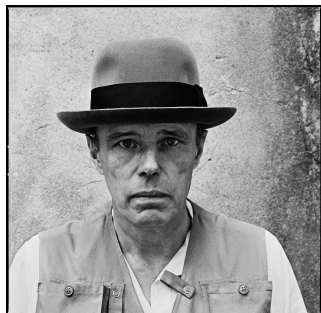
The works of Arnaud Maggs are held in public and private collections in Canada and internationally. Although the following institutions hold the works listed below, they may not always be on view. This list contains only the works in public collections discussed and illustrated in this book.



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## ART GALLERY OF HAMILTON

123 King Street West  
Hamilton, Ontario, Canada  
905-527-6610  
[www.artgalleryofhamilton.com](http://www.artgalleryofhamilton.com)



**Arnaud Maggs, *Joseph Beuys, 100 Frontal Views (detail)*, 1980**  
100 gelatin silver prints  
40.3 x 40.3 cm



**Arnaud Maggs, *Joseph Beuys, 100 Profile Views (detail)*, 1980**  
100 gelatin silver prints  
40.3 x 40.3 cm



**Arnaud Maggs, *3269/3077*, 1986**  
8 panels, oil on canvas  
132.1 x 182.9 cm

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## ART GALLERY OF ONTARIO

317 Dundas Street West  
Toronto, Ontario, Canada  
416-979-6648  
[ago.ca](http://ago.ca)



**Arnaud Maggs, *After Nadar: Pierrot the Archivist*, 2012**  
Chromira print mounted on Dibond  
96 x 75 cm (framed)



**Arnaud Maggs, *After Nadar: Pierrot the Photographer*, 2012**  
Chromira print mounted on Dibond  
96 x 75 cm (framed)



**Arnaud Maggs, *After Nadar: Pierrot Receives a Letter*, 2012**  
Chromira print mounted on Dibond  
96 x 75 cm (framed)

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## MACLAREN ART CENTRE

37 Mulcaster Street  
Barrie, Ontario, Canada  
705-721-9696  
maclarenart.com



**Arnaud Maggs, *Scrapbook (1)*, 2009**

Chromogenic print  
48.5 x 67.5 cm

## NATIONAL GALLERY OF CANADA

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



**Arnaud Maggs, *64 Portrait Studies, 1976-78***

Gelatin silver prints  
40.3 x 40.3 cm each



**Arnaud Maggs, *André Kertész, 144 Views, December 8, 1980***

4 gelatin silver prints  
86.9 x 79.9 cm



**Arnaud Maggs, *48 Views, Michael Snow, 1981-83***

Gelatin silver print  
40.5 x 50.5 cm



**Arnaud Maggs, *Self-Portrait, 1983***

12 gelatin silver prints  
Approx. 40.4 x 40.4 cm (each)



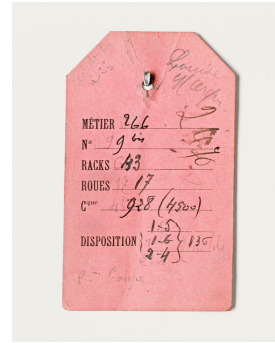
**Arnaud Maggs, *The Complete Prestige 12\"/>***

828 Cibachrome prints  
20.3 x 25.4 cm (each)



**Arnaud Maggs, *Köchel Series: Eighteen Piano Sonatas (for Ed Cleary) (detail), 1990***

Letterpress photo-  
engraving on wove  
paper  
51 x 51 cm  
(approximately)



**Arnaud Maggs, *Travail des enfants dans l'industrie: Les étiquettes (detail), 1994***

Chromogenic print  
50.8 x 40 cm



**Arnaud Maggs, *Répertoire, 1997***

48 chromogenic prints  
(Fujicolor), laminated to  
Plexiglas and framed  
250 x 720 cm overall



**Arnaud Maggs, *Notification xiii (detail), 1996, printed 1998***

192 dye coupler prints  
(Fujicolor), laminated to  
Plexiglas  
40.3 x 50.8 cm (each),  
323 x 1224 cm  
(installed)



**Arnaud Maggs, *Contamination 164/165 (detail), 2007***

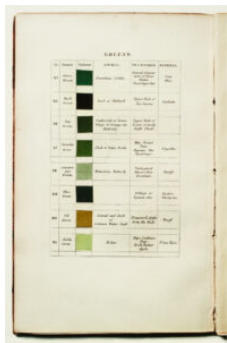
Ink jet print  
84 x 104 cm





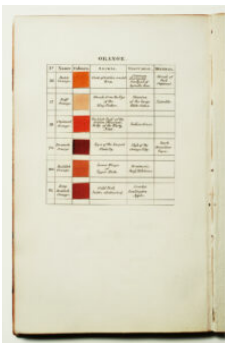
THE ROBERT MCLAUGHLIN GALLERY

72 Queen Street  
Oshawa, Ontario, Canada  
905-576-3000  
rmg.on.ca



**Arnaud Maggs, *Werner's Nomenclature of Colours– Green, 2005***

Paper mounted on aluminum,  
ultrachrome digital photograph  
111.2 x 81.6 cm



**Arnaud Maggs, *Werner's Nomenclature of Colours– Orange, 2005***

Paper mounted on aluminum,  
ultrachrome digital photograph  
111.2 x 81.6 cm

## NOTES

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2. Maggs, *15*, panel 2.
3. Arnaud Maggs quoted in Robert Enright, "Designs on Life: An Interview with Arnaud Maggs," *Border Crossings* 31, no. 2 (June–August 2012): 44.
4. Maggs, *15*, panel 1.
5. Arnaud Maggs, "Personal Journal: Beginning 1975," Library and Archives Canada, Arnaud Maggs fonds, R7959-137-3-E, volume 839, item no. 5522, unpaginated notebook, page dated 7 Nov. 1975.
6. Maggs, quoted in Enright, "Designs on Life," 45.
7. Maggs, quoted in Enright, "Designs on Life," 45.
8. Spring Hurlbut (artist and Maggs's wife), in discussion with the author, February 28, 2020.
9. Maggs, quoted in Enright, "Designs on Life," 44.
10. Charles A. Stainback, "Q and A with Arnaud Maggs," in *Arnaud Maggs: Identification*, ed. Josée Drouin-Brisebois (Ottawa: National Gallery of Canada, 2012), 110.
11. Maggs, *15*, panel 5 (294/753/618) of *15*, 1989, quoted in Rhiannon Vogl, "The Making of Arnaud Maggs," in *Arnaud Maggs: Identification*, ed. Josée Drouin-Brisebois (Ottawa: National Gallery of Canada, 2012), 212.
12. Arnaud Maggs, handwritten note attached to the Sun Life Assurance Co. of Canada 31st Annual Dinner booklet, 1977. Library and Archives Canada, Arnaud Maggs fonds, archival reference number R7959-6421.
13. Maggs, "Personal Journal: Beginning 1975."
14. Maggs, quoted in Enright, "Designs on Life," 46.
15. Stainback, "Q and A," 111.
16. Stainback, "Q and A," 110.
17. Maggs, quoted in Stainback, "Q and A," 111.
18. See: <http://archive.theadcc.ca/islandora/object/adcc%3A56042>. Maggs maintained contact with Croydon, and photographed him in 1981 when he documented the arts and cultural scene in Toronto.



19. Maggs, 15, panel 5 (834/159/672), 1989.
20. Caitlan Maggs (choreographer and Maggs's daughter), in discussion with the author, September 14, 2017.
21. Jim Donoahue (graphic designer), in discussion with the author, August 10, 2017.
22. Caitlan Maggs, September 14, 2017.
23. Subsequent exhibitions and catalogues, including *Mirrors and Windows: American Photography since 1960* (1978), would further establish photography as a medium of personal expression.
24. Paul Couvrette, "National Film Board—Stills Division, Past & Present," in *Canadian Perspectives: A National Conference on Canadian Photography*, March 1–4, 1979 (Toronto: Ryerson Polytechnic Institute [now Ryerson University], 1979), 263. Similarly, curator Maia-Mari Sutnik, in her introduction to *Michel Lambeth, Photographer*, suggests that Lambeth's death in 1977 happened at the "height of the photography boom," when ideas about the medium were being reshaped. Maia-Mari Sutnik, *Michel Lambeth, Photographer* (Toronto: Art Gallery of Ontario, 1998), 7.
25. Maggs, quoted in Stainback, "Q and A," 112.
26. Jonathan Eby (publisher and editor), in discussion with the author, November 3, 2017.
27. Maggs, 15, panel 7 (834/159/672), 1989.
28. Keith Branscombe, in discussion with the author, September 14, 2017.
29. Donoahue, August 10, 2017.
30. Donoahue, August 10, 2017.
31. Donoahue, August 10, 2017. Maggs later printed two copies of *Three Small Rooms* as an artwork and prepared a grid-based hanging scheme that carefully outlined the order and arrangement of the images.
32. Caitlan Maggs, September 14, 2017.
33. Marjorie Harris (writer and editor), in discussion with the author, October 4, 2017.
34. Arnaud Maggs, quoted in Vogl, "The Making of Arnaud Maggs," 214.
35. Arnaud Maggs to Lorraine Monk, October 31, 1972, NFB—Photographers, M, Mc, N, O. National Film Board Still Photography Division, National Gallery of Canada.



36. Lee Dickson (artist), in discussion with the author, June 29, 2017. Maggs's autobiographical artwork 15 suggests the course was about lifestyles.
37. Dickson, June 29, 2017.
38. Dickson, June 29, 2017.
39. Dickson, June 29, 2017.
40. Dickson, June 29, 2017.
41. Caitlan Maggs, September 14, 2017.
42. Arnaud Maggs, "Arnaud Maggs," Kodak Lecture Series, Ryerson University, February 11, 1994, MPEG copy, 00:04:58. Maggs would continue to recount the story over the course of his career. "One day in 1973, out of the blue, as if from nowhere," he explained to Charles Stainback in 2012, "came the idea 'I'm going to be an artist.'" Maggs, quoted in Stainback, "Q and A," 112.
43. Maggs, "Arnaud Maggs," 00:04:58.
44. Maggs, "Arnaud Maggs," 00:04:58. See also: Arnaud Maggs, quoted in Ben Portis, "Evidence of Existence: A Conversation with Toronto-Based Photographer Arnaud Maggs," *Art on Paper* 12, no. 5 (May/June 2008): 65-66.
45. Arnaud Maggs quoted in Gail Fisher-Taylor, "Anatomy of a Portrait: An Interview with Arnaud Maggs," *Photo Communique* (Fall 1982): 16.
46. Maggs, quoted in Enright, "Designs on Life," 50.
47. Maggs, "Arnaud Maggs," (maggs\_1.mp3), 00:20:08.
48. Maggs, quoted in Enright, "Designs on Life," 50.
49. Enright, "Designs on Life," 51.
50. Dickson, June 29, 2017.
51. Ken Rodmell, "Les Usherwood Award," *Directions '94*, 1994.
52. Mike Robinson (photographer and Maggs's friend), in discussion with the author, August 3, 2017.
53. Josée Drouin-Brisebois, "Arnaud Maggs: Portrait of a Working Artist," in *Arnaud Maggs: Identification*, ed. Josée Drouin-Brisebois (Ottawa: National Gallery of Canada, 2012), 30.
54. Josée Drouin-Brisebois (curator), in discussion with the author, July 12, 2017.
55. Drouin-Brisebois, July 12, 2017.



**KEY WORKS: 64 PORTRAIT STUDIES**

1. Arnaud Maggs, quoted in Gail Fisher-Taylor, "Arnaud Maggs: Anatomy of a Portrait," *Photo Communiqué* (Fall 1982): 12.
2. Maggs did exhibit photographs in three solo shows prior to the exhibition at David Mirvish Gallery in 1978: *Baby Pictures* at Baldwin Street Gallery, Toronto, 1971; *People of Brussels* as part of the Brussels (Ontario) centennial, 1972; and *Movie Directors* at Revue Repertory Theatre, Toronto, 1973.
3. Robert Enright, "Designs on Life: An Interview with Arnaud Maggs," *Border Crossings* 31, no. 2 (June-August 2012): 43.
4. Arnaud Maggs, "Arnaud Maggs," Kodak Lecture Series, Ryerson University, February 11, 1994, MPEG copy (maggs\_1.mp3), 00:12:15.
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6. Arnaud Maggs, "Personal Journal: Beginning 1975," Library and Archives Canada, Arnaud Maggs fonds, R7959-137-3-E, volume 839, item no. 5522, unpaginated notebook.

**KEY WORKS: LEDOYEN SERIES, WORKING NOTES**

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3. Arnaud Maggs, quoted in Charles A. Stainback, "Q and A with Arnaud Maggs," in *Arnaud Maggs: Identification*, ed. Josée Drouin-Brisebois (Ottawa: National Gallery of Canada, 2012), 114.
4. Maggs, quoted in Enright, "Designs on Life," 50.
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**KEY WORKS: JOSEPH BEUYS, 100 PROFILE VIEWS**

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2. Maggs, "Arnaud Maggs," 00:24:10.
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## KEY WORKS: THE COMPLETE PRESTIGE 12" JAZZ CATALOGUE

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3. Maggs, "Arnaud Maggs," 00:45:33.

4. Maggs, "Arnaud Maggs," 00:45:21.

## KEY WORKS: HOTEL SERIES

1. Arnaud Maggs, "Arnaud Maggs," Kodak Lecture Series, Ryerson University, February 11, 1994, MPEG copy (maggs\_2.mp3), 00:06:46.

2. Maggs, "Arnaud Maggs," 00:05:02.

3. Maggs, "Arnaud Maggs," 00:07:00.

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2. Arnaud Maggs, quoted in Charles A. Stainback, "Q and A with Arnaud Maggs," in *Arnaud Maggs: Identification*, ed. Josée Drouin-Brisebois (Ottawa: National Gallery of Canada, 2012), 115.

3. Russell Keziere, "Convergence without Coincidence," in *Arnaud Maggs: Notes Capitales*, Catherine Bédard and Russell Keziere (Paris: Services culturels de l'Ambassade du Canada, 2000), 36.

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## KEY WORKS: RÉPERTOIRE

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2. Arnaud Maggs, Ontario Arts Council grant application document, September 10, 1997, "OAC" folder, the Estate of Arnaud Maggs.

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6. Arnaud Maggs, quoted in Charles A. Stainback, "Q and A with Arnaud Maggs," in *Arnaud Maggs: Identification*, ed. Josée Drouin-Brisebois (Ottawa: National Gallery of Canada, 2012), 115.

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3. Arnaud Maggs, unsent project statement, May 1, 2010, "OAC" folder, the Estate of Arnaud Maggs.

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3. Hackett, "Arnaud Maggs Takes a Turn as Pierrot," 115.

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5. Maggs, quoted in Enright, "Designs on Life," 55.

6. Mike Robinson (photographer and friend of Maggs), in discussion with the author, August 3, 2017. It was Mike Robinson's box camera that Maggs posed with in *Pierrot the Photographer*.

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1. Carl Dair, "New Patterns in Canadian Advertising," *Canadian Art* 9, no. 4 (Summer 1952): 157.

2. Dair, "New Patterns," 173.

3. Jim Donoahue (designer), in discussion with the author, August 10, 2017.

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5. Donoahue, August 10, 2017.

6. Arnold Rockman, "Goodby, Arnaud Maggs," *Toronto Star*, January 19, 1963, 46.

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9. Harris, October 4, 2017.

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20. For a discussion of this interplay, see: Doina Popescu, "Introduction," *Arnaud Maggs*, eds. Doina Popescu, Maia-Mari Sutnik, and Sophie Hackett (Göttingen: Steidl, Scotiabank, 2013), 22; and Maia-Mari Sutnik, "Portraits by Arnaud Maggs," in *Arnaud Maggs: Works 1976-1999*, eds. Philip Monk, Arnaud Maggs, and Maia-Mari Sutnik (Toronto: Power Plant, 1999), 17.
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28. David Campany, *Photography and Cinema* (London: Reaktion Books, 2008), 60.



29. Braggins, July 4, 2017.
30. Arnaud Maggs, quoted in Ben Portis, "Evidence of Existence: A Conversation with Toronto-Based Photographer Arnaud Maggs," *Art on Paper* 12, no. 5 (May/June 2008): 66.
31. Maia-Mari Sutnik, "Portraits by Arnaud Maggs," in *Arnaud Maggs: Works 1976–1999*, Philip Monk, Arnaud Maggs, Maia-Mari Sutnik (Toronto: The Power Plant, 1999), 9–10.
32. Sutnik, "Portraits by Arnaud Maggs."
33. Charles A. Stainback, "Q and A with Arnaud Maggs," in *Arnaud Maggs: Identification*, ed. Josée Drouin-Brisebois (Ottawa: National Gallery of Canada, 2012), 112.
34. Shawn Michelle Smith, "The Mug Shot: A Brief History," *Aperture* 230 (Spring 2018): 30–33.
35. "Arnaud Maggs' pictures arise a lot of comments like: 'Is this a police line-up?'" Handwritten note by Suzanne Dicaire on an "NFB Photo Gallery Daily Report to Mrs. Monk" log sheet, March 3, 1977. Box 37, "7 '77, EX-1977-A."
36. Maggs, quoted in Gail Fisher-Taylor, "Arnaud Maggs: Anatomy of a Portrait," 12.
37. Monk, "Life's Traces," 21.
38. Maggs, quoted in Portis, "Evidence of Existence," 66.
39. Ann Thomas (curator), in discussion with the author, July 12, 2017.
40. Maggs, quoted in Fisher-Taylor, "Arnaud Maggs: Anatomy of a Portrait," 17.
41. Hal Foster, "An Archival Impulse," *October* 110 (Autumn, 2004): 3.
42. Arnaud Maggs, quoted in an untitled story produced by James Purdie and Keith Branscombe, *Canadian Homes* (March 1966): 11.
43. Jonathan Eby, in discussion with the author, November 3, 2017.
44. Maggs, "Personal Journal: Beginning 1975."
45. Foster, "An Archival Impulse," 5.
46. Sarah Milroy, "Photographer Arnaud Maggs: An Eloquent Witness to Time and Change," *Globe and Mail*, May 31, 2013, [www.theglobeandmail.com/arts/art-and-architecture/photographer-arnaud-maggs-an-eloquent-witness-to-time-and-change/article12286898/](http://www.theglobeandmail.com/arts/art-and-architecture/photographer-arnaud-maggs-an-eloquent-witness-to-time-and-change/article12286898/).
47. Kristie MacDonald (artist), email discussion with the author, July 23, 2021.



48. MacDonald, July 23, 2021.

#### STYLE & TECHNIQUE

1. Ann Thomas (curator), in discussion with the author, July 12, 2017.
2. Thomas, July 12, 2017. Thomas remembers that Maggs, lured by the typography on the spine, would always pull out the same El Lissitzky book when he visited her or her husband, Brydon Smith, at their home.
3. Carl Dair, *Design with Type* (New York: Pellegrini & Cudahy, 1952), 44–45.
4. Brian Donnelly, "Mass Modernism: Graphic Design in Central Canada, 1955–1965, and the Changing Definition of Modernism" (MA thesis, Carleton University, Ottawa, 1997), 25.
5. Rhiannon Vogl, "The Making of Arnaud Maggs," in *Arnaud Maggs: Identification*, ed. Josée Drouin-Brisebois (Ottawa: National Gallery of Canada, 2012), 212.
6. Arnaud Maggs, quoted in Gail Fisher-Taylor, "Anatomy of a Portrait: An Interview with Arnaud Maggs," *Photo Communique* (Fall 1982): 8.
7. Barry Zaid (designer), email discussion with the author, July 5, 2017.
8. Arnaud Maggs, "Personal Journal: Beginning 1975," Library and Archives Canada, Arnaud Maggs fonds, R7959-137-3-E, volume 839, item no. 5522, unpaginated notebook. See also: Arnaud Maggs, Notebook, c.1980, Library and Archives Canada, R7959-5460.
9. Alvin Lustig, "Graphic Design" in *The Collected Writings of Alvin Lustig*, with an introduction by Philip Johnson (New Haven, CT: Holland R. Melson, Jr., 1958), 35–36.
10. Arnaud Maggs, "Arnaud Maggs," Kodak Lecture Series, Ryerson University, February 11, 1994, MPEG copy (maggs\_1.mp3), 00:10:18.
11. Maggs, "Arnaud Maggs," 00:10:30.
12. Arnaud Maggs, quoted in Robert Enright, "Designs on Life: An Interview with Arnaud Maggs," *Border Crossings* 31, no. 2 (June–August 2012): 46.
13. Maggs, quoted in Enright, "Designs on Life," 46.
14. Katuska Doleatto (artist and Maggs's friend), in discussion with the author, February 28, 2020.
15. Philip Monk, "Life's Traces," in *Arnaud Maggs: Works 1976–1999*, Philip Monk, Arnaud Maggs, and Maia-Mari Sutnik (Toronto: The Power Plant, 1999), 20.

16. Arnaud Maggs, quoted in Charles A. Stainback, "Q and A with Arnaud Maggs," in *Arnaud Maggs: Identification*, ed. Josée Drouin-Brisebois (Ottawa: National Gallery of Canada, 2012), 111.
17. See, for instance: Maia-Mari Sutnik, "Portraits by Arnaud Maggs," in *Arnaud Maggs: Works 1976-1999*, Philip Monk, Arnaud Maggs, and Maia-Mari Sutnik (Toronto: The Power Plant, 1999), 9. See also: Monk, "Life's Traces," 20-21.
18. Maggs, quoted in Stainback, "Q and A with Arnaud Maggs," 111.
19. Mike Robinson (photographer and Maggs's friend), in email discussion with the author, July 8, 2021.
20. Karyn Elizabeth Allen, *Arnaud Maggs Photographs 1975-1984* (Calgary: The Nickle Arts Museum, 1984), 8.
21. David MacWilliam, "Arnaud Maggs," *Vanguard* 8, no. 10 (December 1979/January 1980): 28.
22. Arnaud Maggs, quoted in Ben Portis, "Evidence of Existence: A Conversation with Toronto-Based Photographer Arnaud Maggs," *Art on Paper* 12, no. 5 (May/June 2008): 66.
23. Maggs, "Arnaud Maggs," 00:12:15.
24. Maia-Mari Sutnik, "The More One Looks the More One Sees: Portraits of Arnaud Maggs" in *Arnaud Maggs*, Doina Popescu, Maia-Mari Sutnik, and Sophie Hackett (Göttingen, Germany: Steidl, 2013), 112.
25. As Michael Mitchell contends, for Maggs, "the installations shared equal intention with his art." Michael Mitchell, *Final Fire: A Memoir* (Toronto: ECW Press, 2019), 363. Maggs, too, reflecting on a couple of group exhibitions, wrote, "Group shows in general I do not find attractive. More and more I see the importance and necessity of designing a show. The installation is much a part of the work." Library and Archives Canada, Arnaud Maggs fonds, R7959-137-3-E, "Personal Journal: Beginning 1975," volume 839, item no. 5522, unpaginated notebook.
26. Enright, "Designs on Life," 47.
27. Anne Cibola, "Old Works / New Works: When Contemporary Photographic Artworks Held by Canadian Public Institutions Change after Accession" (MA thesis, Ryerson University, 2014) 65-85.
28. Doleatto, February 28, 2020.
29. Doleatto, February 28, 2020.
30. Doleatto, February 28, 2020.





31. Mike Robinson (photographer and Maggs's friend), in discussion with the author, August 3, 2017. This was corroborated by Orenstein. Paul Orenstein (photographer), in discussion with the author, August 9, 2017.

32. "So I'd go back and do it and keep doing it and keep doing it, and I became a very good printer. To satisfy him it had to be good." Orenstein, August 9, 2017.

33. Orenstein, August 9, 2017.

34. Orenstein, August 9, 2017.

35. Doleatto, February 28, 2020.

36. Robinson, August 3, 2017.

## GLOSSARY

**Albers, Josef (German/American, 1888–1976)**

A painter and designer who studied and later taught at the Bauhaus, Albers immigrated to the United States after the Nazis closed the school in 1933. As a teacher at Black Mountain College in North Carolina, he attracted future luminaries such as Robert Motherwell and Willem de Kooning. Albers was a pioneer of Op art and Kinetic art.

**Andre, Carl (American, b.1935)**

Carl Andre is a minimalist sculptor and poet who lives and works in New York City. His work, which has been influenced by artists Constantin Brâncuși and Frank Stella, consists of repetitive, grid patterns of blocks, bricks, and metal plates arranged on the floor or ground. Each piece is concerned with the physical realities of the space that surrounds it, and with how the viewer perceives it rather than with questions of symbolic or metaphorical meaning. Andre retreated from the public art world after he was tried and acquitted of second-degree murder in the death of his wife, the artist Ana Mendieta, in 1985.

**Angelucci, Sara (Canadian, b.1962)**

A Toronto-based artist working with photography, video, and audio. Angelucci's practice investigates the commemorative function of vernacular photographs and films, as well as their role in constructing narratives and histories. Initially drawing from her family's archives, Angelucci has turned her attention to working with found materials. Her recent work explores the relationship between photography and natural science.

**Art Gallery of Ontario (AGO)**

Founded in 1900 as the Art Museum of Toronto, later the Art Gallery of Toronto, the Art Gallery of Ontario is a major collecting institution in Toronto, Ontario, holding close to 95,000 works by Canadian and international artists.

**artist-run gallery/centre**

A gallery or other art space developed and run by artists. In Canada these include YYZ and Art Metropole in Toronto, Forest City Gallery in London, Western Front in Vancouver, and formerly Véhicule Art Inc., Montreal, The Region Gallery, London, and Garret Gallery, Toronto. Not-for-profit organizations, these centres exist outside the commercial and institutional gallery system. They aim to support the production and exhibition of new artworks, dialogue between artists, and avant-garde practices and emerging artists.

**Artists' Workshop (Toronto)**

The Artists' Workshop was located in a coach house near Sherbourne and Bloor streets. First presided over by Barbara Wells, she was succeeded by John Sime, who folded it into the Three Schools of Art.

**Atget, Eugène (French, 1857–1927)**

A photographer best-known for his images of Paris on the cusp of the modern era. His photographs of Parisian city streets, architecture, and landmarks were influential to avant-garde artists like the Surrealists who were interested in the creative potential of his documentary works.

**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.

**Becher, Bernd and Hilla (German, 1931–2007, 1934–2015)**

A duo who focused on architectural photography in Europe and North America and were influential professors of The Düsseldorf School of Photography. They were particularly interested in documenting industrial architecture, and are well-known for their black and white aesthetic, conceptual approach to architectural photography, and grouping their photographs into grid formations.

**Beuys, Joseph (German, 1921–1986)**

A versatile visual artist, performer, teacher, and political activist whose “expanded concept of art,” as he put it, held that every individual could act creatively and that creativity could infuse every aspect of life. Animals are an important theme in Beuys’s frequently Symbolist and expressionistic works. He also made use of felt and fat in his artworks, materials that held personal symbolism for him.

**Beveridge, Karl (Canadian, b.1945)**

A Toronto-based artist who has collaborated with Carole Condé as an artistic duo since the late 1960s. Their early interest in the Conceptual art movement gave way to creating socially engaged art in the 1970s. Condé and Beveridge have collaborated with numerous trade unions and community organizations to produce staged photographic images that address the connections between paid labour, environmental issues, human rights, and class divisions.

**Brodovitch, Alexey (American, 1898–1971)**

Born in Russia, Brodovitch immigrated to the United States and became a photographer, graphic designer, and teacher who had a profound impact on generations of American photographers through his Design Laboratory. He was the art director for *Harper’s Bazaar* from 1934 to 1958, where he spearheaded elegant and experimental pairings of typography and photography that became popular in the 1940s and 1950s.

**Chevreul, Michel-Eugène (French, 1786–1889)**

A chemist whose work on colour perception had a great impact on the development of Impressionism and Neo-Impressionism at the end of the nineteenth century. Chevreul’s hypotheses arose from his observations as director of the Gobelins dye-works in Paris.



**Cleary, Ed (Canadian, 1950–1994)**

A pre-eminent graphic designer and typographer, he worked for Cooper & Beatty Typographers, as well as The Font Shop in Toronto, which he created with Eric Spiekermann to distribute digital fonts in the 1990s.

**Conceptual art**

Traced to the work of Marcel Duchamp but not codified until the 1960s, “Conceptual art” is a general term for art that emphasizes ideas over form. The finished product may even be physically transient, as with land art or performance art.

**Condé, Carole (Canadian, b.1940)**

A Hamilton-born, Toronto-based artist who has collaborated with artistic partner Karl Beveridge since the late 1960s. Initially part of the Conceptual art movement, in the 1970s Condé and Beveridge began exploring socio-political issues in their work. Collaborating with trade unions and community organizations, they create staged photographic series to explore the relationship of paid labour to environmental issues, human rights, and class divisions.

**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.

**Contact Sheets**

Also referred to as contact prints or contact proofs, contact sheets contain positive prints of negatives from a roll of film, in the same size as they appear in the film roll. The purpose of a contact sheet is to provide the photographer with visuals of all of the images on a roll of film at once, so that a selection can be made for which images to develop and enlarge.

**Dada**

A multidisciplinary movement that arose in Europe in response to the horrors of the First World War, whose adherents aimed to deconstruct and demolish traditional societal values and institutions. Artworks, often collages and readymades, typically scorned fine materials and craftsmanship. Chief Dadaists include Marcel Duchamp, Tristan Tzara, Kurt Schwitters, and Hans Arp.

**Dair, Carl (Canadian, 1912–1967)**

A distinguished Canadian designer, Carl Dair was also an internationally recognized typographer, teacher, and writer. He believed in typography as a significant feature of communication and designed Cartier, the first Canadian typeface. His influential book, *Design with Type*, was published in 1952.

**de Kooning, Willem (Dutch/American, 1904–1997)**

Although a prominent Abstract Expressionist, de Kooning was not concerned with strict abstraction—figures appear in the dense and riotous brushwork that characterizes much of his work. Among his most famous works are those of the *Women* series, first exhibited in 1953 to much critical scorn.

**De Stijl (The Style)**

An influential Dutch movement in art and architecture founded in 1917 by abstractionists Piet Mondrian, Theo van Doesburg, and Bart van der Leek. De Stijl originated as a publication in which Mondrian elaborated on Neo-Plasticism, a restrained visual language based on primary colours and simple geometric forms that embodied a spiritualism derived from theosophy. After the First World War, De Stijl embraced the utopian potential of art. De Stijl heavily influenced the International Modern style of architecture.

**Donoahue, Jim (Canadian, 1934–2022)**

An Ontario-born graphic designer, he trained at the Ontario College of Art in Toronto. Mentor and teacher Allan Fleming was a great influence, and he eventually worked with Fleming at the graphic design firm Cooper & Beatty in Toronto. Donoahue went on to positions at leading creative agencies in Toronto, and his most famous design was for the Canada wordmark, adopted by the Government of Canada in 1980.

**Duchamp, Marcel (French/American, 1887–1968)**

One of the most significant artist-thinkers of the twentieth century, Duchamp influenced Conceptual, Pop, and Minimal art. Best known for the sensational painting *Nude Descending a Staircase (No. 2)*, 1912, he is also recognized for his ready-made sculptures, among them the urinal *Fountain*, 1917, and his “desecrated” *Mona Lisa* print, *L.H.O.O.Q.*, 1919.

**Dürer, Albrecht (German, 1471–1528)**

A German printmaker, painter, and theorist active during the Renaissance. Dürer is best known for his intricate woodblock prints, which transformed the medium into a respected art form like sculpture and painting. One of the most prominent figures of the Northern Renaissance, Dürer travelled to Italy and played a significant role in the exchange of artistic knowledge between northern and southern Europe. He is recognized for his religious prints and paintings, accomplished portraits and self-portraits, and treatises on perspective and human proportions.

**École des beaux-arts de Montréal**

The École des beaux-arts de Montréal was founded in 1922, the same year as its sister institution, the École des beaux-arts de Québec. The curriculum emphasized industrial arts, trades, and commercial design, but the school gradually came into its own as an important training ground for painters, sculptors, and other serious artists, culminating in what has been called its “golden age” in the late 1950s and early 1960s. In 1969 it was absorbed into the fine arts department of the Université du Québec à Montréal.

**formalism**

The study of art by analyzing a work's form and style to determine its meaning and quality. It emphasizes colour, texture, composition, and line over narrative, concept, or social and political context. In the 1960s, the American critic Clement Greenberg strongly championed formalism. By the end of the 1960s, postmodernism and conceptual art began to challenge formalism as a system of critique.

**Futurism**

Founded in 1909, this Italian movement in modern art and literature embraced elements of Cubism and Neo-Impressionism. The Futurist aesthetic idealized technological advances, war, dynamism, and the energy of modern life. Among the most renowned Futurist artists are Giacomo Balla, Umberto Boccioni, Carlo Carrà, and Luigi Russolo.

**Gorky, Arshile (Armenian/American, 1904–1948)**

Gorky immigrated to the United States after his mother died in his arms during the Armenian genocide. Among the most eminent painters of the postwar New York School, he had a seminal influence on Abstract Expressionism, and he was a mentor to other artists, including Willem de Kooning.

**Heartfield, John (German, 1891–1968)**

Born Helmut Franz Josef Herzfeld, John Heartfield was a pioneer of Dada and actively integrated his leftist, pacifist politics with artistic practice. He worked in print design and typography and as an editor for the German Communist Party. With George Grosz, Raoul Hausmann, and Hannah Höch, Heartfield developed photomontage, combining images from mass media to support his political perspective.

**Hurlbut, Spring (Canadian, b.1952)**

A Toronto-based conceptual photographer whose practice emerged in the 1980s. Her work engages with themes of life, death, and mortality, as well as cultures of display within museum spaces. It is represented in major national collections, including the National Gallery of Canada, the Art Gallery of Ontario, and the Montreal Museum of Fine Arts.

**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.

**Kertész, André (Hungarian/American, 1894–1985)**

Born in Hungary, Kertész moved to the United States in 1936 and became known for combining documentary photography and photojournalism with artistic and formalist tendencies. He worked for major publications including *Collier's*, *Harper's Bazaar*, and *Condé Nast* before breaking out on his own.



**Kiyooka, Roy (Canadian, 1926–1994)**

Born and raised in the Prairies, Japanese Canadian artist Roy Kiyooka studied under Jock Macdonald at the Provincial Institute of Technology and Art (now Alberta College of Art and Design) in Calgary from 1946 to 1949. A regular presence at the Emma Lake Artists' Workshops, the avant-garde painter developed a hard-edge abstract style. In the 1960s, Kiyooka experimented with a wide range of media and was a central figure in the Vancouver art scene.

**Klee, Paul (Swiss-German, 1879–1940)**

Primarily known as a painter of prodigious energy and imagination—his output comprises an estimated nine thousand artworks—Klee was also a printmaker, art writer, and beloved teacher, first at the Bauhaus and later at the Düsseldorf Academy.

**Lake, Suzy (Canadian, b.1947)**

Born in Detroit, Lake immigrated to Canada in 1968. In the Montreal art scene she quickly became known for her conceptual work and for experimenting with play, performance, and photographic self-portraiture. She is the co-founder of the celebrated artist-run centre Véhicule Art Inc. in Montreal, and she eventually moved to Toronto, where she achieved critical success. (See *Suzy Lake: Life & Work* by Erin Silver)

**LeWitt, Sol (American, 1928–2007)**

A leading conceptual and Minimalist painter who believed that an idea itself could be the artwork and rejected personal expression and inherent narrative. LeWitt's works, including a series of wall drawings begun in 1968, emphasize geometric forms, clear lines, simplicity, systemization, and repetition. In 1976 LeWitt co-founded Printed Matter, a non-profit organization that publishes and promotes artists' books.

**Lissitzky, El (Russian, 1890–1941)**

A pioneer of early twentieth-century nonrepresentational art, Russian artist El Lissitzky is associated with Suprematism and Constructivism. His paintings and poster designs often combine the basic geometric shapes and limited colour palette of Suprematist art with typography. An influential figure in the field of graphic design, Lissitzky is recognized for his innovative contributions to typography, advertising, and exhibition design.

**Lustig, Alvin (American, 1915–1955)**

Known for his work in graphic design, book design, and typeface design, Lustig is celebrated for introducing the principles of modern art into graphic design, including experimenting with abstract geometry. Later in his career, Lustig was involved in interior design and product design as well, and he developed courses for the design departments at Black Mountain College and Yale.

**Medium format camera**

A device that traditionally refers to a film format camera that uses 120mm film size (large format film size is 102 x 127 mm). This was the most widely used film size from the 1900s through the 1950s, and it has since been adapted into digital forms as well.

**Minimalism**

A branch of abstract art characterized by extreme restraint in form, Minimalism was most popular among American artists from the 1950s to 1970s. Although Minimalism can be expressed in any medium, it is most commonly associated with sculpture; principal Minimalists include Carl Andre, Donald Judd, and Tony Smith. Among the Minimalist painters were Agnes Martin, Barnett Newman, Kenneth Noland, and Frank Stella.

**Miró, Joan (Spanish, 1893–1983)**

A prolific artist and important figure in the history of abstract art in the twentieth century, Joan Miró engaged with painting, sculpting, printmaking, and decorative arts. Throughout his long career, Miró sustained thematic interest in the influence of his native landscape on his artistic creation. French Surrealism influenced his work, though he is recognized to have developed his own deeply personal style.

**Mitchell, Michael (Canadian, 1943–2020)**

A photographer, filmmaker, and writer who was celebrated for his dedication to photography, photographic history, and collecting. Major documentary projects include his work photographing Inuit communities in Rankin Inlet in the 1980s; photographing post-revolutionary Nicaragua in 1984; and taking portraits in the Toronto art world in the 1990s.

**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. Modernist movements in the visual arts have included Gustave Courbet's Realism, and later 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.

**Moholy-Nagy, László (Hungarian, 1895–1946)**

Hungarian artist László Moholy-Nagy was a professor in the famed Bauhaus school (1923–28) in Germany. Influenced by Constructivism, he explored the integration of life, art, and technology in his radically experimental and wide-ranging practice. Moholy-Nagy is best known for his innovations in photography, notably his camera-less photographs, known as photograms. He led the New Bauhaus in Chicago from 1937 until his death.

**Montreal Museum of Fine Arts**

Founded in 1860 as the Art Association of Montreal, the Montreal Museum of Fine Arts has an encyclopedic collection of artworks and artifacts dating from antiquity to the present day. From its beginnings as a private museum and exhibition space to its current status as a public institution spread over four buildings on Sherbrooke Street, the museum has accumulated a collection of more than 43,000 works and hosts historical, modern, and contemporary exhibitions.

**Museum of Modern Art**

Created by three patrons of the arts—Mary Quinn Sullivan, Abby Aldrich Rockefeller, and Lillie P. Bliss—along with a larger board of trustees, the Museum of Modern Art (MoMA) opened in New York City in 1929. An alternative to traditional museum models, MoMA offered public access to contemporary art. The museum's first director, Alfred H. Barr, Jr., shaped its influential place in the American art world and the way that American art history is constructed through exhibitions of contemporary works of art. MoMA moved to its present location on 53rd Street in Manhattan in 1939.

**N.E. Thing Co.**

The incorporated business and artistic handle of Iain and Ingrid Baxter, N.E. Thing Co. was founded by the couple in 1966 as a way to explore the interactions between their daily lives and various cultural systems. The artworks produced by the N.E. Thing Co. are among the earliest examples of Conceptual art in Canada. It was disbanded in 1978.

**Nadar (Gaspard-Félix Tournachon) (French, 1820–1910)**

A photographer and balloonist who ran a successful photography studio in Paris, where he took portraits of leading society figures in the nineteenth and early twentieth centuries. He famously commissioned the hot-air balloon *Le Géant* and became the first to take aerial photographs.

**National Film Board's (NFB) Still Photography Division**

Between 1941 and 1971, the National Film Board, widely known for producing documentary, animated, and feature films, also functioned as the nation's official photographer. The Still Photography Division was funded by the federal government, and it commissioned photographers to produce approx. 250,000 images capturing communities, labour, and cultural traditions across the country.

**National Gallery of Canada**

Established in 1880, the National Gallery of Canada in Ottawa holds the most extensive collection of Canadian art in the country as well as works by prominent international artists. Spearheaded by the governor general, the Marquis of Lorne, the gallery was created to strengthen a specifically Canadian brand of artistic culture and identity and to build a national collection of art that would match the level of other British Empire institutions. Since 1988 the gallery has been located on Sussex Drive in a building designed by Moshe Safdie.

**120 film**

A medium format film introduced by Kodak in 1901, to accompany their Brownie No. 2 camera. It was originally catered to amateur photographers and continues to be available for use today.

**Ontario College of Art (now OCAD University)**

The name given in 1912 to what had previously been the Ontario School of Art (founded 1876), and what would become the Ontario College of Art and Design in 1996. In 2010 the institution was renamed OCAD University, to reflect its new status. OCAD University is located in Toronto and is the oldest and largest art school in Canada.



**Paste-ups or mechanicals**

A pre-digital method of laying out typographic elements on a publication page. A paste-up artist would decide on layout and affix the typographic elements to the page. Referred to as “mechanicals,” completed pages would then be photographed to create a negative that could be used to make a printing plate.

**Penn, Irving (American, 1917–2009)**

Well-known in the United States, for decades he was one of the top photographers for *Vogue* magazine, where he was hired in 1943 by art director Alexander Liberman. With *Vogue*, he travelled around the world for portrait and fashion shoots, maintaining his own photographic practice which inventively re-invigorated older photographic printing techniques.

**Picasso, Pablo (Spanish, 1881–1973)**

One of the most famous and influential artists of his time, Picasso was a prominent member of the Parisian avant-garde circle that included Henri Matisse and Georges Braque. His painting *Les Femmes d'Alger*, 1907, is considered by many to be the most important of the twentieth century.

**Pierrot**

A character derived from *commedia dell'arte*, a type of professional theatre that originated in Italy and was popularized in Europe from the sixteenth to the eighteenth centuries. Pierrot started to appear as an unmasked character with a painted face in the late seventeenth century, and eventually came to be personified as the “sad clown.”

**The Power Plant Contemporary Art Gallery**

Founded in 1987, The Power Plant is located in Toronto, Ontario. Initially established as the Art Gallery at Harbourfront in 1976, the gallery changed its name when it moved into its current premises, the power plant that provided heating and refrigeration for Toronto Terminal Warehouse from 1926 until 1980. A non-collecting public gallery, The Power Plant shows contemporary work by artists from Canada and around the world.

**Push Pin Studios**

An influential graphic design studio based in the United States. It was originally founded in 1954 by Seymour Chwast, Milton Glaser, and Edward Sorel, who were students together at Cooper Union in New York City. Designer Reynold Ruffins joined shortly after it was founded. It is known for its contemporary re-interpretation of historical styles in graphic design, illustration, and visual culture.

**readymade**

A “readymade” is an artwork composed of an existing, pre-fabricated, everyday object, that has been slightly modified or not at all; it is “art” only by virtue of being presented as such. The most famous readymades are those of Dadaist artist Marcel Duchamp, who created and engaged with the concept as a means of questioning the nature of art and the role of the artist.

**Ruscha, Ed (American, b.1937)**

A California-based artist working in painting, printmaking, drawing, photography, and film. He is often associated with the Pop Art and Conceptual Art movements in the United States, and is celebrated for his integration of advertising, words, and text into his works.

**Ryerson Image Centre (RIC)**

An exhibition and research institution dedicated to photography, affiliated with Ryerson University in Toronto. The RIC also houses a permanent photography collection and several artist archives at its Peter Higdon Research Centre, including, most notably, the Black Star Collection of twentieth-century photo-reportage.

**Sculpture '67**

An exhibition at Toronto's City Hall, presented by the National Gallery of Canada in 1967 as part of its centennial celebrations. The exhibition featured sixty-eight sculptural works that were included in the famed *Expo 67* International and Universal Exposition in Montreal that same year.

**Snow, Michael (Canadian, b.1928)**

The paintings, films, photographs, sculptures, installations, and musical performances of artist Michael Snow have kept him in the spotlight for over sixty years. Snow's *Walking Woman* series of the 1960s holds a prominent place in Canadian art history. His contributions to visual art, experimental film, and music have been recognized internationally. (See *Michael Snow: Life & Work* by Martha Langford.)

**Swiss International Style**

Also referred to as the International Typographic Style or the International Style. An influential style of graphic design that emerged in Switzerland in the 1940s and 1950s, it was led by Josef Müller-Brockman (Zurich School of Arts & Crafts) and Armin Hofmann (Basel School of Design). Features of the style include use of a grid, asymmetrical layouts, and the use of sans serif typography and photography to create simple and effective designs.

**Szilasi, Gabor (Hungarian/Canadian, b.1928)**

Born in Budapest, Szilasi fled Hungary and immigrated to Canada in 1957, following the Hungarian Revolution, which he photographed. He is best-known for his work in social documentary photography and portraiture focused on communities throughout Montreal and rural Quebec.

**Tschichold, Jan (German, 1902–1974)**

A calligrapher, book designer, and typographer who was influential in the development of twentieth-century graphic design. He is recognized for introducing principles of modernism into typography and graphic design, eventually spear-heading the redesign of hundreds of titles published by Penguin Books.



**Vazan, Bill (Canadian, b.1933)**

A leading figure in the Land art and Conceptual art movements in Montreal in the 1960s. Born in Toronto, Vazan studied fine arts at the Ontario College of Art in Toronto, the École des Beaux-Arts in Paris, and Sir George Williams University (now Concordia University) in Montreal. Vazan is known for his Land art installations, stone sculptures, and Conceptual photography, which explore how cosmology and geography inform our understanding of the world.

**Warhol, Andy (American, 1928–1987)**

One of the most important artists of the twentieth century and a central figure in Pop art. With his serial screen prints of commercial items like Campbell's Soup cans and portraits of Marilyn Monroe and Elvis, Warhol defied the notion of the artwork as a singular, handcrafted object.



1. Artiste décorateur (maître Cavalier Coll.) B<sup>d</sup> de l'hôpital 107.

2. Radius 16 Rue François 1<sup>er</sup> de la part de l'usurier Ch. Jouas -  
maître Palais Royal.  
(maître avant g. heures)

3. Maître Maîtres, (art de France)  
(maître) 83 Rue de la Corne  
(au N<sup>o</sup> 2) (Décorateur d'origine)

4. Maître, peintre, Sculpteur,  
Rue Notre Dame des Champs  
(art de France) Part Maîtres (maître)  
Cavalier A, 2<sup>ème</sup> gauche.

5. Vaudin, 31 Rue du Laos  
(maître Cambrois) (6<sup>ème</sup> gauche)  
(maître g. heures).

6. Ballargeau, 89 Rue de  
l'augustin, Part Maîtres  
Escalier fond de la cour  
1<sup>ère</sup> étage N<sup>o</sup> 5. première porte  
droite. L. maître.

7. Hermann (Russe) 26  
Rue Dombasle (maître)  
Convention - 1<sup>ère</sup> gauche R. de Vaug

8. Mlle De Félice, 96  
des Bernes - dans l'aller  
gauche au N<sup>o</sup> 7.

9. M<sup>re</sup> Truesz, 73 Rue No  
des champs. 2<sup>ème</sup> Escalier  
gauche de l'entrée (4<sup>ème</sup> ga  
(Décorateur)

10. Hermann. (Peintre) de  
18 Rue des Plantes.  
au 1<sup>er</sup> dans la cour, 3<sup>ème</sup>  
droite.

11. Paul Emile Leconte 96  
Avenue des Bernes, au  
6 - 2<sup>ème</sup> étage (face)

12. Mlle de Félice, 96  
Avenue des Bernes, dans  
l'aller de gauche au N<sup>o</sup> 7.

13. Reimon, Décorateur  
Passage Dossy. Avenue des  
Bernes

With the exception of his autobiographical artwork, 15, a catalogue entry in *The Winnipeg Perspective* 1979—*Photo/Extended Dimensions*, and his personal notebooks, Arnaud Maggs did not write about his work. But there exists a long publication and exhibition record related to his art practice. While his work in design and commercial art is not as thoroughly represented in the literature, his Kodak Lecture Series talk and the various interviews he did help to reveal some of the details about his earlier careers.



### LIBRARY AND ARCHIVES CANADA AND THE ESTATE OF ARNAUD MAGGS

Library and Archives Canada (LAC) holds the Arnaud Maggs fonds, offering a rich collection of materials related to Maggs's careers in design and illustration, commercial photography, and fine art. Digitized content can be accessed through LAC's website.

The Estate of Arnaud Maggs and Stephen Bulger Gallery manage records related to Maggs's art practice. The Estate maintains a website: <https://www.arnaudmaggs.com/> related to his artwork.

### KEY EXHIBITIONS

Susan Hobbs Gallery opened in 1993 with Maggs on the roster. Maggs regularly premiered his new work on the large wall of the gallery, and Hobbs's space was important to shaping the size and format of his projects. With the exception of his first solo exhibition in the space in 1994, however, these exhibitions are not listed below. A more comprehensive exhibition list can be found at <https://www.arnaudmaggs.com/>.



LEFT: Arnaud Maggs, *Notification xiii*, 1996, printed 1998, 192 dye coupler prints (Fujicolor), laminated to Plexiglas, 323 x 1224 cm (installed), National Gallery of Canada, Ottawa, installation photograph by Laurence Cook. RIGHT: Arnaud Maggs, *After Nadar, Pierrot Turning*, 2012, 12 chromogenic prints, 49.5 x 42.6 cm (each), installed at Ryerson Image Centre, Toronto, 2014, installation photograph by Eugen Sakhnenko.

- 
- |             |   |
|-------------|---|
| <b>1971</b> | <i>Baby Pictures</i> , Baldwin Street Gallery, Toronto. |
|-------------|---|
- 
- |             |  |
|-------------|--|
| <b>1977</b> | <i>7 Canadian Photographers</i> , National Film Board of Canada, Ottawa. |
|-------------|--|
- 
- |             |   |
|-------------|---|
| <b>1978</b> | <i>64 Portrait Studies</i> , David Mirvish Gallery, Toronto. Anna Leonowens Gallery, NSCAD (University), Halifax. |
|-------------|---|

<b>1979</b>	<i>The Winnipeg Perspective 1979–Photo/Extended Dimensions</i> , Winnipeg Art Gallery. Exhibition catalogue. <i>Arnaud Maggs: Paris Contacts</i> (showing <i>Ledoyen Series</i> ), YYZ Artists' Outlet, Toronto.
<b>1980</b>	<i>Arnaud Maggs Photographs</i> , Centre cultural canadien, Paris. Exhibition catalogue.
<b>1982</b>	<i>Persona</i> , Nickle Arts Museum, Calgary. Exhibition catalogue.
<b>1983</b>	<i>Seeing People, Seeing Space</i> , the Photographers' Gallery, London, U.K. Exhibition catalogue.
<b>1984</b>	<i>Arnaud Maggs: An Exhibition of Selected Works, 1981–83</i> , the Charles H. Scott Gallery, Vancouver. Exhibition catalogue. <i>Responding to Photography</i> , Art Gallery of Ontario, Toronto. Exhibition catalogue. <i>Evidence of the Avant-Garde Since 1957</i> , Art Metropole, Toronto.
<b>1984–86</b>	<i>Arnaud Maggs: Photographs 1975–1984</i> , Nickle Arts Museum, Calgary. Winnipeg Art Gallery and Art Gallery of Hamilton. Exhibition catalogue.
<b>1985</b>	<i>Identités</i> , Centre national de la photographie, Paris. Exhibition catalogue.
<b>1987</b>	<i>Art on Billboards</i> , Olympic Arts Festival, Calgary.
<b>1989</b>	<i>Arnaud Maggs Numberworks</i> , Macdonald Stewart Art Centre, Guelph. <i>Joseph Beuys, 100 Frontal Views</i> , Stux Gallery, New York.
<b>1990</b>	<i>Numbering</i> , Art Gallery of Hamilton. Exhibition catalogue.
<b>1992</b>	<i>Hotel</i> , Presentation House Gallery, Vancouver; Cold City Gallery, Toronto. <i>Beau</i> , Canadian Museum of Contemporary Photography, Ottawa. Mois de la Photo, Paris, France, and Canada House, London, England. Exhibition catalogue. <i>Special Collections: The Photographic Order from Pop to Now</i> , International Center for Photography Midtown, New York. This group exhibition travelled to several venues across the United States, as well as to Fondation Deutsch in Lausanne, Switzerland, and Vancouver Art Gallery. Exhibition catalogue.
<b>1994</b>	<i>Travail des enfants dans l'industrie</i> , Susan Hobbs Gallery, Toronto.
<b>1996</b>	<i>Type Culture</i> , Design Exchange, Toronto. <i>Double vie, double vue</i> , Fondation Cartier, Paris. Exhibition catalogue.
<b>1998</b>	<i>Picturing the Toronto Art Community: The Queen Street Years</i> , The Power Plant, Toronto.





1999	<i>Arnaud Maggs: Works 1976–1999</i> , The Power Plant, Toronto. Exhibition catalogue.
2000	<i>Notes Capitales</i> , Centre culturel canadien, Paris, France. Exhibition catalogue. <i>The Bigger Picture: Contemporary Photography Reconsidered</i> , Art Gallery of Ontario, Toronto.
2001	<i>Mémoire et archive</i> . Musée d'art contemporain de Montréal.
2004	<i>Confluence</i> , Canadian Museum of Contemporary Photography, Ottawa. Exhibition catalogue.
2006–8	<i>Arnaud Maggs: Nomenclature</i> , The Robert McLaughlin Gallery, Oshawa, and McMaster Museum of Art, Hamilton. Exhibition catalogue. Travelled to Gallery One One One, Winnipeg, and Musée d'art contemporain de Montréal.
2009	<i>Beautiful Fictions: Photography at the AGO</i> , Art Gallery of Ontario, Toronto.
2010	<i>Traffic: Conceptual Art in Canada 1965 to 1980</i> , Justina M. Barnicke Gallery (Hart House, University of Toronto), Art Museum University of Toronto, Blackwood Gallery (University of Toronto, Mississauga), and Doris McCarthy Gallery (University of Toronto, Scarborough), September 11–November 28, 2010; Anna Leonowens Gallery (NSCAD University), Dalhousie Art Gallery, Halifax, Mount Saint Vincent University Art Gallery, Saint Mary's University, Halifax, March 18–May 8, 2011; Art Gallery of Alberta, Edmonton, June 25–September 18, 2011; Leonard & Bina Ellen Art Gallery (Concordia University), Montreal, Part 1, January 13–February 25, 2012, Part 2, March 16–April 28, 2012; Vancouver Art Gallery, September 29, 2012–January 20, 2013; Badischer Kunstverein, Karlsruhe, April 1–June 30, 2013. Exhibition catalogue.
2012	<i>Arnaud Maggs: Identification</i> , National Gallery of Canada, Ottawa. Exhibition catalogue.
2013	<i>Arnaud Maggs</i> , Ryerson Image Centre, Toronto. <i>Light My Fire: Some Propositions about Portraits and Photography</i> , Art Gallery of Ontario, Toronto. <i>Performance Propositions</i> , Grand Palais, Paris.
2016	<i>Tributes &amp; Tributaries, 1971–1989</i> , Art Gallery of Ontario, Toronto.
2018	<i>The Extended Moment: Fifty Years of Collecting Photographs</i> , National Gallery of Canada, Ottawa. Exhibition catalogue.
2020	<i>Metamorphosis: Contemporary Canadian Portraits</i> , Glenbow Museum, Calgary, with Library and Archives Canada.

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**SELECTED CRITICAL WRITINGS**

Curators have contributed the bulk of the writing on Maggs, resulting in a number of careful examinations of both his artistic practice and specific works of art that contextualize his output and influences according to the history of photography. *Arnaud Maggs: Identification* provides the most exhaustive overview of Maggs's art practice. Well illustrated, the exhibition catalogue comprises an essay by curator Josée Drouin-Brisebois, an interview with Maggs by Charles Stainback, and a chronology of his life, including his design and art careers, prepared by Rhiannon Vogl.

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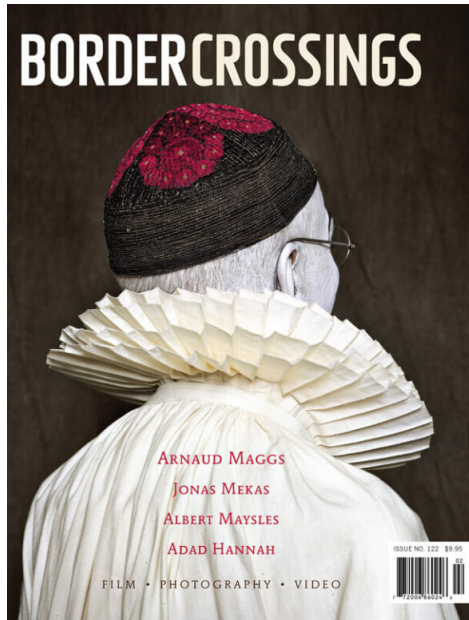
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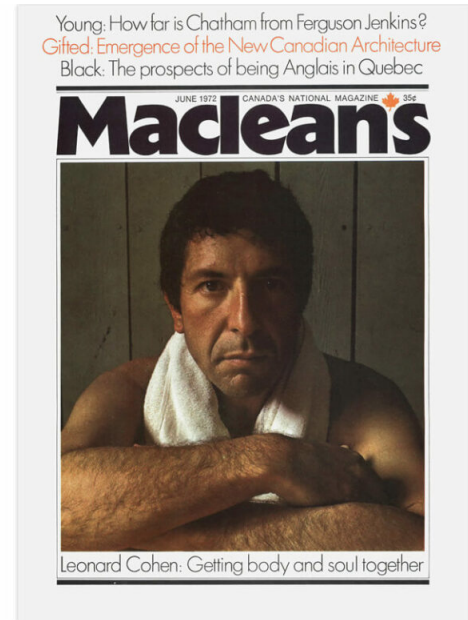
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LEFT: *Border Crossings* (cover), May 2012, featuring Arnaud Maggs, *After Nadar, Pierrot Turning* (detail), 2012, chromogenic print, 49.5 x 42.6 cm. RIGHT: Arnaud Maggs, photograph for "Famous Last Words from Leonard Cohen," by Paul Saltzman, *Maclean's* (cover), June 1972.





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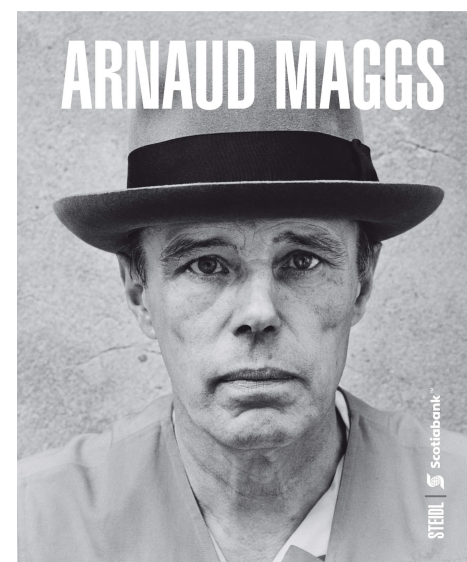
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*Arnaud Maggs* (cover), 2013, featuring Arnaud Maggs, Joseph Beuys, *100 Frontal Views* (detail), 1980, 100 gelatin silver prints, 40.3 x 40.3 cm, Art Gallery of Hamilton.

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### ABOUT THE AUTHOR

#### ANNE CIBOLA

Anne Cibola is a professor in the Photography and Illustration departments at Sheridan College. She is currently a doctoral candidate in the Art History and Visual Culture program at York University. Cibola has completed a master's degree in Photographic Preservation and Collections Management at Ryerson University (2014), and she holds a master's degree in Art History from York University (2005) and a BFA in Print Media from Concordia University (2003). Cibola is also a practising graphic designer. Her most recent design project is a series of books co-published by RIC Books (Ryerson Image Centre) and MIT Press.

Cibola's doctoral research centres on Arnaud Maggs's practice and career narrative. Her project is framed by questions about the intersections of photography, graphic design, and conceptual art. Cibola first became interested in these questions while completing her thesis at Ryerson. Maggs's work was one of three case studies in her project, which explored what is at stake when changes are made to artworks after they have been accessioned. Maggs revised the hanging scheme for *Joseph Beuys, 100 Profile Views*, 1980, eleven years after it was originally completed. His decision to adjust the work reveals one of many instances of the interplay between art and design in his practice.

As part of the research for both her thesis and doctoral projects, Cibola has conducted over twenty interviews with people who knew Maggs, including writers, curators, designers, former colleagues, friends, and family. This oral history offers valuable insights into Maggs's impact and his ways of working.



**"I am interested in what we might further understand about Maggs if his transition to art is viewed not as an abrupt and transformative reinvention, but as further evidence of the interplay between art and design in his career."**





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Arnaud Maggs, *After Nadar, Pierrot Turning* (detail), 2012. (See below for details.)

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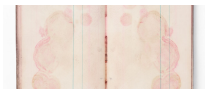
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Style & Technique: Arnaud Maggs, *Les factures de Lupé, recto/verso*, 1999-2001. (See below for details.)



Sources & Resources: Arnaud Maggs, *Répertoire* (detail), 1997. (See below for details.)



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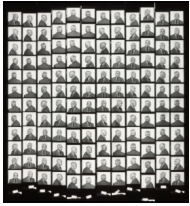
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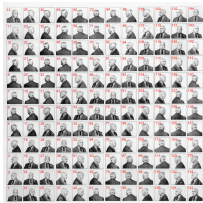
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André Kertész, *144 Views*, December 8, 1980. Collection of the National Gallery of Canada, Ottawa, purchased 1993 (37045). © The Estate of Arnaud Maggs. Photo credit: National Gallery of Canada.



André Kertész, *144 Views* (Template for Installation), c.1980. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



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Bepanten Roche brochure for Roche Pharmaceuticals (interior), 1959. Collection of Library and Archives Canada, Ottawa (R7959-153). © The Estate of Arnaud Maggs.



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*Cercles chromatiques de M.E. Chevreul* (detail), 2006. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs.



*Chicken a la King*, 1953. Collection of Library and Archives Canada, Ottawa (R7959-3). © The Estate of Arnaud Maggs.



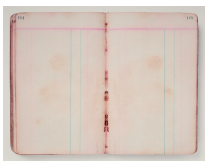
*The Complete Prestige 12" Jazz Catalogue* (detail 7001), 1988. Collection of the National Gallery of Canada, Ottawa, gift of Spring Hurlbut, Toronto, 2013 (46196.1-828). Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



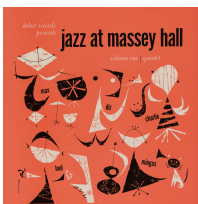
*The Complete Prestige 12" Jazz Catalogue* (installation view), 1999. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery. Photo credit: Gabor Szilasi.



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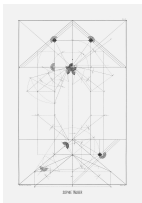
Cover of *Jazz at Massey Hall, Volume One, Quintet* album, New York City: Debut Records, 1953. Collection of Library and Archives Canada, Ottawa (R7959-5474).



Cover of *Jazz at Massey Hall, Volume One, Quintet* album, New York City: Debut Records, 1953. Collection of Library and Archives Canada, Ottawa (R7959-5474).



*The Dada Portraits: Marcel Duchamp*, 2010. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs.



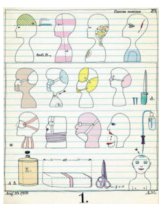
*The Dada Portraits: Sophie Täuber*, 2010. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs.



Design and photography by Arnaud Maggs and Peter Croydon for "Frozen Desserts," June 1957, article by Elaine Collett for *Chatelaine*. Courtesy Toronto Public Library. © *Chatelaine* / St. Joseph Communications.



Design for tire manufacturer Pirelli, 1959. Collection of Library and Archives Canada, Ottawa (R7959-137). © The Estate of Arnaud Maggs.



*Drawing for Myself*, 1964. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



*48 Views*, 1981-83, installed at the Nickle Arts Museum, Calgary, 1984. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.





*48 Views, Jane Jacobs, 1981-83.* Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



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*Fox, 1963.* Collection of Library and Archives Canada, Ottawa (R7959-23). © The Estate of Arnaud Maggs.



*Hotel Series (details), 1991,* installed at The Power Plant, Toronto, 1991. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery. Photo credit: Arnaud Maggs.



*How to Keep Your Food Safe in Summer, 1962.* Collection of Library and Archives Canada, Ottawa (R7959-20). © The Estate of Arnaud Maggs.



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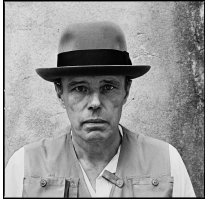
*How to Keep Your Food Safe in Summer, 1962.* Collection of Library and Archives Canada, Ottawa (R7959-20). © The Estate of Arnaud Maggs.



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*Joseph Beuys, 100 Frontal Views, 1980, installed at The Power Plant, Toronto, 1999. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.*



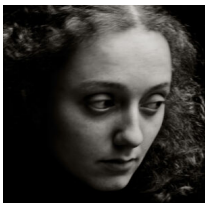
*Joseph Beuys, 100 Frontal Views (detail), 1980. Collection of the Art Gallery of Hamilton, gift of the Volunteer Committee, 1988 (1988.3409). Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.*



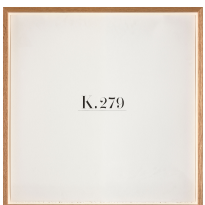
*Joseph Beuys, 100 Profile Views (detail), 1980. Collection of the Art Gallery of Hamilton, gift of the Canada Council Art Bank, the Walter and Duncan Gordon Charitable Foundation, Viola Depew and Friends of the Gallery, 1986 (86.3113). Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.*



*Joseph Beuys, 100 Profile Views, 1980, installed at The Power Plant, Toronto, 1999. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.*



*Julia Mustard IV, 1975. Courtesy of Stephen Bulger Gallery. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.*



*Köchel Series: Eighteen Piano Sonatas (for Ed Cleary) (detail), 1990. Collection of the National Gallery of Canada, Ottawa, gift of the artist, Toronto, 1996 (38375.1). © The Estate of Arnaud Maggs. Photo credit: National Gallery of Canada.*



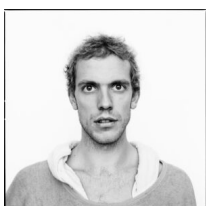
*Kunstakademie, 1980. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.*



*Kunstakademie* (detail 128), 1980. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



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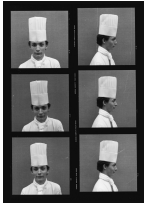


*Kunstakademie* (details 192 & 197), 1980. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



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*Ledoyen Series, Working Notes* (detail), 1979. Collection of Library and Archives Canada, Ottawa (R7959-2-2-E). © The Estate of Arnaud Maggs.



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*Ledoyen Series, Working Notes*, 1979, installed at YYZ Artists' Outlet, Toronto, in 1979. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



Lee Dickson at Rippling Streams, the Maggs' family cottage in the Laurentians, Quebec, September 1976. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



*Leonard Cohen*, 1977. Courtesy of Stephen Bulger Gallery, Toronto. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



*Les factures de Lupé, recto/verso*, 1999-2001, installed at Susan Hobbs Gallery, Toronto. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs. Photo credit: Isaac Applebaum.



*Let Me Try, I'll Come Out Swinging*, 1960. Collection of Library and Archives Canada, Ottawa (R7959-471). © The Estate of Arnaud Maggs.

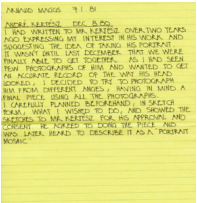


# ARNAUD MAGGS

Life & Work by Anne Cibola



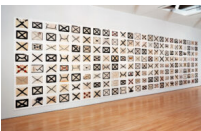
*Mennonite Women, Elora Gorge, 1966.* Collection of Library and Archives Canada, Ottawa (R7959-2179). © The Estate of Arnaud Maggs.



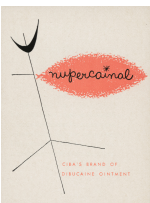
Note regarding *André Kertész, 144 Views* (1980), 1981. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



*Notification xiii* (detail), 1996, printed 1998. Collection of the National Gallery of Canada, Ottawa, purchased 1998 (39759.1-192) © The Estate of Arnaud Maggs.



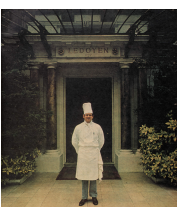
*Notification xiii*, 1996, printed 1998, installed at the National Gallery of Canada, Ottawa, 2006. Collection of the National Gallery of Canada, Ottawa, purchased 1998 (39759.1-192). Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery. Photo credit: Laurence Cook.



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Photograph for "G-R-R-R-REAT FAKES," October 1968, article by Vivian Wilcox for *Chatelaine*. Courtesy of Toronto Public Library. © *Chatelaine* / St. Joseph Communications.



Photograph for "Restaurant Ledoyen," November 12, 1977, *Canadian Magazine*. Collection of Library and Archives Canada, Ottawa (R7959-2-2-E). Courtesy of *The Canadian* / *The Toronto Star*. © The Estate of Arnaud Maggs.



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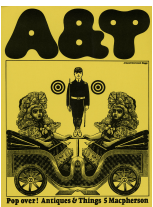
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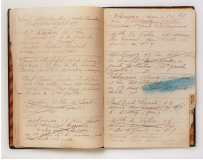


Portrait of Bill Teron for "A Most Uncommon Civil Servant," March 1979, article by Stephen Kimber for *Canadian Business*. Courtesy of Toronto Public Library. © *Canadian Business* / St. Joseph Communications.



Portrait of Frank Stronach for "How Magna Got Big by Staying Small," February 1978, article by Joanne Kates for *Canadian Business*. Courtesy of Toronto Public Library. © *Canadian Business* / St. Joseph Communications.





*Répertoire* (detail), 1997. Collection of the National Gallery of Canada, Ottawa, gift of the artist, Toronto, 2003 (2003.81.1-48). © The Estate of Arnaud Maggs.



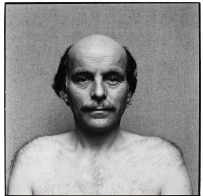
*Répertoire*, 1997, installed at Susan Hobbs Gallery, Toronto. Collection of the National Gallery of Canada, Ottawa, gift of the artist, Toronto, 2003 (2003.81.1-48). Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery. Photo credit: Isaac Applebaum.



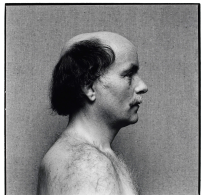
*Scrapbook (1)*, 2009. Collection of the MacLaren Art Centre, Barrie. © The Estate of Arnaud Maggs. Photo credit: André Beneteau.



*Self-Portrait*, 1983. Collection of the National Gallery of Canada, Ottawa (42556.1-12). © The Estate of Arnaud Maggs. Photo credit: National Gallery of Canada.



*64 Portrait Studies* (detail), 1976-78. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, purchased 1985 (EX-85-100.1-64). © The Estate of Arnaud Maggs.



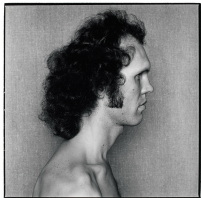
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*64 Portrait Studies* (detail), 1976-78. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, purchased 1985 (EX-85-100.1-64). © The Estate of Arnaud Maggs.



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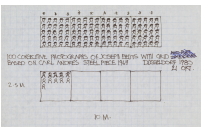
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*64 Portrait Studies*, 1976–78, installed at David Mirvish Gallery, Toronto, 1978. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



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*Snake*, 1963. Collection of Library and Archives Canada, Ottawa (R7959-22). © The Estate of Arnaud Maggs.



*Spine*, 1988. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs.



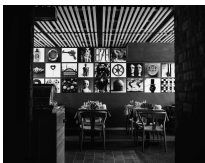
Spine and cover of 13th Art Directors Club of Toronto Annual, 1961. Collection of Library and Archives Canada, Ottawa (R7959-358). © The Estate of Arnaud Maggs.



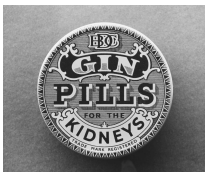
Sport Togs Limited brochure cover (*We've Great News!*), 1951. Collection of Library and Archives Canada, Ottawa (R7959-141). © The Estate of Arnaud Maggs.



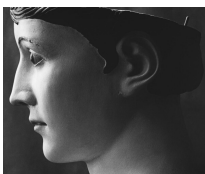
Sport Togs Limited brochure interior (*We've Great News!*), 1951. Collection of Library and Archives Canada, Ottawa (R7959-141). © The Estate of Arnaud Maggs.



*Three Small Rooms*, Windsor Arms Hotel, Toronto, 1968. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



*Three Small Rooms* (detail), 1968. Collection of Library and Archives Canada, Ottawa (R7959-677-2-E, Volume number: 856). © The Estate of Arnaud Maggs.



*Three Small Rooms* (detail), 1968. Collection of Library and Archives Canada, Ottawa (R7959-677-2-E, Volume number: 856). © The Estate of Arnaud Maggs.

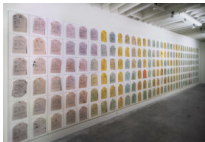




3269/3077 (installation view), 1986. Collection of the Art Gallery of Hamilton, gift of the artist, 1994 (1994.41). Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



Toby Maggs, September 1, 1966. Collection of Library and Archives Canada, Ottawa (R7959-4082). © The Estate of Arnaud Maggs.



*Travail des enfants dans l'industrie: Les étiquettes*, 1994, installed at Susan Hobbs Gallery, Toronto. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery. Photo credit: Isaac Applebaum.



*Travail des enfants dans l'industrie: Les étiquettes* (detail), 1994. Collection of the National Gallery of Canada, purchased 1995 (37822.1-198). © The Estate of Arnaud Maggs.



*25 Trucks Like Mine*, n.d. Collection of Library and Archives Canada, Ottawa, purchased from the artist in 2005 (R7959-5469). © The Estate of Arnaud Maggs.



*Use Me On Your Next Campaign*, 1960. Collection of Library and Archives Canada, Ottawa (R7959-469). © The Estate of Arnaud Maggs.



*Variations 1*, 1972. Collection of Library and Archives Canada, Ottawa (R7959-510). © The Estate of Arnaud Maggs.



*Variations 2*, 1972. Collection of Library and Archives Canada, Ottawa (R7959-511). © The Estate of Arnaud Maggs.



*Variations 3*, 1972. Collection of Library and Archives Canada, Ottawa (R7959-512). © The Estate of Arnaud Maggs.



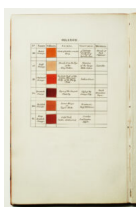
*Variations 4*, 1972. Collection of Library and Archives Canada, Ottawa (R7959-513). © The Estate of Arnaud Maggs.



*Variations 5*, 1972. Collection of Library and Archives Canada, Ottawa (R7959-514). © The Estate of Arnaud Maggs.



*Werner's Nomenclature of Colours—Green*, 2005. Collection of The Robert McLaughlin Gallery, Oshawa, purchased with assistance of a Canada Council for the Arts Acquisition Assistance grant, 2005 (2005MA7a-m). © The Estate of Arnaud Maggs.



*Werner's Nomenclature of Colours—Orange*, 2005. Collection of The Robert McLaughlin Gallery, Oshawa, purchased with assistance of a Canada Council for the Arts Acquisition Assistance grant, 2005 (2005MA7a-m). © The Estate of Arnaud Maggs.



William R. Templeton Studios advertisement, c.1950-55. Collection of Library and Archives Canada, Ottawa (R7959-100). © The Estate of Arnaud Maggs.

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A.6 Pussy Galore (*Honor Blackman*), 1964, *Birds of the West Indies*, 2013, by Taryn Simon. © Taryn Simon. Courtesy Gagosian.



"Arnaud Maggs," *Idea: International Advertising Art and Selling Visual Communication in Canada* 7, no. 41, June 1960. Collection of the author. © Seibundo Shinkosha Publishing Co., Ltd.



Arnaud Maggs, Toronto, c.1971, photograph possibly by Lee Dickson. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



Arnaud Maggs, Toronto, 1977, photograph by Lee Dickson. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



Arnaud Maggs and his mother, Enid Maggs, at the beach, July 1930, photographer unknown. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



Arnaud Maggs as a child on a family member's motorcycle, Montreal, c.1930s, photographer unknown. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.





# ARNAUD MAGGS

Life & Work by Anne Cibola



Arnaud Maggs, his mother, Enid Maggs, his father, Cyril Maggs, and two friends, dining at the *Au Lutin Qui Bouffe* restaurant, Montreal, 1945, photographer unknown. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



Arnaud Maggs on a ship, June 1930, photographer unknown. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



Arnaud Maggs with a camera around his neck, hopping the fence between his home and his neighbours' in Don Mills, Ontario, c.1963, photographer unknown. Collection of the author.



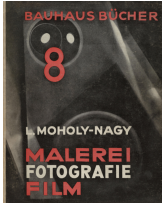
*Authorization*, 1969, by Michael Snow. Collection of the National Gallery of Canada, Ottawa (15839). © Michael Snow. Photo credit: National Gallery of Canada.



*Aviary (Female Passenger Pigeon/extinct)*, 2013, by Sara Angelucci. Courtesy of Stephen Bulger Gallery, Toronto. © Sara Angelucci.



*B.45 Hasselblad Camera Signature Gun*, 1989, *Birds of the West Indies*, 2013, by Taryn Simon. © Taryn Simon. Courtesy Gagolian.



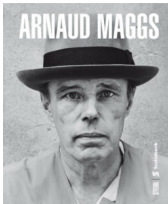
*Bauhausbücher 8, L. Moholy-Nagy: Malerei, Fotografie, Film, 1927*, by László Moholy-Nagy. Collection of the Museum of Modern Art, New York, Jan Tschichold Collection, Gift of Philip Johnson (767.1999). © 2022 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



*Beatrice, 1866*, by Julia Margaret Cameron. Collection of the Art Gallery of Ontario, Toronto, Gift of Patricia Regan, in memory of Dr. Arthur Rubinoff, 2013 (2013/368). © Art Gallery of Ontario.



*Circular Walk Inside the Arctic Circle Around Inuvik, N.W.T., 1969*, by N. E. Thing Co. Collection of the Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, gift of IAIN BAXTER& and Ingrid Baxter, 1995 (BG1394). Courtesy of the Morris and Helen Belkin Art Gallery. © N. E. Thing Co. / IAIN BAXTER& and Ingrid Baxter. Photo credit: Howard Ursuliak.



Cover of *Arnaud Maggs*, 2013, featuring Arnaud Maggs, *Joseph Beuys, 100 Frontal Views* (detail), 1980. Courtesy of Steidl Publishers. © The Estate of Arnaud Maggs / Steidl Publishers.



Cover of *Border Crossings*, May 2012, featuring Arnaud Maggs, *After Nadar, Pierrot Turning* (detail), 2012. Courtesy Susan Hobbs Gallery, Toronto. *Border Crossings*, Volume 31, Number 2, Issue No 122. © The Estate of Arnaud Maggs / Border Crossings. Photo credit: Tony Hafkenscheid.



Cover of the Westmount High School yearbook (*Vox Ducum*), Westmount, Quebec, 1944. Collection of Library and Archives Canada, Ottawa (R7959-5523).



*Design with Type* (cover), 1952, by Carl Dair. © Carl Dair / Pellegrini & Cudahy, New York.



*Dual Portrait of Arnaud Maggs*, 2002, by Mike Robinson. Collection of Library and Archives Canada, Ottawa (R9382-1-X-E, Volume number: 1). © Mike Robinson.



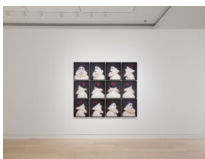
*Existenz*, 1989, by Hanne Darboven. Ydessa Hendeles Art Foundation. © Estate of Hanne Darboven / SOCAN (2021).



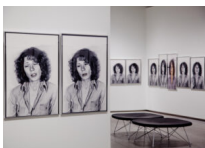
The first anthropometric profile of Henri-Léon Scheffer, a French criminal, 1902, by Alphonse Bertillon. Courtesy of Head of Service Régional d'Identité Judiciaire de Paris / Wikimedia Commons.



*5 x 20 Altstadt Rectangle*, 1967, by Carl Andre. Collection of the Solomon R. Guggenheim Museum, New York, New York Panza Collection, 1991 (91.3667). © Carl Andre / VAGA at Artists Rights Society (ARS), New York / SOCAN, Montreal (2021).



Installation view of *After Nadar, Pierrot Turning*, 2012, at the Ryerson Image Centre in Scotiabank Photography Award: Arnaud Maggs, 2014. Courtesy of the Ryerson Image Centre. © The Estate of Arnaud Maggs. Photo credit: Eugen Sakhnenko.



Installation view: *Introducing Suzy Lake*, November 5, 2014 - March 22, 2015, Art Gallery of Ontario. Installation artwork: *Are You Talking to Me ? # 1 - 11*. Courtesy of the Artist and Georgia Scherman Projects, Toronto. © Suzy Lake. Photo © Art Gallery of Ontario.



Installation view of *The Photographer's Eye* at the Museum of Modern Art, May 27, 1964-August 23, 1964. Collection of Museum of Modern Art Archives, New York, IN741.6. Courtesy of Museum of Modern Art Archives, New York / Art Resource. Photo credit: Rolf Peterson.

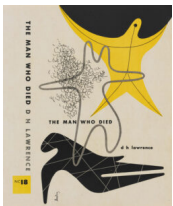




*Le Jardin du sommeil*, 1998, by Spring Hurlbut, installed at the Musée d'art contemporain de Montréal in 2009. Collection Musée d'art contemporain de Montréal. © Spring Hurlbut. Photo credit: Richard-Max Tremblay.



Maggs's father, Cyril Maggs, on a ship to France as part of Sun Life's Montreal delegation to the unveiling of the Canadian National Vimy Memorial, July 1936, photographer unknown. Courtesy of The Estate of Arnaud Maggs. © The Estate of Arnaud Maggs / Courtesy Stephen Bulger Gallery.



*The Man Who Died* (cover), 1947, by D. H. Lawrence, illustration by Alvin Lustig. Collection of the Los Angeles County Museum of Art, gift of Tamar Cohen, 2015 (M.2015.204.176). Image courtesy of Los Angeles County Museum of Art / Art Resource. © New Directions Publishing / Alvin Lustig.



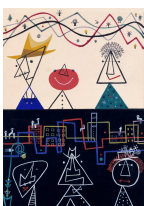
*Marilyn Diptych*, 1962, by Andy Warhol. Collection of Tate Modern, London.



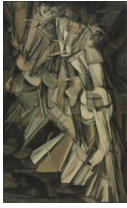
*Mme. Alexis Tremblay, Ile-Aux-Coudres, Québec*, 1970, by Gabor Szilasi. Courtesy of Quarantined Museum, a project by the Musée d'art de Joliette, Quebec. © Gabor Szilasi.



*Monday Night* (cover), 1947, by Kay Boyle, illustration by Alvin Lustig. Collection of the Cooper Hewitt, Smithsonian Design Museum, New York, gift of Tamar Cohen and Dave Slatoff (1993-31-165-9). Image courtesy of the Cooper Hewitt. © New Directions Publishing / Alvin Lustig.



*New York*, from the United States Series, c.1946-49, by Jerome Snyder. Collection of the Smithsonian American Art Museum, Washington, D.C., Gift of Container Corporation of America (1984.124.272).



*Nude Descending a Staircase (No. 2)*, 1912, by Marcel Duchamp. Collection of the Philadelphia Museum of Art, The Louise and Walter Arensberg Collection (1950-134-59). © Association Marcel Duchamp / ADAGP, Paris / SOCAN, Montreal (2021).



*Nude on Sand, Oceano*, 1936, by Edward Weston. Collection of the National Gallery of Canada, Ottawa, gift of Dorothy Meigs Eidlitz, St. Andrews, New Brunswick, 1968 (33721). © Center for Creative Photography, Arizona Board of Regents. Photo credit: National Gallery of Canada.



*Observations* (cover), 1959, by Richard Avedon and Truman Capote. © Simon & Schuster, New York.



Page from the Westmount High School yearbook (*Vox Ducum*), Westmount, Quebec, 1944. Collection of Library and Archives Canada, Ottawa (R7959-5523).



*Pierrot photographe*, between 1854 and 1855, by Adrien Tournachon. Collection of Musée Carnavalet, Histoire de Paris (PH4837).



*Pole Station Antarctica: 8 am, December 15th 1956* (detail), 2012-present, by Kristie MacDonald. Courtesy of the artist. © Kristie MacDonald.



*Porträt 1984 (T. Bernstein)*, 1984, from *Porträts*, 1983-86, by Thomas Ruff. Fotomuseum Winterthur (2003-029-005). Courtesy the artist and David Zwirner. © THOMAS RUFF / SOCAN (2022).



Poster for Falconbridge Ltd. ("Granular Nickel"), 1960s, by Theo Dimson. Courtesy of Granular Nickel / Freeport-McMoRan.



*The Princess of Tomboso* (cover), 1960, by Frank Newfeld. © Constable Young Books Limited, London / Hachette, UK.



*Push Pin Monthly Graphic #24, Entertaining Boxes*, 1959, by Seymour Chwast. Collection of the Seymour Chwast Archive.



Royal Canadian Air Force poster (*Join the Team!*), between 1939 and 1945, by Ted Harris. Canadian War Poster Collection, Rare Books and Special Collections, McGill University Library, Montreal (W92.R16.F3).



*Self-portrait*, c.1983, by Michael Mitchell. Courtesy of the Estate of Michael Mitchell. © The Estate of Michael Mitchell.



Still from the film *Blow-Up*, 1966, directed by Michelangelo Antonioni. Courtesy of the BFI National Archive. © Warner Bros. Entertainment Inc.



Still from the film *Spring & Arnaud*, 2013, directed by Katherine Knight and Marcia Connolly. Courtesy of Katherine Knight. © Site Media.





Still from the film *Spring & Arnaud*, 2013, directed by Katherine Knight and Marcia Connolly. Courtesy of Katherine Knight. © Site Media.



Still from the film *Spring & Arnaud*, 2013, directed by Katherine Knight and Marcia Connolly. Courtesy of Katherine Knight. © Site Media Inc.



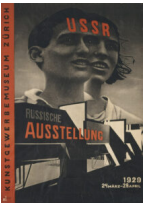
Still from the film *Spring & Arnaud*, 2013, directed by Marcia Connolly and Katherine Knight. Courtesy of Katherine Knight. © Site Media Inc.



*Street with Hotel Sign, Hotel de Sens, rue de l'Hôtel de Ville, Paris*, early 1900s, by Eugène Atget. Collection of the Metropolitan Museum of Art, New York, the Rubel Collection, gift of William Rubel, 1997 (1997.398.2). Courtesy of The Metropolitan Museum of Art / Wikimedia Commons.



*Twentysix Gasoline Stations*, 1963, by Ed Ruscha. Collection of the Victoria and Albert Museum, London (L.6449-1977). © The Estate of Ed Ruscha/ Victoria and Albert Museum, London.



*USSR Russische Ausstellung*, 1929, by El Lissitzky. Collection of the Museum of Modern Art, New York, purchase fund, Jan Tschichold Collection (353.1937).



*Water Towers*, 1968-80, by Bernd and Hilla Becher. Collection of the Solomon R. Guggenheim Museum, New York, purchased with funds contributed by Mr. and Mrs. Donald Jones, 1981(81.2793). © Estate Bernd and Hilla Becher, represented by Max Becher; courtesy Die Photographische Sammlung/SK Stiftung Kultur– Bernd and Hilla Becher Archive, Cologne.



"The Weird and Wonderful House of Arnaud Maggs," August 7, 1965, article for *Star Weekly*, by Leah Gringras, photographs by Ray Weber. Collection of Library and Archives Canada, Ottawa (R7959-5478, Ref: R7959-313-8-E, Volume number: 837). © *Star Weekly*.



"The Weird and Wonderful House of Arnaud Maggs," August 7, 1965, article for *Star Weekly*, by Leah Gringas, photographs by Ray Weber. Collection of Library and Archives Canada, Ottawa (R7959-5478, Ref: R7959-313-8-E, Volume number: 837). © *Star Weekly*.

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