

HALIFAX ART & ARTISTS

An Illustrated History

By Ray Cronin

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Preface

Halifax has always been a city in transition, a point of arrival and departure, permeable and impermeable at once, one of Canada's contact points with the rest of the world. Halifax was established as a fortified town, a direct response to the French Fortress of Louisbourg on Cape Breton Island; its very reason for being was to defend against perceived enemies. Nonetheless, the city has also witnessed much social and cultural change as it has absorbed (if not always welcomed) influences from around the world.

One of Canada's oldest cities, Halifax has been the site of many important firsts in Canadian history, including the first elected representative assembly and the first newspaper. It was also the home of the first public art exhibition, the first fine art association (the Halifax Chess, Pencil and Brush Club, founded in 1787), and the first degree-granting independent art college. All but the last were achievements that predate Canada itself, reflecting the long history of European settlement around the "great harbour." And as is true of any colonial city, settlers brought their idea of the arts with them, overlooking or dismissing what was already here. Because, of course, the Mi'kmaq, whose unceded land this city occupies, have their own visual culture, one aspect of which, their petroglyphs, is literally written on the land. Halifax's art history long predates the city itself.



Once-Known Mi'kmaq Artist, *Quillwork, Lidded Box*, c.1780-90, Nova Scotia Museum, Halifax.

Kjipuktuk, meaning "the Great Harbour" and transliterated by the British and French as "Chebucto," is the Mi'kmaq name for Halifax Harbour. Situated on the Atlantic Coast, it is one of the deepest harbours in North America and its strategic advantages were early on recognized by the European colonial powers. The Town of Halifax was founded on the shores of Kjipuktuk in 1749; it was named after the second earl of Halifax, George Montagu Dunk (1716-1771), who was responsible for the mission to establish a fort and city on the site. Its settlement sparked decades-long strife with the Mi'kmaq, who objected to the British presence on, and usurpation of, their territory. The first governor of Halifax, Edward Cornwallis (1713-1776), ordered vicious attacks on the local Mi'kmaq residents that amount to attempts at genocide. Long years of conflict were finally ended, if not resolved, by the Peace and Friendship Treaties signed in 1760 and 1761, which still bind the Crown's relationship with the Mi'kmaq.



Thomas Jefferys, *A View of Halifax from the Top Masthead*, 1749, engraving, Nova Scotia Archives, Halifax.

Garrison towns are often conservative; perhaps it is the nature of their origins. Despite a strain of insularity (sculptor and writer Robin Peck [b.1950] has described Halifax as “a place so well-defended that nothing ever happened”¹), the city’s defensive norms and conventions have been challenged by visitors as diverse as Oscar Wilde, Duke Ellington, and the Rolling Stones. In the visual arts, occasional visitors have often been as influential as—and often more influential than—residents. Joseph Beuys (1921–1986), Gerhard Richter (b.1932), Dan Graham (1942–2022), and John Baldessari (1931–2020), for instance, made only brief stops in this place, but influenced generations of artists.

The city’s art history, too, is a story of a series of arrivals and departures. Arthur Lismer (1885–1969) came for a few years and struggled mightily to change the city’s culture. He succeeded only partially, and the art school he ran reverted to a more conservative path after his experiments, although its core program expanded greatly under Lismer’s successors. Garry Neill Kennedy (1935–2021) took that same art school fifty years later and shook it out of its comfort zone, creating an internationally renowned centre for artistic experimentation. Under his leadership, the Nova Scotia College of Art and Design (now NSCAD University) brought in artists and scholars such as Gerald Ferguson (1937–2009), David Askevold (1940–2008), Kasper König (b.1943), Benjamin H.D. Buchloh (b.1941), Lucy Lippard (b.1937), Eric Fischl (b.1948), and many, many more. Some stayed for just days, some for months or a few years. Some stayed for decades. But Kennedy himself eventually left, moving to Vancouver after his retirement from NSCAD and taking up a teaching appointment at the University of British Columbia.



LEFT: Group photo in the office of the Professional Lithography Workshop at NSCAD, Halifax. From back left: Walter Ostrom, Pat Kelly, Gerald Ferguson, and Terry Johnson; front: unknown and Garry Neill Kennedy, c.1970s, photograph by Bob Rogers, Anna Leonowens Gallery Archives, NSCAD University, Halifax. RIGHT: Garry Neill Kennedy, *And Still Counting (No. 7)*, 2009, household paint on plywood, 182.6 x 98.8 cm, private collection.

Most of the college's graduates leave, ensuring that Halifax's influence on the fine arts in Canada and beyond is as much a function of exporting artists, curators, writers, and educators as it is from activity that happens within the city itself. For those who stay, Halifax can be a tough place to be an artist, with not much of an art market and few opportunities for work except for NSCAD University and the (often struggling) film industry. However, with its four university art galleries, four artist-run organizations, and a public art museum, Halifax is a city with lots of opportunity for artists to show their work and to be exposed to contemporary art from near and far.

It is also a city with a long history of artist-led culture, a place where, if artists cannot find what they are looking for (an exhibition venue, an art magazine, a production facility, an arts council), they tend to roll up their sleeves and work to realize what was lacking. Halifax's art history has proceeded in fits and starts, with bursts of energy that move the city along. Jeffrey Spalding (1951-2019), a former director of the Art Gallery of Nova Scotia and an acclaimed artist and writer, once described cultural



Shauntay Grant at Citadel Hill, Halifax, with *Winter Quilt*, c.1950, by her great-grandmother Annie Simmonds, 2013, photograph by Shyronn Smardon.

work in Halifax to me as about getting things—institutions, careers, collections –“to the next level.” It was a hard slog up that hill (“Halifax is set atop a hostile site,” writes Peck, “a lump of igneous rock open to the North Atlantic”²), but Spalding believed that the city evolved by being dragged upward to new levels. Each success meant that, after a short breather to enjoy the view, the work could start again. That’s as good an analogy for this hard city’s art history as any I can imagine. For every victory—an art school, an art museum, an art award—there is a long battle for resources, a near-constant overcoming of resistance (from within and without Halifax’s defences), and a step-by-step slog to that tantalizing “next level.”

Nova Scotia is Latin for “New Scotland,” but for much of Halifax’s long history the powers-that-be have seemingly focused on the first syllable, “No,” as in, “No” to an art school in 1870, “No” to an art museum in 1908, “No” to a purpose-built building for that eventual museum in 1985, and so on. Sometimes, Halifax’s artists and community builders were able to turn those noes to yeses: “Yes” to the Victoria School of Art and Design in 1887, “Yes” to the Art Gallery of Nova Scotia in 1975, and “Yes” to a proposal for a new Art Gallery of Nova Scotia building in 2019.



LEFT: Corner of Hollis and Prince Streets, Halifax, Nova Scotia, Looking North, date unknown, photograph by the Notman Studio, Collection of the Nova Scotia Archives, Halifax. The Victoria School of Art and Design opened at its first location in the Union Bank Building, seen here at the corner of Hollis and Prince Streets in Halifax. RIGHT: Exterior of the Art Gallery of Nova Scotia North Building from Bedford Row, 2015, photograph by RAW Photography.

Halifax’s art and artists have alternately struggled and flourished thus, in a rhythm as predictable, if not as regular, as the tides that wash against this outcropping into the Atlantic Ocean. Halifax, Kjiipuktuk, is a work in progress. There is always a new level to reach, and a new view to be appreciated, before the work starts again.



Historical Overview

While Halifax's history stretches back thousands of years as a centre of Mi'kma'ki, its colonial origins date to the mid-eighteenth century when it was established in 1749 as a British fort. It remains a military centre, home to Canada's East Coast Navy and the shipyards that sustain it. It is the capital of Nova Scotia and the largest, and richest, city in Atlantic Canada. It attracts thousands of newcomers every year: tourists, students, and economic migrants from across the region, the country, and the world. Halifax is a city of education, home to five major universities as well as being the centre for health care education and research in eastern Canada. It has a thriving arts community in the visual arts, music, literature, theatre, and film. It is a city that often seems to

be in flux. Like the tides that have shaped its landscape, Halifax's fortunes ebb and flow, its art history, like so much of the rest of its history, a series of arrivals, departures, and returns.

Pre-colonization

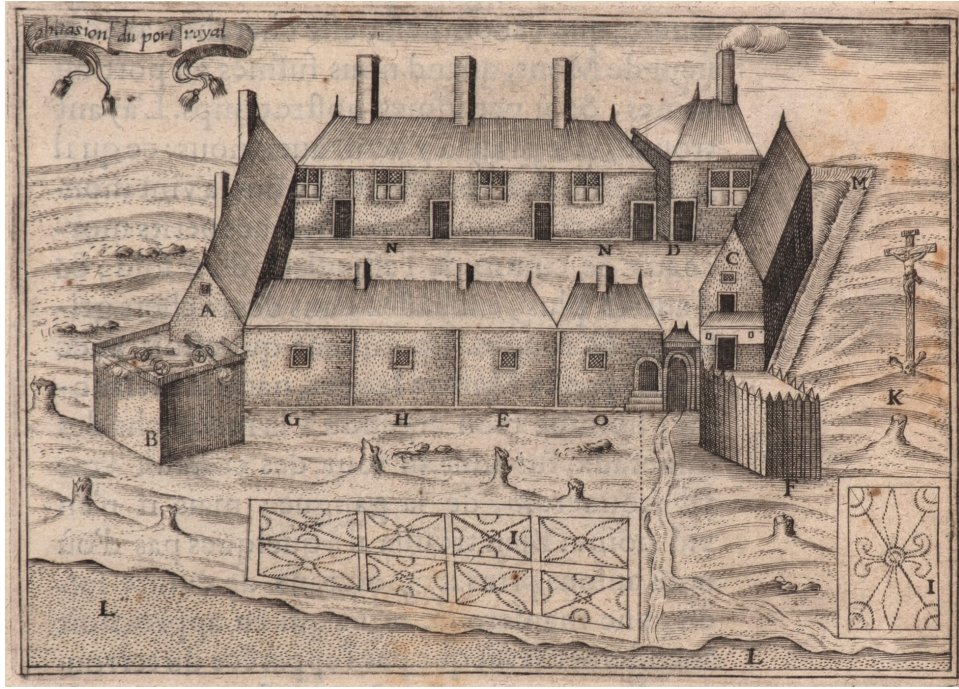
The area that is now known as Halifax has always been an important part of Mi'kmaw life and culture. Kjiptuk, "the Great Harbour," was integral to the coordinated movements of a people who moved across their lands in harmony with the seasons and the rhythms of the animals that were their food sources. Inland were caribou and moose, and the shores of Kjiptuk abounded with shellfish, seabirds, and, just offshore, teeming shoals of fish. The numerous rivers that fed the harbour were magnets for Atlantic salmon that in hundreds and thousands thronged up even the smallest creeks. "[The] food supply [for the Mi'kmaq] was bountiful, dependable and extremely healthy," Mi'kmaw historian Daniel N. Paul writes, "and materials needed to construct snug wigwams and make clothing suited to the seasons of Mi'kma'ki were readily available."¹



Unknown, *Mi'kmaq Indians*, c.1850, oil on canvas, 45.7 x 61 cm, National Gallery of Canada, Ottawa.

The Mi'kmaq had a sophisticated visual culture based on the creation of objects that united beauty and utility. Carving, quilling, beading (using beads made from shells and other natural materials), and weaving were among the techniques practiced by Mi'kmaw artisans before sustained European contact. "In Mi'kmaq and Maliseet [Wolastoqey] communities recognition and support has always been given to creative expression, People with skills in dance, song, storytelling, and in the creation and decorating of objects have always been appreciated,"² observes Indigenous curator Viviane Gray. As in many cultures, there were gender-based differences in labour roles. For instance, Paul tells us, men hunted and women made things.³

Europeans first came to live in the vicinity of Kjiptuk in 1605, when the French explorers Pierre Dugua de Mons (c.1558-1628) and Samuel de Champlain (c.1567-1635) established the settlement of Port-Royal near present-day Annapolis Royal on Nova Scotia's Bay of Fundy coast. But that was by no means the first time Europeans and the Mi'kmaq had been in contact. Basque fishermen had been using Kjiptuk as a stopping place for at least a hundred years before the French settled down on the opposite side of what the British would eventually name Nova Scotia, and Vikings had been known in Mi'kmaq territory five hundred years before that.⁴



Samuel de Champlain, *Habitation at Port Royal*, 1613, engraving on laid paper, 10.8 x 15.2 cm, Art Gallery of Nova Scotia, Halifax.

Early European visitors noted the diverse range of art practices by Mi'kmaq artisans. In 1606 French explorer and writer Marc Lescarbot (c.1570-1642) noted that the Mi'kmaq pursued "the industry both of painting and carving, and do make pictures of beast, birds, and men, as well in stone as in wood."⁵ Mi'kmaq visual culture was expressed in objects used by the community, either as decoration or as tools. Because it was largely made from ephemeral natural materials, few examples of pre-colonization Mi'kmaq art survive, and none can be firmly attributed to having been made in Kjiptuk. For the Mi'kmaq artisan, it seems, an object was beautiful when it was used. There was no attempt to create objects that would last forever—when a basket wore out, for example, one made another. Objects were ephemeral; the tradition endured.

The fruits of that tradition can be seen in the basket work of contemporary Mi'kmaq artists such as Ursula Johnson (b.1980), and in the use of quillwork by those such as Mi'kmaq artist Jordan Bennett (b.1986) and the collective of Mi'kmaq women who call themselves "the Quill Sisters" (Cheryl Simon, Melissa Peter-Paul, and Kay Sark). Bennett has described working with quillwork as a conversation with the past: "There was a way to pass on this language, and it is embedded in all these objects. The way I like to think of it is that the makers knew what they were doing by putting this language into objects that would then be collected. That way future generations can then see it and try to figure it out."⁶



Installation view of Jordan Bennett, *Ketu' elmita'jik (They want to go home)*, 2018-19 (includes Mrs. Thomas Glode [née Bridget Ann Sack], formerly of Shubenacadie, Nova Scotia, *Nesting Baskets*, porcupine quill, birchbark, and root, Nova Scotia Museum, Halifax), at the Art Gallery of Nova Scotia, Halifax, photograph by RAW Photography.

Cheryl Simon, who is also a law professor and active teacher of quillwork, sees the practice as “an accumulation and an expansion of my research, and an understanding of our treaty rights, our aboriginal rights are our legal system.”⁷

The Mi'kmaq also left a more durable artistic expression: petroglyphs, drawings etched into stone. More than five hundred can be seen in various sites around Kejimikujik National Park, on the Fundy shore of Nova Scotia. Many of these images predate colonization. The only petroglyphs observed in Kjiptuk are now protected as the Bedford Petroglyphs National Historic Site. Located on the Bedford Barrens, the two petroglyphs—an eight-pointed star and a drawing of an abstracted human figure—are carved into a quartzite outcropping. The site was long known to the Mi'kmaq and “discovered” by local residents in the 1980s. The marker at the site acknowledges this history, declaring, “the Bedford Barrens is a special site and a place where objects of cultural significance are offered to honour our ancestors.”⁸

Petroglyphs remain central to Mi'kmaw iconography, and they are often used in contemporary and traditional art practice. Wolastoqi artist Shirley Bear (1936–2022) from Tobique First Nation in New Brunswick started using imagery from petroglyphs in her contemporary art in the 1970s, influencing a generation of artists, including Mi'kmaw artist Alan Syliboy (b.1952): “Understanding the meaning of the petroglyphs is a whole lifetime process,” Syliboy says. “I don't want to set myself up as some sort of expert, because they really are a mystery to me and I look at them that way. I'm searching like anybody else. I try to get them to talk to me and I try to understand.”⁹



LEFT: Once-Known Mi'kmaw Artist, *Eight-Pointed Star*, date unknown, petroglyph, Bedford Barrens, Halifax, photograph by Ray Cronin. RIGHT: Jon Seca LaBillois and Alan Syliboy, *Four Humpback Whale Drum*, date unknown, cedar, moose hide, and acrylic paint, 76.5 x 72.3 x 38.5 cm, Beaverbrook Art Gallery, Fredericton.

Founding (1749–1800)

The history of European colonization in North America cannot be separated from the European wars that saw territories taken and retaken in battle and traded as bargaining chips in treaties. England and France engaged in conflict in Europe and their various colonies throughout the seventeenth and eighteenth centuries. Port-Royal changed hands several times; it was finally conquered in 1710 by the English and renamed Annapolis Royal, removing the last French foothold in continental Acadia.

In 1748, further north, the British returned the Fortress of Louisbourg to the French as part of the conditions of the Treaty of Aix-la-Chapelle, which ended the War of the Austrian Succession. It was not a popular move with the New England colonists who had captured the fort in 1745 and viewed Louisbourg as a threat to trade and, in particular, as a safe harbour for marauding privateers. These concerns were shared by the authorities in London, and a decision was made there to create a counterweight to the French presence on the island of Île Royale (now Cape Breton Island). The British capital, Annapolis Royal, while fortified, did not possess a harbour of sufficient size or depth to become the home of a large fleet, should that be deemed necessary. Kijipuktuk (or, as it had come to be known by the French and British, Chebucto), on the Atlantic side of the Nova Scotia peninsula, did.



LEFT: Peter Monamy, *The Capture of Louisbourg*, c.1745, oil on canvas, 54 x 98.3 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Attributed to Samuel Scott, *British Vessels at Anchor in Annapolis Royal, Nova Scotia, with a Rear-Admiral of the Red Firing a Salute*, c.1751, oil on canvas, 56 x 114.5 cm, Art Gallery of Nova Scotia, Halifax.

The first few years of life in the colony were difficult, and most inhabitants were focused simply on survival. Nonetheless, several early colonists made the time

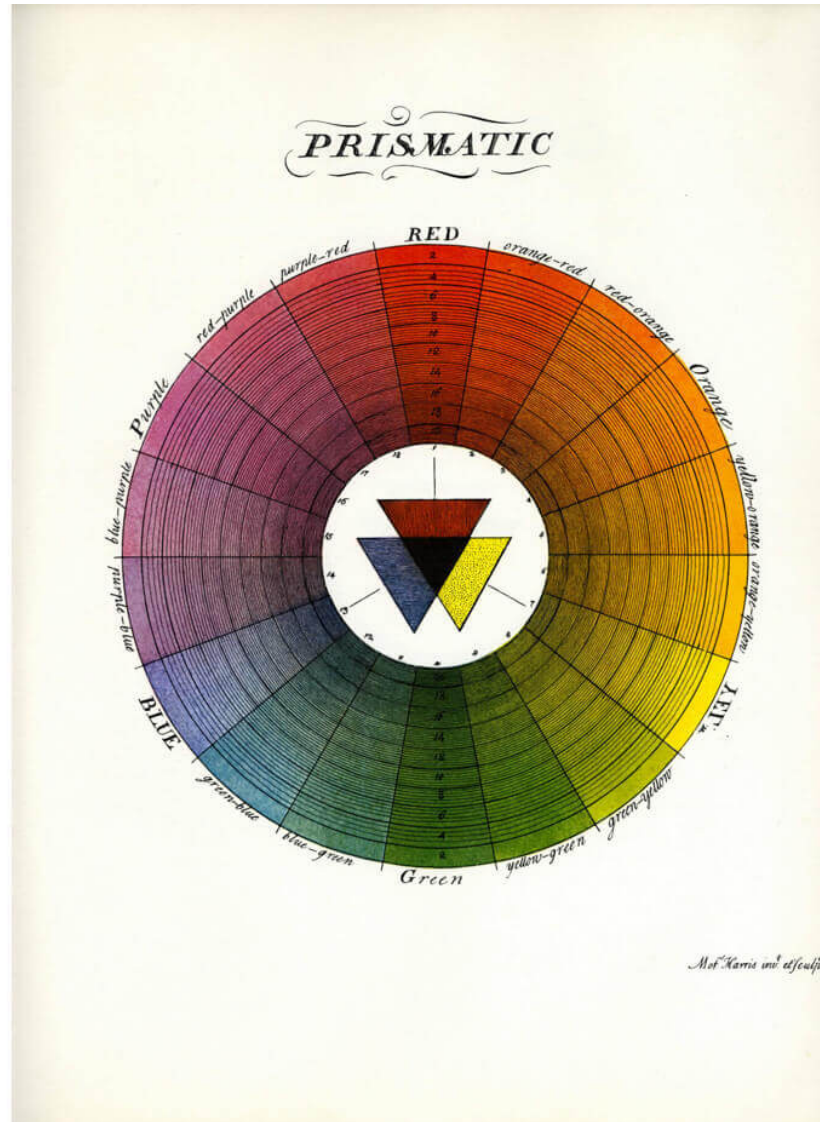
for more cultural pursuits. One of the original settlers was Moses Harris (1730–1787), who drew the first plan of the new colony. *Plan of the New Town of Halifax*, a map based on his drawing, was subsequently published in London's *Gentleman's Magazine* in October 1749. In 1750, Harris published another map of the town in *Gentleman's Magazine*. This map has come to be referred to as the "Porcupine Map," for its fanciful depiction of the North American mammal. The map also includes insects (a beetle and two butterflies), as well as the coats of arms of various prominent Halifax families. Harris, whose uncle and namesake was a British natural scientist, was following a family tradition in his choice of decoration.



Moses Harris, *A Plan of the Harbour of Chebucto and Town of Halifax*, 1750, hand-coloured engraving on laid paper, 24 x 28.9 cm, Art Gallery of Nova Scotia, Halifax.

In addition to printing Harris's two town plans in its pages, the *Gentleman's Magazine* in London published an image of six Nova Scotia plants, which were labelled "Drawn from the Life at Halifax in Nova Scotia, July 15, 1749, by M. Harris." Harris was just eighteen when he came to Halifax, and a budding natural historian. In offering his views he was fulfilling a public desire for information about the new British colonies, as "educated people throughout the Western world were keenly interested in natural history as well as in learning everything possible about the flora and fauna of the New World."¹⁰ In what would presage the pattern of so many of the artists who made an impact on Halifax, Harris did not remain in the city, and he was back in England by 1752, where he pursued a

successful career as an entomologist, engraver, and colour theorist. In 1766 he published *The Aurelian: or, natural history of English insects*, for which he also provided illustrations, and he later published *The Natural System of Colours* (c.1769-76), a book on colour theory that was much praised in its time.



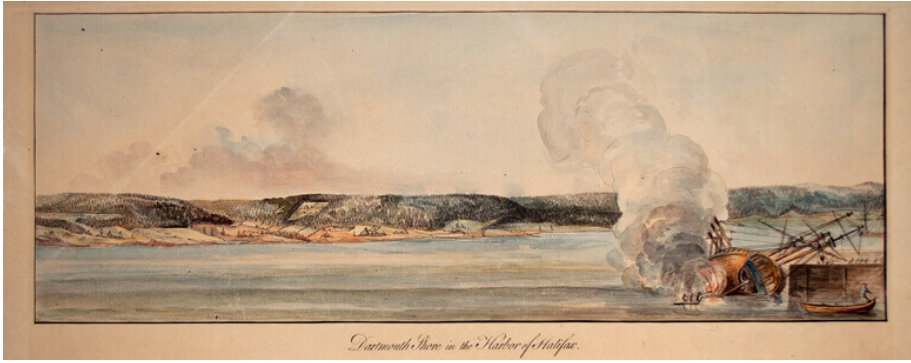
LEFT: Moses Harris, *Nova Scotia Plants*, 1749-50, engraving on laid paper, support: 19.8 x 12.2 cm, Art Gallery of Nova Scotia, Halifax.
RIGHT: Moses Harris, page from *The Natural System of Colours: A Facsimile Edition of What is Perhaps the Rarest Known Book in the Literature of Color. With Historical Notes and Commentary by Faber Birren* (New York: privately printed, distributed by the Whitney Library of Design, 1963).

While Harris was the first European artist to depict Halifax, the most important was Richard Short (active 1748-1777), the purser of ships including the HMS *Prince of Orange*. Short, like almost every other artist in the colony, had a day job: he visited Halifax in 1759 as part of General Wolfe's fleet bound to lay siege to the French fortress city of Quebec. While in Halifax he produced six sketches of the town, and after the British siege of Quebec City he made twelve sketches of that city. The Halifax sketches were first transformed into paintings in England in 1761 and 1762 by Dominic Serres (1719-1793), an English painter who was later appointed the official Marine Painter to George III. Those paintings were the basis for engravings that were published in 1764. Four views of Halifax by Serres are in the collection of the Art Gallery of Nova Scotia in Halifax.



Dominic Serres, *Governor's House and St. Mather's Meeting House on Hollis Street, also looking up George Street, c.1762*, oil on canvas, 38.1 x 55.9 cm, Art Gallery of Nova Scotia, Halifax.

For the remainder of the eighteenth century, most of the views of Halifax that have survived were created by amateurs, most often British military officers trained in topographic illustration and surveying. Among these were Joseph Frederick Wallet DesBarres (1721–1824), who was active in Nova Scotia from 1758 and authored the *Atlantic Neptune*, published in 1777. Its four volumes included the first coastal survey of Nova Scotia, liberally larded with charts, plans, and engravings of his watercolours and sketches. Lieutenant Colonel Edward Hicks, another British military topographer, was stationed in Halifax from 1778 to 1782, during which time he produced several views of the settlement and its environs. Four aquatints were published on his return to England around 1782. One outlier to the views of the topographers is the popular image *Micmac Encampment at Water's Edge*, which was probably first painted by Hibbert Newton Binney (1766–1842), a Collector of Customs and Excise, in about 1790.¹¹ Numerous versions of this scene of a Mi'kmaw camp on the Dartmouth shore of the harbour exist, including a 1783 copy signed just "J.C.," tentatively identified by art historian and curator Dianne O'Neill (b.1944) as John Cunningham,¹² a colleague of the Nova Scotia statesman Richard Bulkeley (1717–1800) and likely a member of the Halifax Chess, Pencil and Brush Club.



LEFT: Joseph Frederick Wallet DesBarres, *Dartmouth Shore in the Harbour of Halifax*, c.1775, hand-coloured etching on laid paper, 15 x 40.9 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Unknown (after John Cunningham), *An Encampment of Mi'kmaq Near Halifax, Nova Scotia*, 1808 [Original title: *Micmac Indians Near Halifax, Nova Scotia*, 1808], 1842, watercolour on paper, 23.7 x 35.1 cm, Art Gallery of Nova Scotia, Halifax.

Prominent citizens turned to New England for the services of professional artists, including Jonathan Belcher (1710–1776), the first chief justice of Nova Scotia and its lieutenant governor from 1760 to 1763, who commissioned his portrait from the American painter John Singleton Copley (1738–1815). So too did Michael Francklin (1733–1782), the lieutenant governor of the province from 1766 to 1772. Copley's portraits of Francklin and his wife, Susannah, are in the collection of the Nova Scotia Museum.

In those early decades of colonial life, Halifax's place as a locus of arrivals, migrations, and military manoeuvrings was reflected in the subjects of images produced and collected: ships and newly settled territories, as well as British-born leaders and the peoples they helped displace.



Lieutenant Colonel Edward Hicks, *Entrance to Halifax Harbour and the Town of Halifax, N.S.*, c.1780, watercolour, graphite, and ink on wove paper, 16.5 x 34.5 cm, Art Gallery of Nova Scotia, Halifax.

Halifax expanded greatly in the latter part of the eighteenth century, due in large part to its role as a major port for the British fleet during the American Revolution. As the only British colony not in rebellion, Nova Scotia provided a secure supply centre for British forces and a major point of connection with Europe. Later, with the American victory, Halifax became the largest British harbour in continental North America. Trade between Europe, the West Indies, and even the new Southern republic flourished. Prince Edward, later the Duke of

Kent and Strathearn (1767-1820), arrived in Halifax in 1794, sparking a period in which, "society reached a peak of brilliance in Halifax and further improvements over the next six years made the whole town shine."¹³

The Tumultuous Nineteenth Century

Prince Edward, Duke of Kent and Strathearn (1767-1820), left Halifax in 1800, taking with him his enthusiasm for building and much of the social cachet that had surrounded what was, in effect, a royal court. The city experienced a period of depression, which lasted for almost a decade until the new tensions of the Napoleonic wars brought a further influx of British military and trade activity. Born in war, Halifax's fortunes rose and fell with the geopolitical situation of the day. What was good for the fleet was invariably good for Halifax. The city's continued expansion through much of the nineteenth century was directly tied to the economies of war: against France, against the United States, and in reaction to the American Civil War, when Halifax became a hub for the import and export of goods that once would have travelled through the blockaded Southern ports.



LEFT: William J. Weaver, *Portrait of Prince Edward (Later Duke of Kent and Strathearn)*, 1798, Nova Scotia Legislative Library, Halifax.
RIGHT: Robert Field, *Lt. Provo William Parry Wallis*, c.1813, oil on canvas, 76.2 x 63.5 cm, Art Gallery of Nova Scotia, Halifax.

The arts were as susceptible to the ups and downs of the economy as any other sector, and the nineteenth century saw a cycle of cultural boom and bust that would continue to mark the art history of Halifax until the present day. Artists would find success during boom times and would seek greener pastures in the inevitable downturns.

Halifax's first resident professional artist was drawn to the city by the unrest brewing in the United States in the latter part of the first decade of the nineteenth century. Tensions between England and the United States, which would eventually lead to war in 1812, prompted Robert Field (c.1769-1819), an Englishman who as an itinerant portrait painter had worked for Thomas Jefferson and George and Martha Washington amidst an impressive clientele, to move to Halifax, where his nationality was less of a professional drawback. While his friends in the United States were British, his patrons were increasingly in favour of war with Britain.¹⁴ Field, who had studied at the Royal Academy in London, lived in Halifax from 1808 until 1816, executing numerous portrait commissions. He was apparently well-connected socially, as during his first year in Halifax he painted portraits of the then-current lieutenant governor and his immediate predecessor. Both men were members of the exclusive Rockingham Club, and Field executed numerous portraits of the club's members over his eight years in Halifax. The end of the Napoleonic Wars prompted another economic downturn in Halifax, and in 1816 Field moved on to Jamaica, where he died of yellow fever.



LEFT: Robert Field, *Edward Mortimer* (1768-1819), c.1815, oil on canvas, 72 x 57.8 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Robert Field, *Mrs. Edward Mortimer* (Sarah Patterson) 1765-1833, c.1815, oil on canvas, 76 x 61 cm, Art Gallery of Nova Scotia, Halifax.

Portraits were in great demand among nineteenth-century government, church, and military officials, and several other itinerant artists visited Halifax in the first decades of the nineteenth century, seeking portrait commissions and often offering art instruction. Perhaps the best-known of these was John Poad Drake (1794-1883), who left a life-size portrait of Chief Justice Blowers (1742-1842) and at least two depictions of Halifax Harbour (one now in the collection of the National Gallery of Canada, and one, *Shipping at Low Tide, Halifax*, c.1820, at the Art Gallery of Nova Scotia).



Attributed to John Poad Drake, *Shipping at Low Tide, Halifax*, c.1820, oil on canvas, 68.6 x 97.8 cm, Art Gallery of Nova Scotia, Halifax.

Watercolour landscapes and miniature portraits were popular in early Halifax. Among the pieces that have survived are works by Joseph Comingo (1784–1821), a painter who is credited by some scholars as being Canada’s first native-born professional artist. Comingo’s time in Halifax overlapped with Robert Field’s, and he worked throughout the Maritimes before settling in the Bahamas. There has been some speculation by later historians that he had been Field’s student.¹⁵

Topographic art, particularly works documenting the burgeoning colonies, was another nineteenth-century passion. The genre arrived along with the architect and painter John Elliott Woolford (1778–1866), who came to Halifax in 1816 as part of the retinue of the new lieutenant governor, Lord Dalhousie (1770–1838). Woolford’s artistic abilities had first caught the attention of the earl years prior: at nineteen, Woolford had entered the army and served as a soldier under Dalhousie’s command in Malta. When the regiment was mustered for a campaign in Egypt in 1800, Woolford was no longer a foot soldier, but was instead tasked by Dalhousie to visually document the expedition.



John Elliott Woolford, *A View of Halifax from Fort George, Nova Scotia*, 1817, oil on paper laid on canvas, 43 x 128.5 cm, Art Gallery of Nova Scotia, Halifax.

In 1816 Dalhousie employed Woolford as a draftsman; for the remainder of Dalhousie's military and political career Woolford would work for him as an artist chronicling his travels. Upon his arrival in Canada in 1816, Woolford began creating a series of landscape views of Halifax and of locations further afield in Nova Scotia. In 1819 he published four aquatints of Halifax—two of Province House (the meeting place of the Nova Scotia House of Assembly) and two of Government House (the residence of the lieutenant governor).



LEFT: John Elliott Woolford, *Perspective View of the Province House Building*, 1819, etching with aquatint finished with watercolour, Nova Scotia Archives, Halifax. RIGHT: John Elliott Woolford, *Government House, Halifax, from the S.W.*, 1819, etching, Nova Scotia Archives, Halifax.

One of the best-regarded topographic artists active in Halifax in the early nineteenth century was the Irish-born William Eagar (c.1796–1839), who was also instrumental in introducing lithography to Halifax.¹⁶ Eagar worked around Atlantic Canada, teaching painting as well as introducing commercial lithography to the region. (Lithography would eventually have immense importance to the art history of Halifax with the creation of the NSCAD Lithography Workshop, which ran from 1969 to 1976, and had a contemporary reintroduction from 2017.)

Most of the artists in early colonial Halifax, a fortress town, had other professions: surveyor, maritime officer, soldier. Indeed, the British garrison continued to provide artists throughout the nineteenth century, including Robert Petley (1812–1869). Petley was stationed in Halifax from 1832 to 1836. In 1837 he published a series of lithographs in London, *Sketches of Nova Scotia and New Brunswick*.



LEFT: William Eagar, *Ruins of H.R.H. the Duke of Kent's Lodge, Bedford Basin, near Halifax, Nova Scotia*, in 1838, date unknown, Nova Scotia Archives Photographic Collection, Nova Scotia Archives, Halifax. RIGHT: Robert Petley, *Halifax from the Indian Encampment at Dartmouth*, 1834, watercolour and touches of gouache over pencil on paper, 19 x 27.8 cm, Royal Ontario Museum, Toronto.

While the elite classes were interested in portraits, there was rarely enough demand for these to fully sustain artistic careers. One of the more important artists in this time, William Valentine (1798–1849), was a professional painter, albeit one who did not always work in the fine arts. He also painted signs and houses, running a business that offered painting and decorating services. Valentine arrived in Halifax from his native England in 1818. Self-taught, he

moved in different social circles than had Robert Field, and his clientele were drawn from the middle, rather than the ruling, classes. By 1821 he had opened a drawing school, and in 1831 he was one of the founders of the Halifax Mechanics' Institute, which offered lectures and technical classes on a broad array of subjects, including the arts. In 1842 Valentine introduced the daguerreotype process to Halifax, opening the first photographic studio in Nova Scotia.



William Valentine, *Nancy Prescott Fairbanks*, 1848, daguerreotype, Dartmouth Heritage Museum.

Another educator worth mention is W.H. Jones (active at Dalhousie College 1829-1830), a short-term resident of the city from Boston who taught painting at Dalhousie College (now Dalhousie University). Jones organized Halifax's (and British North America's) first art exhibition at Dalhousie College, which ran from May 10 to 29, 1830. The majority of the works on view were by his students, but he also included works borrowed from local collections.¹⁷ Jones's brief period teaching at Dalhousie College from 1829 to 1830 was most noteworthy because he provided art instruction to Maria Morris (later Miller) (1810-1875), who published four volumes of hand-coloured lithographs of Nova Scotia flora and was Halifax's first woman professional artist.



LEFT: Maria Morris Miller, *Wild Flowers of Nova Scotia: Lilium canadense*, c.1833, watercolour on Reynold's London board, support: 18.8 x 13.2 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Maria Morris Miller, *Indian Hemp - Milk Weed*, 1840, hand-coloured lithograph on wove paper, support: 31.9 x 25.2 cm, Art Gallery of Nova Scotia, Halifax.

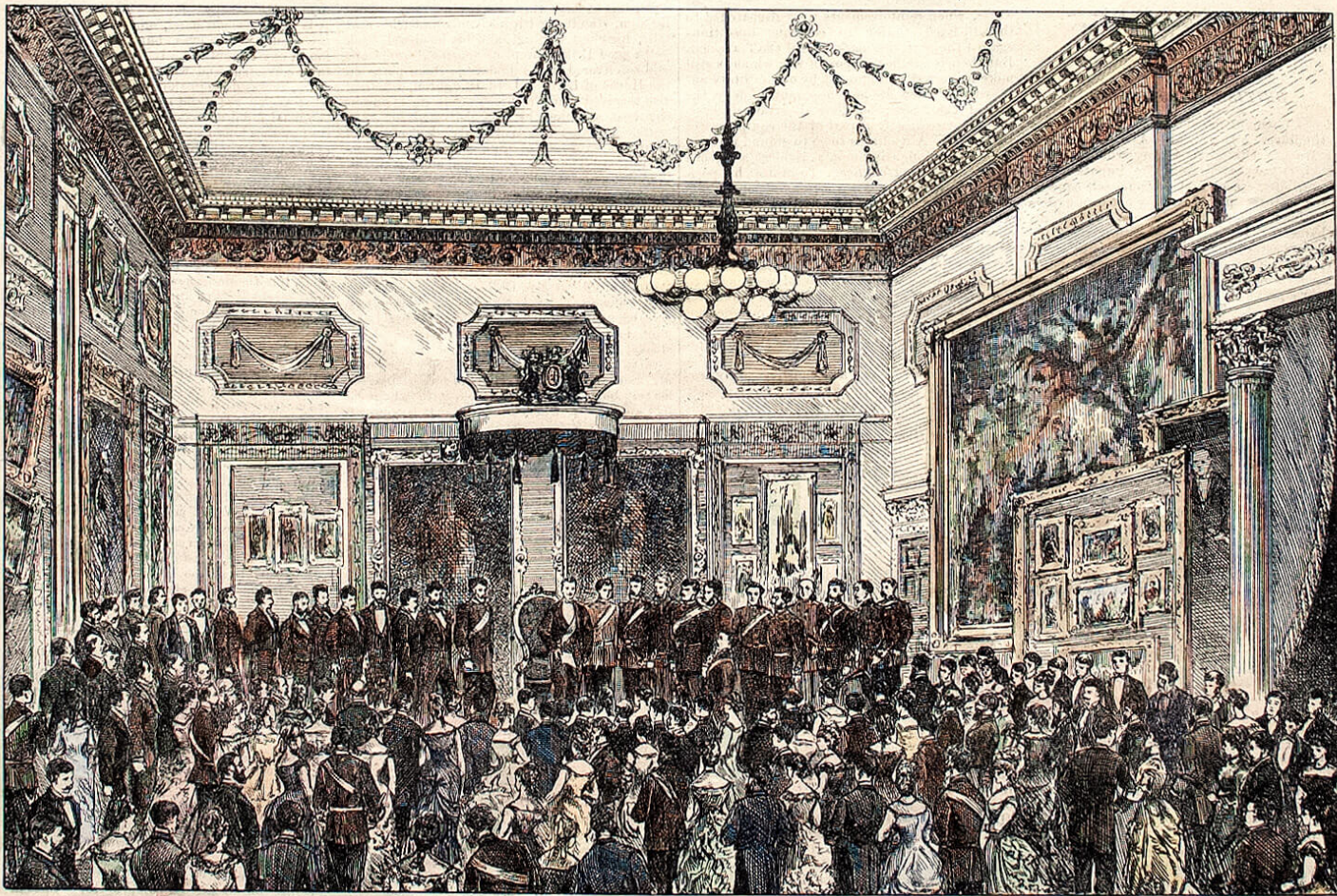
Halifax's importance as a trading port increased throughout the nineteenth century, and ship portraits (images of sailing vessels which expressed pride of ownership and also served as records for insurance purposes) became an important part of the artistic activity of the city. John O'Brien (1831–1891) was born in Saint John, New Brunswick, and raised in Halifax. He was working as a sign painter and a self-taught ship portrait painter when his artistic talent was recognized by a group of Halifax merchants who funded his art studies in Europe. Most painters of ship portraits lacked formal training; O'Brien's academic training and relative sophistication made his work highly prized. He was also credited as being Halifax's first native-born professional artist (forgetting Maria Morris Miller, who did not get her due until much later).

While Confederation in 1867 eventually brought political stability to Nova Scotia,¹⁸ it also narrowed Halifax's role as a major part of the British defences. The garrison, long the social and cultural engine of the city, decreased in size, along with the British naval presence. As a result, the market for art in Halifax declined after Confederation, and despite the individual prominence of certain artists, the arts in Halifax were not flourishing. "Painters of ability failed to build on these beginnings and a real 'scene' for painting never did develop in Halifax," one historian wrote.¹⁹



John O'Brien, *Halifax Harbour, Sunset*, c.1853, oil on linen, 49 x 76.5 cm, Art Gallery of Nova Scotia, Halifax.

It was not until the 1880s that conditions for such a "scene" seemed to be in place, though Halifax remained a difficult place for the arts and for artists. In 1881, the second exhibition of the fledgling Royal Canadian Academy of Arts was held in Halifax. The exhibition was a popular success, but so few paintings sold that the Academy did not hold its annual exhibition outside of Toronto, Ottawa, or Montreal again. At the show's opening the governor general, the Marquis of Lorne (1845-1914), called for the creation of an art school in Halifax. Despite having had occasional instruction available from at least 1809, when an artist named John Thomson offered drawing classes from his studio,²⁰ Halifax had never had an established institution for art instruction. A group of prominent Haligonians took up the challenge, including Anna Leonowens (1831-1915), former governess to the King of Siam's children and a Victorian celebrity due to her travel writing (she was made famous again in the twentieth century by the Rodgers and Hammerstein musical *The King and I*).



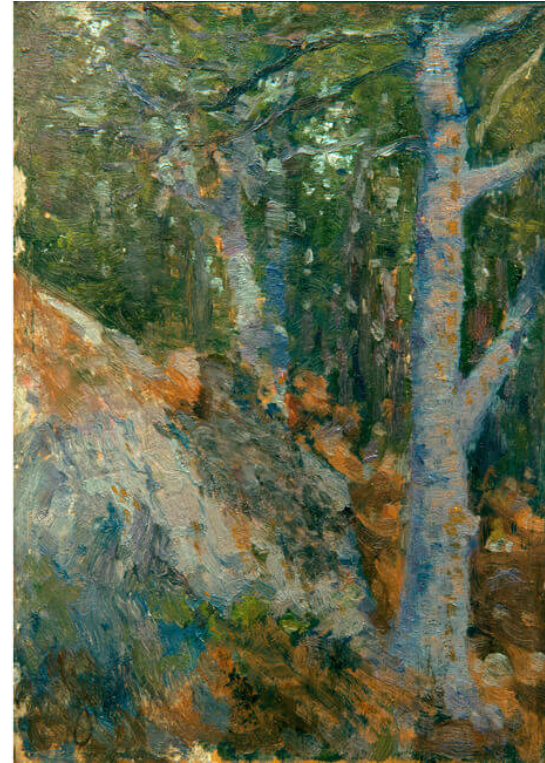
THE ROYAL CANADIAN ACADEMY.—EXHIBITION IN THE PROVINCE BUILDING, HALIFAX.

Unknown, *The Royal Academy - Opening of the Exhibition by His Excellency The Governor-General*, 1881, hand-coloured wood engraving on paper, 16.5 x 24.2 cm, Art Gallery of Nova Scotia, Halifax.

The Victoria School of Art and Design (VSAD) was founded by Leonowens in 1887, with English landscape painter George Harvey (1846–1910) as its first headmaster (the job title was changed to principal in 1895). The school struggled though the remainder of the nineteenth century, rarely having more than a few hundred part-time students, with five different leaders before the turn of the century. Some relative stability was introduced in 1898 with the appointment as principal of the American artist Henry M. Rosenberg (1858–1947), who remained in the position until 1910.

The Arrival of Modernism (1901–1967)

The first decades of the new century were noteworthy in the arts for the growth of the Victoria School of Art and Design (VSAD). Its principal in that first decade, Henry M. Rosenberg (1858–1947), had known James McNeill Whistler (1834–1903) in Europe and Ernest Lawson (1873–1939) in New York. Whistler was the most famous artist of his era, while Lawson, a native of Halifax, was well known as a founder of American Impressionism and a member of The Eight (a group of artists in New York who advocated for a distinct style of American painting, much as Canada's Group of Seven began to do for Canadian art twelve years later). Rosenberg brought the prevailing international styles of Tonalism and Impressionism to Halifax, where he remained an influential artist after his retirement from teaching in 1910. Rosenberg was also part of a group of Haligonians who founded the Nova Scotia Museum of Fine Arts in 1908, which aspired to build an art museum in Nova Scotia's capital.



LEFT: Ernest Lawson, *Winter - Harlem River*, c.1912, oil on canvas, 63.5 x 76.5 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Henry M. Rosenberg, *In the Forest*, c.1925, oil on wood, 31.1 x 13.1 cm, Art Gallery of Nova Scotia, Halifax.

Halifax was a major port for sending troops and arms to Europe during the First World War, with massive convoys gathering in the Bedford Basin before braving the North Atlantic and the German U-boats. The bustling wartime city was devastated in December 1917 by the Halifax Explosion, caused by the collision in the harbour of a munitions ship and a freighter. The explosion, which until the first detonation of an atomic bomb was the largest humanmade explosion in history, killed almost 2,000 Haligonians, and left over 9,000 blinded, burned, and otherwise injured.

War artists such as A.Y. Jackson (1882-1974) and Harold Gilman (1876-1919) made important paintings of Halifax during this period. Gilman's *Halifax Harbour*, 1918, depicts the city after the explosion, a seeming calm that "evokes a sense of tranquil order that offsets the drastic aberration represented by the explosion and the war more broadly."²¹



LEFT: A.Y. Jackson, *The Old Gun, Halifax*, 1919, oil on canvas, 54.2 cm x 65.4 cm, Art Gallery of Hamilton RIGHT: Harold Gilman, *Halifax Harbour*, 1918, oil on canvas, 198 x 335.8 cm, National Gallery of Canada, Ottawa

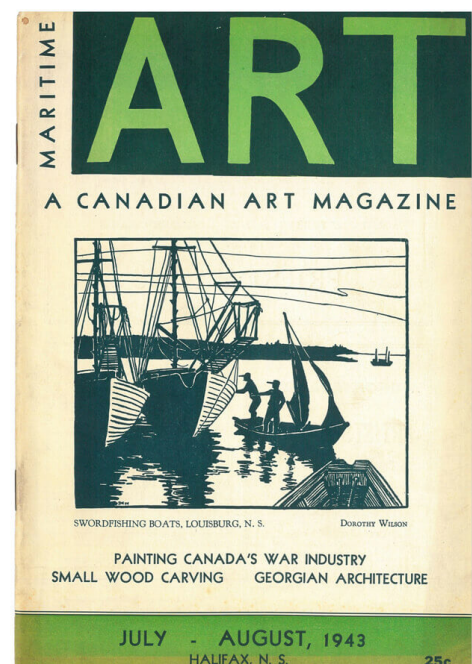
But the official war artist most important to Halifax's history was surely Arthur Lismer (1885–1969), the future founding member of the Group of Seven. Lismer was hired in 1916 to become the principal of VSAD, and he lived in Halifax until 1919. During the First World War Lismer recorded the military activity around Halifax and its harbour. He created several paintings of camouflaged ships, such as *Convoy in Bedford Basin*, 1919, and *Olympic with Returned Soldiers*, 1919—both now in the collection of the Canadian War Museum—as well as a series of lithographs depicting the batteries and gun installations around the harbour. Under his tenure both the art school and the art museum grew, although he met resistance in his efforts to modernize the school. “Anything in the way of innovation is met with exasperating apathy,” he complained of Halifax's conservative community.²²

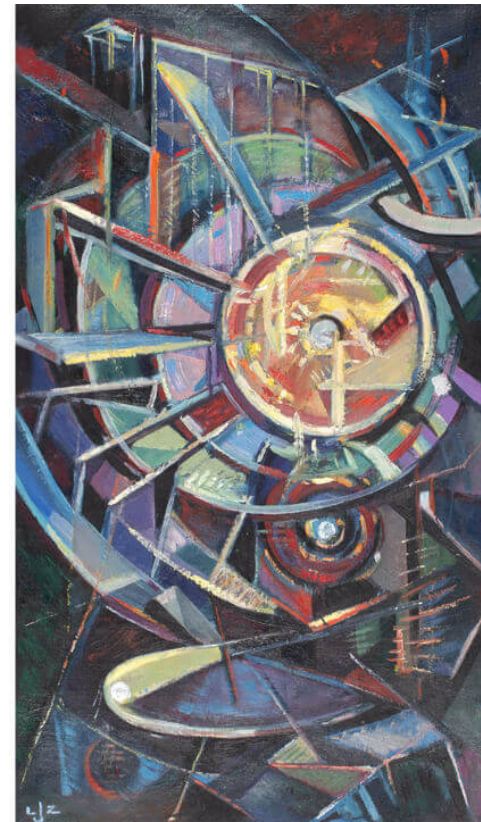
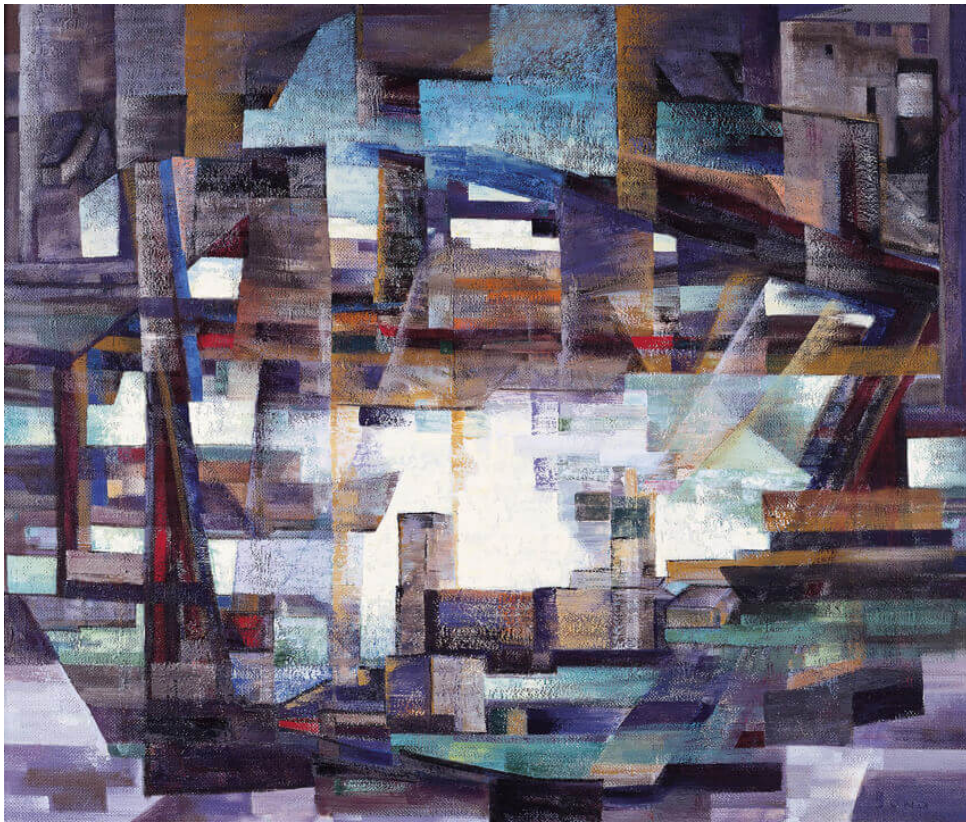
The years after the war saw a surge in artistic activity. In 1922 the Nova Scotia Society of Artists (NSSA) was founded in Halifax. Its first exhibition was at VSAD, thanks to the organizational energies of Lismer's successor at VSAD, British painter Elizabeth Styring Nutt (1870–1946) (while not a founding member, Nutt became president of the NSSA in 1929). The NSSA organized art classes and regular exhibitions for more than five decades. The Victoria School of Art and Design was renamed the Nova Scotia College of Art (NSCA) in 1925 and continued to expand under the leadership of Nutt. In 1935 a collective of galleries and other exhibition venues formed the Maritime Art Association, which concentrated on organizing and borrowing art exhibitions that toured throughout the region. It also began publishing Canada's first dedicated arts journal, *Maritime Art* (later *Canadian Art*), which launched in 1940 under the editorship of art history professor and Acadia University gallery curator Walter Abell (1897–1956).

Not long after, Halifax was once again an important staging point for the armies and the shipping of the Second World War, with official war artists depicting the activities both on the home front and in the Battle of the Atlantic. Post-war, the arts in Halifax were given a boost by the creation of the Dalhousie Art Gallery in 1953, the first permanent art gallery in the city.



LEFT: Melda Landry, *Elizabeth Nutt Seated* (?), 1920, pencil on paper, 29.6 x 20.3 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Cover of *Maritime Art: A Canadian Art Magazine*, July–August 1943.





LEFT: Marion Bond, *Halifax Harbour*, 1957, oil on Masonite, 77 x 92.2 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: LeRoy Zwicker, *Atomic*, 1953, oil on canvas, 61 x 35.7 cm, Art Gallery of Nova Scotia, Halifax.

The predominance of abstraction in Canadian painting, as evidenced by the Automatistes in Montreal and Painters Eleven in Toronto, among others, was bringing much change to the arts in Canada, though less so in Halifax, where the arts remained relatively conservative and focused on realism and Post-Impressionist landscape painting. This was driven as much by the tastes of patrons for art as it was by the relatively conservative atmosphere at the art college that resisted any attempts to introduce more contemporary ideas into the curriculum.

The annual exhibitions of the Nova Scotia Society of Artists were replete with views of Peggy's Cove and other seascapes, of Point Pleasant Park, and of the shipping in the harbour. Some artists, such as Marion Bond (1903-1965), LeRoy Zwicker (1906-1987), and Leonard Brooks (1911-2011), experimented with abstraction. Ruth Salter Wainwright (1902-1984) and Aileen Meagher (1910-1987) went so far as to take classes at the famous summer school run by Hans Hofmann (1880-1966) in Provincetown, Massachusetts. Carol Hoorn Fraser (1930-1991) experimented with Surrealist themes in her figurative paintings, and from the late 1950s sculptor Sara Jackson (1924-2004) was making bronze works that in their expressive Surrealism would not have looked out of place in London or Paris. But for the most part, while the international art world was roiled by Surrealism, Abstract Expressionism, Pop art, and Minimalism, most artists in Halifax seemed content with the status quo.



LEFT: Carol Hoorn Fraser, *Night Begonia*, 1964, oil on canvas, 78.2 x 93.7 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Sarah Jackson, *Mythological Figure I*, 1973-74, patinated bronze, 83 x 40 x 41 cm, Art Gallery of Nova Scotia, Halifax.

The conservatism of the NSCA, fostered under Elizabeth Styring Nutt's long tenure (from 1919 to 1943), continued under Nutt's successor, Donald Cameron (D.C.) Mackay (1906-1979). Arthur Lismer, who was consulted about Nutt's replacement, was well aware of his old school's limitations, and was lobbying for a successor to Nutt. "The day of the studio practices of fifty years ago in England is pretty near over and the standards of design, painting and achievement generally have been advanced and changed," he wrote to one NSCA board member, in a letter recommending Frederick Varley (1881-1969) as the new principal.²³ Mackay did not bring the changes Lismer recommended. Instead, "the overall picture of mid-1960s NSCA was one of artistic torpor and depressed staff and student morale."²⁴

The art school was not alone in its conservatism. The Maritime Arts Association and the Nova Scotia Society of Artists were also criticized for contributing to what Stuart Smith, the director of the Beaverbrook Art Gallery, called in 1967 "a reactionary and restrictive influence on painting in all three provinces."²⁵ Smith blamed a coterie of "Sunday painters"²⁶ for this influence, suggesting that "financial stagnation"²⁷ may have been partly to blame.

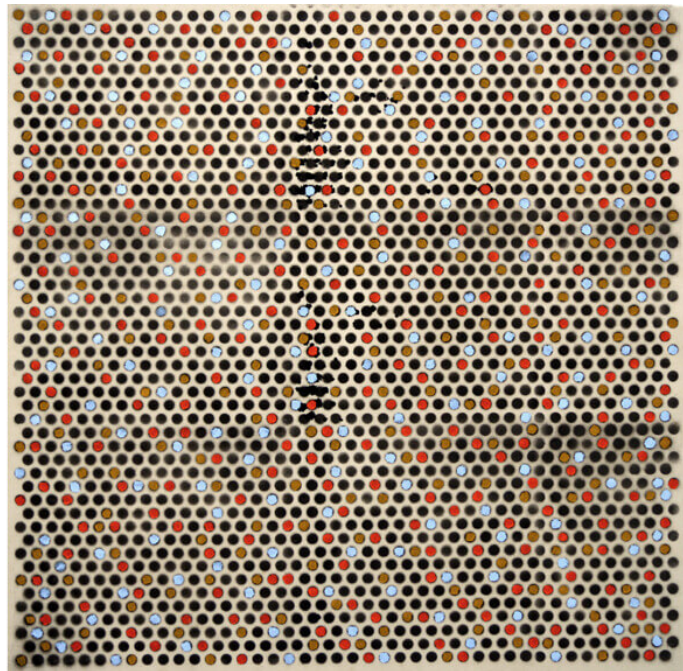
As artist and art dealer LeRoy Zwicker wrote in *Canadian Art* in 1945, audiences in Halifax, "this conservative old city," preferred regional subjects: "The regional dealer must understand his region. It is natural that the conservative characteristic would find an echo in what is known as 'sound' painting."²⁸ Far from implying any sort of experimentation, Zwicker meant that the community preferred orthodox painting, finding it more "sound" than the contemporary trends. The market, such as it was, simply would not support more innovative practices. While the market never would catch up, innovation, in the form of a new art school president, was poised to arrive later that year.



Donald Cameron Mackay, *Building a 'Bluenose'*, 1946, oil on panel, 33 x 43.3 cm, Art Gallery of Nova Scotia, Halifax.

Postmodernism (1967–present)

In 1967 Garry Neill Kennedy (1935–2021) was appointed the first president of the Nova Scotia College of Art, which in 1969 was renamed the Nova Scotia College of Art and Design (NSCAD). In his first decade at the art college he oversaw two major expansions: first the addition to the college's campus on Coburg Road, and then, in the late 1970s, its move to a block of historic buildings on the Halifax waterfront. Kennedy also refocused the school, firing or retiring most of the faculty that had been in place and hiring a new, mostly American, group of artists who were products of university art programs and interested in innovative approaches to visual art. New faculty members such as Gerald Ferguson (1937–2009), David Askevold (1940–2008), Walter Ostrom (b.1944), Eric Fischl (b.1948), Martha Wilson (b.1947), Benjamin H.D. Buchloh (b.1941), and Kasper König (b.1943) radically changed Halifax's conservative art school.



LEFT: Garry Neill Kennedy, *My Fourth Grade Class*, 1972, colour lithograph on white Arches paper, NSCAD Impression, 59.3 x 67.4 cm, Anna Leonowens Gallery Archives, NSCAD University, Halifax. RIGHT: Gerald Ferguson, *Period 018: #17*, 1975, spray paint and enamel on canvas, 76.2 x 76.2 cm, Olga Korper Gallery, Toronto.

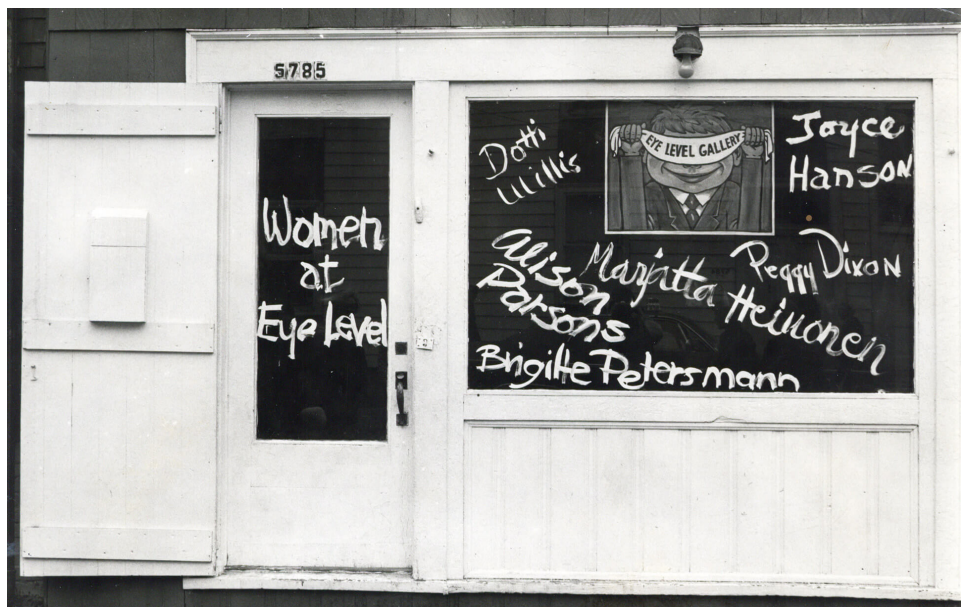
Realism and Post-Impressionism were abandoned in favour of Conceptual art approaches. Easels were discarded, and pottery wheels were, albeit briefly, banished from the ceramics studio. Video, performance, land art, and installation all became part of the curriculum, and NSCAD's Visiting Artists Program brought contemporary artists from across the world to Halifax. The school established two exhibition spaces, the Mezzanine Gallery and the Anna Leonowens Gallery, which rapidly became the most innovative exhibition venues in Atlantic Canada, featuring work by students and faculty as well as by visiting artists such as Gerhard Richter (b.1932), Dan Graham (1942–2022), John Baldessari (1931–2020), Lawrence Weiner (1942–2021), Jackie Winsor (b.1941), Joyce Wieland (1930–1998), and Michael Snow (1928–2023). The NSCAD Lithography Workshop (1969–76) and the NSCAD Press were active throughout the 1970s and produced a body of work unparalleled in Canadian art history.



LEFT: Joyce Wieland, *O Canada*, December 4-16, 1970, lithograph in red on wove paper, 57.4 x 76.4 cm, National Gallery of Canada, Ottawa. RIGHT: Joyce Wieland kissing the lithography stone to the syllables of "O Canada" in English, date unknown, photograph by Bob Rogers, Anna Leonowens Gallery Archives, NSCAD University, Halifax.

But it wasn't just the art school that was sparking fundamental change in the arts in Halifax. Two Halifax universities, Mount Saint Vincent University and Saint Mary's University, founded art galleries in 1971. The Nova Scotia Museum of Fine Arts had been operating the Centennial Art Gallery in a powder magazine on Citadel Hill since 1967, and in 1975 it moved into the former premises of NSCAD on Coburg Road. Through an act of legislature its collection was granted later that year to the newly incorporated Art Gallery of Nova Scotia (AGNS). One of the AGNS's first major exhibitions was *Folk Art of Nova Scotia*, a nationally touring exhibition that introduced Nova Scotia folk art to Canadian audiences. Folk art would remain a major focus of the AGNS, culminating in a series of major exhibitions in the 1980s and 1990s.

In 1972 a group of women artists founded Inventions Gallery, a short-lived artist-run space that became Eye Level Gallery Society (now Eyelevel) in 1974. That same year the Atlantic Filmmakers Cooperative was established. The seventeen founding members were inspired in part by the frequent visits to Halifax of Robert Frank (1924-2019), who had a home in Cape Breton. Frank sold the co-op their first film camera, the same one he had used to shoot *Cocksucker Blues*, his infamous documentary about the Rolling Stones.²⁹ Both artist-run centres benefited from new funds available from the Canada Council for the Arts. The Centre for Art Tapes, an exhibition and production facility concentrating on video and sound art, was founded in 1979. The AGNS moved downtown from the Dalhousie University campus in 1988 into a renovated historic building a few blocks away from NSCAD. Its inaugural exhibition was a history of the art school, *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design*.



Eye Level Gallery exterior during *Women at Eye Level* group exhibition, May 1975, Dalhousie University Archives, Halifax.

Despite the number of art galleries in Halifax, artists continued to create their own exhibition venues. Throughout the 1980s and 1990s there were numerous artist-driven initiatives aimed at expanding the exhibition opportunities for emerging contemporary artists. The Ecphore Exhibition Society was founded in 1986 and mounted three annual exhibitions in empty buildings in Halifax's downtown. Submissions were open to all artists and the exhibitions ran over a weekend each fall. The lawn of the Technical University of Nova Scotia became the venue for several outdoor sculpture shows in the late 1980s and early 1990s. Following this series of shows were two significant exhibitions organized by young sculptors: the empty Pier 21 site on the Halifax waterfront was the venue for *The Shed Show* in 1993, and a mostly vacant shopping centre became the site for *Sculpture Expo '94: The Mall Show* in 1994, an exhibition featuring nineteen artists. In the early 1990s a short-lived gallery opened in Halifax, a co-op space for contemporary art called OO Gallery. The Khyber Centre for the Arts, a new artist-run centre, was opened in 1995 in a run-down historic building on Barrington Street.



Installation view of John Greer, *Habitat*, 1994, in *Sculpture Expo '94: The Mall Show*, 1994, photograph by Marion Bryson.

Artist-run spaces and events and the university galleries were the major venues for contemporary art in Halifax from the 1970s until the turn of the century. Despite the international attention being turned to Halifax, and the exhibitions at the Anna Leonowens Gallery of artists such as Gerhard Richter (b.1932), A.R. Penck (1939–2017), Alice Aycock (b.1946), Lawrence Weiner (1942–2021), Richard Prince (b.1949), and John Baldessari (1931–2020), amidst many other now-famous names, Halifax audiences remained interested in regional landscapes—in conservative, or what LeRoy Zwicker (1906–1987) had pejoratively termed “sound,” painting. No works from these exhibitions were acquired by Nova Scotia collections (public, corporate, or private).

There were very few commercial galleries in Halifax, and most did not exhibit the kind of work considered cutting-edge. Zwicker's Gallery, the oldest

commercial art gallery in the region (opened by Judson A. Zwicker, and later run by his son, LeRoy), was founded in 1886. By the 1980s the gallery was mostly focused on the secondary market. Its contemporary offerings were mostly works of Atlantic Realism. Second Gallery was founded in 1979 and represents numerous Nova Scotia artists, many representational in style, though they do also feature abstract painters as well as printmakers, photographers, and sculptors. The first commercial gallery that

attempted to represent artists who were also being exhibited widely in public galleries was Studio 21 Fine Art, founded in 1983 by artist Ineke Graham (b.1937). With a mix of artists from the region and the rest of Canada, Studio 21 became the most successful commercial gallery in the city, albeit with a relatively conservative stable of artists. (In September 2023, Studio 21 changed ownership and became Katzman Art Projects.) Gallery Page and Strange, which opened in 2005, also focused on contemporary art, but was unable to survive in the difficult Halifax market.



Installation at Studio 21, Halifax, date unknown, photographer unknown.

Despite having an active public gallery sector, opportunities for critical attention from magazines and newspapers, and the constant churn of activity around NSCAD, Halifax has never been able to sustain an art market large enough to create a sense of critical mass in the arts. Dependant on teaching, grants, and work in other fields (such as the film industry), art careers in Halifax are tenuous, and many artists move on to other cities.

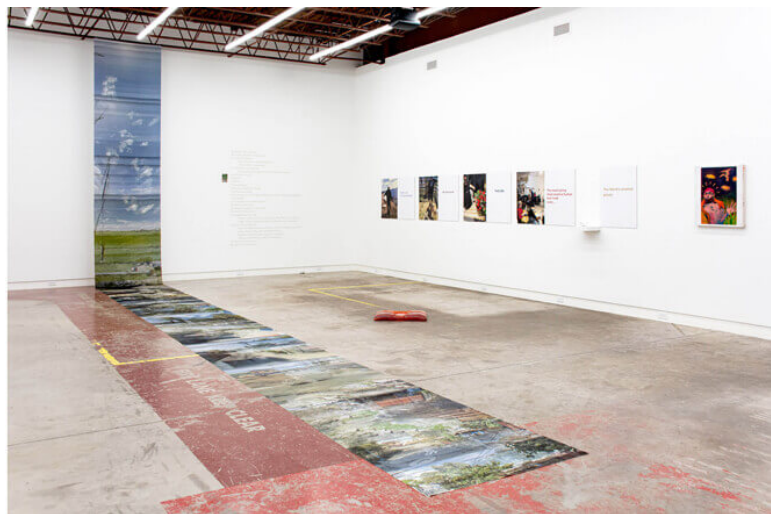
An important step forward was taken in 2001, when the Sobey Art Foundation, through the AGNS, founded the Sobey Art Award. This prize, the largest for the contemporary arts in Canada, was managed by the AGNS until 2015; in 2016 the award was moved to the National Gallery of Canada. Through its annual exhibitions and jury meetings in Nova Scotia, curators from across Canada were brought to Halifax and given the opportunity to see works by artists in the city (whether or not they were in contention for the award), raising the profile of the contemporary arts exponentially. This in turn led to increased visibility, nationally and internationally, for contemporary artists in the city.



LEFT: Annie Pootoogook, *Sobey Awards*, 2006, coloured pencil and ink on paper, 57.5 x 76.5 cm, Tate, London. Pootoogook was the 2006 winner of the Sobey Art Award. RIGHT: Sobey Art Award at the Montreal Museum of Fine Arts, 2006, photographer unknown.

Halifax began a series of major developments on the peninsula in the early part of the twenty-first century that created pressure on artists in terms of finding affordable studio space. The days of empty, or even affordable, centrally located spaces were over, and as in other cities across North America, the downtown core, once the hub of contemporary art activity, became too expensive for artists and artist-run centres, forcing their move further and further away from the city centre.

Yet artists continue to make significant change themselves. In 2019, artist Emily Falencki (b.1972) purchased a large former printing facility in the city's North End and renovated it extensively to create a new art institution. The Blue Building, which opened in 2021, now houses artist studios, production facilities, educational programs, Eyelevel's office and bookstore, and an artist-led commercial gallery. As the saying has it, a rising tide lifts all boats. The opening of The Blue Building complex fuels optimism that Halifax's art scene is making its next leap.



LEFT: Exterior of 2482 Maynard Street, home to The Blue Building Gallery, Halifax, 2021, photograph by Ryan Josey. RIGHT: Installation view of *Staying* at The Blue Building Gallery, Halifax, 2022, photograph by Ryan Josey.



Key Artists

The artists in this section—among which many more could have been included—have all had an enduring impact on the arts in Halifax. Some played a role without ever having lived here, because their careers had significant influence on artists and institutions in the city. Others have used Halifax as a base, a place to return to periodically or one that is always, for whatever idiosyncratic reasons, “home.” Still others spent—or continue to spend—their lives here, fostering the arts in the city and building legacies. Some just arrived for a while and tried to make a living. All have left their mark.

Once-Known Mi'kmaw Artist



Once-Known Mi'kmaw Artist, *Eight-Pointed Star*, date unknown
Petroglyph, Bedford Barrens, Halifax
Photograph by Ray Cronin

The Mi'kmaq before contact with Europeans made many objects that we would now consider art. These activities were not commercial in basis but community-oriented, and related to games and other forms of entertainment, such as dancing and storytelling. "Another form of recreation [for the Mi'kmaq]," the Mi'kmaw elder and author Daniel N. Paul writes, "was the production of beautiful works of art. The women in particular were, and still are, highly creative and skilled artisans."¹ These artworks were largely made from ephemeral natural materials, and few examples of Mi'kmaw art from pre-colonization survive. Of the ones that do, none can be firmly attributed to having been made in Kijipuktuk. Objects were created by Mi'kmaw artisans to be used, rather than

to be collected or preserved beyond their useful lives: “According to [Mi’kmaw] social values,” Paul writes, “there was no need to accumulate material things for oneself.”² Objects may have been ephemeral, but the traditions endured, and Mi’kmaw artists and artisans create works based in traditional practices to this day.

Mi’kmaw artists and artisans did leave petroglyphs, drawings etched into stone. Over five hundred petroglyphs are known in various sites around Kejimikujik National Park, on the Fundy shore of Nova Scotia, dating back hundreds of years. The few petroglyphs that have been discovered in Kjiipuktuk are now protected as the Bedford Petroglyphs National Historic Site. We cannot know who incised two drawings into the hard stone of the Bedford Barrens, one of a traditional Mi’kmaw eight-pointed star, the other of a figure. The petroglyphs are described by Parks Canada archaeologists as being “representations of the fertile power of the Sun and of the Oldest Male Ancestor Person.”³ The eight-pointed star, an ancient symbol used widely in Mi’kmaw iconography, is a representation of both the sun and the eight nations of Mi’kma’ki. The two images together may represent a sunrise ceremony, where “each morning [the ancient Mi’kmaq gave] thanks to the rising sun for the beginning of each day.”⁴ The exact age of these carvings is not known, but they appear to have been made with stone tools, which would mean that they are at least six hundred years old, predating European contact in Mi’kma’ki.⁵

The eight-pointed star remains an important image in Mi’kmaw art, found in traditional arts such as basket making, textiles, and quillwork, as well as in contemporary visual art by Mi’kmaw artists such as Charles Doucette (b.1962), Jordan Bennett (b.1986), and Teresa Marshall (b.1962).



Once-Known Mi’kmaw Artist, *Figure*, date unknown, petroglyph, Bedford Barrens, Halifax, photograph by Ray Cronin.

Richard Short (active 1748–1777)

Richard Short, Dominic Serres, and James Mason, *The Town and Harbour of Halifax in Nova Scotia, as appears from George Island, 1764*
Engraving on laid paper, image: 33.6 x 50.2 cm
Anna Leonowens Gallery Archives, NSCAD University, Halifax

The finest early images of the new city of Halifax were created by Richard Short, a Royal Navy purser who served on several ships during the Seven Years' War. Short worked on the HMS *Prince of Orange* as part of General Wolfe's fleet bound to lay siege to Quebec City. While his ship was moored in Halifax Harbour in 1759, Short took the opportunity to come ashore and make sketches of the bustling town, then just ten years old. His six views of the town are among the earliest images of Halifax in existence (a view drawn by another naval officer, John Gauntlet, survives from 1754, and there are two decorated maps by Moses Harris [1730–1787] that date to 1749 and 1750).



LEFT: Richard Short, Dominic Serres, and François Antoine Aveline, *The Governor's House and St. Mather's Meeting House in Hollis Street, also looking up George Street*, 1764, engraving on laid paper, image: 33 x 51.1 cm, Anna Leonowens Gallery Archives, NSCAD University, Halifax. RIGHT: Richard Short, Dominic Serres, and Ignace Fougerson, *The Church of Saint Paul and the Parade at Halifax in Nova Scotia*, 1764, engraving on laid paper, image: 35.8 x 50.5 cm, Anna Leonowens Gallery Archives, NSCAD University, Halifax.

In 1761 Short published six views of Halifax and twelve views of Quebec City as editions of prints available for sale in London. He also commissioned Royal Academician Dominic Serres (1719–1793) to make oil paintings of the Halifax views, four of which are now in the collection of the Art Gallery of Nova Scotia. Serres was working for a publisher who produced prints of such images, and that may well have been the connection between the former purser and the distinguished academician—who was later appointed Marine Painter to George III.¹

Robert Field (c.1769–1819)

Robert Field, *Lt. Provo William Parry Wallis*, c.1813

Oil on canvas, 76.2 x 63.5 cm

Art Gallery of Nova Scotia, Halifax

In 1808 British artist Robert Field moved to Halifax from the United States. Halifax was then a boomtown as the North American base for the Royal Navy and an important centre in the war with the French Empire. Field, academically trained in London, made an immediate impact on the small art scene in Halifax.

Little is known of Field's early career in London, except that he studied at the Royal Academy of Arts in 1790.¹ In 1794 he moved to the United States, living in Baltimore before moving to the then-capital, Philadelphia. He spent fourteen years working there mainly as a miniaturist, painting some of the most prominent citizens of the new republic, including George and Martha Washington and Thomas Jefferson.



LEFT: Robert Field, *Sir Alexander Croke*, c.1808, oil on canvas, 74 x 61.6 cm, National Gallery of Canada, Ottawa. RIGHT: Robert Field, *Miss Elizabeth Wallace (1791-1874)*, c.1810, watercolour on paper, 18.9 x 15.1 cm, Art Gallery of Nova Scotia, Halifax.

After moving to Halifax in 1808, he painted a portrait of lieutenant governor Sir John Wentworth (1737-1820), and with Wentworth's patronage set up a studio in Alexander Morrison's bookshop to offer his services as a portrait painter to the city.² Field spent only eight years in Halifax, but over that time he painted numerous full-scale and miniature portraits, perhaps as many as 150.³ Notable among them are his portraits of Justice Sir Alexander Croke (1758-1842) and of the War of 1812 naval hero Provo Wallis (1791-1892), born in Halifax.⁴ Field was so successful in marketing his talents that he eventually exhausted the market for portraits in the city, and in 1816 he moved to Jamaica, where he died a few years later of yellow fever.



William Valentine (1798–1849)



Attributed to William Valentine, *Mrs. Grace Langford Nordbeck*, c.1835
Oil on canvas, 49.6 x 40.1 cm
Art Gallery of Nova Scotia, Halifax

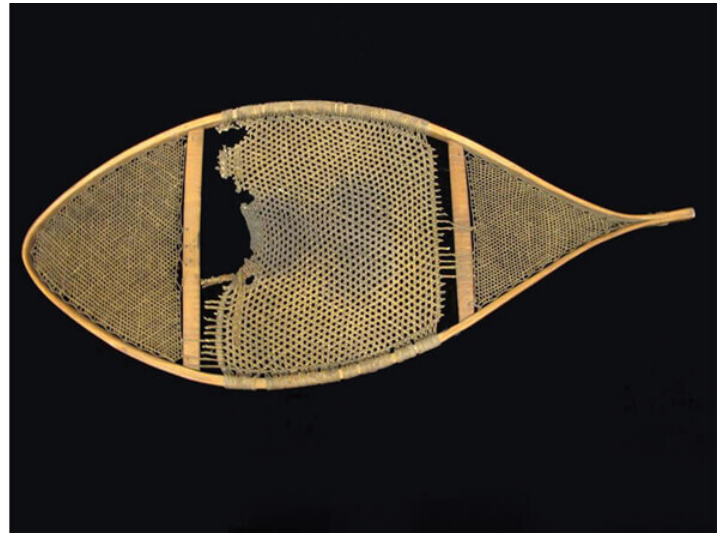
William Valentine emigrated to Halifax from Cumbria, England, in 1818 and immediately started working as a painter. For more than thirty years he was the leading artistic figure in Halifax and received commissions from across Atlantic Canada. Valentine was not a society painter, receiving most of his commissions from what curator Dianne O'Neill (b.1944) describes as "a prosperous and self-assured middle class with a taste for naturalistic representation in a plain style that contrasted with grander portraits in Europe."¹ That plain style is apparent in such works as *Mrs. Grace Langford Nordbeck*, c.1835, and *Rev. William Black*, 1827, both of which feature black-clad sitters against dark backgrounds, forcing the viewer's attention to the finely rendered details of their faces. In his early years in Halifax, Valentine also worked as a house painter when commissions were slow. In 1842, near the end of his career, he adopted the new technology of photography and introduced the daguerreotype process to Atlantic Canada.



LEFT: William Valentine, *Rev. William Black*, 1827, oil on canvas, 29.1 x 24.3 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Attributed to William Valentine, *Portrait of a Lady with a Lace Bonnet [Louisa Haliburton]*, c.1839, oil on canvas, 93 x 73.7 cm, Art Gallery of Nova Scotia, Halifax.

Valentine modelled his business after the itinerant portrait painters of the day, travelling to cities such as Charlottetown and St. John's to spend a few weeks soliciting commissions. In 1836 he visited London, where he studied and made copies of prominent portraits. Three of those portraits, of presidents of the Royal Society, are in the collection of the Nova Scotia Museum. Valentine's time in London improved his skillset. As one historian noted, "his studies in England had given him a more delicate sense of tone and colour, and his subsequent paintings were much the better for it."² Valentine's portraits are informal and finely rendered, "revealing the human warmth of the sitter and, in the later work, rich and warm in tone."³ A fire in his studio in 1848 destroyed many of his best works, as well as numerous commissions he had been working on, and he died the following year, in 1849.

Christianne Morris (c.1804–1886)



LEFT: Mali Christianne Paul Mollise [known as Christianne Morris], with cabinetwork by Alexander Strum, *Hooded Cradle*, 1867
Birch bark and porcupine quills, 70 x 90 cm
DesBrisay Museum, Bridgewater

RIGHT: Mali Christianne Paul Mollise [known as Christianne Morris], *Snowshoe*, date unknown
Ash, maple, metal, and rawhide, 102.7 x 42.9 cm
Nova Scotia Museum, Halifax

A noted Mi'kmaq artisan and artist's model, and a public figure in Halifax from around 1850 until her death in 1886, Christianne (also Christy Anne, Christine, Christiana) Morris had a large body of work that is represented now by just two pieces: a magnificent wooden hooded cradle, decorated with quillwork panels, in the collection of the DesBrisay Museum in Bridgewater, and a pair of snowshoes made for a mayor of Halifax, in the collection of the Nova Scotia Museum. Contemporaneous records detail gifts of her work to visiting dignitaries, including the Prince of Wales, and the presentation of work by her to Queen Victoria. There are several examples of Mi'kmaq quillwork and clothing in the British Royal Collection; likely some (if not most) are by Morris, but no maker is listed in their database.

Morris, who was born Christianne Paul in Stewiacke around 1804 (on the Sipekne'katik territory of Mi'kma'ki), married young and moved to Halifax to live with her much older husband, Tom Morris. Her husband died early on in their marriage, and Morris adopted an orphaned niece, Charlotte, and a boy, Joe, raising them on her own. Charlotte went on to also be a popular artist's model, and it is often unclear if surviving images are of her or of her aunt.

Many stories survive about Morris, such as those about her friendships with succeeding Halifax mayors and a premier, Joseph Howe (1804–1873), and about her presentation of a pair of moccasins to Queen Victoria, which supposedly led to a land grant from the Queen for a property on the Northwest

Arm. Whether or not the land was granted to her by Queen Victoria, in 1855 Morris did build a house on it and maintained a small farm there for the remainder of her life.

Morris's hooded cradle was made around 1867 for her friend Reuben Rhuland. According to historian, author, and curator Harry Piers (1870-1940), she told Rhuland that the panels matched those of a cradle she had earlier made as a gift for the infant Prince of Wales.¹ The cradle is often credited as being the largest existing piece of Mi'kmaw quillwork and features several traditional Mi'kmaw quilling motifs: the Northern Lights and Starfish motifs among them. It also features two central designs of moose in circular panels, a realism that was rare in Mi'kmaw quillwork.

In addition to quillwork, Morris was well regarded for her skill at other traditional Mi'kmaw crafts, including tool-making. In 1854 she won first prize at the Provincial Exhibition for a "full-sized birchbark canoe and worked paddles."² She also won second prize for a "nest of six quilled boxes."³ She was often a model for artists and several paintings and photographs exist that are attributed as portraits of her.



Mali Christianne Paul Mollise [known as Christianne Morris], with cabinetwork by Alexander Strum, *Hooded Cradle* (detail), 1867, birch bark and porcupine quills, 70 x 90 cm, DesBrisay Museum, Bridgewater.

Maria Morris Miller (1810–1875)

Maria Morris Miller, *Saracena [sic] Purpurea*. Indian Cup [Northern Pitcher Plant], c.1883
Watercolour on paper, 34.3 x 24.4 cm
Art Gallery of Nova Scotia, Halifax

Maria Morris Miller is usually credited with being Halifax's first woman professional visual artist. (Christianne Morris [c.1804-1886]—no relation—was considered an artisan or craftsperson by critics and historians until recently.) Born into a prominent Halifax settler family, Maria Morris likely received her first art lessons at a school run by Eliza Thresher (1788-1865) on Salter Street. Morris attended art classes taught by W.H. Jones (active at Dalhousie College 1829-1830) at Dalhousie College, and some of her work was included in Halifax's first art exhibition, organized by Jones in 1830. Morris chose to concentrate on floral painting, which in the nineteenth century was considered a suitable genre for women painters. Perhaps inspired by Titus Smith (1768-1850)—the first Secretary of Agriculture for Nova Scotia, who for an 1802 commissioned survey of the province's interior had included drawings of plants with descriptions—by 1833 Morris began to produce a series of watercolour drawing albums of native flora with her own descriptions.

She rapidly gained attention as an artist and was named "Painter of the Year"¹ by Halifax's North British Society in 1836. Morris produced her albums of watercolours throughout the 1830s, which she offered for sale. In 1840 she had six of these watercolours printed as lithographs in London, with descriptions by Titus Smith. A set of these prints was accepted by Queen Victoria, further burnishing Morris's reputation at home.



LEFT: Maria Morris Miller, *Nymphaea Odorata*. *White Pond Lily*, 1840, hand-coloured lithograph on paper, plate III, 32.5 x 25.5 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Maria Morris Miller, *Nuphar advena*. *Yellow Pond Lily*. *Iris Versicolor*. *Blue Flag*, 1866, hand-coloured lithograph on paper, support: 35.3 x 27.8 cm, Art Gallery of Nova Scotia, Halifax.

She married Garret Miller in 1840 and her artistic career was interrupted for the next decade as she cared for their five children. By 1850, however, she was teaching art in Saint John, New Brunswick. In 1852 she returned to Halifax and opened a school. Her London publisher issued a second set of prints in 1853, with scientific notations by Alexander Forrester (1805-1869), a clergyman and educator who lectured on botany at the Halifax Mechanics' Institute. It was not until 1866 that she issued a third set of lithographs, with notations by Dalhousie University professor George Lawson (1827-1895), the founder of the Botanical Society of Canada and a president of the Royal Society of Canada. As a fourth set, in 1867 she reissued the first six plates on new stones as *Wild Flowers of Canada*, with text by Lawson.

In 1867 a selection of her drawings was included in the Nova Scotia display at the International Exhibition of 1867 in Paris.² Maria Morris Miller was the first woman in Nova Scotia's history to make a living through teaching art and the sale of her work. She depicted Nova Scotia flora at life-size, striving to create objects of beauty that were also of scientific utility. To this day her work is regularly exhibited in Halifax.

John O'Brien (1831–1891)

John O'Brien, *The ARAB, Brigantine, and the MILO, Brig, off Halifax Harbour*, 1856
Oil on canvas, 58.5 x 78.9 cm
Art Gallery of Nova Scotia, Halifax

Ship portraits were in demand in the Halifax of the nineteenth century. They served as records of the shipowners' accomplishments as well as insurance in case of the loss of a vessel, and every commercial port had its ship portrait painters, most of whom were only rudimentarily skilled. John O'Brien was an exception. Born to Irish immigrant parents in Saint John, New Brunswick, and raised in Halifax, as a young man he worked in sign painting and as a ship's portraitist. Mostly self-taught, his talent was recognized by a group of Halifax business owners who, in 1857, paid for O'Brien to travel to England and France for formal studies. In London he studied with the marine painter John Wilson Carmichael (1800–1868).¹ On his return he continued his career, documenting the busy commercial and naval activity of Halifax Harbour.

O'Brien was a highly skilled painter who, on his travels in Europe, had absorbed the lessons of the salons and the Academies. One particular inspiration was the work of J.M.W. Turner (1775–1851), whose impact on the young artist is most

apparent in O'Brien's skies—with their dramatic cloud formations and wide contrasts in lighting—and in his romantic paintings of ships at sea.² His three paintings from 1888 of the British frigate HMS *Galatea* are notable in displaying his sense of the dramatic. The first painting shows the ship at anchor in Halifax Harbour, the second has it under a full press of sail in relatively calm seas, and the third depicts it in the midst of a hurricane, near foundering (all three paintings were gifted to the Nova Scotia Museum of Fine Arts by Halifax ceramics artist Alice Egan Hagen [1872–1972] in 1955).



LEFT: Joseph Mallord William Turner, *Snow Storm - Steam-Boat off a Harbour's Mouth*, 1842, oil on canvas, support: 91.4 x 121.9 cm, Tate, London. RIGHT: John O'Brien, *HMS GALATEA, in a Heavy Sea*, 1888, oil on canvas, 43.4 x 71.6 cm, Art Gallery of Nova Scotia, Halifax.

Despite his reputation, O'Brien was unable to make a living solely as a painter, and in the 1870s he began working in a photographic studio. He suffered eye damage from the mercury fumes generated by the process, and his ability to paint was severely curtailed. He died after a long illness at the age of fifty-nine.

Forshaw Day (1831–1903)



Forshaw Day, *The Waverley Goldfields, Nova Scotia*, c.1865

Oil on canvas, 42.5 x 72.5 cm

National Gallery of Canada, Ottawa

Forshaw Day was the first artist in Halifax known primarily for painting the landscape. Unlike the topographical artists who preceded him, he chose as his subjects not the towns and villages of settled Nova Scotia, but the wild places that showed nature in an untamed state. He was interested in the picturesque and was considered the founder of professional landscape painting in Nova Scotia by many historians, including Donald Cameron (D.C.) Mackay (1906–1979).

Born in London, England, in 1831, Forshaw Day studied architecture and design at the Royal Dublin Society Schools of Drawing and at the Normal Training School in London (informally known at the time as the South Kensington School of Art and now as the Royal College of Art). He moved to Halifax in 1862 where he worked as a draftsman at the Royal Naval Dockyard. He also taught students privately and at the Nova Scotia Technical College. In the fall of 1863 he mounted a solo exhibition of his landscapes of Nova Scotia. Day rapidly achieved popularity, becoming the best-known artist in his adopted city. For twenty years he exhibited regularly in Halifax, also sending his pictures to exhibitions in London and Paris. "Through the two decades that he lived here, the newspapers referred to him as 'our painter,'"¹ curator Dianne O'Neill (b.1944) said, speaking on the occasion of a 2007 exhibition of his work at the

Art Gallery of Nova Scotia. O'Neill and conservator Laurie Hamilton described that "Day ignored the urban world and found his subjects in the rural countryside."² As roads improved and the reach of railroads extended, Day travelled across the province, from Yarmouth County in the southwest to Louisbourg in the northwest of Cape Breton Island, sketching and painting on location.

This was a departure from previous art practice, which had focused on the so-called "civilizing effect" of European settlement. Day was the first prominent artist in Halifax to widen his focus to the wilderness. "Early painters painted urban scenes showing how much we had grown," O'Neill said, "but by 1870, perhaps there was enough confidence that artists could begin to look at what they really had."³

In 1879 Day moved to Kingston, Ontario, to take up a position at the Royal Military College of Canada. In 1880 he was appointed one of the founding members of the Royal Canadian Academy of Arts. Day returned to the Maritimes frequently on painting trips until his retirement in 1897. He died in 1903, in Kingston.



Forshaw Day, *Bedford Basin from the Presbyterian Church*, c.1870, oil on canvas, 32.7 x 48 cm, Anna Leonowens Gallery Archives, NSCAD University, Halifax.

Frances Jones (Bannerman) (1855–1944)

Frances Jones Bannerman, *At the Edge of the Woods*, 1882
Oil on canvas, 46 x 33.5 cm
Art Gallery of Nova Scotia, Halifax

Frances Jones was born into a wealthy and cultured Halifax family. Her father, Alfred Gilpin Jones (1824–1906), was a businessman and politician who served as an MP and cabinet minister before becoming Nova Scotia's lieutenant governor in 1900. Frances Jones was first taught art at home by her mother, Margaret Wiseman Stairs (1825–1875), and governesses. In 1877 she studied with Forshaw Day (1831–1903). In 1878 Jones began studies at the studio of Édouard Krug (1829–1901) in Paris, spending summers in Brittany at Pont-Aven.

Jones was influenced by the Impressionist painters who were active in Paris, and she incorporated "elements of the new painting's light and brushwork"¹ into her work in the 1880s. In doing so, she became, as art historian Carol Lowrey wrote, "the first Canadian painter to experiment with the stylistic and thematic precepts associated with the New Painting."² She was also the first Canadian painter to include a Canadian subject in one of the Paris Salons; her 1883 painting *In the Conservatory* (exhibited in the 1883 Salon as *Le Jardin d'hiver*) is a view of her cousin reading in the sun-drenched conservatory of the Joneses' family home in Halifax.³ Contemporary audiences would have recognized her painting as an homage to her near neighbour in Paris, Édouard Manet (1832–1883), whose own *In the Conservatory* had been exhibited in the 1879 Salon. Her early adoption of Impressionist principles was to prove influential in the development of painting in Halifax through the first half of the twentieth century.



LEFT: Édouard Manet, *In the Conservatory* (*Dans la serre*), 1878/9, oil on canvas, 115 x 150 cm, Alte Nationalgalerie, Staatliche Museen zu Berlin, Germany. RIGHT: Frances Jones Bannerman, *Le Jardin d'hiver / In the Conservatory*, 1883, oil on canvas, 46.5 x 80.6 cm, Nova Scotia Archives, Halifax.

Although Jones spent most of her professional career in Europe, she regularly exhibited in Halifax and served as a notable example of a local artist who had "made good." In 1882 she was elected as an Associate Member of the Royal Canadian Academy of Arts (RCA), the first woman artist to be so recognized.⁴ She exhibited three works at the RCA's exhibition in Halifax that year, one of which was purchased by the RCA's patron, the Marquis of Lorne (1845–1914), the governor general of Canada. Throughout the 1880s Jones exhibited in the Paris Salon, in RCA exhibitions, and, after her marriage in 1886 to British painter Hamlet Bannerman (1851–1895) and subsequent move to England, the annual exhibitions of the Royal Academy of Arts.



Edith Smith (1867–1954)



Edith Smith, *The Red Cloak*, 1923
Oil on canvas, 45 x 33.5 cm
Art Gallery of Nova Scotia, Halifax

Edith Smith was born into a family with several artist members, including her brother Lewis (1871-1926), and she forged the longest career of any of them. Her landscape views of Halifax and further afield in rural Nova Scotia were staples of Halifax exhibitions, and her almost forty-year career teaching art at Halifax Ladies' College ensured that her influence carried on through generations of artists in the city.

Smith was in the first class of the new Victoria School of Art and Design (VSAD) and studied under its first headmaster, George Harvey (1846-1910). Smith soon began painting landscapes, a genre that became her primary interest. In 1892, after graduating from VSAD, she spent a year in Boston doing post-graduate studies, and in 1912 she pursued further studies at the Chelsea School of Art in London. She taught briefly at VSAD in 1910, but from 1912 until her retirement in 1950 she served as Art Mistress at Halifax Ladies' College, a private school now known as Armbrae Academy.

While her career was based in Nova Scotia, she did have contact with two eventual members of the Group of Seven: Arthur Lismer (1885-1969), while he was in Halifax as principal of VSAD, and J.E.H. MacDonald (1873-1932). Her brother Lewis had been a designer at Grip Limited in Toronto and befriended MacDonald, who made trips to Nova Scotia in 1898 and 1922 to visit and paint with the Smith siblings. Edith Smith participated in numerous local exhibitions, including *200 Years of Art in Halifax*, an exhibition organized in 1949 to celebrate the city's bicentennial. She also submitted her works successfully to the annual shows of the Royal Canadian Academy, the Ontario Society of Artists, and the Art Association of Montreal from the 1890s. Along with Lewis (who was, briefly, principal of VSAD), she was a founding member of the Nova Scotia Society of Artists (NSSA) in 1922. She exhibited in every annual show of the NSSA until her death in 1954 and was twice president of the organization (1932-34 and 1941-42). In 1912 she joined the Nova Scotia Museum of Fine Arts (now the Art Gallery of Nova Scotia), eventually serving on the executive committee and as president. She was also a founding member of the Maritime Art Association.



Edith Smith, *Grain Elevator, Halifax / Cathedral of Industry*, c.1939, oil on board, 49.9 x 39.8 cm, Anna Leonowens Gallery Archives, NSCAD University, Halifax.



HALIFAX ART & ARTISTS

An Illustrated History by Ray Cronin

Edith Smith's work is held in numerous public and private collections, including the Art Gallery of Nova Scotia and the Dalhousie Art Gallery. In 1990 the Dalhousie Art Gallery mounted the exhibition *J.E.H. MacDonald, Lewis Smith and Edith Smith in Nova Scotia*, curated by Gemey Kelly.

Henry M. Rosenberg (1858–1947)

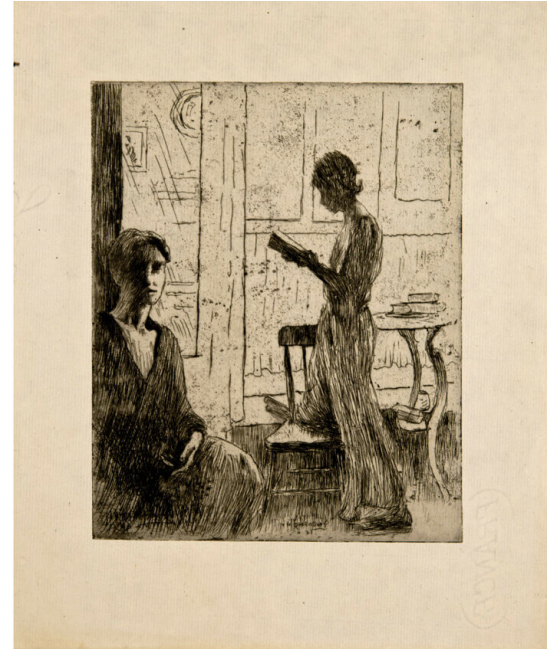
Henry M. Rosenberg, *Halifax Harbour*, 1909

Oil on canvas, 50.8 x 61.2 cm

Art Gallery of Nova Scotia, Halifax

An American artist who studied under his compatriot, the painter Frank Duveneck (1848–1919), Henry M. Rosenberg moved to Halifax in 1896, where he worked for thirty-seven years as a painter, printmaker, and educator. He had trained with Duveneck in Munich in 1878, subsequently accompanying the older painter to Florence and Venice. While in Venice, he came under the influence of another American expatriate, James McNeill Whistler (1834–1903). Whistler's Tonalism was to be a lifelong influence, apparent in Rosenberg's works such as *Halifax Harbour*, 1909,¹ but it was Whistler's practice as an etcher that was to have the most profound effect on Rosenberg, who took up the technique and continued to make prints for the remainder of his career.²

Exactly how Rosenberg became interested in Halifax is not known, but while living in New York he became friends with the Halifax-born Ernest Lawson (1873-1939) and with Edith Moses, a New York socialite with close friends in Halifax. Additionally, Rosenberg was a member of the Salmagundi Club, as was prominent Halifax businessman (and board member of the Victoria School of Art and Design) James Roy. Whatever the impetus, by 1896 he had decided to move to the city, arriving there on July 1 that year.³ He offered private lessons from his studio in Halifax; among his students were Edith Smith (1867-1954) and Una Gray (1873-1955).



LEFT: Henry M. Rosenberg, *Una*, 1905, oil on panel, 43.4 x 26.4 cm, Art Gallery of Ontario, Toronto. RIGHT: Henry M. Rosenberg, *Reading*, 1931, etching on laid paper, support: 27.1 x 22 cm, Art Gallery of Nova Scotia, Halifax.

In 1898 the position of principal of VSAD became vacant and Rosenberg was appointed. He served in the position for twelve years. In 1909 Rosenberg married the Dartmouth heiress Emily Scarfe, and, newly wealthy, he resigned the principalship in 1910, though he would continue to teach printmaking for another twenty years.

Rosenberg exhibited widely in his lifetime, in salons and exhibitions in Canada, the United States, and Europe. While he was conservative in his teaching methods, following the academic methods he inherited from his predecessors at VSAD, he was the opposite in his artmaking. Absorbing realism, Tonalism, Impressionism, Symbolism, and even the Post-Impressionism of the Group of Seven, Rosenberg never stopped experimenting, if within boundaries ("modernism within moderation," as one later critic wrote).⁴ In 1934, on the death of his wife, Rosenberg retired to Citronelle, Alabama, where he died in 1947.

Arthur Lismer (1885–1969)

Arthur Lismer, *Halifax Harbour, Time of War*, c.1917
Oil on canvas, conserved onto aluminum, 102.5 x 130 cm
Dalhousie Art Gallery, Halifax

The future Group of Seven member Arthur Lismer moved to Halifax in 1916 to assume the principalship of the Victoria School of Art and Design (VSAD). He inherited a school with just twelve pupils, but over his first year he was able to increase the school's enrolment to fifty, and by the time he resigned, in 1919, the student body stood at 150.¹ Just thirty-one when he became principal, Lismer brought energy and inventiveness to his tenure, creating new programs aimed at broadening the public reach of the art school, including Saturday morning art classes that he would later replicate at the Art Gallery of Toronto (now the Art Gallery of Ontario).² In addition to his teaching and administrative duties, Lismer also assumed the curatorship of the Nova Scotia Museum of Fine Arts (NSMFA), which was housed at VSAD.

Lismer served as an official war artist while in Halifax, and he concentrated on creating images of the convoys and the harbour defenses. After the Halifax Explosion on December 6, 1917, he produced several drawings for publication in the *Canadian Courier* magazine. Unfortunately, only one of the original drawings survives (*Sorrow*, 1917, in the collection of the University of Lethbridge).

Before the explosion, Lismer's works produced in Halifax were mostly landscapes, often with figures in tranquil, pastoral settings. Afterwards, there was "a dramatic shift,"³ with seascapes and harbour scenes predominating.

Lismer's Post-Impressionism is on full view in *Sackville River*, 1917, a painting acquired by the NSMFA from an exhibition held to honour Lismer on his leaving VSAD. This painting shows how his style was evolving, and it is an early example of the increasing interest in the wild Canadian landscape. The painting is "one of very few Nova Scotia works in which Lismer evokes the idea of a 'wilderness' landscape painting—remote, pure, and elemental."⁴

Lismer grew tired of the constant battle for resources that marked his time at VSAD, and in the fall of 1919 he took a position at the Ontario School of Art (now OCAD University). Despite being brief, his time in Halifax was impactful. "His years in Halifax are extraordinarily important to his career," Jeffrey Spalding (1951–2019) wrote, noting that by the time he returned to Halifax the young artist was well on his way to his mature style.⁵ Lismer's impact on the city was no less telling: "In Arthur Lismer, the Directors of the VSAD found—and too soon lost—an artist, teacher, administrator and curator who remains without precedent and perhaps without equal in the School's history."⁶ Not just the school, of course. Lismer's artistic example, his curatorial work at the NSMFA, and his tireless advocacy for artistic professionalism all left their mark on the art history of Halifax.



LEFT: Arthur Lismer, *Sorrow*, 1917, watercolour and gouache, 49.5 x 57.2 cm, University of Lethbridge Art Gallery. RIGHT: Arthur Lismer, *Convoy at Night*, c.1917, oil on canvas, 50 x 60.3 cm, Anna Leonowens Gallery Archives, NSCAD University, Halifax.

Elizabeth Styring Nutt (1870–1946)

Elizabeth Styring Nutt, *Winter, Northwest Arm, Halifax, 1927*

Oil on canvas, 63.6 x 76.1 cm

Art Gallery of Nova Scotia, Halifax

For twenty-four years the most prominent artist in Halifax was a seemingly tireless proponent of landscape painting and art education named Elizabeth Styring Nutt. A principal of the Victoria School of Art and Design (VSAD), Nutt was born on the Isle of Man in 1870 and—like her predecessor at VSAD, Arthur Lismer (1885–1969)—was a graduate of the Sheffield School of Art. Nutt replaced Lismer in 1919, becoming the second female principal of VSAD after Katharine Evans (1875–1930), who was principal from 1895 to 1898.

Under her leadership, VSAD, which she renamed the Nova Scotia College of Art in 1925, grew in size and local prominence, though not without controversy. Her methods were seen as conservative, and as Robert Stacey and Liz Wylie's history of the school has it, she "brooked no opposition to her increasingly outmoded

methods.”¹ She looked to England for her artistic inspiration and considered landscape painting the epitome of the painter’s art writing. “England was the birthplace of the consciousness of the beauty of naturalism in landscape painting,” she told a radio interviewer in 1934.² Her conservatism was often opposed by faculty and students, but she remained implacable. As Stacey and Wylie write, “the more independent-minded fled—or were driven away.”³ Her conflicts with other artists and faculty led to the dismissal of one instructor, Stanley Royle (1888–1961), who went on to become head of the fine arts department at Mount Allison University.

While living in the U.K., Nutt had been a member of the Sheffield Society of Artists and exhibited annually with the Royal Academy and in the Paris Salons. She painted in the British “square-brush” style favoured by the preceding generation of British painters, and while influenced by Impressionism she never abandoned the traditions of British academic painting. In her art she did not innovate. As one curator noted, she was “well aware of the work of her contemporaries—artists like Arthur Lismer, Ernest Lawson, and Lawren Harris,” but “her work remained more or less an attempt to reproduce, in an ordered and harmonious picture, the natural scene before her.”⁴ She wrote extensively for the popular press in England, and a series of her articles for *The Schoolmistress* was published in book form in 1916. She continued to publish extensively after moving to Halifax.



LEFT: Elizabeth Styring Nutt, *The Northwest Arm, Halifax*, 1926, oil on canvas, 51.2 x 61.3 cm, National Gallery of Canada, Ottawa. RIGHT: Elizabeth Styring Nutt, *The Ice House, Halifax, N.S.*, 1935, oil on canvas, 40.5 x 50.7 cm, Art Gallery of Nova Scotia, Halifax.

But despite this lack of artistic innovation, Nutt was instrumental in nurturing and developing the nascent art scene in the city, through her teaching, her advocacy, and her organizational skills. She was a keen supporter of the Nova Scotia Society of Artists (NSSA), offering space at VSAD for their first exhibition in 1923 and serving as their president from 1929 to 1932. In 1929 she was elected to the Royal Canadian Academy (RCA); in 1934 she was one of the founders of the Maritime Art Association; and in 1936 she was a founder and first president of the Nova Scotia Society of Watercolour Painters. She exhibited regularly in both the NSSA and RCA annual exhibitions, and her work *The Northwest Arm, Halifax*, 1926, was purchased by the National Gallery of Canada and included in the Tate Gallery’s 1938 exhibition *A Century of Canadian Art*. She returned to Sheffield each summer while living in Halifax and moved there two years after her retirement from the Nova Scotia College of Art in 1943. She died in Sheffield in 1946.

Ruth Salter Wainwright (1902–1984)

Ruth Salter Wainwright, *Blue Mosque*, 1965
Oil on canvas, 91.4 x 121.3 cm
Art Gallery of Nova Scotia, Halifax

Despite the dominance of Post-Impressionist-inspired landscape painting in Halifax, a few artists in the 1950s experimented with abstraction—yet none with the degree of commitment and critical success as Ruth Salter Wainwright. Throughout the 1950s and 1960s Wainwright exhibited widely in Halifax and was included in several exhibitions nationally, including touring shows organized by the National Gallery of Canada. From the 1950s to the late 1960s she was among the most prominent artists in Nova Scotia, though her career was eventually eclipsed by the rise of the Conceptual art era at the Nova Scotia College of Art and Design from 1967 onward.

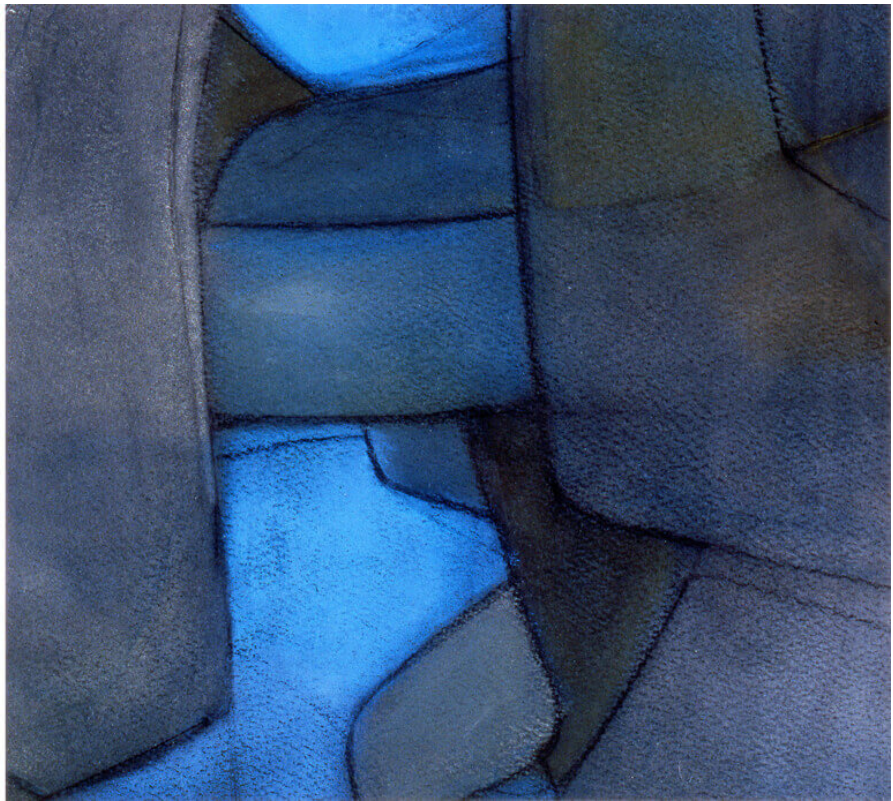
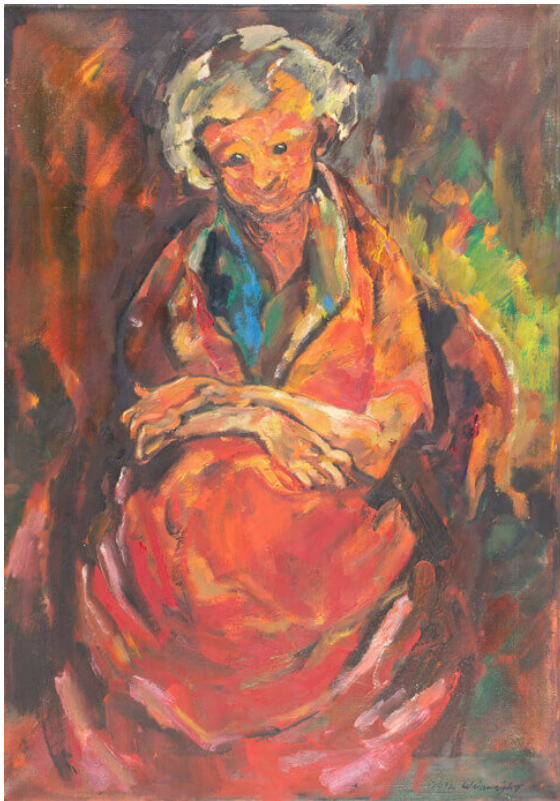
Ruth Salter was born in 1902 in North Sydney, Nova Scotia. At the age of fifteen she became a boarder at Halifax Ladies' College and studied with that school's art teachers, including siblings Edith Smith (1867–1954) and Lewis Smith (1871–1926). She earned a teacher's certificate and, concurrently, a music certificate from the Halifax Conservatory of Music.¹ She married Inglis Wainwright in 1929.

By that time she was already regularly exhibiting her work in the city. She was elected a member of the Nova Scotia Society of Artists (NSSA) in 1930 and thereafter was a regular participant in that society's annual exhibitions. In 1938 her work was included in a national tour of works by members of the Canadian Society of Painters in Water Colour, organized by the National Gallery of Canada. Throughout the 1940s Wainwright was active in the NSSA, serving as its treasurer and on the executive council. In the 1950s she began to offer painting classes in her studio, and she became an important mentor to several younger women artists in Halifax, including Aileen Meagher (1910-1987) and Carol Hoorn Fraser (1930-1991).



Ruth Salter Wainwright, *Water Street, Halifax*, 1953, oil on canvas board, 40.8 x 51 cm, Art Gallery of Nova Scotia, Halifax.

Wainwright made an important turn in her practice in 1953, when she—and Aileen Meagher—attended the summer art school in Provincetown, Massachusetts, run by renowned Abstract Expressionist Hans Hofmann (1880-1966). As art historian Sandra Paikowsky writes, "Hofmann's emphasis on the formal principles of systematic picture-making and the structural dynamic of colour offered these artists not only new pictorial means, but a new sense of professionalism."² Wainwright returned to Provincetown in the summer of 1955, and for the rest of her career she would embrace Hofmann's tenets, becoming one of the few artists in Atlantic Canada to "explore the new territory: abstraction."³ Geometric and reserved, her approach to abstraction was rational, eschewing the emotiveness of the Abstract Expressionists. She never wholly abandoned representation, basing her compositions in observed qualities of the world around her without trying to record those impressions in any sort of realistic manner.



LEFT: Ruth Salter Wainwright, *Little Lady (Maud Lewis)*, c.1960s, oil on canvas, 71.3 x 51 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Ruth Salter Wainwright, *Blue Pools*, 1984, charcoal and pastel on paper coloured with oil paint, 20.8 x 23.2 cm, Art Gallery of Nova Scotia, Halifax.

Wainwright's change in approach brought her increasing success. In 1957 Wainwright was included in the *Second Biennial of Canadian Art* at the National Gallery of Canada, and in 1961 she "became both the only woman and the only Nova Scotian" included in the touring National Gallery of Canada exhibition, *Six East Coast Painters*.⁴ Wainwright continued to make work and exhibit into her eighties. In 1982 the Art Gallery of Nova Scotia mounted a full career retrospective of her work.

Maud Lewis (1901–1970)

Maud Lewis, *Three Black Cats*, 1955
Oil on pulpboard, 30.5 x 30.7 cm
Private collection

Arguably the best-known artist from Nova Scotia today is Maud Lewis. Lewis's rising fame continues to impact the city she only visited once in her lifetime: "Halifax, that's the furthest I've been," she told an interviewer in 1965. "And that's a long time ago, before I got married."¹ She lived her whole life in the same corner of Nova Scotia, between the towns of Yarmouth and Digby. Her painted house, moved from its Marshalltown home and now permanently installed in the Art Gallery of Nova Scotia, attracts thousands of visitors to Halifax every year, and the legend that has grown since her death of cheerful perseverance through physical and economic hardship resonates with visitors from around the world.

Preserving and displaying Maud Lewis's iconic painted house was the impetus for the province seeking to establish a permanent home for the Art Gallery of Nova Scotia in the mid-1980s, fully eighty years after the Nova Scotia Museum of Fine Arts was founded with the aim of creating an art museum. The provincial and municipal governments, who since the nineteenth century had ignored the arguments of Forshaw Day (1831–1903), Anna Leonowens (1831–1915), Arthur Lismer (1885–1969), and numerous other Halifax artists and notable citizens about the importance of an art museum for the city, were finally swayed by the inspiring story of Maud Lewis. Ironically, the building eventually given for the art gallery was too small to accommodate the Maud Lewis House, and it was not until an expansion in 1998 that the house was finally on public view.

In her lifetime Lewis was lauded in the local and national press, but her reputation was, for the most part, spurred by people who visited the house in Marshalltown. She never had a museum exhibition in her lifetime, nor was her work collected by art galleries or museums while she was alive. Yet in visiting Halifax today, one cannot escape billboards and posters featuring her work, and her images are ubiquitous, found on T-shirts, mugs, tote bags, calendars, and other touristy paraphernalia carted home by visitors to the city. People travel to visit her house as if on pilgrimage, and the house and the display of paintings and objects in its gallery reinforce the romantic story of Maud Lewis, who has come to epitomize Nova Scotia folk art and who made an indelible mark on Halifax's art history, albeit from her small house by the side of the road in Digby County.



LEFT: Maud Lewis, *Deer in Winter*, c.1950, oil on pulpboard, 29.6 x 35.9 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Maud Lewis, *Oxen in Spring [Two Oxen with Yoke]*, c.1960s, oil on pulpboard, 30.2 x 35.5 cm, private collection, Nova Scotia.



Edith Clayton (1920–1989)

Edith Clayton, *Market Basket*, 1975
Wood and maple, 28 x 29 x 27 cm; depth: 13 cm
Nova Scotia Museum, Halifax

Edith Clayton was born Edith Drummond in 1920 in Cherry Brook, a predominantly African Nova Scotian community outside of Dartmouth. Clayton's ancestors were Black Loyalists, former slaves who fled the United States during the Revolutionary War and the War of 1812.

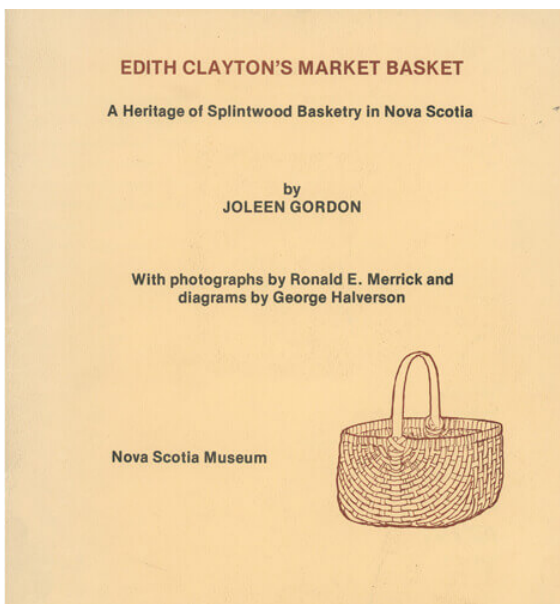
Clayton was taught to make splintwood baskets by her mother, carrying on a traditional African technique passed down for six generations in Clayton's family. Clayton was eight when she made her first basket, joining a family tradition of making baskets for use and for sale. Basket making supplemented what were often meagre, seasonal incomes for African Nova Scotians, and throughout her life Clayton would bring her baskets, cradles, platters, and other objects to sell at the Halifax Farmers' Market. She made hundreds of baskets a year.¹

The basket technique Clayton learned from her mother combined African and British styles. As curator Dan Conlin has noted, "African women had taken their African basket-making skills, and on American plantations, had adapted them to English-style basket making. It's very distinctive, they're called ribbed baskets."² Clayton learned the use of natural dyes from local Mi'kmaw women (who had their own tradition of basket making), and she created distinctive and colourful designs on her weavings, adding a new element to a traditional African Nova Scotian tradition. Her husband, Clifford, gathered the red maple that she used (Mi'kmaw basket makers traditionally use white ash), and she taught many of her daughters to weave, continuing the family tradition.

She also taught others outside her family the splintwood process, teaching evening classes in basket weaving in Dartmouth for the Department of Continuing Education. Her interest in sharing this traditional knowledge resulted in the book *Edith Clayton's Market Basket: A Heritage of Splintwood Basketry in Nova Scotia*, which she co-wrote with Joleen Gordon (b.1945) in 1977.



Edith Clayton, *Doll's Cradle Basket*, date unknown, wood, metal, and paint, length: 25 cm, Nova Scotia Museum, Halifax.



LEFT: Inside front cover of *Edith Clayton's Market Basket: A Heritage of Splintwood Basketry in Nova Scotia* by Joleen Gordon (Halifax: Nova Scotia Museum, 1977). RIGHT: Still of Edith Clayton with baskets from the film *Black Mother Black Daughter*, 1989, directed by Sylvia D. Hamilton and Claire Prieto, 28 minutes.

Clayton's work was included in craft shows across Canada, and in 1986 she represented Nova Scotia at Expo 86, travelling to Vancouver to demonstrate her technique at the Canadian Pavilion. In 1977 Clayton was awarded a Queen Elizabeth II Silver Jubilee Medal. Clayton was featured in the 1989 documentary *Black Mother Black Daughter*, directed by Sylvia D. Hamilton and Claire Prieto (b.1945).

Alex Colville (1920–2013)



Alex Colville, *On a River*, 1996

Acrylic polymer emulsion on hardboard, 48 x 110.8 cm

Private collection, Canada

Although Alex Colville never lived in Halifax, he was immensely important to the art history of the city, both in his example and in his work supporting key institutions, including the Nova Scotia College of Art and Design (from which he received an honorary degree in 1997). He served as honorary patron for the capital campaign that resulted in a new Art Gallery of Nova Scotia building in 1988 and was a lifetime honorary governor of the gallery.

But it was as an artist that Colville made his most enduring impact. Atlantic Realism, the style most associated with Colville, has been one of the most popular and enduring painting styles in the region, consistently commercially successful if not always critically so. Colville himself never liked the designation, frequently stating that he did not feel himself to be part of

any artistic movement. Nonetheless, Halifax commercial galleries are dominated to this day by various iterations of Atlantic Realism, continuing the conservative landscape painting tradition long beloved of Halifax artists and collectors alike.

Colville came of age during the Second World War, and post-war he was strongly influenced by existentialism. "After the War," Colville once told an interviewer, "I had this great desire to make sense out of life."¹ To make sense,



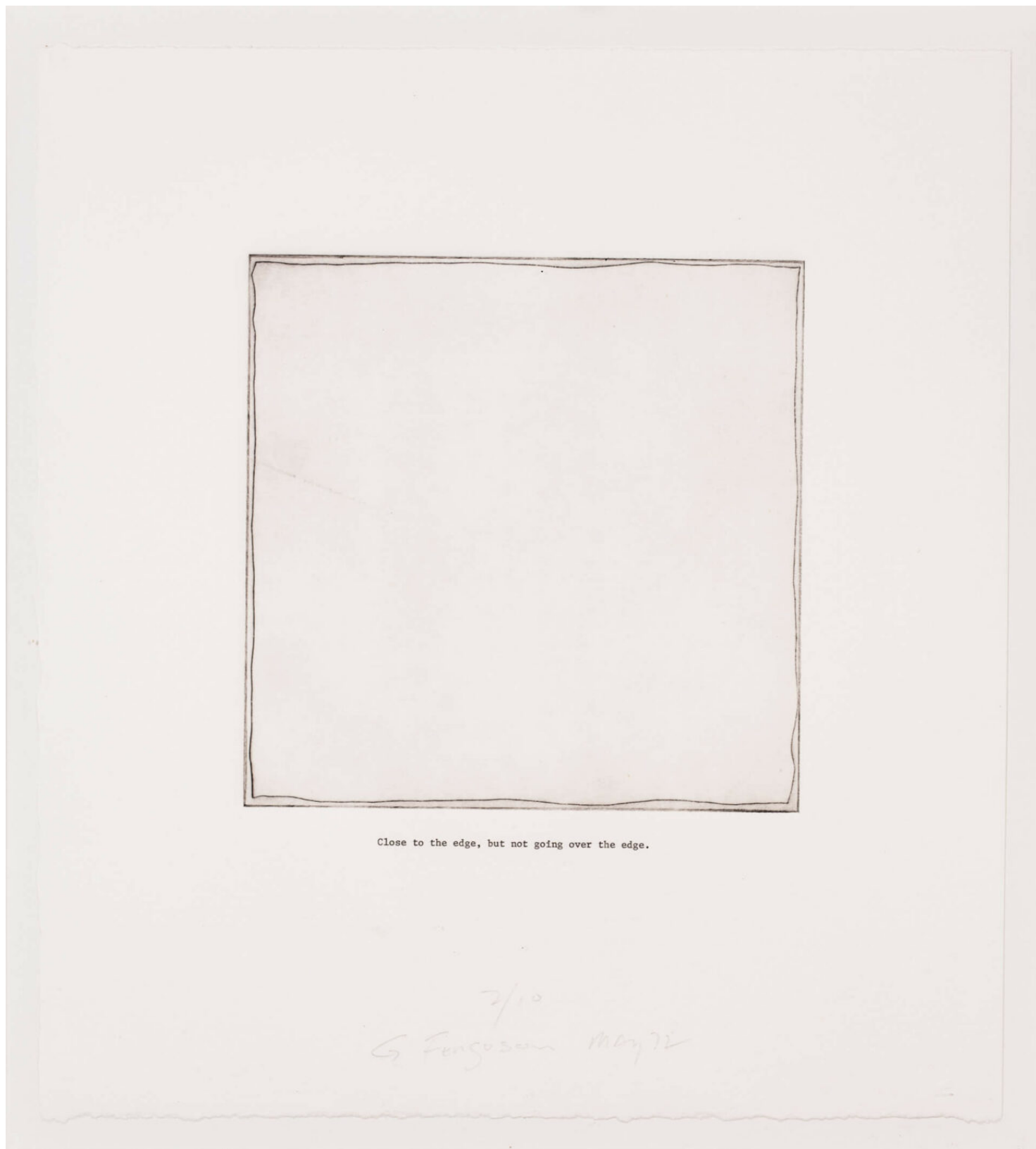
LEFT: Alex Colville, *Ocean Limited*, 1962, oil and synthetic resin on Masonite, 68.5 x 119.3 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Alex Colville, *West Brooklyn Road*, 1996, acrylic polymer emulsion on hardboard, 40 x 56.5 cm, private collection.





he sought order. For Colville, that order was to be found in the people, places, and animals that made up his day-to-day life. But order's opposite, chaos, always lurks at the edges of his seemingly benign images. "My work is pessimistic, but my life is happy," Colville told the National Gallery of Canada magazine, "I see the human condition as tragic."² That wariness, despite his personal optimism, led Colville to paint shadows in every scene, always hinting that the carefully constructed balance and order depicted could fall apart with the least pressure.

Colville's work is included in every major public collection in Canada, and many worldwide. Four nationally and internationally touring shows were organized of his work in his lifetime, the first by the Art Gallery of Ontario (AGO) in 1983. On his death, on July 16, 2013, the AGO was in the process of mounting a major retrospective curated by Andrew Hunter. The resulting exhibition, *Alex Colville*, opened in Toronto in 2014 and travelled to the National Gallery of Canada in 2015. Alex Colville died at his home in Wolfville, Nova Scotia.

Gerald Ferguson (1937–2009)

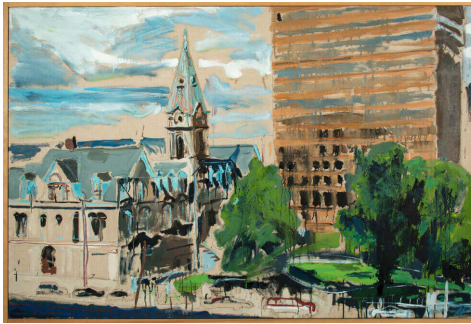
Gerald Ferguson, *Close to the edge, but not going over the edge*, 1972

Drypoint on paper, 2/10, plate: 20 x 20 cm

Art Gallery of Nova Scotia, Halifax

As described in a 2018 review of his work in *Canadian Art*: "In 1972, Gerald Ferguson took a six-inch-square copper plate, and using a stylus traced the shape of the plate, as close to the edge as he could go without slipping over it. The resulting dry-point etching was printed in an edition of ten. Ferguson typed the title on each print: 'Close to the edge, but not going over the edge.'"¹ As Ferguson later wrote, "This statement was both descriptive and metaphoric. It functioned well visually and as a self-parody and would later serve as a procedure and attitude in paintings that I began in 1972."²

The "procedure" and "attitude" expressed by this statement were to push art, and specifically the art of painting, to its limits, to see how far from tradition and historical ideas he could go in his work, while retaining the fact of making a painting. Ferguson's battle with painting was epic—and he took an uncompromising position that saw him reimagine painting's possibilities. Whether using stencils and spray paint, or frottage with house paint, or hiring other painters to make his work for him, he never stopped trying to expand the limits of what paintings could be.



Gerald Ferguson, *Halifax City Hall - A Painting*, 1980, felt pen and oil on canvas; postcard, canvas: 122 x 183 cm; postcard: 10.5 x 15 cm, Art Gallery of Nova Scotia, Halifax.



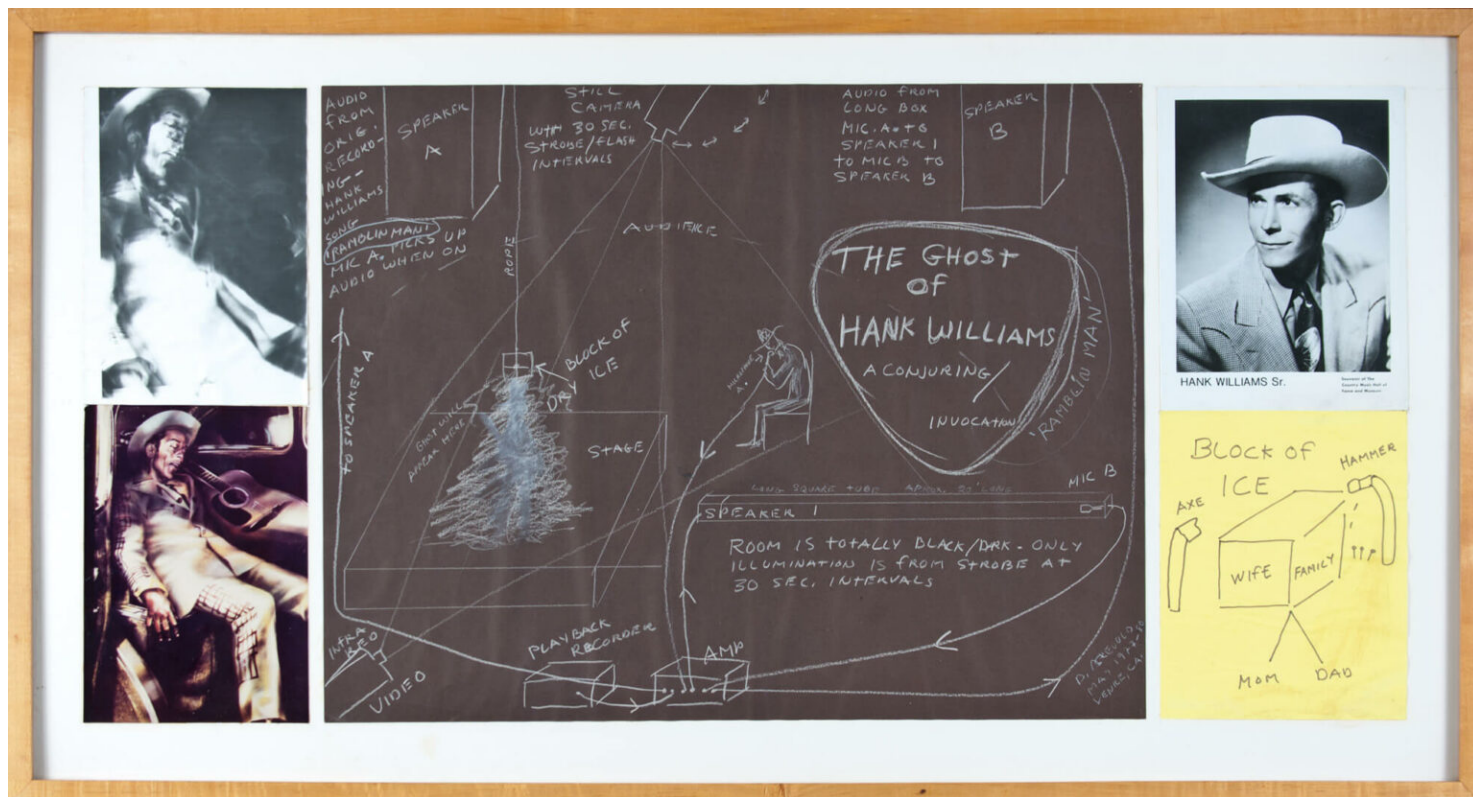
When Ferguson began teaching painting at the Nova Scotia College of Art, his first move was to remove all the easels from the studio, but he never abandoned the medium. "I needed painting's physical and visual confirmation (and still do), along with all of the attendant strategies, structures and methods as intellectual reassurance,"³ he wrote. The easels, which were removed in 1968, quietly came back, though painting (and sculpture, and printmaking) at the school would never be the same.

Gerald "Jerry" Ferguson was born in Cincinnati, Ohio, on January 29, 1937. He began studying art in the graduate program at the University of Ohio in 1964. Ferguson went on to teach art, first at Wilmington College, and then at the Kansas City Art Institute. In 1967, however, one of his classmates from Ohio would reach out to him with an offer of a job in Halifax at the Nova Scotia College of Art (renamed the Nova Scotia College of Art and Design [NSCAD] in 1969). Ferguson moved to Halifax in 1968 and taught art history and painting. He established the famous NSCAD Lithography Workshop (1969-76), ran the school's art galleries, and championed the creation of the NSCAD Press. As an artist, Ferguson was a major figure in Canada's Conceptual art movement and was included in the Museum of Modern Art's important Conceptual art exhibition, *Information*, in 1970.



Gerald Ferguson, *Fish and Door*, 1992, enamel on canvas and painted wood, 213.3 x 223.5 cm, Art Gallery of Nova Scotia, Halifax.

David Askevold (1940–2008)

David Askevold, *The Ghost of Hank Williams*, 1977-80

Colour photographs, black and white photographs, and drawings, 63.5 x 119.4 cm

Estate of David Askevold, from *David Askevold: Once Upon a Time in the East*, © 2011

Art Gallery of Nova Scotia, photographs © the Collection of the Estate of David Askevold, reprinted by permission of Goose Lane Editions and the Art Gallery of Nova Scotia

In his lifetime David Askevold was as well known as an educator as he was as an artist. As a teacher he was noted for bringing Post-Minimalist Conceptual art approaches to the classroom, and for the way his teaching integrated art practice into the student experience. As one former student, artist Mike Kelley (1954-2012), noted of a year Askevold spent at CalArts amidst a faculty that included such avant-garde figures as John Baldessari (1931-2020), Laurie Anderson (b.1947), and Douglas Huebler (1924-1997), "his work struck me as the strangest, the most dense, and the scariest of the lot."

David Askevold was born in Montana in 1940 and studied art at the Brooklyn Museum Art School and the Kansas City Art Institute. In the mid-1960s Askevold lived and worked in New York, where he first exhibited at the John Gibson Gallery. Active in showing Minimalist and land art, the John Gibson Gallery also first showed many early Conceptual artists, such as Baldessari and Jan Dibbets (b.1941).

In 1968 Askevold was hired to teach at the Nova Scotia College of Art (renamed the Nova Scotia College of Art and Design [NSCAD] in 1969), where he remained, off and on, until 1992. There were three main thrusts in Askevold's work: photo-texts, videos, and digital images. From the late 1960s through the

1970s he primarily worked in photo-text works and was associated with the Narrative or Story Art group in New York in the mid-1970s that included Baldessari, Dennis Oppenheim (1938–2011), Bill Beckley (b.1946), and others.¹

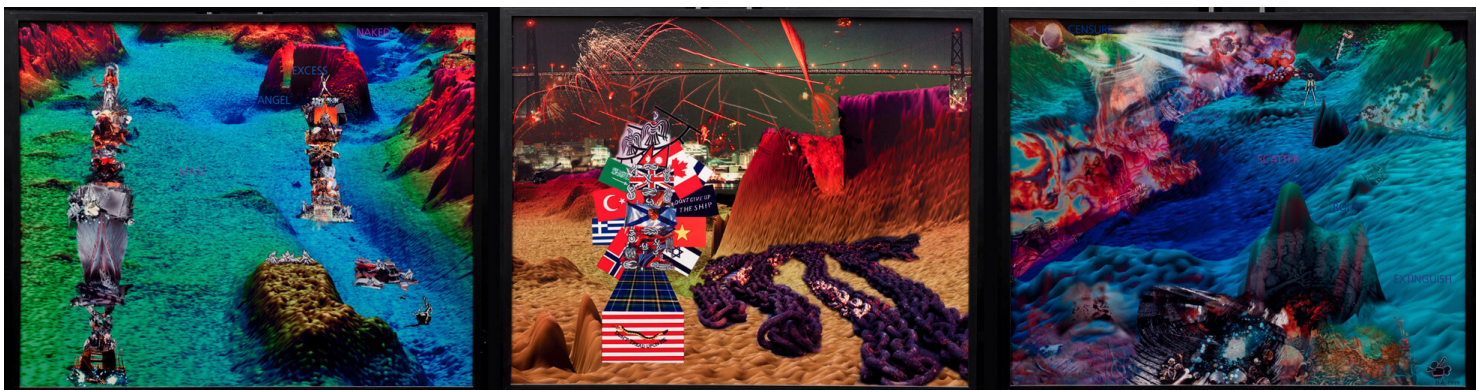
In 1969 Askevold started his Projects Class, an innovative program at NSCAD that ran until 1972, in which he invited artists, including Robert Smithson (1938–1973), N.E. Thing Co. (active 1967–1978), Joseph Kosuth (b.1945), and Lawrence Weiner (1942–2021), to work with students to realize projects. These would consist of instructions, often delivered by mail, for the students to perform various actions to create the work of the guest artist. The artists would also be invited to NSCAD, and most of the projects were realized as exhibitions in the school's Mezzanine Gallery.

In 1970 Askevold was included in *Information*, the Museum of Modern Art's seminal Conceptual art exhibition. In 1977 he was included in documenta 6 in Kassel, Germany, and throughout his career he exhibited widely across the world.

He began making video art in the early 1970s, and by the 1980s it was his primary art form. In the late 1990s he began to be interested in digital art, and for the remainder of his career he worked with computer-generated images and videos, often combining found imagery with his own photographs.

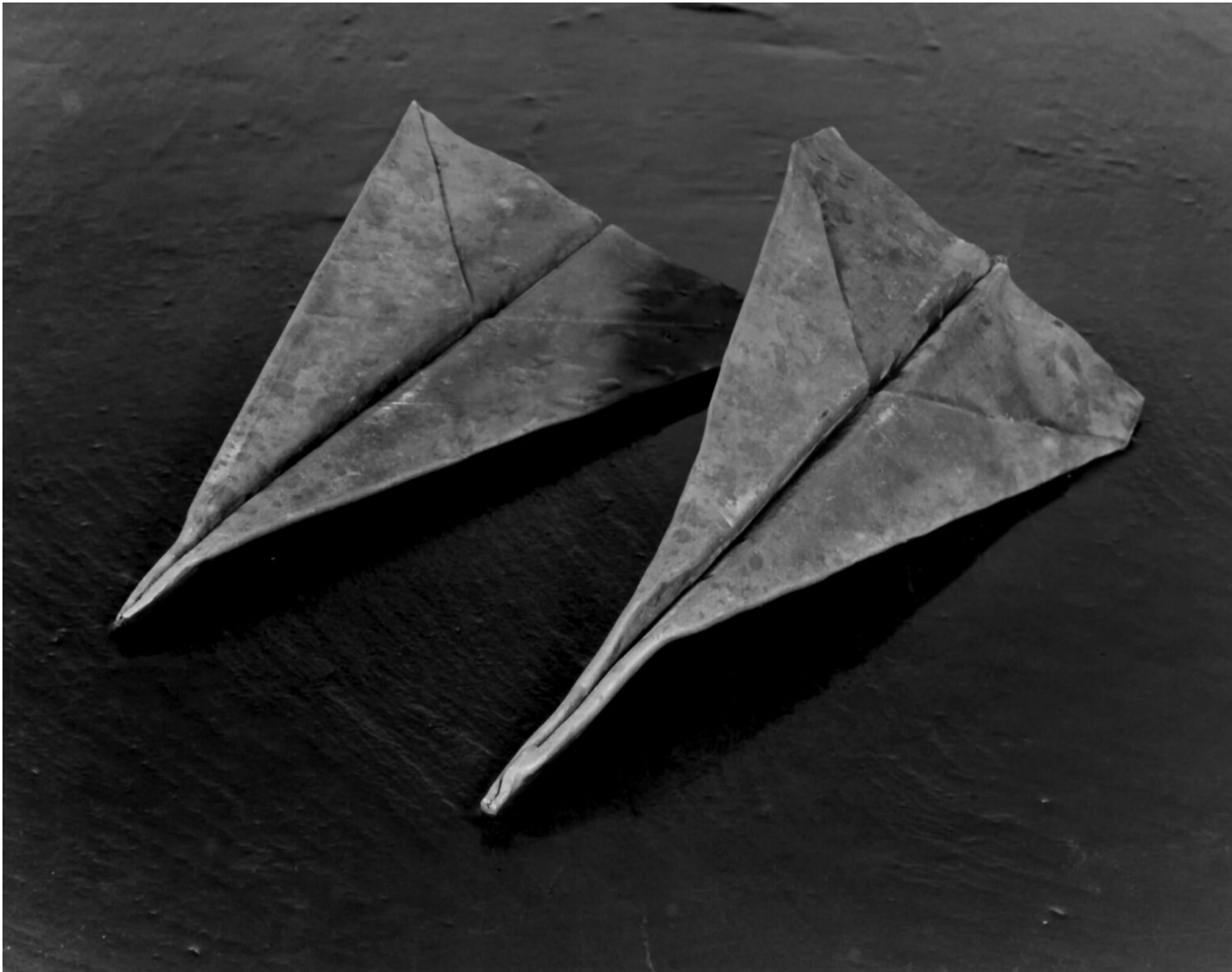


LEFT: David Askevold, *The Poltergeist* (detail), 1974–79, seven azo dye prints (Cibachrome) framed, overall: 102.8 x 703 cm, National Gallery of Canada, Ottawa. RIGHT: Still from the film *Learning About Cars and Chocolate*, 1972, directed by David Askevold, black and white video, 20:30 minutes, Art Gallery of Nova Scotia, Halifax, from *David Askevold: Once Upon a Time in the East*, © 2011 Art Gallery of Nova Scotia, photograph © the Collection of the Estate of David Askevold, reprinted by permission of Goose Lane Editions and the Art Gallery of Nova Scotia.



David Askevold, *Harbour Ghosts*, HFX, 1999, dye-based inkjet print on photo paper, three panels, each panel 122 x 151.8 cm, Art Gallery of Nova Scotia, Halifax.

David Askevold died in 2008 while the retrospective exhibition *David Askevold: Once Upon a Time in the East* was in production. It opened in Ottawa at the National Gallery of Canada in 2011 and travelled to the Armory Center for the Arts in Pasadena and the Confederation Centre Art Gallery in Charlottetown before closing in Halifax in 2013.

John Greer (b.1944)

John Greer, *Lead to Believe*, 1978

Two pieces of folded lead, 7.5 x 28.5 x 13.7; 4.9 x 23 x 14.5 cm

Art Gallery of Nova Scotia, Halifax

Throughout the 1970s one of the most prominent sculptors in Halifax was John Greer, who won acclaim for his “conceptual objects”—hybrid works that were comprised of photos, texts, and found objects, often titled with puns and art historical references. One such physical pun is *Lead to Believe*, 1978, which comprises two lead sheets folded into the familiar shape of a paper airplane, leading us to believe that these leaden objects could fly.

But in the late 1980s Greer changed his career path by embracing the traditional materials and process of stone carving, applying Conceptual and Post-Minimalist ideas to what was seen as an old-fashioned medium. Concurrent with new approaches to sculpture across the art world, such as New British Sculpture in London and Commodity Sculpture in New York, Greer's conceptually driven work was a marked departure from the abstraction and Minimalism that had been sculptural orthodoxy in the preceding decades. As an artist and as the head of the sculpture department at the Nova Scotia College of Art and Design through the 1980s and 1990s, he was instrumental in inspiring a younger generation of sculptors in a burst of creative activity that became known as "Halifax Sculpture."¹

Greer's 1987 solo exhibition at Dalhousie Art Gallery, *Connected Works*, was a culmination of a long process in his work, one that seamlessly combined Conceptual art ideas with a return to techniques such as carving and bronze casting. His commitment to reimagining the techniques and processes of sculpture was apparent in his large sculptural installation *Reconciliation*, 1989, a bronze and marble work that was acquired by the National Gallery of Canada in 1993.



LEFT: John Greer, *Reconciliation*, 1989, marble, bronze, and wood, dimensions variable, National Gallery of Canada, Ottawa. RIGHT: John Greer, *TV Idol Time*, 1981, granite and steel, 188 x 66 x 35.5 cm, Confederation Centre of the Arts, Charlottetown.



The fundamental change in Greer's work was his adoption of direct carving in stone—his previous stone works, such as *TV Idol Time*, 1981, had been commercially fabricated by gravestone makers—and his use of representational imagery for poetic and narrative purposes. But rather than representing specific things, Greer was depicting types or ideas of things, what the American critic Douglas Crimp (1944–2019) called "pictures" in his 1977 essay of the same name. Crimp used the term to refer to the burgeoning artistic interest at the time in *images*—demonstrated through the production of artworks that were not just representations of things, but that conceptually reflected on the role and nature of images themselves. These considerations became a defining approach in postmodernism.



LEFT: Installation view of John Greer, *The Sirens' Calling* (single figure), 2020, photograph by Vanessa Paschakarnis. RIGHT: Installation view of John Greer, *The Sirens' Calling* (single figure), 2020, photograph by Vanessa Paschakarnis.

Greer has continued to work in stone, and he lives part of the year in Pietrasanta, Italy, home of the famed Carrara marble quarries that have supplied stone sculptors since Roman times. He shows regularly in Halifax, which also has several public sculptures by him, including *The Sirens' Calling*, 2020, on the Halifax waterfront.

Michael Fernandes (b.1944)



Michael Fernandes, *Series of 5*, 1978
Graphite and latex on Masonite, on wooden shelf, 64 x 330.5 x 18 cm
Art Gallery of Nova Scotia, Halifax

Known for works that resist categorization, that sparkle with subversive wit, that raise issues of race, gender, and power, and that question any and all orthodoxies that come in his path, Michael Fernandes has been one of the most exhibited artists from Halifax since the early 1970s. He can accurately be described as an “artist’s artist”: Fernandes has never achieved wide public recognition, but he has been one of the most critically acclaimed figures from his adopted city, regionally, nationally, and internationally.

Fernandes, of Afro-Hispanic heritage, was born in Trinidad in 1944 and emigrated to Canada in 1963 to study art at the school of the Montreal Museum of Fine Arts. In 1973 he moved to Halifax to begin teaching at the Nova Scotia College of Art and Design, where he still is an instructor. Fernandes is an artist who cannot be categorized by genre. Trained as a painter, he works in performance, video, sculpture, installation, and drawing, as well as creating text-based works. As Barbara Sternberg (b.1945) has written, “anything and everything can enter his work.”¹ He often includes the audience in his work, whether through input such as writing on walls or sharing stories, or through having visitors physically activate the art on view. In fact, the relation between art and audience remains the conceptual underpinning of his work.

Fernandes has been exhibiting across Canada since the early 1970s, including major solo exhibitions at The Power Plant (1990) and at the Art Gallery of Nova



LEFT: Michael Fernandes, *No Escape*, 1983, wood, photographs, and mixed media, dimensions variable, Art Gallery of Nova Scotia, Halifax. RIGHT: A public, open studio as part of Michael Fernandes, *Don't Know*, 2023, at the Comox Valley Art Gallery, Courtenay, photographer unknown.





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Scotia (2004). His work has been shown in large group exhibitions, including 2012 to 2013's *Oh, Canada* at MASS MoCA in North Adams, Massachusetts, and in the nationally touring *Traffic: Conceptual Art in Canada 1965-1980*.

Fernandes has been involved with Eyelevel Gallery in Halifax since its evolution from Inventions Gallery (founded 1972) in 1974, and he has worked with numerous artist-run collectives in the city, including OO Gallery and the Khyber Arts Centre. In 2020 he received a Governor General's Award in Visual and Media Arts.

Tom Forrestall (b.1936)



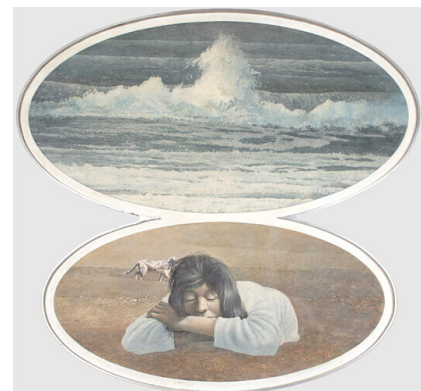
Tom Forrestall, *Island in the Ice*, 1987
Egg tempera on Masonite, 72.5 x 214.5 cm
Art Gallery of Nova Scotia, Halifax

From the early 1970s one of the most prominent of Halifax-based artists has been painter Tom Forrestall, a pillar of Atlantic Realism and a student of Alex Colville (1920–2013). Forrestall won critical and wide public recognition in the 1960s as part of renewed interest in realist painting. His work was shown across Canada, as well as in New York and in Europe, where he had several touring exhibitions. In the mid-1960s Forrestall began to paint images on a variety of forms such as circles, polygons, and triangles. These shaped paintings reflected his assertion that the rectangle is just one shape among many. A parallel approach was to use multiple images in the shaped forms, creating diptychs, triptychs, and more.

Tom Forrestall was born in Nova Scotia's Annapolis Valley in 1936, near what is now Middleton. When he was six, his family moved to Dartmouth and remained there for nine years. At eleven years old, Forrestall began taking Saturday classes at the Nova Scotia College of Art. In 1954 he began his studies at Mount Allison University, graduating four years later. His teachers there were Alex Colville, Lawren P. Harris (1910–1994), and Ted Pulford (1914–1994). Studies with Colville introduced Forrestall to the technique of egg tempera painting, and by the late 1960s it had become his preferred medium. Egg tempera is made by suspending powdered pigment in egg yolk. It dries quickly, and successful use of it requires a meticulous



LEFT: Tom Forrestall, *The Dramatic Entrance*, 1985–August 2011, egg tempera on board, 61 x 81 cm. RIGHT: Tom Forrestall, *Dog, Girl and Beach*, 1979, egg tempera on panel, 108.8 x 114.8 cm, Art Gallery of Nova Scotia, Halifax.



approach with small brushes—a style well suited to realism. The paint is durable, doesn't fade, and can be buffed and varnished to achieve seeming depth.

After graduating from Mount Allison, Forrestall moved to Fredericton, where he was briefly the assistant curator at the Beaverbrook Art Gallery. In 1971 the Beaverbrook Art Gallery organized his first touring exhibition, which travelled across Canada and the United States. Many followed, most recently *Tom Forrestall: Paintings, Drawings, Writings*, organized by the Art Gallery of Nova Scotia in 2008.



Tom Forrestall, *The Kitchen*, 1967, egg tempera on Masonite, 40.6 x 95 cm, Dalhousie Art Gallery, Halifax

In 1972 Forrestall moved back to Dartmouth, where he still lives. Active in his community, he served on the boards of directors of both the Art Gallery of Nova Scotia and the Nova Scotia College of Art and Design. His work can be found in major public and private collections across Canada, including those of the National Gallery of Canada, the Art Gallery of Ontario, the Musée d'art contemporain de Montréal, the Art Gallery of Nova Scotia, and the Beaverbrook Art Gallery, among others.

Nancy Edell (1942–2005)

Nancy Edell, *Waiting*, 1986

Found wool rags, acrylic and polyester fabrics on linen, and felt, 92 x 121 cm

Art Gallery of Nova Scotia, Halifax

Throughout the 1980s, 1990s, and early 2000s, one of the most prominent artists in Halifax's public and artist-run gallery exhibition programs was Nancy Edell. Her feminist-inspired appropriation of the folk art technique of rug hooking incorporated a traditional folk technique leavened with whimsical humour and insightful feminism. Steeped in narrative, her hooked rugs hark back to her earlier work as an animator. She also worked extensively as a printmaker, and in her later career she combined printmaking with rug hooking. Edell taught at the Nova Scotia College of Art and Design (NSCAD) from 1982 to 2002. She was influential as an example to subsequent generations of artists who studied at NSCAD, such as Colleen Wolstenholme (b.1963), installation artist Laura Vickerson (b.1959), and sculptors Sarah Maloney (b.1965) and Amanda Schoppel (b.1974), who incorporated techniques and media traditionally associated with "women's work"—the so-called "domestic arts"—in their fine art practices.

Though born in Nebraska, Nancy Edell moved to Bayswater, Nova Scotia, in 1980 from Winnipeg, where she had since the early 1970s made a name in animation. In Nova Scotia the focus of her art practice underwent a profound shift, from the collective community of the film world to the comparatively solitary life of the visual artist. Trained as an animator, in Nova Scotia Edell taught herself the traditional technique of rug hooking, creating complex narratives inspired by her feminist take on art history and contemporary society. As curator and artist Susan Gibson Garvey (b.1947) has noted, however, Edell's work cannot be reduced to its politics: "If we look at the whole of her work from the late '60s to the present, her choice of imagery becomes far more ambiguous, and the politics inherent in their complex narratives rather more unsettling."¹



Nancy Edell, *Bear in Point Pleasant Park*, 1989, monotype with charcoal, Conté crayon, coloured pencil, and collage on wove paper with collage of various torn papers, overall: 76 x 212 cm; sheet: 76 x 106 cm each, National Gallery of Canada, Ottawa.

That unsettling quality was present throughout Edell's works, from her earliest rugs, to her prints, to her last large multimedia works. Packed with art historical references, unabashedly sexual imagery, and motifs of journeys, her work is marked by a dreamlike quality and a cheerful humour. Her series *Art Nuns*, exhibited in a touring show organized by the Art Gallery of Nova Scotia in 1991, imagined a community of women dedicated to artmaking. In her 2004 survey, the works were described as lampooning "the late-modernist cult of art, the notion of art replacing religion as the source of spirituality in a secular age."²



LEFT: Nancy Edell, *Syncoryne Mirabilis*, 2004, mixed media on plywood and hooked rug, 216 x 360 cm. RIGHT: Nancy Edell, *Operating*, 1994, found wool rag and burlap, 110 x 140 cm, Art Gallery of Nova Scotia, Halifax

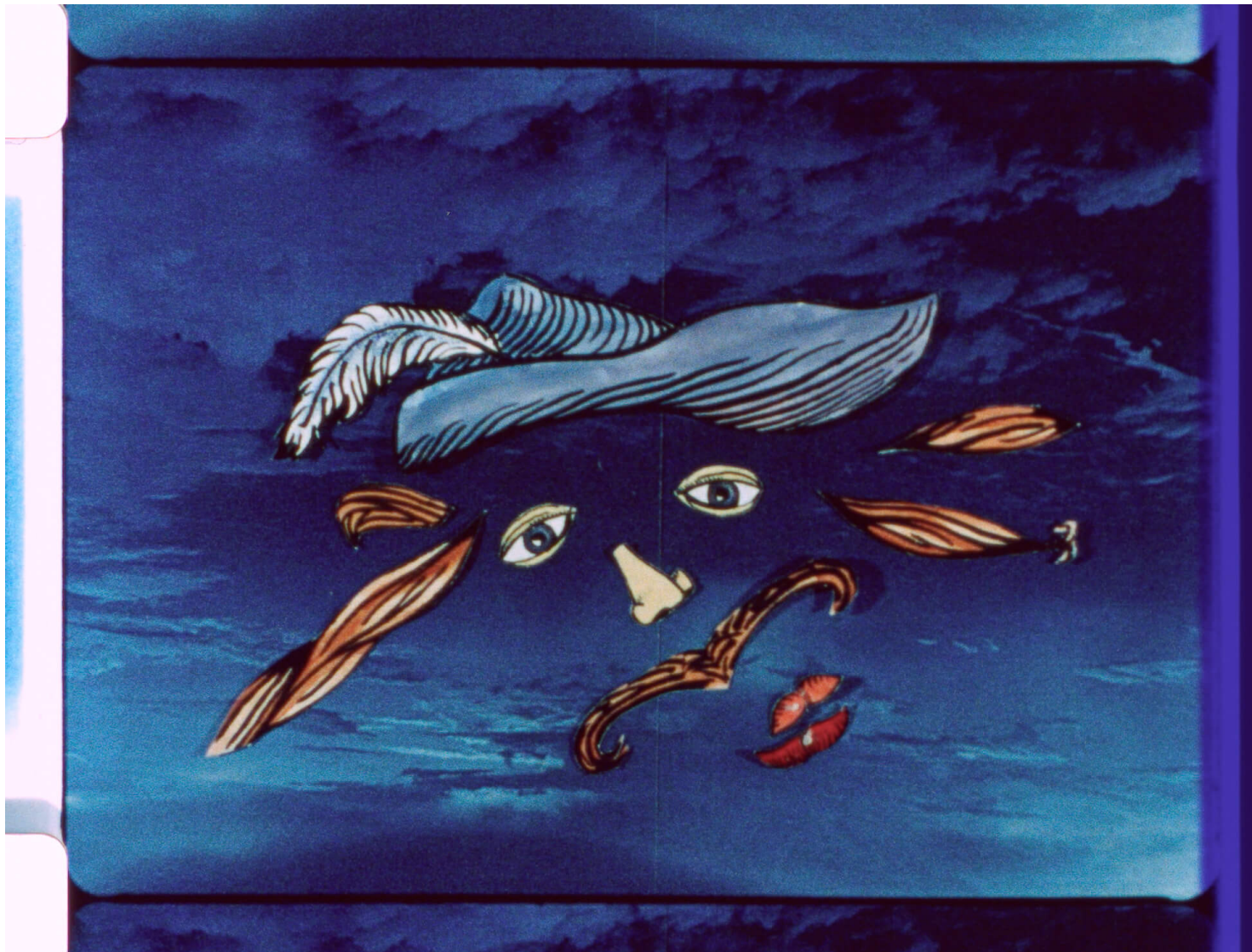
Edell was also a prolific printmaker, and in the late 1990s she began to integrate prints (and the wooden plates from her large woodcuts) into sculptural assemblages with rugs and paintings. A work such as *Syncoryne Mirabilis*, 2004, with its combination of painting, carving, textiles, and collage, highlights the rich and evocative imagery she favoured. As Gibson Garvey observed, Edell depicted a world of "fornication and fecundity, teeming with biological urgency."³ In her last years that urgency was translated into a series of works



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addressing the cancer to which she would succumb in 2005. Nancy Edell's work is included in numerous public collections, including those of the National Gallery of Canada, the Winnipeg Art Gallery, and the Art Gallery of Nova Scotia.

James MacSwain (b.1945)

Still from the film *Fountain of Youth*, 2010, directed by James MacSwain
10 minutes

For more than four decades James MacSwain has been a mainstay of the Halifax (and Nova Scotia) independent film community, producing his first professional film, *Atomic Dragons*, in 1981. He has been active in the Atlantic Filmmakers Cooperative since 1979, and he was instrumental in the founding of the Centre for Art Tapes, where he was a long-time administrator. MacSwain's background in theatre, particularly in puppet theatre (he was artistic director of the Gargoyle Puppet Troupe from 1974 to 1978) led him to stop-motion animation, the form he still practices.

In his semi-autobiographical film from 1984, *Amherst*, James MacSwain takes the viewer on a tour of his hometown, Amherst, Nova Scotia. MacSwain, who came out as queer in this small Maritime town, delivers a deadpan inventory (or, as one writer suggested, an "autopsy"¹) of a place that could not have been an easy home for a young gay man. Amherst, he says, was "a redneck town with one overriding rule: A man was master, and all others were inferior."²

Nonetheless, MacSwain ends the narration with characteristic gentleness and generosity: "This film is a personal narrative... and cannot be trusted."³



LEFT: Still from the film *Amherst*, 1984, directed by James MacSwain, 12 minutes. RIGHT: Still of James MacSwain from the film *Celestial Queer*, 2023, directed by Eryn Foster and Sue Johnson, 72 minutes.

In 2011 MacSwain was featured in the Canadian Artist Spotlight at the twenty-fourth Images Festival in Toronto. That same year he was awarded Nova Scotia's Portia White Prize, an award that recognizes both artistic excellence and community involvement. In 2023 a documentary on his life and work, *Celestial Queer*, was released, directed by Eryn Foster and Sue Johnson.

Sylvia D. Hamilton



Still from the film *Black Mother Black Daughter*, 1989, directed by Sylvia D. Hamilton and Claire Prieto
28 minutes

Sylvia D. Hamilton was born in Beechville, Nova Scotia, a Halifax community first settled by Black Refugees from the War of 1812. She began her career working with students in an alternative school in Halifax, after which she moved to Ottawa to take a position with the Company of Young Canadians (CYC) as the Assistant Director of Communications. Her abiding interest in media and communications led her into radio journalism: she was a full-time radio news reporter and announcer at a private radio station in Halifax and later freelanced for CBC Radio.

In the mid-1980s Hamilton was part of an ad hoc women and film group in Halifax whose members wanted to make films by and about women. Her proposed documentary about Black mothers and daughters, selected and supported by the group, was pitched to and accepted by the National Film Board of Canada (NFB).¹ Hamilton's film *Black Mother Black Daughter*, co-directed with Claire Prieto (b.1945), was released by the NFB in 1989.

In 1992 Hamilton's second film, *Speak It! From the Heart of Black Nova Scotia*, was released by the NFB to critical and popular acclaim, winning the Canada Award at the 1994 Gemini Awards as well as the 1994 Maeda Prize from NHK-Japan Broadcasting. The film documented the activities of the Cultural Awareness Youth Group at St. Patrick's High School in Halifax, a group of Black students working to build awareness and pride in their culture in an all-white environment. Hamilton directed ten other films, including *Portia White: Think on Me* (2000) and *The Little Black School House* (2007), and runs the documentary film production company Maroon Films Inc. in Halifax. She is also an Inglis Professor Emeritus at the University of King's College in Halifax.



Still from the film *Speak It! From the Heart of Black Nova Scotia*, 1992, directed by Sylvia D. Hamilton, 28 minutes, National Film Board of Canada, Ottawa.

In addition to filmmaking, Hamilton is a poet and essayist with two books of poetry and many essays and articles to her credit. In 2013 she began showing her "Excavations" series of exhibitions, "an adaptive multi-media installation in which the artist presents ideas of place, memory and history through selections of text and objects relative to the space in which it is displayed."² Hamilton has mounted such "excavations" across Canada, including as part of the nationally touring exhibition *Here We Are Here: Black Canadian Contemporary Art*, organized by the Royal Ontario Museum in 2018.



LEFT: Still from the film *Portia White: Think on Me*, 2000, directed by Sylvia D. Hamilton, 50 minutes. RIGHT: Installation view of Sylvia D. Hamilton, *Here We Are Here*, 2013-17, in *Here We Are Here: Black Canadian Contemporary Art* at the Art Gallery of Nova Scotia, Halifax, 2019, photograph by RAW Photography.

Hamilton has won numerous awards, including Nova Scotia's premier art prize, the Portia White Prize (2002), which celebrates the entirety of an artist's career. She was given the National Film Board Kathleen Shannon Documentary Award for *Black Mother Black Daughter* (1990). In addition to its Gemini Award and Maeda Prize, *Speak It! From the Heart of Black Nova Scotia* also earned the Rex



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Tasker Award for Best Atlantic Canadian Documentary at the Atlantic Film Festival (1993). In 2019 she received the Governor General's History Award for Popular Media and the Documentary Organization of Canada's DOC Luminary Award, and in 2023 she was appointed to the Order of Nova Scotia. She is the recipient of honorary degrees from three Canadian universities.³

Alan Syliboy (b.1952)

Alan Syliboy, *Wolverine and Little Thunder*, date unknown

Alan Syliboy was born on Millbrook First Nation, a Mi'kmaw community an hour outside of Halifax, where he still lives. While the artist has never lived in Halifax proper, his career, activism, and service have had a profound influence on Nova Scotia's capital city. He has exhibited regularly in Halifax since the early 1980s, and his approach to imagery, inspired in part by Mi'kmaw petroglyphs, has been extremely influential with artists who have followed, creating a unique Mi'kmaw visual vocabulary with a profound impact in the city and the entire region.

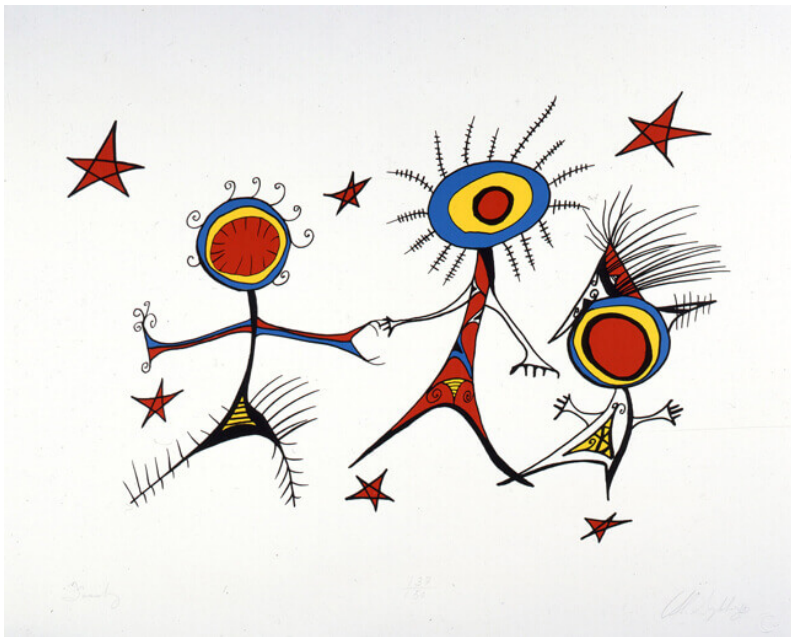
As a child, Syliboy spoke Mi'kmaw with his parents, grandparents, and other relatives, many of whom were fluent in their language. But he lost this ability during his school years, when speaking Mi'kmaw was actively discouraged. He dealt with that trauma by turning inward, using drawings instead of words. "I excelled at making images under the table," he recalled. "My art was sort of an underground movement."¹

When he was in his late teens his grandmother, Rachel Marshall, introduced him to the Wolastoqi artist Shirley Bear (1936-2022) from the Tobique First Nation in New Brunswick. Bear was working with Tribe Incorporated, an organization sending artists to First Nations communities across North America to provide art education. Syliboy joined the program in 1970 and attended several workshops and residencies across the Maritimes and New England. Bear encouraged Syliboy to explore Mi'kmaw petroglyphs—carvings left by Mi'kmaw artists on stone

surfaces across Mi'kma'ki for millennia. Originally working from a book of photographs and line drawings, Syliboy began to adapt these traditional images into his own artistic language in drawings, paintings, and sculptures. "Seeing these petroglyphs energized my art career and affected my whole life," he has said.² The sharp lines of the reproductions, which are far clearer than those of the muted, almost invisible originals, influenced Syliboy's graphic style, which features bold, decisive lines and vibrant colours.



Alan Syliboy, *Tuft's Cove Survivor*, 1999, acrylic, watercolour pencil, ink, and photo transfer on illustration board, 76 x 101.5 cm, Art Gallery of Nova Scotia, Halifax.



LEFT: Alan Syliboy, *All My Relations, Family*, 1992, serigraph on paper, 41 x 51 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Jon Seca LaBillois and Alan Syliboy, *Four Humpback Whale Drum*, date unknown, cedar, moose hide, and acrylic paint, 76.5 x 72.3 x 38.5 cm, Beaverbrook Art Gallery, Fredericton.

In 1993 his work was included in *Pe'l A'tukwey: Let Me... Tell a Story: Recent Work by Mi'kmaq and Maliseet Artists* at the Art Gallery of Nova Scotia, the first exhibition of Mi'kmaw and Wolastoqey (Maliseet) contemporary art in a Canadian art gallery. Syliboy exhibited across the Maritimes throughout the rest of the 1990s, and in 2001 he was part of the two-person exhibition *Homeboys* with Alex Janvier (1935-2024), the first contemporary exhibition in the Art



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Gallery of Nova Scotia's new First Nations Gallery. His work has never been off view in this dedicated Indigenous exhibition space.

Since 2000 Syliboy has been active in multiple genres: painting, music, literature, multimedia, public sculpture, animation, and more. He has served on Halifax-based boards of directors of the East Coast Music Association, Arts Nova Scotia, and NSCAD University. In 2002 he was awarded the Queen's Golden Jubilee Medal for Artistic Achievement. In 2013 the Beaverbrook Art Gallery mounted his solo exhibition, *The Thundermaker*; in 2015 he published a children's book of the same name; and in 2017 he received an honorary doctorate from St. Francis Xavier University.

Colleen Wolstenholme (b.1963)

Colleen Wolstenholme, *Valium*, 1997
Carved plaster, 67.8 x 67.5 x 18 cm
Art Gallery of Nova Scotia, Halifax

Born in Antigonish, Nova Scotia, Colleen Wolstenholme gained national and international recognition in the late 1990s for her jewelry and oversized sculptures depicting pharmaceuticals. Her 1998 exhibition, *Pills*, at Vancouver's grunt gallery (the work mostly made in Halifax) was featured on the cover of *C Magazine*. In the accompanying article, the exhibition's curator, sculptor Robin Peck (b.1950), wrote that "this sculpture is a powerfully reasoned indictment of the collaboration between corporate pharmaceutical firms and contemporary psychiatry."¹ Wolstenholme's practice is a feminist rethinking of the history of sculpture, part of a postmodern reimagining of the use of images, particularly of women, in contemporary art. The uses and abuses of power have been her constant subject, whether that be power wielded by industry, by institutions, by religions, or by the state.

Wolstenholme studied at the Nova Scotia College of Art and Design (NSCAD) from 1982 to 1986. In 1987 she moved to New York, where she was exposed to a much wider range of contemporary art than she had seen in Halifax. She returned to Halifax in 1989 and re-enrolled at NSCAD, completing a jewelry major in two semesters. She then went on to do a Master of Fine Arts degree in jewelry at the State University of New York at New Paltz. After graduate school she returned to New York, where she worked for two years as an art installer at the Dia Art Foundation.



LEFT: Colleen Wolstenholme, *Hexagraphy*, 2018, paper, low temp plastic, wires, LED lights, fabric, microprocessor, 152.4 x 213.4 x 7.6 cm, collection of the artist. RIGHT: Colleen Wolstenholme, *Untitled (9 Charm Bracelet)*, 1995-2017, silver, 0.3 x 1.3 x 19.7 cm, collection of the artist.

Halifax became a home base; Wolstenholme returned to the city throughout the 1990s. In 1996 she spent three semesters teaching at NSCAD. Her first solo exhibition, *Patience*, was mounted at NSCAD's Anna Leonowens Gallery that year, and in 1997 she moved to Vancouver for three years, while she toured with the rock festival Lilith Fair (she was invited to sell her jewelry in a booth at the festival by one of its organizers, her long-time friend Sarah McLachlan). In 1997 she earned a gold record for co-writing a song on McLachlan's multi-platinum album *Surfacing*, which, along with her participation in Lilith Fair, brought her widespread attention in the mainstream press.

She returned again to Nova Scotia in 1999 and lived in the village of Hantsport, about an hour outside Halifax, for the subsequent twenty years. In 2002 Wolstenholme was the Atlantic nominee for the inaugural Sobey Art Award.

Her work has been shown across Canada and is found in numerous public collections, including those of the National Gallery of Canada, the Montreal Museum of Fine Arts, and the Art Gallery of Nova Scotia. She earned a PhD from York University in 2019 and is currently assistant professor of visual art at St. Thomas University in Fredericton, New Brunswick.

Emily Vey Duke (b.1972) and Cooper Battersby (b.1971)

Still from the film *Being Fucked Up*, 2001, by Emily Vey Duke and Cooper Battersby
10:16 minutes, colour, English

Emily Vey Duke and Cooper Battersby began working collaboratively in Halifax in June of 1994, while Duke was studying fine art at the Nova Scotia College of Art and Design (NSCAD). Duke is from Halifax; Battersby had studied computer science in British Columbia and did not formally attend NSCAD, but he collaborated with Duke while she was a student. While still an undergraduate at NSCAD, Duke did an exchange semester at the University of Western Ontario. Battersby accompanied her, and the pair studied with video artist Steve Reinke (b.1963).

Back in Halifax they produced *Being Fucked Up* (2001), a video that was widely screened across Canada and Europe in the 2000s, including at the Vancouver Art Gallery and the Witte de With Center for Contemporary Art (now the Kunstinstituut Melly). Their work has always pushed conventions. In *Being Fucked Up* the artists are seen smoking crack, while *Lesser Apes* (2011) tells the story of the sexual relationship between a woman anthropologist and a female bonobo ape. Their videos are difficult, subversive, and beautiful. As artist and

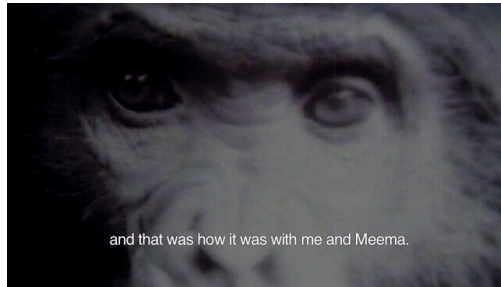
writer Tom Sherman (b.1947) writes in the aptly named book about their short films, *The Beauty is Relentless*, they created work that “involves us in a lot of thinking about good and bad and fair and unfair and the battle between hope and despair.”¹

In 2001 Duke and Battersby followed Reinke to the University of Illinois Chicago, where Duke began a Master of Fine Arts degree. Battersby was accepted into the program the following year, and both graduated in 2004.

Like so many of the students who leave Halifax, they subsequently returned to the city, where, in 2004,

Duke took on the role of artistic director of the Khyber Centre for the Arts (and where Battersby worked as the centre’s bartender and bar manager). At the time, the Khyber was one of the most important arts venues in the city, particularly for the younger generation of artists. Duke and Battersby were at the vanguard of this cohort. In 2005 the duo won the Aliant New Media Prize, and in 2010 they were the Atlantic Canada nominees for the Sobey Art Award.

Their work has been featured in festivals around the world, and they won the Grand Prize at the European Media Arts Festival in 2015 for their video *Dear Lorde* (2015). Since the late 2000s the couple have taught at Syracuse University and regularly return to Nova Scotia. Their most recent exhibition, *The Infernal Grove*, was launched at The Blue Building in Halifax in the fall of 2021.



LEFT: Still from the film *Lesser Apes*, 2011, by Emily Vey Duke and Cooper Battersby, 12:43 minutes, colour, English. RIGHT: Still from the film *The Infernal Grove: A Non-Systemic Structural Analysis of Drug-Taking & Addiction (First Iteration)*, 2021, by Emily Vey Duke and Cooper Battersby, 38 minutes.



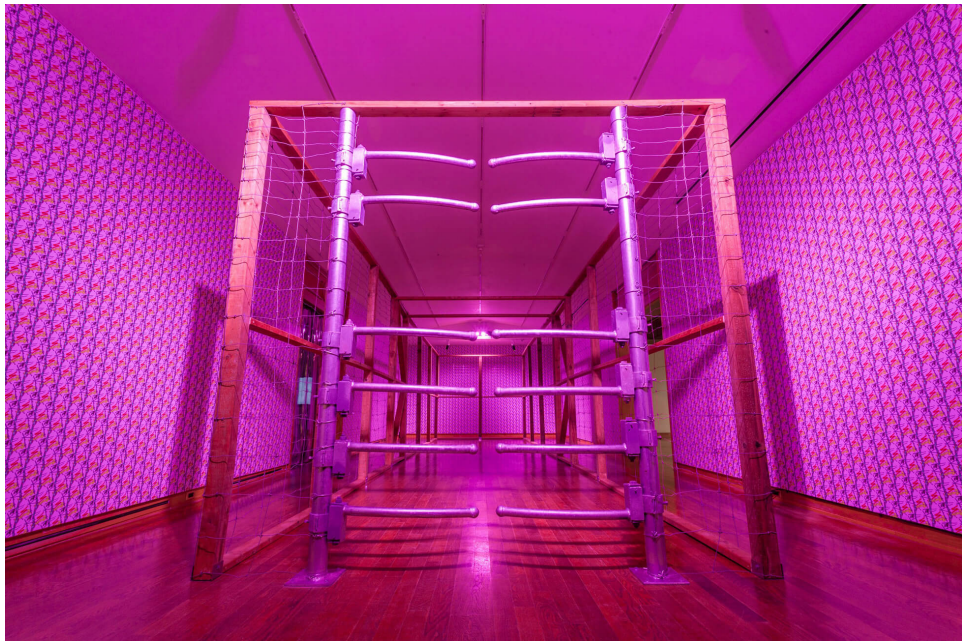
Ursula Johnson (b.1980)



Installation view of Ursula Johnson, *Museological Grand Hall* (detail), 2013-14, twelve hand-cut and sandblasted Acrylite vitrines, dimensions variable, in the exhibition *Mi'kwite'tmn (Do You Remember)* at Saint Mary's University Art Gallery, Halifax, 2014, photograph by Steve Farmer

Ursula Johnson is a member of the Eskasoni Mi'kmaw Nation on Cape Breton Island (Unama'ki in Mi'kmaw) and grew up speaking Mi'kmaw at home. Her family, including her great-grandmother, renowned basket maker Caroline Gould (1919-2011), is well known as cultural leaders in their community. Johnson spent her early working life as an activist and was a participant in the Permanent Forum on Indigenous Issues at the United Nations, where she was involved in creating that institution's first Indigenous Youth Caucus.

However, she felt art could further her social and cultural goals and she decided to pursue art studies in Halifax; since then, she has made Halifax her home. She graduated from NSCAD University in 2006. In 2014, the Saint Mary's University Art Gallery mounted her solo exhibition *Mi'kwite'tmn (Do You Remember)*, which toured to institutions across Canada through 2018. That exhibition directly addressed the museological treatment of Indigenous artifacts, so many of which are locked away in vaults. Her sculptures, museum-style plinths with Plexiglas vitrines etched with images of baskets and Mi'kmaw language texts outlining instructions for their construction, gave potent meaning to the phrase "making something from nothing."



Installation view of Ursula Johnson, *Moose Fence*, 2017, ungulate gate, lumber, fencing, lighting, and wallpaper, dimensions variable, in the 2017 Sobey Art Award exhibition at the Art Museum at the University of Toronto, photograph by Natasha Hirt.

Johnson's work blends sculpture, performance, and activism, and much of it is based in her understanding of the concept *Netukulimk*, which, she says, "is self-sustainability through responsibility, the impacts of harvesting, or the art market, or resources with naturally made objects or Indigenous objects."¹

Johnson was a recipient of a REVEAL Indigenous Art Award from the Hnatyshyn Foundation in the spring of 2017, and in the fall of that year she won the \$50,000 Sobey Art Award, the most prestigious award for contemporary art in Canada. She was the first Atlantic Canadian to have done so. Johnson's work *Moose Fence*, 2017, won the 2019 Nova Scotia Masterworks Award and was acquired by the Art Gallery of Nova Scotia in 2021.



Institutions, Associations & Events

Halifax's art history has rarely displayed steady progress, but rather has exhibited a series of fitful evolutions driven by circumstances and fuelled by the efforts of dedicated groups of activist citizens. Once the capital of a British colony and now the capital of a Canadian province, Halifax is a city in flux. As a military and commercial port, and as a home to five major universities, it is marked by the comings and goings of regiments, of immigrants and refugees, of students, of governments. The city often seems to have not laid down roots so much as it has been moored—secure, but still buffeted by time and tide. Founded as a military outpost, Halifax has also always seemed to be on the defensive culturally, and permanent institutions in the arts have taken a long time

to be established. For example, the city's art college was founded 140-odd years after the city itself, while the Art Gallery of Nova Scotia opened almost exactly 225 years after the first European settlers arrived in Kijipuktuk. But for more than two hundred years there have been art associations and institutions in the city. Perhaps the very mutability of Halifax has created the possibilities for sudden change, for transformative leaps of faith, that have culminated in the rich and diverse artistic communities found in the city today.

1787: The Halifax Chess, Pencil and Brush Club

The first recorded art association in British North America, remarkably, was the Halifax Chess, Pencil and Brush Club, founded in 1787 and active for thirty years. The club was founded with its purpose being the "promotion of drawing and watercolour painting (as well as chess) as polite pursuits."¹

A key founding member was Richard Bulkeley (1717-1800), who arrived in Nova Scotia as aide-de-camp to Edward Cornwallis (1713-1776) in 1749 and was the most influential civil servant in Halifax until his death in 1800. Amidst his administrative, judicial, and military responsibilities, Bulkeley was also the city's earliest patron of the arts as well as an amateur artist himself. A self-portrait by Bulkeley survives at the Nova Scotia Museum, which long-time curator and historian Harry Piers (1870-1940) dismissed in 1914 as a "wretchedly-executed, straddle-legged, chalk representation of himself."² Later critics have not been so harsh. Dianne O'Neill (b.1944) contends that "he appears to have captured in a few deft strokes the languid, sophisticated detachment of a man aware of the cultured life he left behind in Dublin and London, but proud of his accomplishments in his new land."³



LEFT: A photograph of a self-portrait by Richard Bulkeley, date unknown, Nova Scotia Archives, Halifax. RIGHT: Sir Joshua Reynolds P.R.A., *Colonel Edward Cornwallis*, c.1756, oil on linen, 76 x 63.7 cm, Art Gallery of Nova Scotia, Halifax.

1830: Dalhousie College Art Exhibition and Other Early Exhibitions

In 1830 the first public art exhibition in Atlantic Canada, and what has been claimed as "the first public exhibition of pictures ever in British North America,"⁴ was held at Dalhousie College from May 10 to 29. Organized by the school's drawing and painting instructor, W.H. Jones (active at Dalhousie College 1829-1830), the exhibition included works by Jones, his students, and by other local artists, both amateur and professional. In what would become a

theme in Halifax exhibitions through to the 1940s, the show also included European and American works loaned by local collectors.

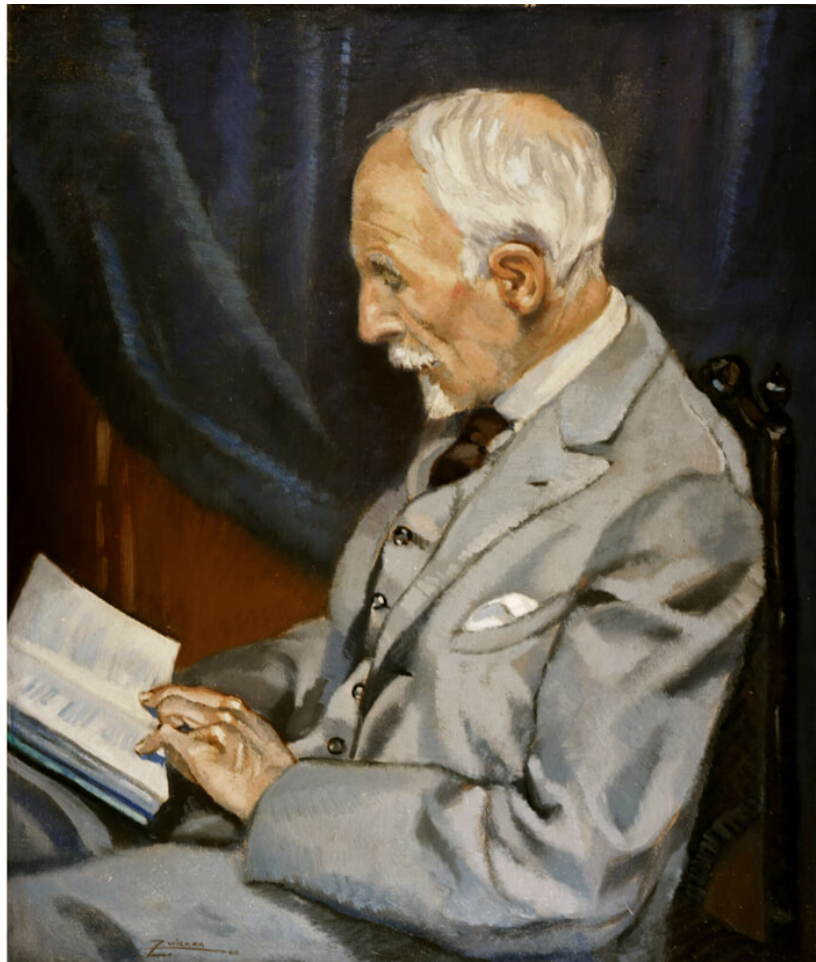
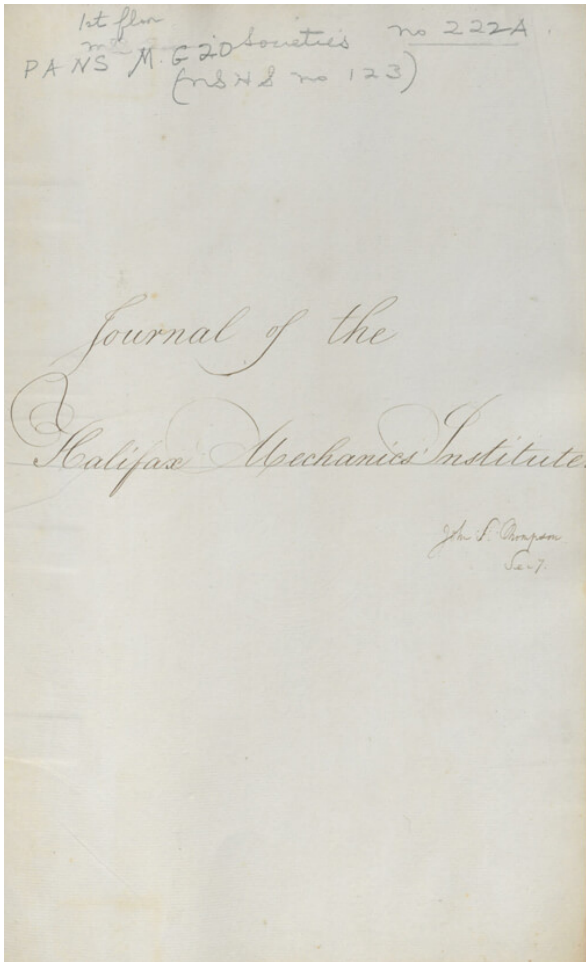


LEFT: W.H. Jones, *Ship SS British King*, 1887, oil on board, 51.4 x 70.4 cm. RIGHT: Unknown, *The Royal Canadian Academy - Exhibition in the Province Building, Halifax*, 1881, hand-coloured wood engraving on paper, 16 x 24 cm, Art Gallery of Nova Scotia, Halifax.

In 1848 the Halifax Mechanics' Institute organized a large public art exhibition, which again featured the work of local artists as well as loans of European and American works from local collectors. Similar exhibitions followed, most prominently the second annual exhibition of the Royal Canadian Academy of Arts, held in 1881 at Province House (the Nova Scotia Legislature). The Academy never again held their exhibition in Halifax, however, as there were so few sales. At the exhibition's opening, the governor general, the Marquis of Lorne (1845-1914), gave a speech in which he spoke about the importance of a local art school.⁵ Those remarks were to echo down the decade, inspiring a group of Halifax philanthropists to seek to make them a reality. Over the first years of the decade several events were held to raise both awareness and funds for an art school in Halifax, including a loan exhibition with numerous Asian manuscripts and artworks loaned by Anna Leonowens (1831-1915), an eventual founder of the Victoria School of Art and Design.

1831: Halifax Mechanics' Institute and the Nova Scotia Museum

The Halifax Mechanics' Institute was founded in 1831 as a centre for public education and "cultural improvement."⁶ Its program included lectures on art appreciation, art classes, and travelling and locally organized exhibitions, including 1848's large loan exhibition of work from local collections. The Institute also featured a lending library and was open to members from every part of Halifax society.



LEFT: Inside front cover of *The Halifax Mechanics' Institute Journal 1831-1846*, Nova Scotia Archives, Halifax. RIGHT: LeRoy Zwicker, *Harry Piers*, date unknown, oil on canvas, 60.6 x 51 cm, Nova Scotia Museum, Halifax.

The Nova Scotia Museum was founded in 1868, with roots in both the Halifax Mechanics' Institute and the Nova Scotia Institute of Science (founded in 1862). The Nova Scotia Museum began collecting art under its mandate as a general history museum. In the early twentieth century, its second curator, Harry Piers (1870-1940), exhaustively researched Nova Scotia's early artists; his *Artists in Nova Scotia* (published in the Collections of the Nova Scotia Historical Society in 1914) was the first attempt at a comprehensive art history of the province.

1887: The Victoria School of Art and Design

There had been many informal schools of art instruction in Halifax, the first known dating to 1809, when John Thomson, a portrait and miniature painter, advertised his services as an art instructor in private homes or in his own studio.⁷ By the late 1800s the lack of a professional school for the training of artists was becoming a topic of conversation among artists and educational advocates. Forshaw Day (1831-1903), perhaps the most prominent Halifax artist of his era, went so far as to propose, unsuccessfully, the creation of an art college in 1870 to the Nova Scotia Board of Education.⁸ In 1881 the Marquis of Lorne (1845-1914), the governor general of the day, opened the Royal Canadian Academy of Arts exhibition in Halifax; in his remarks he referred to Halifax's lack of an art school.

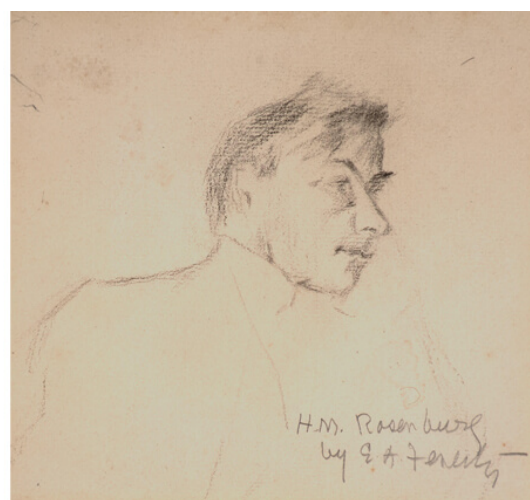
Six years later, the first steps were taken to create such an institution, not by a group of artists but by the committee that had organized events celebrating Queen Victoria's Golden Jubilee, which decided to continue organizing. The group mounted an exhibition and held a gala fundraiser, raising \$1,600 to seed the beginning of a school named after the monarch. The Victoria School of Art and Design (VSAD) was established in 1887 by this group of local advocates and philanthropists, including Anna Leonowens (1831–1915).



LEFT: Notman & Sandham Photographic Studio, *Marquis of Lorne, Governor General of Canada, Montreal, QC, 1879, January 16, 1879, wet collodion negative, silver salts on glass, wet collodion process, 25.4 x 20.3 cm, McCord Stewart Museum, Montreal.* RIGHT: Robert Harris, *Portrait of Anna H. Leonowens, 1905, oil on canvas, 90 x 74.5 cm, Confederation Centre of the Arts, Charlottetown.*

The first headmaster of the college was George Harvey (1846–1910), an English painter who had emigrated to Halifax in 1881 and exhibited works at the 1881 Royal Canadian Academy of Arts exhibition. The school was small in its early years, with 75 students in its daytime classes (aimed at aspiring artists and teachers), and 135 students in its evening classes (designed as continuing education for industrial workers, artisans, and tradespeople; these classes were offered free of charge to apprentices and “others desiring to prepare themselves for industrial occupations”⁹).

In 1895 the title of headmaster was dropped in favour of principal, and Katharine Evans (1875–1930) was hired as the first woman leader of VSAD. She was followed in 1898 by the painter Henry M. Rosenberg (1858–1947), perhaps the most accomplished artist to teach at the art school until the arrival of one of his successors, Arthur Lismer (1885–1969), who was principal from 1916 to 1919. In those early decades, the school had low enrolment, sometimes under twenty students, and the principal was often the only full-time faculty member. VSAD was renamed the Nova Scotia College of Art (NSCA) in 1925, and the Nova Scotia College of Art and Design (NSCAD) in 1969, before becoming NSCAD University in 2003.



LEFT: Katharine N. Evans, *Steele's Pond, Halifax, 1898, watercolour on wove paper, 29.7 x 53.5 cm, Art Gallery of Nova Scotia, Halifax.* RIGHT: Emily A. Fenerty, *Portrait of Henry M. Rosenberg, c.1905, graphite on paper, 14 x 15.8 cm, Art Gallery of Nova Scotia, Halifax.*

1908: The Nova Scotia Museum of Fine Arts

The Nova Scotia Museum of Fine Arts (NSMFA) was founded in 1908 by a group of Haligonians, including Anna Leonowens (1831–1915) and Edith Smith (1867–1954), interested in creating an art museum in Nova Scotia's capital city. For the more-than-sixty years it was in operation the NSMFA struggled to realize its ambitions, though it did succeed in building a modest collection and organizing numerous exhibitions. The principal of the Victoria School of Art and Design (VSAD, now NSCAD University) often served as the curator of the NSMFA, and at times the art school stored the museum's small collection of paintings, prints, and sculptures.

Over the decades, the NSMFA worked with partner institutions such as the art college and the Nova Scotia Society of Artists (founded in 1922, originally as a branch of the NSMFA) to lobby governments for the construction of a dedicated art museum, and to raise funds to support such a project. It was also one of the initial member groups of the Maritime Art Association, although it did not have an exhibition space to participate in the Maritime Art Association's prime function, the circulation of exhibitions. The NSMFA sold memberships at various levels, held annual meetings in Halifax, and sponsored exhibitions at the art college. In 1919, for instance, Arthur Lismer (1885–1969), then principal of VSAD and curator of the NSMFA, organized an exhibition of work by Nova Scotia-born American painter Ernest Lawson (1873–1939). Lawson, a member of the American Post-Impressionist group The Eight, had been born in Halifax, and returned often throughout the 1910s and 1920s. Lismer was able to secure funds to purchase six canvases by Lawson for the NSMFA collection.



Ernest Lawson, *Regatta Day*, c.1894, oil on canvas, 40.9 x 50.8 cm, Art Gallery of Nova Scotia, Halifax.

In 1958 the NSMFA held a fiftieth anniversary exhibition at the Public Archives, drawn from its collection. The following year Nova Scotia Premier Robert Stanfield (1914–2003) announced that Lady Dunn, the widow of Sir James Dunn (and soon to marry Lord Beaverbrook) intended to fund an art gallery for Halifax. Plans were drawn up, a site was secured, and Lord Beaverbrook was named the co-custodian of the gallery that was to be modelled after his Beaverbrook Art Gallery in Fredericton. The project foundered, however, and in the end, no building of any type was built. One historian has suggested that the city and provincial governments may have balked at the prospect of supporting the ongoing operating costs of an art museum.¹⁰ Given the subsequent history of the quest for a purpose-built art museum in Halifax, that supposition seems likely.



A.E. Kerr, C.D. Howe, Lady Dunn, and Lord Beaverbrook, c.1958, by Wetmore, Dalhousie University Photographic Collection, Dalhousie University Archives, Halifax.

It wasn't until 1968 that the NSMFA was able to open its own space, the Centennial Art Gallery, which was located in the Halifax Citadel National Historic Site. This exhibition space displayed the collection as well as temporary shows mounted by the Centennial Art Gallery's small staff, including its curator, Bernard Riordon (b.1947). The NSMFA operated this art gallery for ten years, until 1978, when the magazine was restored to its historical state.

When the Nova Scotia College of Art and Design (NSCAD) began its move from its Coburg Road location on the edges of the Dalhousie University campus, it did so in stages. The NSMFA moved into the college's vacated Anna Leonowens Gallery in 1975, but later that year it formally dissolved, and its assets and collections were absorbed into the newly legislated Art Gallery of Nova Scotia, which continued to occupy the former NSCAD space, then owned by Dalhousie University.

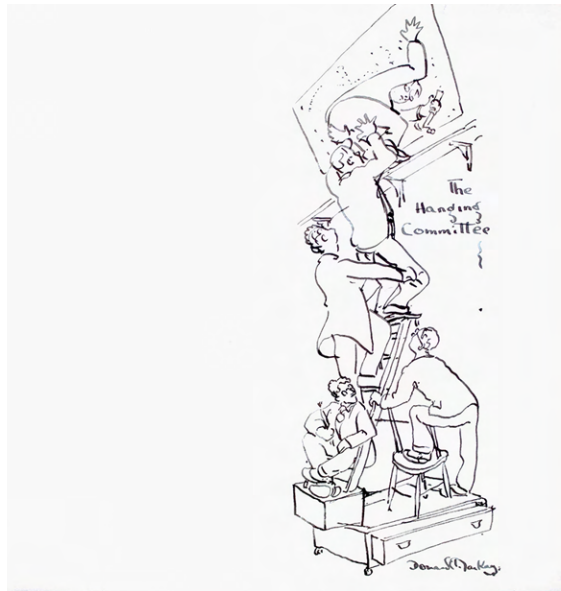
1922: The Nova Scotia Society of Artists

The most important art association for Halifax art and artists in the early twentieth century was the Nova Scotia Society of Artists (NSSA), founded in 1922, followed closely in importance by the Maritime Art Association, founded in 1935. The NSSA mounted annual exhibitions in Halifax for fifty years, and

throughout its history was a strong advocate for the creation of a permanent art gallery for Nova Scotia. For years it was the sole artist support organization in Nova Scotia. It disbanded in 1974, as its mandate as an exhibition society seemed more and more anachronous in a city with a growing cohort of public galleries.

The most popular exhibitions in Halifax for a half-century were the Nova Scotia Society of Artists Exhibitions that were held annually from 1923. They provided a record of artistic activity in Nova Scotia that is unrivalled in its breadth:

more than 4,000 paintings and other artworks were exhibited by 604 artists over 50 years.¹¹ The first exhibition was held at the Victoria School of Art and Design, and shows were held at the art school annually until 1933, when the exhibition was moved to the newly constructed (and reportedly fireproof) Lord Nelson Hotel. Over the next four decades the exhibition moved from the Lord Nelson to the Halifax Memorial Library, back to the art school, and, from 1967, to the Centennial Art Gallery and the Saint Mary's University Art Gallery.



LEFT: Donald Cameron Mackay, *The Hanging Committee*, 1929, ink on paper, 25.1 x 23.5 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Donald Cameron Mackay, *Drawing of the first N.S.S.A. Exhibition*, College of Art, Halifax, 1923, 1951, D.C. Mackay Fonds, Dalhousie University Archives, Halifax.



1925: The Nova Scotia College of Art

The school that became present-day NSCAD University was still called the Victoria School of Art and Design when Elizabeth Styring Nutt (1870–1946) arrived in Halifax in 1919 to replace Arthur Lismer (1885–1869) as principal. Like Lismer, Nutt was a graduate of the Sheffield School of Art, though she was much more conservative in her methods and attitudes than was the future Group of Seven member. She was hired on Lismer's recommendation, despite their differences, because he felt she would be able to work with the conservative board that had frustrated many of his efforts to advance the art school. As John A.B. McLeish wrote in his study of Lismer, "[Nutt] had, as Lismer knew, a personality of great strength and aggressiveness which would drive its way along to some achievements in art teaching in Halifax which he himself had not been able to accomplish."¹²



LEFT: Arthur Lismer, *Sackville River*, 1917, oil on canvas, 77.2 x 92.4 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Elizabeth Styring Nutt, *Autumn on the Northwest Arm, Halifax, Nova Scotia*, 1930, oil on canvas, 50.5 x 60.8 cm, Art Gallery of Nova Scotia, Halifax.

Nutt ruled the art school with that strong personality until 1943. In 1925 she changed the name of the school to the Nova Scotia College of Art (NSCA), dropping the “design” from its designation because, as she held, “with the advance of the last quarter century Art is recognized as one, so that the present title is all inclusive.”¹³ Under Nutt the school increased its enrolment and local profile, but it remained a conservative bastion, artistically eclipsed by the program at Mount Allison University in Sackville, New Brunswick, led from 1935 by former NSCA teacher Stanley Royle (1888–1961). Another Sheffield graduate, Royle was hired by Nutt in 1931, then fired by the NSCA in 1934 after repeatedly clashing with the principal over his teaching methods. That he was receiving popular and critical acclaim that eclipsed her own may have played a part in his departure.¹⁴

Nutt retired in 1943, but it was not until 1945, and the end of his service as an official Canadian war artist, that her permanent replacement, Donald Cameron (D.C.) Mackay (1906–1979), was hired. Mackay was a graduate of the NSCA and had studied with Lismer at the University of Toronto. Lismer had been consulted by the NSCA board of governors and, while he had made several suggestions, Mackay was not among them.¹⁵ Lismer was critical of what he saw as the continued conservatism of the art college, writing that the NSCA was “completely separated from what is going on in art education today.”¹⁶ He laid the blame squarely on the institution, not the students: “there is a lot of talent but it is killed in its inception by the training.”¹⁷

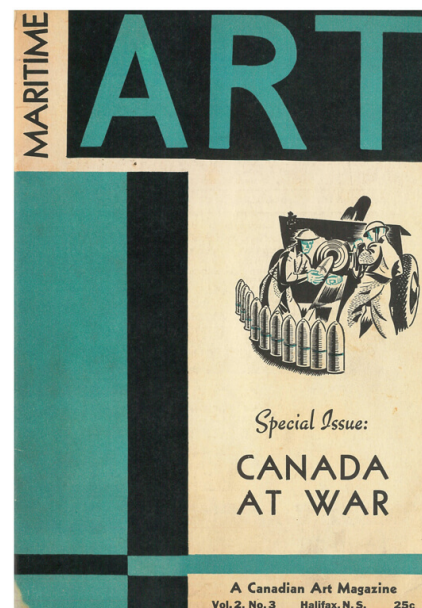
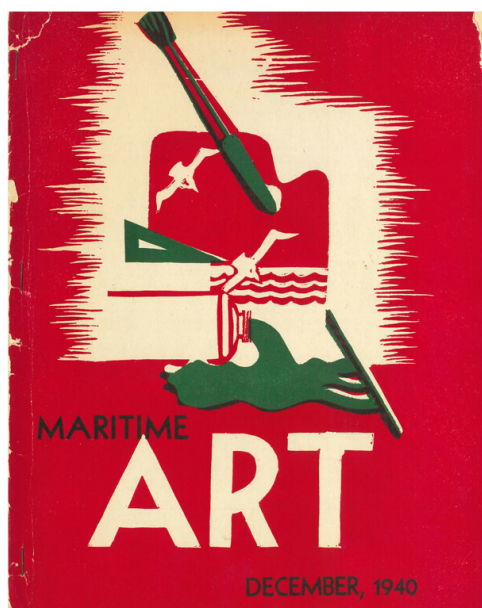


LEFT: Silversmiths in training (Barbara Mack, Charles Bezanson, and Joan Sanboard) at the Nova Scotia College of Art, 1949, photograph from the *Halifax Mail Star*. RIGHT: Donald Cameron Mackay, *Landscape, Herring Cove*, c.1950, oil on canvas, 61.1 x 76.1 cm, Art Gallery of Nova Scotia, Halifax.

Lismer had been hoping for an innovator, but Mackay continued Nutt's conservative program and renewed the college's emphasis on commercial art. Mackay was an active artist, though with little profile beyond Halifax. He also taught art history at Dalhousie University from 1938 to 1971 and was honorary curator of the Nova Scotia Museum of Fine Arts from 1945 to 1955. Mackay oversaw the move of the NSCA to a new building near the Dalhousie campus in 1957. As under Nutt, the NSCA under Mackay concentrated on landscape painting, portraits, and commercial design.

1935: The Maritime Art Association

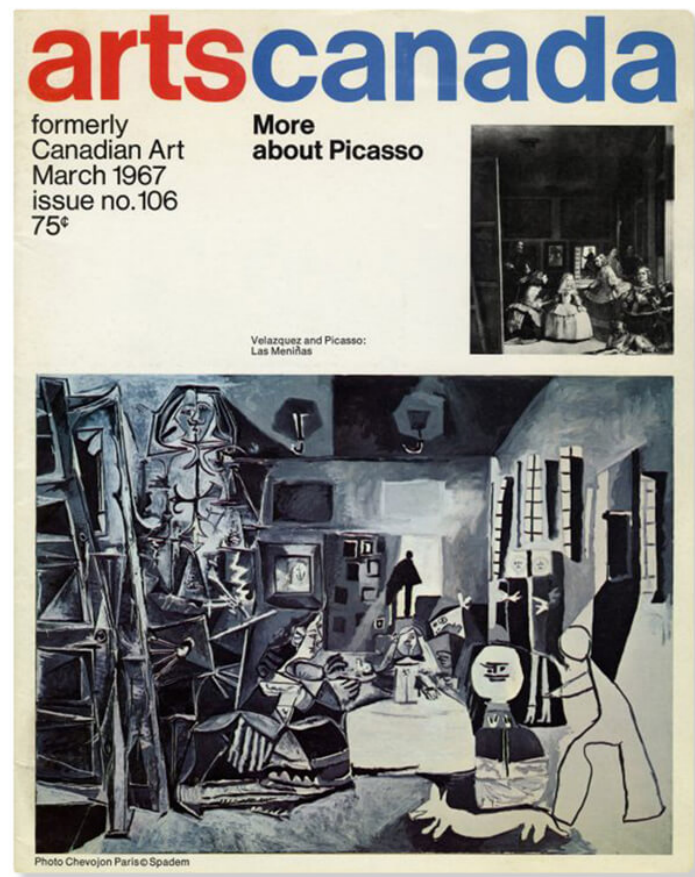
The first magazine dedicated solely to the visual arts was a quarterly journal called *Maritime Art: The Journal of the Maritime Art Association*, launched in 1940. It featured articles about the arts in Atlantic Canada, interviews, and exhibition reviews. Its publisher was the Maritime Art Association (MAA), founded five years earlier with the mandate of promoting art throughout the eastern provinces. The MAA was founded under the initiative of Walter Abell (1897–1956), an art history professor and curator at Acadia University in Wolfville; the eleven initial member groups of the association included the Nova Scotia College of Art and the Nova Scotia Museum of Fine Arts. According to the historian Sandra Paikowsky, the MAA was “the first Canadian regional alliance of art clubs and societies, public schools, universities, social organizations, service and civic groups, artists, art students and anyone else interested in art.”¹⁸



LEFT: Cover of *Maritime Art: A Canadian Art Magazine*, December 1940. RIGHT: Cover of *Maritime Art: A Canadian Art Magazine*, February-March 1943.

One of the association's longest-running programs was its travelling exhibitions. At least eight annually (often borrowed from the National Gallery of Canada) travelled throughout the region. The MAA also mounted annual exhibitions of regional artists that toured to venues across the Maritimes. Paikowsky notes that through these efforts, "the MAA created an infrastructure for the promotion and dissemination of art in the Maritimes."¹⁹ After its demise in the late 1960s, that infrastructure was later utilized by the Atlantic Provinces Art Circuit (an association of regional galleries for touring their exhibitions among their venues) and its successor, the Atlantic Provinces Art Gallery Association.

Maritime Art was edited by MAA president Walter Abell until 1943, when Abell moved it to Ottawa under the aegis of the National Gallery of Canada. *Maritime Art* was renamed *Canadian Art* that year. In 1967 the magazine changed its name to *artscanada*, and in 1983 it was changed back to *Canadian Art*. In 2021 the magazine ceased publication.



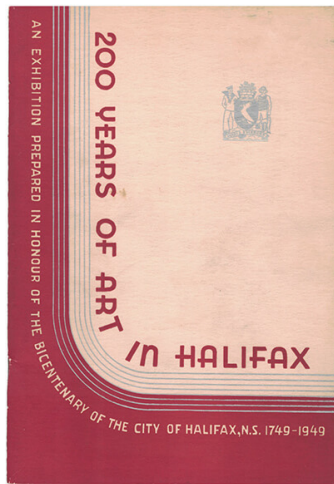
LEFT: Cover of *Canadian Art*, 1959, designed by Gerald Trottier. RIGHT: Cover of *artscanada*, March 1967.

1949: 200 Years of Art in Halifax

In 1949 a loan exhibition that harked back to the first exhibitions of the nineteenth century was mounted in honour of Halifax's bicentennial. Drawing on private and public collections in the city, it featured works that stretched back to 1750 and included numerous contemporary works by living artists.

The organizers were individuals representing the Nova Scotia Society of Artists, the Nova Scotia College of Art, the Nova Scotia Museum of Fine Arts, and Dalhousie University.²⁰ They held the show at the newly constructed Queen Elizabeth High School and presented the opportunity, as the committee stated in the catalogue introduction, "to walk back through the years and recover

something of the flavour of the stages of the city's development."²¹ The exhibition was limited to views of the city and harbour, and to portraits of "natives, citizens, or celebrities painted in the city."²² Despite these restrictions, the exhibition featured 275 works of art and represented most of the best-known figures from the city's art history. The committee even secured the loan of a self-portrait by Gilbert Stuart Newton (1794–1835) from the Museum of Fine Arts Boston, despite the artist's tenuous link to the city (Newton was born in Halifax and lived there as a child, but his family moved to Boston in 1803, where he trained as an artist with his famous uncle Gilbert Stuart [1755–1828]; he never visited the city of his birth).²³ Other notable loans included *Elevator Court, Halifax*, 1921, by Lawren S. Harris (1885–1970), from the Art Gallery of Toronto (now the Art Gallery of Ontario); and *Olympic with Returned Soldiers*, 1919, by Arthur Lismer (1885–1969), from the National Gallery of Canada.



LEFT: Cover of *200 Years of Art in Halifax: An Exhibition Prepared in Honour of the Bicentenary of the City of Halifax, N.S., 1749–1949*, by Alexander S. Mowat et al. (Halifax: Nova Scotia College of Art, Nova Scotia Museum of Fine Arts, Nova Scotia Society of Artists, Dalhousie University, 1949). RIGHT: Lawren S. Harris, *Elevator Court, Halifax*, 1921, oil on canvas, 96.5 x 112.1 cm, Art Gallery of Ontario, Toronto.

1953: The Dalhousie Art Gallery

By the 1970s, Halifax had five university art galleries. The oldest was the Dalhousie Art Gallery; established in 1953, it was also the first public art gallery in Halifax.



LEFT: Evelyn Holmes, acting curator of the Dalhousie Art Gallery, Halifax, with pottery, 1967, photographer unknown, Dalhousie University Photographic Collection, Dalhousie University Archives, Halifax. RIGHT: Stephen Gertridge hanging art, at the Dalhousie Art Gallery, Halifax, c.1971, photographer unknown, Dalhousie University Photographic Collection, Dalhousie University Archives, Halifax.

The Dalhousie Art Gallery made an immediate impact in the city, as for a decade it was the only dedicated venue for art exhibitions. In 1955 the gallery inaugurated their Know Your Artist series with a solo exhibition by Halifax painter Ruth Salter Wainwright (1902–1984). The series was intended to introduce local audiences to established local artists, and it was the first such program in Nova Scotia's history. In 1956 the program was expanded to include a second group exhibition of "young and somewhat revolutionary" artists.²⁴

Until 1967 the Dalhousie Art Gallery was the only public gallery in Halifax. Even with the opening of the Centennial Art Gallery by the Nova Scotia Museum of Fine Arts in 1967, the Dalhousie Art Gallery remained the most important contemporary art venue for local artists until well into the 1970s. In 1971 it opened in the new Dalhousie Arts Centre, a modernist building designed by Halifax architect Charles Fowler. Its influential director/curators have included Bruce Ferguson (1946–2019), Gemey Kelly, Susan Gibson Garvey (b.1947), and Peter Dykhuis (b.1956). In 2022, Pamela Edmonds took on the directorship of the Dalhousie Art Gallery.

1967: Africville

One night in the spring of 1967 (the exact date remains forgotten²⁵), Seaview African United Baptist Church was destroyed by workers from the City of Halifax. This was part of an effort that had begun in 1962 to move the residents out of the community known as Africville, a historically Black settlement since the early 1800s. Defended at the time as "urban renewal," the destruction of the church has lately been recognized as a racist act that destroyed a unique cultural entity.²⁶



The Seaview Baptist Church with houses in the background, 1965, photograph by the Halifax Police Department, Halifax Municipal Archives.

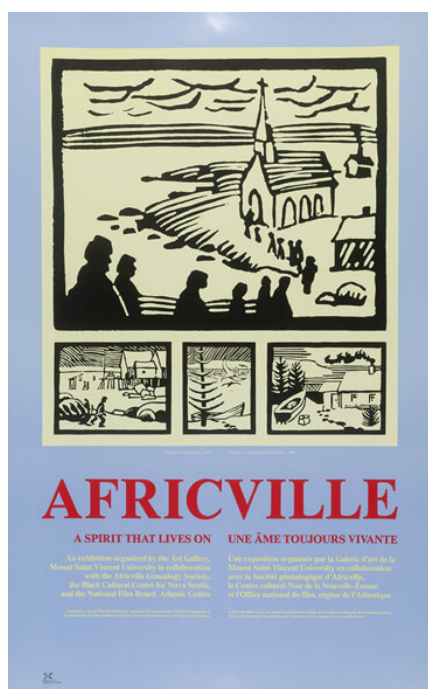
The razing of Africville saw the loss of historically and personally significant cultural objects and artifacts, including works of art. While researching his groundbreaking 1998 exhibition *In This Place: Black Art in Nova Scotia*, curator David Woods (b.1959) uncovered the history of Africville-born artist Edith Hester McDonald-Brown (1880–1956). Although little is known about her, McDonald-Brown is believed to be the first recorded Black female painter in the history of Canadian art and may have travelled to Montreal to attend art school. *Highland Cattle*, 1906, which depicts a herd of cows on a hillside landscape, is one of only four of her works still in existence. Others were most likely lost during the forced relocation of Africville's residents. The under-documentation of McDonald-Brown's work and significance underscores the general lack of public familiarity with the history of Black Canadian art production. As Woods states, "people tended to ignore that

there were artists creating masterpieces equal to the work of anyone else at that time.”²⁷



Edith Hester McDonald-Brown, *Highland Cattle*, 1906, oil on canvas, 49.3 × 74.9 cm, Collection of the Brown-Howe family, Africville, Nova Scotia.

The uniqueness of Africville was documented in 1989, when the MSVU Art Gallery, the Black Cultural Centre for Nova Scotia, and the Black Genealogical Society created the exhibition *Africville: A Spirit that Lives On* to celebrate and acknowledge “the legacy and spirit of Africville and set a benchmark for collaborative, community driven exhibitions.”²⁸ In 2019 the MSVU Art Gallery and the original partners were joined by the Africville Museum to remount and reflect on the exhibition.



LEFT: Poster for *Africville: A Spirit that Lives On*, 1989, featuring linocuts by Ruth Johnson, 1949, MSVU Art Gallery Archive, Halifax.
RIGHT: Seaview African United Baptist Church, 2016, photograph by Dennis Jarvis.

In 1991 director Shelagh Mackenzie (1937–2006) produced the short film *Remember Africville* for the National Film Board of Canada. The site was declared a National Historic Site of Canada in 1996, and it is cited as “a site of pilgrimage for people honouring the struggle against racism.”²⁹ In 1997 Toronto jazz musician Joe Sealy (whose father was born in Africville) won the Juno Award for Best Contemporary Jazz Album for *Africville Suite*, which featured cover art by David Woods (b.1959).

The site is now home to a recreation of the Seaview African United Baptist Church, which houses the Africville Museum.

1969: The Nova Scotia College of Art and Design

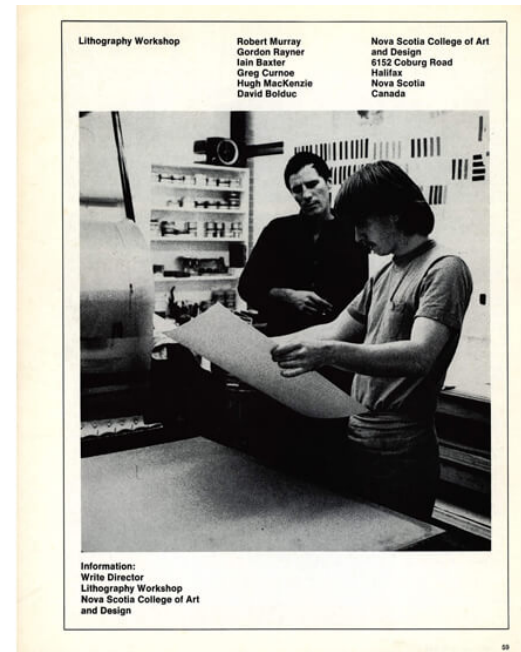
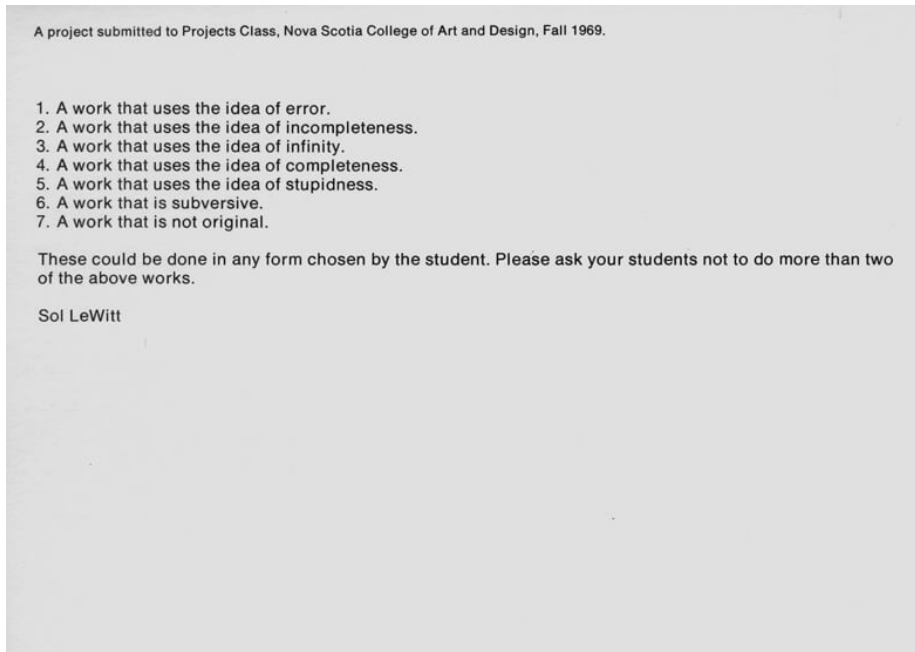
In 1967 thirty-one-year-old artist Garry Neill Kennedy (1935–2021) was named the first president (a change in title for the role formerly known as principal) of the Nova Scotia College of Art. Kennedy, a Canadian who had been teaching in the United States, immediately began to modernize the school. At the start of the 1968–69 school year he fired four long-time contract faculty and hired ten young artists—a group of mostly Americans—who were more interested in the contemporary issues roiling the art world, specifically Conceptual art, Post-Minimalism, and emerging technologies such as video art. With hires including Gerald Ferguson (1937–2009), David Askevold (1940–2008), Patrick Kelly (1939–2011), and Jack Lemon (b.1936), Kennedy transformed what had been a small conservative school into one that came to be known internationally and that could be legitimately described as “a hotbed of activity in the latest modes of art creation.”³⁰

Kennedy led an effort to modernize the school’s facilities and programs, resulting in the construction of a six-storey addition to their existing building; opened in 1968, the addition more than tripled the footprint of the college.³¹ That facility included two art galleries: the Mezzanine Gallery and the Anna Leonowens Gallery. In 1969 “design” (dropped by Elizabeth Styring



Group photo in the office of the Professional Lithography Workshop at NSCAD, Halifax. From back left: Walter Ostrom, Pat Kelly, Gerald Ferguson, and Terry Johnson; front: unknown and Garry Neill Kennedy, c.1970s, photograph by Bob Rogers, Anna Leonowens Gallery Archives, NSCAD University, Halifax.

Nutt [1870–1946] when she was principal) was added back into the school's name, and the Nova Scotia College of Art and Design (NSCAD) was awarded degree-granting status. In 1973 NSCAD established its Master of Fine Arts degree program. NSCAD continued to grow in size and reputation, fuelled in no small part by innovative programs such as David Askevold's Projects Class, the NSCAD Lithography Workshop (1969–76), the NSCAD Press, the exhibition programming in its two galleries, and the college's active Visiting Artists Program.



LEFT: Sol LeWitt, A project submitted to the Projects Class, Fall of 1969, at NSCAD, Halifax, Anna Leonowens Gallery Archives, NSCAD University, Halifax. RIGHT: Cover of "Lithography Workshop," 1970, by Gerald Ferguson, periodical published by *artscanada*, Anna Leonowens Gallery Archives, NSCAD University, Halifax.

These five programs worked in unison to create the brief era of NSCAD's golden age. Visiting artists were key to all of them: they would create projects for Askevold's seminar, the results of which were often shown in the galleries. They would also teach classes, have exhibitions, and perhaps make a print for the Lithography Workshop or oversee the production of a book. Kennedy deliberately kept faculty positions vacant to pay for the visitors, and almost exclusively used visitors as faculty in the school's summer programs. Sabbaticals were covered by visiting faculty as well, creating a constant flux in the teaching that lent an energy to the school's programs.³²

NSCAD's Anna Leonowens Gallery had opened in 1968 with an exhibition called *Five Canadians*, curated by Gerald Ferguson. NSCAD also opened its Elizabeth Styring Nutt Gallery (later known simply as the Mezzanine) that same year. The galleries had an active exhibition program, hosting such notable events as the first public exhibition of work by Dan Graham (1942–2022), and the first exhibitions in a public art gallery in North America of works by Gerhard Richter (b.1932) and A.R. Penck (1939–2017). The galleries were run initially by Gerald Ferguson, and eventually they were overseen by a remarkable group of curators that included Charlotte Townsend-Gault, Ian Murray (b.1951), and Allan Harding MacKay (b.1944).

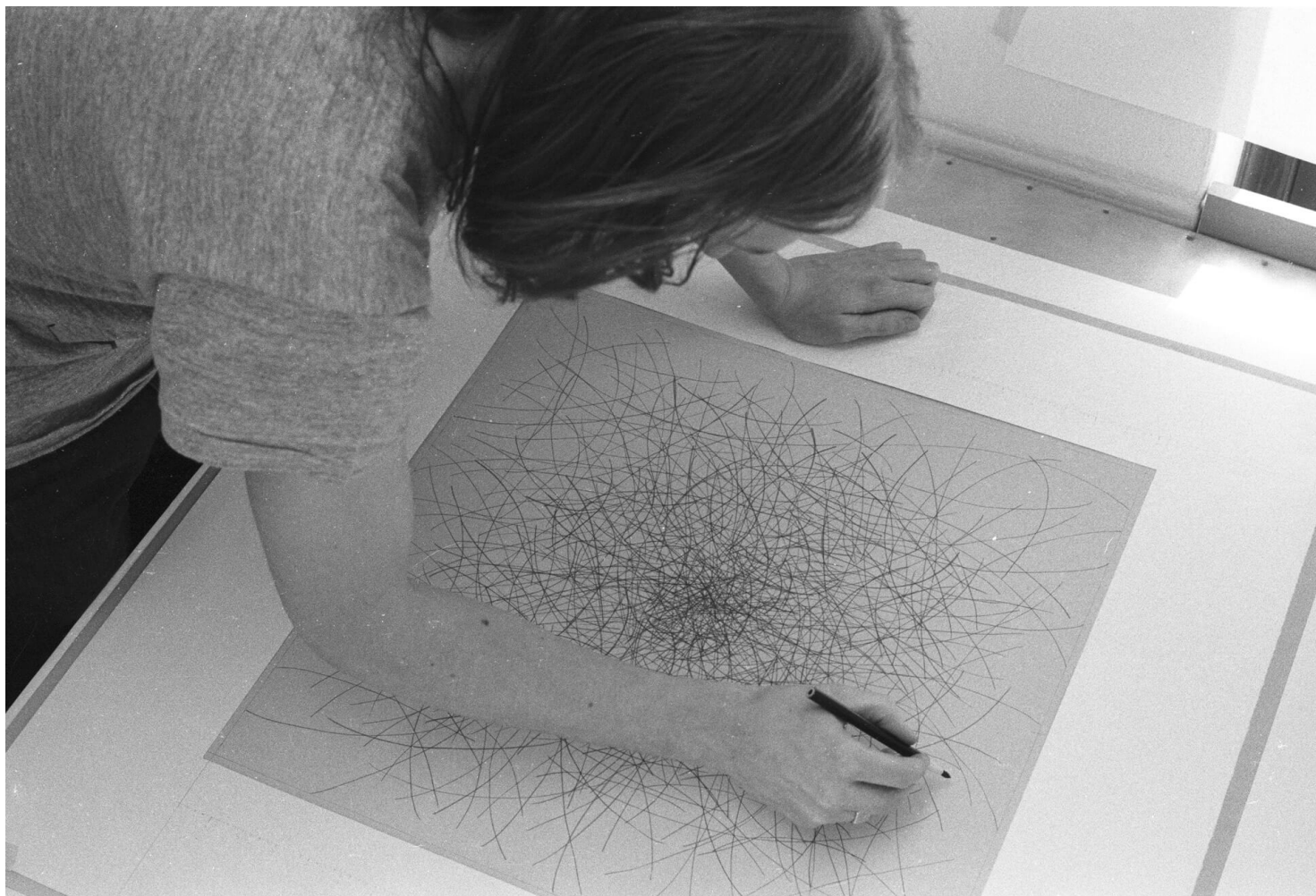
In 1972 the college instituted a publishing program called the NSCAD Press. Initially overseen by Kasper König (b.1943), and then by Benjamin H.D. Buchloh (b.1941), the NSCAD Press published numerous monographs by internationally

renowned artists, such as Claes Oldenburg's *Raw Notes* (1973), Simone Forti's *Handbook in Motion* (1974), and Donald Judd's *Complete Writings, 1959-1975* (1975).

The Lithography Workshop, initially directed by Jack Lemon, saw artists and students collaborate with master printers, including Wallace Brannen (1952-2014) and Bob Rogers (b.1944), to create a series of original lithographs that were sold to fund NSCAD programs. In its seven-year run (1969-76), the Workshop produced prints by artists as renowned as Lawrence Weiner (1942-2021), Joyce Wieland (1930-1998), Vito Acconci (1940-2017), Greg Curnoe (1936-1992), Sol LeWitt (1928-2007), and Robert Ryman (1930-2019), among many others.



Installation view of a Michael Snow exhibition at the Anna Leonowens Gallery, NSCAD, Halifax, January 1972, photographer unknown, Anna Leonowens Gallery Archives, NSCAD University, Halifax.



Albert McNamara drawing curved lines on stone for Sol Lewitt's *Five Lithographic Pieces with Variations*, c.1970s, photograph by Bob Rogers, Anna Leonowens Gallery Archives, NSCAD University, Halifax.

In 1972 NSCAD had begun to move into vacant historic buildings in downtown Halifax, a process that was completed in 1978 with the opening of NSCAD's new Duke Street campus. This move greatly increased the school's footprint, as well

as saving a block of historic buildings from being razed to make way for a planned four-lane highway.³³

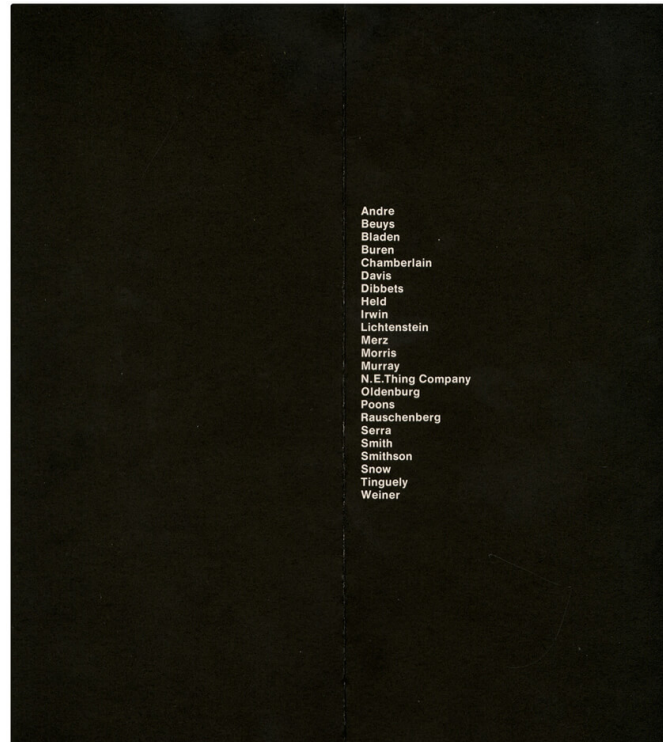
NSCAD (now known as NSCAD University) remains independent despite a spate of university mergers in Halifax, and remains one of the pillars of the Halifax art community.

1970: The Halifax Conference

An idea developed by New York freelance curator Seth Siegelaub (1941–2013), the Halifax Conference was a landmark two-day event held from October 5 to 6, 1970, that brought some of the most renowned contemporary artists of the day to Halifax for an informal symposium on contemporary art. Garry Neill Kennedy (1935–2021) secured funding for the project from the cigarette company Benson & Hedges, and twenty-five artists were invited to Halifax. The list of participants who arrived was impressive: Carl Andre, Joseph Beuys, Ronald Bladen, Daniel Buren, John Chamberlain, Gene Davis, Jan Dibbets, Al Held, Robert Irwin, Mario Merz, Robert Morris, Robert Murray, N.E. Thing Co. (IAIN BAXTER& and Ingrid Baxter), Richard Serra, Richard Smith, Robert Smithson, Michael Snow, and Lawrence Weiner. The event was to be held over a two-day period, with the discussion happening in a room closed to the public, but broadcast to the auditorium where students, faculty, and members of the public were invited to watch.

Early on there was controversy when Robert Morris, Richard Serra, and Robert Smithson decried the separation of artists and students, deeming it elitist. They also did not like the school's plans to publish the transcripts and left Halifax in protest. The conference was also criticized by a group led by Lucy Lippard (b.1937) who protested the lack of women as participants.

The event took on a large role in the mythology of the "Conceptual art years" at NSCAD, and it brought the school to wider attention. As Kennedy recalled, "the conference certainly put the College on the international art map."³⁴



LEFT: Videotape of the Halifax Conference, 1970, NSCAD, Halifax, Anna Leonowens Gallery Archives, NSCAD University, Halifax. RIGHT: A promotional pamphlet for the Halifax Conference, 1970, Anna Leonowens Gallery Archives, NSCAD University, Halifax. Not all of the artists listed on the pamphlet attended the conference.

1971: Saint Mary's University Art Gallery and MSVU Art Gallery

Both Saint Mary's University and Mount Saint Vincent University founded art galleries in 1971. These joined the Dalhousie Art Gallery as important centres for exhibiting and collecting work made by Halifax artists. They also brought in exhibitions from across Canada, increasing the exposure of Halifax artists to contemporary trends.

The university art galleries played an important role in developing curatorial practice in the city, with such programs as MSVU Art Gallery director Mary Sparling's "exhibition officer" position, a one-year curatorial apprenticeship that provided rare entry-level experience in galleries.

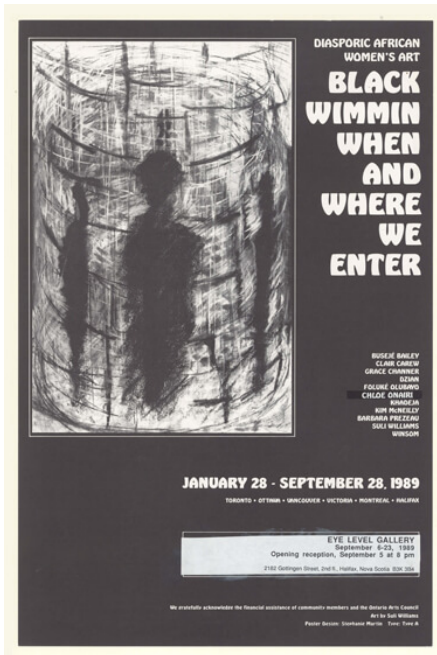
Throughout the 1990s the two galleries were also instrumental in developing programming that highlighted the work of both established and emerging Halifax artists. At the Saint Mary's University Art Gallery, Leighton Davis (b.1941) and Gordon Laurin (b.1961) developed programs that included feature group shows of emerging artists as well as solo exhibitions of locally and regionally established artists. MSVU Art Gallery's focus was on art by women, and under Sparling and, later, Ingrid Jenkner (b.1955), the gallery generated many solo exhibitions by Halifax artists such as Nancy Edell (1942–2005), Kelly Mark (b.1967), and Amanda Schoppel (b.1974), to name but a few. Throughout the 2000s the Saint Mary's University Art Gallery under director/curator Robin Metcalfe was instrumental in bringing fine crafts into the gallery, as well as promoting the work and careers of 2SLGBTQI+ artists. Metcalfe retired in 2021.



LEFT: MSVU Gallery director Mary Sparling (standing), date unknown, photographer unknown, Mount Saint Vincent University Archives, Halifax. RIGHT: Installation view of *Micah Lexier and Kelly Mark: Head-to-Head* at the Saint Mary's University Art Gallery, Halifax, 2011, photograph by Steve Farmer.

**1974: Eyelevel and Artist-run Centres in Halifax**

Despite the number of public art galleries in the city, many artists still felt that there was a lack of exhibition opportunities, leading to the founding of both Eye Level Gallery Society (now Eyelevel) and the Atlantic Filmmakers Cooperative in 1974. The Centre for Art Tapes followed in 1979.



LEFT: Poster for *Black Wimmin: When And Where We Enter*, a group exhibition presented by the Diasporic African Women's Art collective, at Eye Level Gallery, Halifax, September 6-23, 1989, Dalhousie University Archives, Halifax. RIGHT: Installation view of an early exhibition at the Khyber, date unknown, photographer unknown, Khyber Centre for the Arts, Halifax.

As one of Canada's oldest artist-run centres, Eyelevel has had a long and influential role as a sort of laboratory for contemporary art in Halifax. Originally founded by artists associated with the Nova Scotia College of Art and Design (NSCAD), Eyelevel maintained a strong connection with NSCAD faculty, many of whom were active on the gallery's boards and committees. Subsequent artist-run centres in the city were the OO Gallery, which was briefly active in the early 1990s, and the Khyber Centre for the Arts, which was established in 1995.

The Khyber, in particular, served as a centre for young artists due to its outsider status (in its early years it received no public funding) and unorthodox business model: it was financed by the operation of a bar and music venue. It was central to the Halifax music scene of the mid-1990s, when Halifax briefly had the reputation of being "the New Seattle"³⁵ and musical artists such as Sarah MacLachlan, Sloan, Jale, and Thrush Hermit rose to prominence.

The newest entrant into the artist-run milieu is The Blue Building, an artist-led gallery founded and directed by Halifax artist Emily Falencki (b.1972), which opened in 2021. Its innovative model includes curated group exhibitions and a group of core artists.



Installation view of Melanie Colosimo, *When is a fence a ladder?*, 2021-22, reflective nylon and polyester fill, in the exhibition *Staying at The Blue Building Gallery*, Halifax, 2022, photograph by Ryan Josey.

1975: The Art Gallery of Nova Scotia

The largest art gallery in Halifax is the Art Gallery of Nova Scotia (AGNS). Somewhat ironically, it is also among the youngest. Although its roots date back to the founding of the Nova Scotia Museum of Fine Arts in 1908, the gallery first opened to the public as the Art Gallery of Nova Scotia in 1975, occupying the newly vacated gallery spaces of the Nova Scotia College of Art and Design (NSCAD) after the art school moved downtown.

The first exhibition at the new site was a retrospective exhibition of the work of LeRoy Zwicker (1906-1987), one of the prime movers behind the creation of a public art gallery for Halifax. (LeRoy and his wife, Marguerite, went on to be the lead donors for the capital campaign that would result in the opening of the gallery's first permanent home in 1988.)

By 1978 the AGNS had expanded into most of NSCAD's former space, which the art school had sold to Dalhousie University to help finance its own move downtown. Like NSCAD, the AGNS never found this space large enough to serve its needs; almost immediately its curator and founding director, Bernard Riordon (b.1947), began plans to find a permanent home for the AGNS. In 1984 the province's acquisition of the dilapidated painted house once belonging to Maud Lewis (1901-1970) served as a major spur for the proposal for a new home for the gallery on the Halifax waterfront. The proposed building would feature the restored Maud Lewis House as a central attraction and an anticipated focal point for tourists on the waterfront.



LeRoy Zwicker, *Grafton Street, Halifax*, c.1960s, oil on canvas, 50.9 x 61 cm, Art Gallery of Nova Scotia, Halifax.



LEFT: Exterior of the Art Gallery of Nova Scotia North Building from Bedford Row, 2015, photograph by RAW Photography. RIGHT: Installation view of Maud Lewis's Painted House in the Scotiabank Maud Lewis Gallery at the Art Gallery of Nova Scotia, Halifax, 2007.

Unfortunately, the land on the waterfront ended up going to a private developer, and an abandoned historical building across the street from the provincial legislature was given to the art gallery. The new Art Gallery of Nova Scotia opened to the public in 1988—ironically, in a building too small to accommodate the Maud Lewis House. In 1997 a Phase Two expansion saw the gallery acquiring two floors and part of the basement of an adjacent building, the Provincial Building, which houses offices for the province; the expansion opened in 1998. The Scotiabank Maud Lewis Gallery, which was supported by the Bank of Nova Scotia and the Craig Foundation, provided a permanent display space of the Maud Lewis House and an exhibition of her work.

Known throughout the 1980s and 1990s as a relatively conservative gallery with a focus on folk art, the AGNS began to change its focus in the late 1990s with the hiring of two contract staff: Peter Dykhuis (b.1956) (seconded from NSCAD's Anna Leonowens Gallery) as curator of contemporary art, and John Murchie (b.1943) as associate curator. In 2001 the gallery opened its First Nations and Inuit Art Galleries, under the curatorship of Jim Logan (b.1955). Plans for the construction of a satellite gallery in Yarmouth began in 1999, and it officially opened in 2006. In 2001 I was hired as the gallery's first

permanent curator of contemporary art. That was also the year the Sobey family approached the AGNS about organizing a biennial prize for Canadian art. Funded by the Sobey Art Foundation, the Sobey Art Award rapidly became the most coveted art award in Canada. The biennial (and from 2006 annual) award exhibitions meant that the AGNS focused more forcefully on contemporary art, albeit while maintaining a diverse program of historical, folk art, and fine craft exhibitions.



Installation view of *Arena: The Art of Hockey* at the Art Gallery of Nova Scotia, Halifax, 2008, photograph by RAW Photography.



AGNS director Riordon left in 2002 to assume the directorship of the Beaverbrook Art Gallery in Fredericton, New Brunswick. His replacement was Jeffrey Spalding (1951–2019), who had been a former contract curator at the Centennial Art Gallery. Spalding's focus while at the AGNS was on growing the gallery's permanent collection, which under his tenure grew by several thousand objects. Spalding also continued the gallery's efforts to reach diverse communities in Nova Scotia with the hiring of David Woods (b.1959) as part of a short-lived African Nova Scotian Arts initiative. The program did not survive Spalding's departure in 2007 to head Calgary's Glenbow Museum.

In 2019 the province of Nova Scotia announced plans to construct a new building for the AGNS on a vacant lot next door to the proposed site from 1984. In 2020 an architectural team was awarded the contract for the building's design: KPMB Architects with Omar Gandhi Architects, Jordan Bennett Studio, Elder Lorraine Whitman, Public Work, and Transsolar.

1976: *Folk Art of Nova Scotia*

The Art Gallery of Nova Scotia's (AGNS) first touring exhibition was *Folk Art of Nova Scotia*, which opened at the AGNS in 1976 before travelling in 1977 and 1978. The exhibition featured the work of thirty-two artists as well as examples of works by anonymous makers. Although the majority of the artists lived and worked in rural Nova Scotia, *Folk Art of Nova Scotia* had a huge impact in Halifax. Its success—it introduced the Canadian art world to Maud Lewis (1901–1970), Joe Norris (1924–1996), and Collins Eisenhauer (1898–1979), among other folk artists who went on to acclaim—set the course for the AGNS promoting (some have argued that “creating” might be more accurate) Nova Scotia folk art and artists almost to the exclusion of more contemporary work. The gallery's interest in folk art was strategic, as folk art was an area that was demonstrably Nova Scotian and that could be marketed both internally and externally to help the AGNS in its desire to create a permanent building for itself.



Installation view of *Folk Art of Nova Scotia* at the Confederation Centre of the Arts, Charlottetown, c.1977, photographer unknown.

The artists in *Folk Art of Nova Scotia* were similar in that they were mostly elderly, mostly little-educated, and mostly rural. Few of them had much schooling beyond elementary, and all of them had worked hard all their lives in working-class occupations. They made their art with no expectation of fame or profit. They worked in relative isolation and obscurity, and few of them even knew that there were other people making the kinds of things they were. There was an element of having mounted this exhibition in the nick of time: of the seventeen living artists in the exhibition, ten were deceased by 1982, and others had stopped making work for health reasons. But there was a growing national and international interest in folk art. The AGNS mounted several other touring exhibitions, including major solo exhibitions of work by Joe Norris and, perhaps most famously, Maud Lewis. "Nova Scotia Folk Art," unknown as a style before 1976, became the most famous artistic export of the province—a mostly rural phenomenon marketed and disseminated from Halifax.



LEFT: Joe Norris, *Seagulls on Island*, 1974, enamel on canvas, 60.5 x 76.1 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Maud Lewis, *Children Skiing*, mid-1960s, oil on pulpboard, 31.8 x 35 cm, Art Gallery of Nova Scotia, Halifax.

The 1976 exhibition left a deep imprint on the gallery too. Despite an active exhibition schedule of established Nova Scotia artists, and group shows featuring more emerging artists, it often did seem as if the AGNS was primarily focused on folk art. It wasn't until 2001 that the gallery would hire its first permanent curator of contemporary art.

1986: "Halifax Sculpture"

From the mid-1980s until well into the 2000s one of the most dynamic sectors of Halifax visual culture was sculpture. The sculpture phenomenon was fuelled by a generation of artists from the Nova Scotia College of Art and Design (NSCAD) who were part of an international trend of a return to imagery in contemporary sculpture. They were led in part by two senior artists connected to NSCAD, John Greer (b.1944) and Robin Peck (b.1950).

Greer's 1987 solo exhibition at the Dalhousie Art Gallery, *Connected Works*, signalled a new, Post-Minimalist approach to sculpture in the city and a way of making objects that relied as much on Conceptual art ideas as it did on a renewed emphasis on materials and traditional techniques such as modelling, carving, and casting. Other artists followed, such as Glen MacKinnon (b.1950), who made large objects carved from plywood, and Thierry Delva (b.1955), who carved in stone and studied as a stone mason to perfect his technical skills after graduating from NSCAD. The 1991 show *Critical Mass* at the MSVU Art Gallery introduced a new generation of sculptors, such as Greg Forrest (b.1965), Iris Seyler (b.1965), and Philip Grauer (b.1965), who would continue to exhibit regularly throughout the decade. As one curator noted at the time, "contemporary sculpture has established itself in the 1990s in Nova Scotia as an art practice of remarkable vigour."³⁶



Installation view of John Greer, *Sleeping Wills*, 1986, Italian and Portuguese marble, dimensions variable, photograph by Raoul Manuel Schnell.

Numerous exhibitions in public and university galleries in the period testified to this vigour, but none perhaps more than two artist-led initiatives: *The Shed Show* in 1993 and *Sculpture Expo '94: The Mall Show* in 1994. These two shows followed a series of outdoor sculpture exhibitions on the lawn of the Technical

University of Nova Scotia that began in the late 1980s and ran until the early 1990s. Both were held in little-utilized spaces in Halifax (the former immigration shed at Pier 21 and a struggling shopping mall on Spring Garden Road) and were organized by young sculptors.

The Shed Show featured six artists: Shelley Dougherty (1969–2011), Philip Grauer, Bruce MacLean, Lauren Schaffer (b.1968), Iris Seyler, and Mark Whidden (b.1962). The exhibition was the subject of a feature article in *C Magazine* by Robin Peck, and one work, by Schaffer, was reproduced on the cover of the magazine. Three of the artists in *The Shed Show* were also included in *Sculpture Expo '94: The Mall Show*, organized by Grauer. That exhibition included the work of nineteen emerging and established sculptors (including Peck and Greer), providing a survey of the burgeoning “Halifax Sculpture” scene.



LEFT: Lauren Schaffer, *If you lived here, you would be home by now! (Part II)*, 1993, fourteen chrome and vinyl chairs, steel clips, and chrome paint, diameter: 3.7 m, photograph by Marion Bryson. RIGHT: Greg Forrest, *Untitled (Sawhorse)*, 1993, walnut and kilim, private collection, photograph by Marion Bryson.

Sculpture's prominence in the city was acknowledged in 1995 with *Object Lessons: Eight Nova Scotia Sculptors*, an exhibition at the Art Gallery of Nova Scotia (AGNS) dedicated to contemporary Nova Scotia sculpture. As curator Robin Metcalfe wrote, “The first half of the 1990s has seen a steady stream of strong younger sculptors coming out of the Nova Scotia College of Art and Design, while a cluster of mature sculptors associated with the College has gained national and international recognition.”³⁷ The show was evenly split between four artists representing the NSCAD sculpture tradition—Thierry Delva, Greg Forrest, Kelly Mark, and Philip Grauer—and four who reflected different, more traditional ideas of sculptural practice. The NSCAD sculptors were all graduates of the College, some of them teachers there, and were all to achieve notable success in the coming years (including Grauer's success as a gallerist—he still runs the commercial gallery Canada in New York.)

The scene made its Toronto debut in 1996 when Kenneth Hayes curated the exhibition *1:1 Recent Halifax Sculpture* for Toronto's S.L. Simpson Gallery. That exhibition featured the work of Delva, Grauer, and a younger artist from Halifax, Lucy Pullen (b.1971). Her *Sucker*, 1996, a figure cast in hard candy, is one of the

few examples of a life-size self-portrait by any Canadian sculptor (another is Sarah Maloney's [b.1965] beaded work *Skin*, 2003–12).



Installation view of Lucy Pullen, *Sucker*, 1996, rock candy, in the exhibition *1:1 Recent Halifax Sculpture* at the S.L. Simpson Gallery, Toronto, 1996.

A movement driven by artists, "Halifax Sculpture" quickly became accepted by the institutional art world in the city and beyond. John Greer continued to show internationally from his studio in Pietrasanta, Italy. The first two Atlantic nominees for the Sobey Art Award were Colleen Wolstenholme (b.1963) and

Greg Forrest. Wolstenholme's carved plaster sculptures of prescription pills were shown across Canada and eventually acquired by the AGNS, while Forrest's large bronze *Anything Less is a Compromise*, 2004, was included in the nationally touring *Arena: The Art of Hockey*.³⁸ Thierry Delva's work was the subject of a nationally touring exhibition from 2004 to 2005, and his iconic *Box Works* were acquired by the National Gallery of Canada.



LEFT: Colleen Wolstenholme, *Valium*, 1997, carved plaster, 67.8 x 67.5 x 18 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Installation view of *Box Works* by Thierry Delva at the National Gallery of Canada, Ottawa, 2007, including *Maglite (3 Cell-D) Flashlight*; *Clearwater, 6 Boiled Lobsters*; *12 Long Stem Roses for Sally*; *Nike Air Baltoro II, All Conditions Gear, Size 10*; *Kleenex, Family Size, 300 2-Ply Facial Tissues*; *Clearwater, 5 Live Lobsters*; *Samsung FX 1505, Integrated Personal Facsimile*; *Hagen, 1 Live Canary*; *Stelwire, 3 1/2 inches Ardox Nails, 50 lbs*; and *Trekk, Campmaster III Sleeping Bag, 3 lbs*, all 1996, limestone or sandstone, dimensions variable, National Gallery of Canada, Ottawa.

But in the end, the momentum was unsustainable. The 1990s and early 2000s may have been a golden age of sculpture in Halifax, but most of the artists involved have since left the city (several to teach at art schools around the country) and some have stopped making art, though a few continue to work in Halifax. Nonetheless, the "remarkable vigour" of 1990s and early 2000s sculpture in Halifax made its mark—locally, but also nationally, as Halifax sculptors helped change the way sculpture was perceived in Canadian art.

2001: The Sobey Art Award

In the fall of 2001 the newly appointed curator of contemporary art at the Art Gallery of Nova Scotia (AGNS) was called abruptly into the AGNS's boardroom, where gallery director Bernard Riordon (b.1947) was waiting, along with Pierre Théberge (1942-2018), then director of the National Gallery of Canada (NGC), and two representatives of the Sobey Art Foundation: Donald R. Sobey (1934-2021) and his niece, Heather Sobey-Connors. The purpose of the meeting was quickly made clear by Théberge. Sobey, then chair of the NGC's board of governors, wanted to establish a national art award for young artists, one that would feature artists from every region of Canada and that would come with a large cash prize of \$50,000. Could the Art Gallery of Nova Scotia handle something like this?

That newly appointed curator was me. Théberge explained that Sobey had brought the idea to the gallery. As the regional approach to the award, in Théberge's view, fell outside of the NGC's mandate, he had suggested they take the idea to the AGNS. Could I develop a model for an award, they asked, that

would be adjudicated by contemporary curators and have a truly national reach? I said I could, and began planning. The prize, to be awarded biannually, launched in the fall of 2002. The model I developed remains more or less in place to this day: five curators from five regions of Canada (the Atlantic, Quebec, Ontario, the Prairies and the North, and the West Coast), a longlist of five artists from each region, and a short list of one nominee chosen from each. The winner would be selected by the same panel. Initially the jury members all had to be curators at collecting institutions, but that criterion expanded over time due to the need to widen the juror pool.



Installation view of Jean-Pierre Gauthier, *Le Son de Choses : Fusion Joint Venture*, 2002, in the Sobey Art Award exhibition at the Art Gallery of Nova Scotia, Halifax, 2002, photographer unknown.

The first Sobey Art Award exhibition, mounted at the AGNS, featured Brian Jungen (b.1970), David Hoffos (b.1966), Marla Hlady (b.1965), Jean-Pierre Gauthier (b.1965), and Colleen Wolstenholme (b.1963). Jungen was chosen as the winner by a five-person panel made up of Pierre Landry from the Musée d'art contemporain de Montreal, Jessica Bradley from the Art Gallery of Ontario, James Patten from the Winnipeg Art Gallery, Bruce Grenville from the Vancouver Art Gallery, and me, representing the AGNS. I was also chair, and the award was administered initially by the Icelandic Canadian artist Svava Thordis Juliusson (b.1966), now based in Hamilton, Ontario, and later by the Nova Scotia artist Eleanor King (b.1979), now living in New York. When I became acting director of the AGNS, Sarah Fillmore, then the AGNS's senior curator, became jury chair, fulfilling that role until 2015.

The 2004 award exhibition (won by Jean-Pierre Gauthier) toured Canada through 2006. That year the decision was made to make the award an annual event, and to hold it in Halifax and another Canadian city on alternating years. The 2006 award exhibition was held in Montreal, where the prize went to Annie Pootoogook (1969-2016).



Annie Pootoogook, *Sobey Awards*, 2006, coloured pencil and ink on paper, 57.5 x 76.5 cm, Tate, London.

The Sobey Art Award rapidly became the best-known contemporary art prize in Canada. An honour, not to mention a significant cash prize, conferred on important artists across the country, it also brought unprecedented levels of attention to young Halifax artists, who benefited from the exhibitions at home every two years, as well as from the annual visits of the curatorial panel. Numerous young artists, not only in Halifax but across the region, came to the attention of gallerists and curators who may never have seen their work but for the annual longlist of the award that had come to be known simply as “the Sobey.”

From 2002 until 2015 “the Sobey” made Halifax one of the centres of contemporary art in Canada. After my departure from the AGNS in 2015, the award was moved to the National Gallery of Canada in 2016, where it remains to this day. In 2018 the Sobey Art Foundation raised the value of the award to \$100,000, and added prizes of \$20,000 each for the other artists on the shortlist and of \$2,000 each to the remaining twenty artists on the longlist.



LEFT: Installation view of (front) Krystle Silverfox, *Copper + Concrete*, 2022, wool, concrete, copper wire, and crow feathers, 42.5 x 61 x 114.3 cm, and (back) Krystle Silverfox, *All That Glitters is Not Gold...*, 2019, wool, wood frame (cedar), copper wire, nails, and copper pennies, 299 x 254 x 205 cm, in the 2022 Sobey Art Award exhibition at the National Gallery of Canada, Ottawa, October 28, 2022–March 12, 2023, National Gallery of Canada, Ottawa. RIGHT: Divya Mehra, *Afterlife of Colonialism, a reimagining of Power: It's possible that the Sun has set on your Empire OR Why your voice does not matter: Portrait of an Imbalanced, and yet contemporary diasporic India vis-à-vis Colonial Red, Curry Sauce Yellow, and Paradise Green, placed neatly beneath these revived medieval forms: The Challenges of entering a predominately White space (Can you get this in the gift shop?) where all Women and Magical Elephants may know this work, here in your Winnipeg, among all my Peers, desiring to be both seen and see the loot, through this Jungle Vine camouflage, celebrating an inheritance of loss through our occupation of these outmoded spaces*, 2018-22, PVC coated fabric, acrylic paint, and plastic and electric components, National Gallery of Canada, Ottawa. Mehra, representing the Prairies and the North region, was the winner of the 2022 Sobey Award.



Community Builders

Halifax has always been a difficult city for the arts to take root. Too often, just as a formative step was taken, a change of political or institutional leadership would derail a project, sending its proponents back to the starting line. In a province long seen internally and externally as a “have-not,” community leaders have often been reluctant to create and then support arts institutions, seeing them as luxuries in the face of other, more pressing concerns. An art school was first proposed for Halifax in the 1850s, and an art museum not much later, but it took generations of efforts by private citizens to create the institutions that Haligonians now enjoy. For many Nova Scotia leaders, the arts have been something the province can’t afford. A push for a building for the

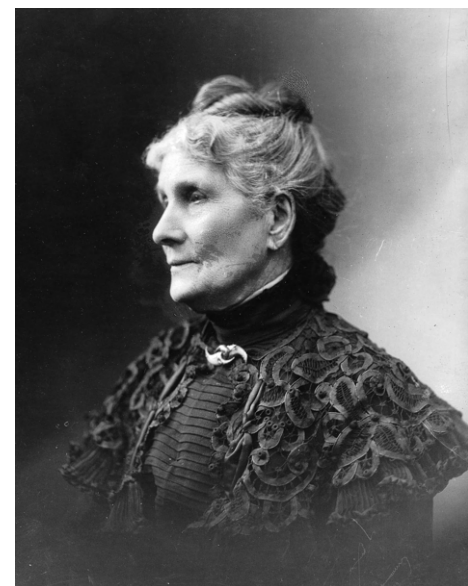
Nova Scotia Museum of Fine Arts along with a new building for NSCAD failed in 1959; in 1985 a planned new build for the AGNS on the Halifax waterfront was cancelled; and in 2002 the arms-length Nova Scotia Art Council was disbanded. Both the AGNS and NSCAD continue to struggle with space challenges. Compromises have always been found; various levels of government have stepped up with support, and setbacks have been met with resilience by the institutions and their supporters. Both NSCAD and the AGNS have homes, less than optimal though they may be, and Arts Nova Scotia now ably serves the vital funding and promotion role once carried out by the Nova Scotia Arts Council. Despite the difficulties, the arts are firmly rooted in Halifax. For the community builders described here, and the numberless dedicated individuals whom they represent, the arts have always been exactly what Nova Scotia can't afford to neglect.

Anna Leonowens (1831–1915)

In 1876 a New York banker named Thomas Fyshe (1845–1911) accepted a job as manager of the Bank of Nova Scotia in Halifax. Once married, he moved his family there, which included his mother-in-law, a well-known author, lecturer, and educational advocate named Anna Leonowens. Fyshe may have made little impact on the art history of Halifax (the history of banking is another story), but Leonowens from her first year in the city played a major part in the effort to create an art school for Nova Scotia.

By the time she arrived in Halifax, Leonowens had had a rich and noteworthy life. In 1859 the newly widowed Leonowens opened a school for the children of military officers in Singapore. The school eventually came to the attention of the consul of the Kingdom of Siam, and in 1862 she was recruited to work for the royal family, first as a teacher and then as the language secretary of the King of Siam. She worked for the king for almost six years, then returned to England, but soon moved to New York. While in New York she wrote the first of several bestselling books, *The English Governess at the Siamese Court* (1870). A fictionalized version of this book, *Anna and the King of Siam* by Margaret Landon, was published in 1944 and then adapted as the Rodgers and Hammerstein musical *The King and I* in 1951.

Leonowens was already a celebrity when she arrived in Halifax, and she immediately became involved in the life of the city, forming a book club and a Shakespearian society, as well as becoming active in the suffrage movement.¹ Leonowens lent her skills as a lecturer and writer to promoting the cause of a new art school for Halifax, situating the cause within a larger North American movement and arguing for the benefits of “the establishment of schools of art and design, not only in encouraging the fine arts—such as painting, sculpture,



William Notman & Son Photographic Studio, Mrs. Anna H. Leonowens, Montreal, QC, 1903, 1903, gelatin silver glass plate negative, silver salts on glass, 17.8 x 12.7 cm, McCord Stewart Museum, Montreal.

architecture—but in giving a remarkable impetus and higher artistic value to all the branches of mechanical and industrial arts.”²

She eventually became one of the three founding board members of the Victoria School of Art and Design (VSAD), opened in 1887 as part of the commemoration of Queen Victoria’s Golden Jubilee. Her campaign in lectures and publications to promote the value of art education in Halifax had borne fruit: “Most people agree that the Victoria School of Art and Design was her idea,”³ one history of the art college notes.



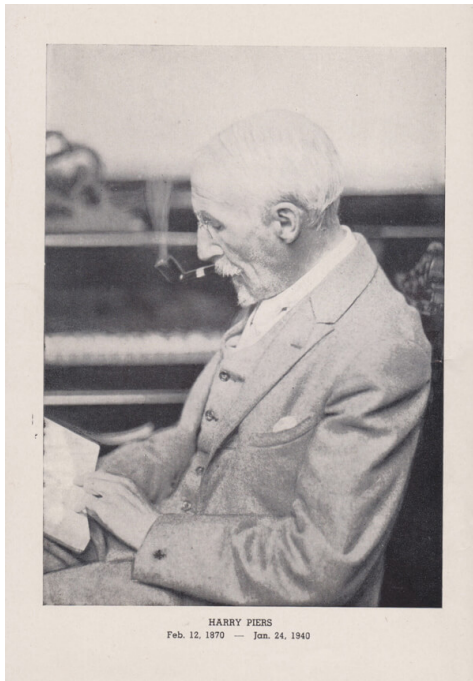
Corner of Hollis and Prince Streets, Halifax, Nova Scotia, Looking North, date unknown, photograph by the Notman Studio, Nova Scotia Archives, Halifax. The Victoria School of Art and Design opened at its first location in the Union Bank Building, seen here at the corner of Hollis and Prince Streets in Halifax.

Leonowens served as VSAD’s first vice-president and helped recruit their first headmaster, the British artist George Harvey (1846–1910). Her influence was felt in other ways as well: when the school first opened its doors it was housed on the upper floor of the Union Bank Building, the rental of which had been arranged by the bank manager, Leonowens’s son-in-law, Thomas Fyshe.⁴

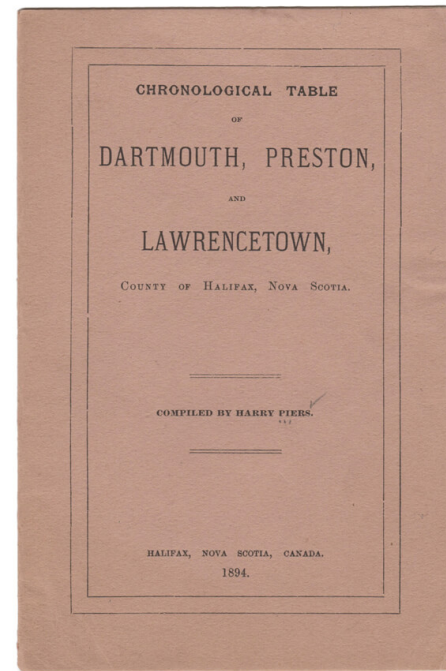
Harry Piers (1870–1940)

Harry Piers was a self-taught scholar who used his position at the Nova Scotia Museum to build a collection of fine art, Mi’kmaq artifacts, and other important objects of Nova Scotia’s material history. He became the province’s first art

historian, writing an important work on Nova Scotia's goldsmiths and silversmiths (published posthumously) and a study of the painter Robert Field (c.1769–1819). In 1914, in the *Collections of the Nova Scotia Historical Society*, he published "Artists of Nova Scotia," a listing of every artist—amateur and professional—that he could document working in Nova Scotia, from the founding of Port-Royal in 1605 to 1914. This listing remains the most comprehensive record of art activity in Halifax, and despite its numerous inaccuracies is used to this day by researchers. Piers's collecting activities and his art historical research created the foundation for art historical study in Halifax.



LEFT: Photograph of Harry Piers in the frontispiece of *Master Goldsmiths and Silversmiths of Nova Scotia* by Harry Piers and Donald Cameron Mackay (Halifax: Antiquarian Club, 1948). RIGHT: Cover of *Chronological Table of Dartmouth, Preston, and Lawrencetown, County of Halifax, Nova Scotia* by Harry Piers (Halifax: Self-published, 1894).



Descended from a family that had come to Halifax with the original colonists in 1749, Piers, despite never earning a university degree, made an outsized impact on multiple fields of study: geology, botany, archaeology, military history, material culture, and art history. He was the author of numerous books on Halifax's architectural and natural history, as well as important articles on the cultural history of the city and province. *The Evolution of the Halifax Fortress, 1749–1928*, his last book, which was published posthumously in 1947, has been credited as playing a key role in the decisions to preserve and restore the Halifax Citadel and York Redoubt.⁵

Piers's only formal education after graduating from high school was two years at the Victoria School of Art and Design, where he studied painting and architectural drawing in 1887 and 1888 (making him one of the art college's first students). He also studied informally at the Nova Scotia Museum with its curator, David Honeyman (1817–1889). After Honeyman's death Piers worked a series of short-term positions in libraries and archives in Windsor and Halifax until he was appointed Deputy Keeper of the Public Records of Nova Scotia in 1889, a government appointment that would last until the creation of the Public Archives of Nova Scotia in 1931. Later that same year he was named curator of the Provincial Museum (later the Nova Scotia Museum). In his first years at the museum he oversaw the move of the institution and its collections, including the public records collection, to a new building. Under the curatorship of Piers, the collecting mandate of the Nova Scotia Museum expanded from its natural history roots to include Mi'kmaq artifacts and oral histories, as well as material history collections and fine art and crafts. He was also appointed librarian of the newly created Provincial Science Library, which was housed in the same building. He held both positions until his death in 1940.

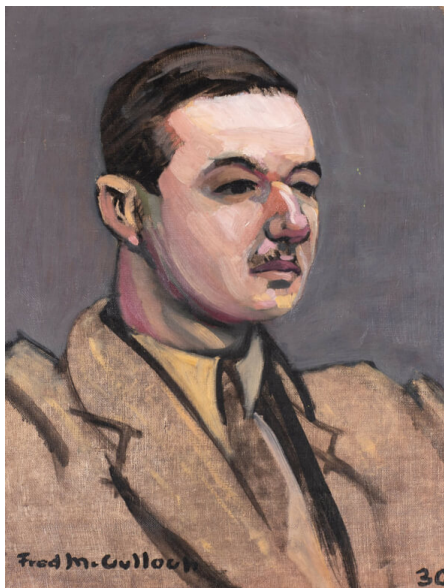


LEFT: Reference collection of Economic Seeds (useful & noxious plants) of Canada, prepared in Seed Laboratory of Branch of Seed Commissioner, Dept. of Agriculture, Ottawa, October 16, 1906, by Harry Piers, Nova Scotia Museum, Halifax. RIGHT: Photographs of lithographs after daguerreotype photographs of two Acadian French Women (an old woman and her niece) of Chezzetcook, Halifax County, Nova Scotia, June 1856, by Gauvin and Gentzel, collected by Harry Piers, Nova Scotia Archives Photographic Collection, Nova Scotia Archives, Halifax.

Donald Cameron (D.C.) Mackay (1906–1979)

Artist, educator, and art historian Donald Cameron (D.C.) Mackay played a central role in Halifax's art history from the end of the Second World War (in which he served as a naval officer and an official war artist) until his death in 1979. He was a principal of the Nova Scotia College of Art (NSCA) and a professor of art history at Dalhousie University, as well as an active painter.

Born in Fredericton, New Brunswick, in 1906, Mackay studied at Dalhousie College and then at the NSCA, graduating in 1929. He then studied at the Chelsea School of Art in London and the Académie Colarossi in Paris before moving to Toronto, where he worked as an illustrator and did further studies at the University of Toronto with Arthur Lismer (1885-1969). He taught graphic arts at Northern Vocational School, and he eventually taught with Lismer at the Art Gallery of Toronto (now the Art Gallery of Ontario).



LEFT: J. Frederic McCulloch, *Donald Cameron Mackay*, 1930, oil on canvas, 50.9 x 40.4 cm, Art Gallery of Nova Scotia, Halifax. RIGHT: Donald Cameron Mackay, *Signal Flag Hoist*, 1943, oil on canvas, 76.3 x 61 cm, Beaverbrook Collection of War Art, Canadian War Museum, Ottawa.



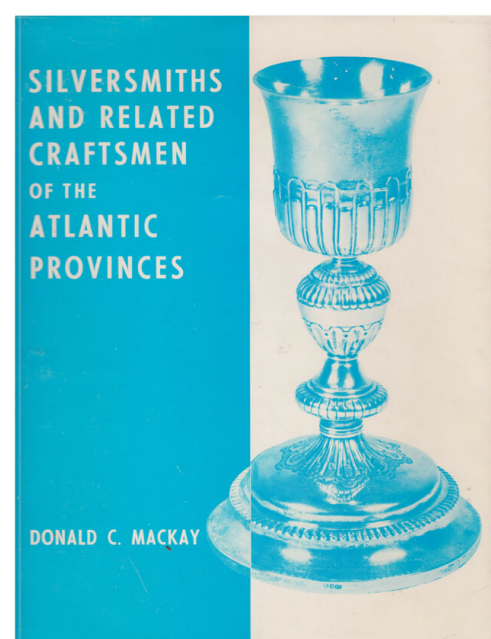
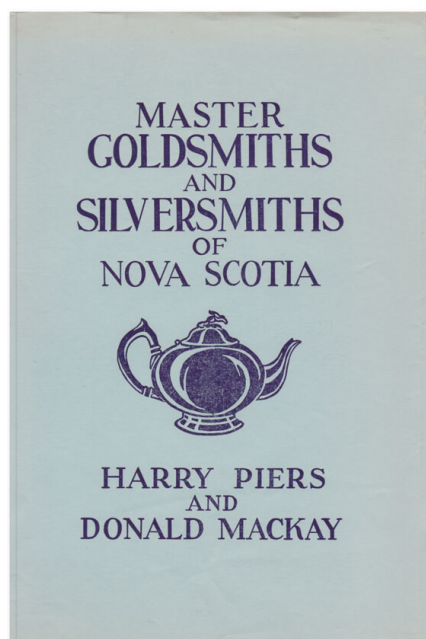
In 1934 he returned to Halifax to become an instructor at the NSCA, where he was named vice-principal in 1938. That same year he was appointed special lecturer in fine art at Dalhousie University, a position he held until 1971. He enlisted in the Royal Canadian Navy in 1939, serving as an intelligence officer until his appointment as an official war artist in 1943. "The special quality of his work was the depiction of the sheer physical [effort] needed for the war at sea," one historian noted.⁶



LEFT: Donald Cameron Mackay, *Halifax Harbour*, 1944, oil on fibreboard, 30.5 x 40.6 cm, Beaverbrook Collection of War Art, Canadian War Museum, Ottawa. RIGHT: Navy War Artist Lieutenant Donald MacKay, RCNVR, 1943, photographer unknown, Library and Archives Canada, Ottawa.

Mackay was an active artist and a founding member of the Nova Scotia Society of Artists. But despite his art activities, "Mackay became what he had practised, despite his diversity: an administrator and educator."⁷ In 1945 he was appointed principal and professor of art history of the NSCA, a position he held until 1967.

As NSCA principal, Mackay oversaw expanded enrolment and programs, including the creation of a three-year Art Education program in 1948. He also oversaw the purchase of the former St. Andrew's United Church Hall, which was renovated into a modern building for the art college that opened in 1957. In an all too familiar pattern, the original plan had been for new construction that would have included a provincial art gallery, long a priority of the NSCA, the Nova Scotia Museum of Fine Arts, and Mackay himself. Ultimately, the provincial government declined to support the effort.⁸



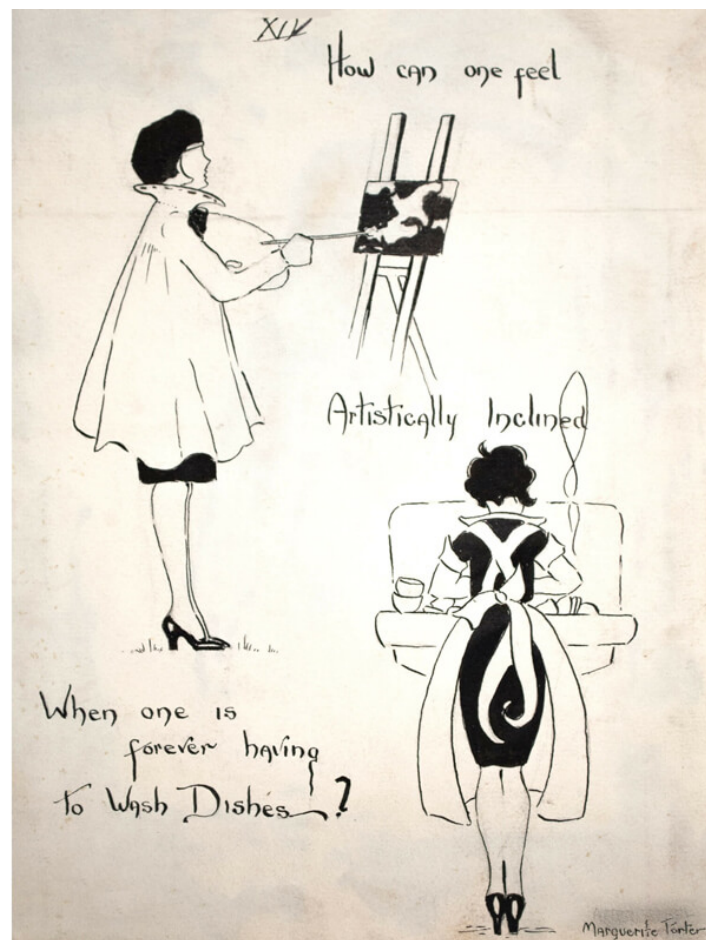
LEFT: Cover of *Master Goldsmiths and Silversmiths of Nova Scotia* by Harry Piers and Donald Cameron Mackay (Halifax: The Antiquarian Club, 1948). RIGHT: Cover of *Silversmiths and Related Craftsmen of the Atlantic Provinces* by Donald Cameron Mackay (Halifax: Petheric Press, 1973).

Mackay was one of Nova Scotia's few active art historians throughout the 1940s, following in the footsteps of Harry Piers (1870–1940). In 1948 he edited and illustrated a book originally started by Piers, *Master Goldsmiths and Silversmiths of Nova Scotia*. In 1973 he published *Silversmiths and Related Craftsmen of the Atlantic Provinces*, and he spent the last decades of his life working on a monumental study, *Portraits of a Province: 1605–1945* (which remains unpublished). In 1971 NSCAD awarded him the honorary degree of Doctor of Fine Arts.

LeRoy Zwicker (1906–1987) and Marguerite Porter Zwicker (1904–1993)

Arts institutions in Halifax were built primarily through the efforts and financial support of concerned citizens. Two such committed individuals were the artists and gallerists LeRoy and Marguerite Zwicker.

LeRoy Zwicker was born in Halifax, scion of an esteemed Halifax merchant family that established what is the oldest commercial art gallery in Canada; in 1886 Zwicker's father, Judson A. Zwicker, converted his wholesale glass firm into a store selling art and art supplies and providing framing services. When the elder Zwicker died in 1943, his son, LeRoy, a graduate of the Nova Scotia College of Art (NSCA), and LeRoy's wife, Marguerite, took over running the shop and gallery. Marguerite was born in Yarmouth and had come to Halifax to study at the NSCA where she met fellow student LeRoy. They had married in 1938. Marguerite ran the day-to-day operations of the gallery, and LeRoy retained his job at Moirs chocolate company until the late 1950s.



LEFT: LeRoy J. Zwicker, c.1930s, photograph by Jack Dodge, Art Gallery of Nova Scotia, Halifax. RIGHT: Marguerite Porter Zwicker, *How Can One Feel ...*, 1927, ink on paper, 24.7 x 18.7 cm, Art Gallery of Nova Scotia, Halifax.

The Zwickers ran the art gallery until their retirement in 1968. Both worked incessantly to create and sustain institutions that fostered artmaking in Halifax. They were founding members of the Maritime Art Association (MAA), for which LeRoy Zwicker served as business manager. LeRoy was also a regular contributor to the MAA's magazine *Maritime Art* and to its successor, *Canadian Art*. Marguerite served as the magazine's subscription manager and was active on the board of the MAA. Both were members of the Nova Scotia Society of Artists (NSSA). LeRoy served as president of the NSSA from 1938 to 1939, was on its executive council for many years, and in 1949 represented the NSSA on the organizing committee for *200 Years of Art in Halifax*, an exhibition organized to mark the bicentennial of Halifax's founding.

Both were also successful artists with active exhibition records who received professional accolades, including the prestigious Nova Scotia Artist status from the NSSA in 1939, the first year it was awarded. LeRoy Zwicker studied with Alfred Pellan (1906–1988) in the 1940s, and he was one of the few artists active in Halifax through that decade and the 1950s who explored abstraction in his work. When the Nova Scotia Museum of Fine Arts moved into the former Nova Scotia College of Art and Design (NSCAD) building on Coburg Road in 1975 (shortly before becoming the Art Gallery of Nova Scotia [AGNS]), the inaugural exhibition in the space was *LeRoy Zwicker: In Retrospect*, a fifty-year survey of Zwicker's work. In 1991 the Art Gallery of Nova Scotia mounted *Marguerite Zwicker: Watercolours*, a fifty-one-year survey of her work in her chosen medium.



Nova Scotia College of Art, Coburg Campus, date unknown, photographer unknown, Dalhousie University Photographic Collection, Dalhousie University Archives, Halifax.

LeRoy served on the board of governors of NSCAD in the 1960s, and in 1969 he received one of the first honorary doctorates in fine art conferred by the institution. In 1984 LeRoy and Marguerite Zwicker became the lead donors in the capital campaign that would lead to the creation of the first permanent home for the AGNS. Their \$500,000 gift was accompanied by over sixty works of art and a library of art books. The Zwicker Gallery, now part of the AGNS's First Nations Gallery, is named in their honour. Zwicker's Gallery remains one of Halifax's leading commercial galleries, operated by Ian and Anne Muncaster since 1970.

Garry Neill Kennedy (1935–2021)

In the late 1960s a small, provincial, and rather conservative art school in Halifax improbably rose to international prominence. That unlikely transformation was the product of an innovative, subversive, and highly successful effort led by Garry Neill Kennedy.

Kennedy was born in St. Catharines, Ontario, in 1935. From 1956 until 1960 he studied at the Ontario College of Art, earning a diploma in fine art. He earned a BFA from the University of Buffalo and completed a Master of Fine Arts degree at the University of Ohio in 1965. From 1965 until 1967 he was head of the art department of Northland College in Ashland, Wisconsin. He was hired away by the Nova Scotia College of Art's board of directors in 1967 to become the school's first president, at the age of thirty-one.



LEFT: Garry Neill Kennedy helping students build a student lounge in the old church hall building that was attached to the newly constructed NSCAD building, c.1970, photograph by Bob Rogers. RIGHT: Secretary of the NSCAD board Elizabeth "Lib" Connor, NSCAD president Garry Neill Kennedy, and board chair Darrell Mills signing the lease for the downtown NSCAD campus in 1976, photographer unknown, Anna Leonowens Gallery Archives, NSCAD University, Halifax.

For twenty-three years Kennedy led the art college (renamed the Nova Scotia College of Art and Design [NSCAD] in 1969) through an era that saw such remarkable innovations as an international Visiting Artists Program, a publishing house, the famed NSCAD Lithography Workshop (1969-76), and two exhibition spaces. He hired a team of accomplished artists and educators—Gerald Ferguson (1937-2009), David Askevold (1940-2008), Patrick Kelly (1939-2011), Dennis Young (1928-2021), and Jack Lemon (b.1936), among many others—and gave them the room (and the financial support) to create programs that would prompt one international art magazine to wonder: Was NSCAD "the best art school in North America?"⁹

In Kennedy's first two years at the art college he oversaw the construction of a six-storey addition to the college's building that included a space for an art gallery and greatly expanded course offerings. In 1969 the college achieved degree-granting status—the first art college in Canada to do so. In 1973 the school began its graduate program. From 1972 until 1978 Kennedy oversaw NSCAD's move from the Dalhousie University campus to a downtown block of buildings on the waterfront: Historic Properties. This move not only grew NSCAD's footprint; it also contributed to saving a large part of Halifax's historic downtown area that had been slated for demolition. As one board member recalled, "if you like Historic Properties, you should remember that it was the art college that made it possible."¹⁰



Garry Neill Kennedy, *The Colours of Citizen Arar*, 2007, felt-tip markers and graphite on graph paper, 42.5 x 272 cm, Art Gallery of Nova Scotia, Halifax.

Kennedy resigned from NSCAD's presidency in 1990, but he remained a full-time professor until retiring from the art college in 2005 (he continued to teach

part-time until 2011). Always an active artist, Kennedy maintained his exhibiting career until his death. His nationally touring retrospective, *Garry Neill Kennedy: Work of Four Decades*, was organized by the Art Gallery of Nova Scotia (AGNS) and the National Gallery of Canada in 2000. In 2012 the MIT Press (with the AGNS and NSCAD) published Kennedy's mammoth history, *The Last Art College: Nova Scotia College of Art and Design, 1968-1978*. In 2014 he moved to Vancouver to teach at the University of British Columbia. He died in Vancouver in 2021.

Bernard Riordon (b.1947)

In 1973 Bernard Riordon graduated from Saint Mary's University with a Master of Arts in Canadian history. During his two years of studies, he worked at the university's art gallery, assisting its then director, Robert Dietz. Dietz recommended Riordon to the Nova Scotia Museum of Fine Arts (NSMFA) for the position of curator at the Centennial Art Gallery, which had been established by the NSMFA in 1967 and was located at the time in a former powder magazine in the Halifax Citadel. Successfully appointed to the role in 1973, Riordon never looked back.

In 1975 the NSMFA moved to the newly vacated premises of the Nova Scotia College of Art and Design on Coburg Road, and later that year, after the passage of an act of the Provincial Legislature, the NSMFA was reborn as the Art Gallery of Nova Scotia (AGNS), with Riordon as its director and curator. In 1976 Riordon organized the AGNS's first touring exhibition, *Folk Art of Nova Scotia*, which travelled across the country in 1977 and 1978, including to the National Gallery of Canada. The exhibition introduced Canadian audiences to Nova Scotia folk artists such as Collins Eisenhauer (1898-1979), Ralph Boutilier (1906-1989), and, most importantly for Riordon's future career, Joe Norris (1924-1996) and Maud Lewis (1901-1970).



Art Gallery of Nova Scotia director Bernard Riordon with Dr. Hsio-yen Shih, Alice Hoskins, and Anthony Law at the exhibition opening of *Robert Field* at the Art Gallery of Nova Scotia, Halifax, 1978, photographer unknown.

In the ensuing decades Riordon would oversee the creation of the AGNS's first permanent home, which opened in 1988; the gallery's expansion, which opened in 1998 (and included a home for the restored Maud Lewis House); and the official opening of the AGNS Western Branch in Yarmouth in 2006. He curated nationally touring exhibitions of the works of Maud Lewis and Joe Norris, and he wrote a book on Norris that was published in 2000. Under his leadership folk art was arguably the main focus of the gallery, and he was instrumental in bringing the work of Maud Lewis to wider audiences.

Riordon oversaw the growth of the AGNS from its roots as a small, mostly volunteer-led collecting society that had tried, and failed, to create a permanent gallery for almost seventy years. Under his leadership the gallery grew from a staff of one in 1973 into a professional art museum with a staff of forty-plus twenty years later.



LEFT: Installation view of *Illuminated Life of Maud Lewis* at the Art Gallery of Nova Scotia, Halifax, 1997, photographer unknown. RIGHT: Installation view of *Joe Norris: Painted Visions of Nova Scotia* at the Art Gallery of Nova Scotia, Halifax, 2000, photographer unknown.

Riordon was born in Bathurst, New Brunswick, and he still maintains a home and farm in nearby Pokeshaw. He is married to Lillian Riordon, and they have four children. Riordon retired from the AGNS in 2002, and he became director and CEO of the Beaverbrook Art Gallery in Fredericton later that year. Riordon was appointed an Officer of the Order of Canada in 2002, and he received an honorary degree from Saint Mary's University in 2009. He retired from the Beaverbrook Art Gallery in 2013 and was named director emeritus.

David Woods (b.1959)

In 1998 the groundbreaking exhibition *In This Place: Black Art in Nova Scotia*, a survey exhibition of over a century of African Nova Scotian art, was held at the Nova Scotia College of Art and Design's (NSCAD) Anna Leonowens Gallery. The first exhibition of its kind in Nova Scotia, it was co-curated by David Woods, a vital figure in bringing the art history of African Nova Scotians to larger public attention.

In This Place featured works from 1880 to 1998. As a feature article by Kelsey Adams in *Canadian Art* magazine recently noted, "In a way, Woods worked like an archivist, documenting these pieces before they could be lost to memory."¹¹ Originally envisioned to be a small exhibition featuring Black NSCAD graduates, the project received so few submissions that Woods was brought on to help recruit more artists from the Black community. Under his



Installation view of *In This Place: Black Art in Nova Scotia* at the Anna Leonowens Gallery, NSCAD, Halifax, 1998, photographer unknown, Anna Leonowens Gallery Archives, NSCAD University, Halifax.

direction, the small show blossomed into an exhibition of more than one hundred works by forty-six artists that also toured to other Nova Scotia communities (Shelburne, Sydney, and Stellarton). Contemporary artists, such as Justin Augustine, Jim Shirley (an expatriate American artist who had the first solo show by a Black artist in Halifax at MSVU Art Gallery in 1977), and Crystal Clements, were shown with artists from previous generations, such as Audrey Dear Hesson (b.1929), a Halifax craft artist who in 1951 became the first Black artist to graduate from the Nova Scotia College of Art.

Born in Trinidad and Tobago, Woods emigrated to Canada in 1972, when his family settled in Dartmouth, now part of the Halifax Regional Municipality. In 1981 Woods took a temporary job with the Black United Front (BUF), in which he was asked to design a program aimed at educating Black children raised in white foster families about their cultural heritage. Woods instead made the program available to all Black students in Halifax, through newly created high school youth groups. When the program was discontinued by BUF a year later, Woods established the Cultural Awareness Youth Group (CAYG), an independent youth leadership development and cultural education agency to continue his popular programs. Woods ran CAYG until 1989.¹²

A prolific artist, writer, curator, and organizer, Woods has been a tireless advocate for Black art in Nova Scotia for decades. In 1984, through CAYG, he organized the first public programs for Black History Month in the province,¹³ and in 1992 he was the organizing founder of the Black Artists Network of Nova Scotia. In 2006 Woods was appointed associate curator of African Canadian art at the Art Gallery of Nova Scotia under the tenure of director Jeffrey Spalding (1951-2019). Woods made an immediate impact by organizing two exhibitions of Black contemporary art (*Visions in African Nova Scotian Art* and *The Soul Speaks*) and spearheading the acquisition of a painting by Edward Mitchell Bannister (1828-1901), a New Brunswick-born American painter who was one of the few African American artists of the nineteenth century to achieve significant recognition (Bannister was the first artist of African descent to win a major art prize in the U.S., when he received the first place bronze medal for *Under The Oaks* at the Philadelphia Centennial Exhibition in 1876). Woods and Spalding also brought the important exhibition *Mary Lee Bendolph, Gee's Bend Quilts, and Beyond*, co-organized by the Austin Museum of Art and Tinwood Alliance, Atlanta, to Halifax, the touring exhibition's only Canadian venue. An artist himself, Woods exhibits his own artwork (paintings, installations, and quilts) in galleries across Nova Scotia and Canada.

Woods continues to curate and organize. An expanded version of his 2012 exhibition of African Nova Scotian quilts, *The Secret Codes*, was organized for a national tour of Canada from 2022 to 2025. At the time of writing, Woods is also developing an exhibition of the work of Edward Mitchell Bannister with the Owens Art Gallery in Sackville, New Brunswick, planned for the spring of 2025.



Portrait of David Woods, 2021, photograph by Gary Weekes.



LEFT: Installation view of *The Secret Codes: African Nova Scotian Quilts* at the Dalhousie University Art Gallery, Halifax, June 2023, photograph by Steve Farmer. RIGHT: Edward Mitchell Bannister, *People Near Boat*, 1893, oil on canvas, 35.6 x 50.4 cm, Smithsonian American Art Museum, Washington, D.C.

Dianne O'Neill (b.1944)

For more than forty years no one has written more about the art history of Nova Scotia and its capital city than Dianne O'Neill. She has taught art history, managed collections, and installed exhibitions, but it is as a curator and art historian that she has primarily made her mark on Halifax's art history. Like her predecessors Harry Piers (1870–1940) and Donald Cameron (D.C.) Mackay (1906–1979), she is a prominent scholar in the art history of Halifax. Where she differs, however, is in her insistence on documenting the stories of individuals and groups who have been mostly left out of the historical narrative, particularly women and Indigenous artists.

Mora Dianne Guthrie was born in Port Elgin, Ontario, in 1944, and earned a PhD in theatre history and art history from Louisiana State University in 1976. She married Patrick Bernard O'Neill in 1967 and moved to Halifax when her husband took up a teaching appointment at Mount Saint Vincent University.

From 1978 until 2019 O'Neill worked in various roles at the Art Gallery of Nova Scotia (AGNS): as volunteer, guest curator, research officer, editor, and, most importantly, as adjunct curator and then with the title of Associate Curator, Historical Prints and

Drawings. Over her career at the AGNS she curated or co-curated more than seventy exhibitions for the gallery, including *Pe'l A'tukwey: Let Me... Tell a Story: Recent Work by Mi'kmaq and Maliseet Artists*, 1993, the first museum exhibition of Mi'kmaq and Wolastoqey contemporary art ever mounted; full-career retrospectives of Forshaw Day (1831–1903), Henry M. Rosenberg (1858–1947),



Mora Dianne O'Neill looking at *Waiting*, 1986, by Nancy Edell, with AGNS board member Walter Struan Robertson, from the exhibition *Art Nuns: Recent Work by Nancy Edell* at the Art Gallery of Nova Scotia, Halifax, 1991, photographer unknown.

Frances Jones (Bannerman) (1855–1944), and Margaret Campbell Macpherson (1860–1931); and historical exhibitions such as *At the Great Harbour: 250 Years on the Halifax Waterfront*, 1999, and *Choosing Their Own Path: Canadian Women Impressionists*, 2001–02. O'Neill also curated contemporary art projects, including a 1992 exhibition by Alan Syliboy (b.1952) (his first exhibition in a public art gallery) and the touring exhibition *Art Nuns: Recent Work by Nancy Edell*, 1991–93.

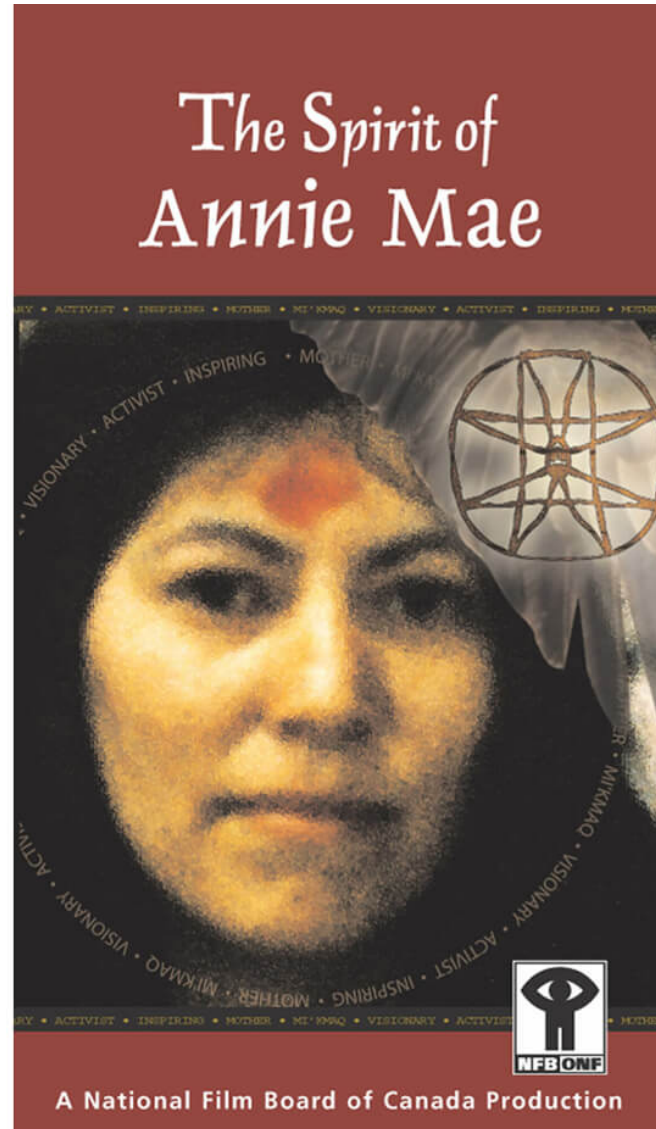


LEFT: Nancy Edell, *Art Nuns*, 1989, wool and cotton, 86 x 126 cm, Canada Council Art Bank, Ottawa. RIGHT: Installation view of *Pe'l A'tukwey: Let Me... Tell a Story: Recent Work by Mi'kmaq and Maliseet Artists* at the Art Gallery of Nova Scotia, Halifax, 1993, photographer unknown.

O'Neill's focus on Halifax's and Nova Scotia's art history has led to important publication projects such as *The Nova Scotia Society of Artists: Exhibitions and Members, 1922–1972* (1997) and *Paintings of Nova Scotia: From the Collection of the Art Gallery of Nova Scotia* (2004), the latter of which won the 2005 award for Best Atlantic Published Book at the Atlantic Book Awards. Since retiring from the AGNS in 2019 she has remained active as a researcher, writer, and editor, and she is currently working on revising for publication Mackay's *Portraits of a Province: 1605–1945*.

Catherine Anne Martin (b.1958)

The first Mi'kmaw film director from the Atlantic region, Catherine Anne Martin has been an artist, activist, and advocate throughout her career. The director of numerous documentary and feature films, she has also produced programs for television and educational use. Her first film project was *Minqon Minqon*, a 1990 profile of Wolastoqi artist Shirley Bear (1936–2022). In 1991 she co-directed *Kwa'nu'te': Micmac and Maliseet Artists* with Kimberlee McTaggart for the National Film Board of Canada. The film profiles eight artists (Ned Bear, Shirley Bear, Lance Belanger, Peter Clair, Mary Louise Martin, Leonard Paul, Luke Simon, and Alan Syliboy) and won multiple awards, including an Award for Excellence at the 1991 Atlantic Film Festival. Her 2002 documentary *The Spirit of Annie Mae* tells the story of the three-decades-long effort to solve the mystery of the murder of Indigenous activist Annie Mae Pictou Aquash. "I was inspired at a young age by Annie Mae's commitment to make the world a better place for our Indigenous people, especially the [Mi'kmaw]," she says. "She believed in the power of education, the rights of our people to an education and equality."¹⁴



LEFT: Catherine Anne Martin, photograph by Kelly Clark for Arts Nova Scotia, Halifax. RIGHT: Poster for the film *The Spirit of Annie Mae*, 2002, directed by Catherine Anne Martin, 73 minutes, National Film Board of Canada, Ottawa.

Martin's career has also led her into leadership positions in education and the arts. She has been chair of the board of the Society of Canadian Artists of Native Ancestry, and has served on the boards of the University of King's College and Aboriginal Peoples Television Network. She has also been instrumental in helping to develop educational programs for Mi'kmaq and Indigenous women and youth across Atlantic Canada, including at Dalhousie University, St. Francis Xavier University, and Mount Saint Vincent University.

Her artistic efforts, her mentorship, and her activism have been acknowledged through numerous awards, including a WAVE Award from Women in Film and Television Atlantic (2015), the Order of Canada (2017), and a Senate 150 Medal (2019). In 2021 she was awarded Nova Scotia's highest award for the arts, the Portia White Prize.

Martin is a member of the Millbrook First Nation and lives in Halifax.



Still from the film *Kwa'nu'te': Micmac and Maliseet Artists*, 1991, directed by Catherine Anne Martin and Kimberlee McTaggart, 41 minutes, National Film Board of Canada, Ottawa.

Donald R. Sobey (1934–2021)

Donald R. Sobey never lived in Halifax, but from his home on Nova Scotia's northern shore he lit the spark that transformed the city's role in the country's contemporary art scene and became one of the most influential Canadian art patrons of his generation. Through their many funds and foundations, the Sobey family has supported the arts in this country for decades.

Sobey's father, grocer Frank Sobey, rose to the top of the Canadian business world from small-town Maritime roots that he never eschewed. To this day the multinational company that he founded remains headquartered in tiny Stellarton, Nova Scotia. Trained from his youth in the family business, Donald R. Sobey had an early and enduring love of Canadian art. He bought his first work, an oil painting by John Lyman (1886–1967), when he was still in his early twenties. He hadn't grown up surrounded by art. "My mother loved calendars, with big pictures," he recalled, but "I was the first one who ever bought a painting."¹⁵ Eventually he helped his father build a family collection of Canadian paintings, as well as growing his own personal collection. Today, the Sobey holdings are among the best collections of Canadian Impressionist and modernist art in private hands.



LEFT: A.Y. Jackson, *Autumn, Combermere, Ontario* [Alternate Title: *Birches*], date unknown, oil on canvas, 64.1 x 81.9 cm, Sobey Art Foundation, New Glasgow. This was one of the first artworks purchased by the Sobey family. RIGHT: Cover of *Generations: The Sobey Family and Canadian Art* by Sarah Milroy (Kleinburg and Fredericton: McMichael Canadian Art Collection and Goose Lane Editions, 2022).

It was a meeting at the Art Gallery of Nova Scotia (AGNS) in November of 2001 that would cement Sobey's role as a central builder in Halifax's art history. By then one of the leading cultural philanthropists in the country, Sobey had already served two terms as chair of the board of the National Gallery of Canada (NGC). He approached Pierre Théberge (1942-2018), then the gallery's director, with an idea: a prize for Canadian art. Sobey collected historical art, but Théberge suggested another route: "There's a space no one has built, and that's for contemporary art," he told Sobey.¹⁶ Sobey and Théberge brought the notion of such a prize to the AGNS, where I was the curator of contemporary art at the time. I was charged with fleshing out the idea.¹⁷

Over its more than two decades of existence the Sobey Art Award has become what former NGC director Marc Mayer (b.1956) described as "the pinnacle of contemporary Canadian art."¹⁸ While the prize is now managed by the NGC, in the thirteen years it was based in Halifax the Sobey Art Award sparked a renaissance for local artists and brought the city into the national and international art conversation in a way that it hadn't been since the 1970s, during the heyday of the Nova Scotia College of Art and Design's Conceptual era.



LEFT: Sobey Art Award at the Art Gallery of Nova Scotia, Halifax, 2007, photographer unknown. RIGHT: Jean-Pierre Gauthier, *The Race*, 2004, five measuring tapes, graphite, and motors, dimensions variable, Art Gallery of Nova Scotia, Halifax. Gauthier was the 2004 winner of the Sobey Art Award.

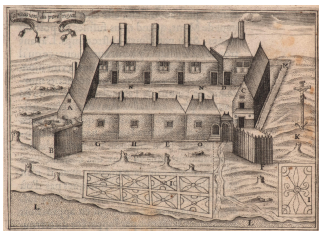


Where to See

Works by Halifax artists can be found in numerous public and private collections. Although the following institutions hold the works listed below, they may not always be on view. This list contains only the works held in public collections discussed and illustrated in this book.

Art Gallery of Nova Scotia

1723 Hollis Street
Halifax, Nova Scotia, Canada
902-424-5280
artgalleryofnovascotia.ca



Samuel de Champlain, *Habitation at Port Royal, 1613*

Engraving on laid paper
10.8 x 15.2 cm



Peter Monamy, *The Capture of Louisbourg, c.1745*

Oil on canvas
54 x 98.3 cm



Moses Harris, *Nova Scotia Plants, 1749-50*

Engraving on laid paper
Support: 19.8 x 12.2 cm



Moses Harris, *A Plan of the Harbour of Chebucto and Town of Halifax, 1750*

Hand-coloured
engraving on laid paper
24 x 28.9 cm



Sir Joshua Reynolds P.R.A., *Colonel Edward Cornwallis, c.1756*

Oil on linen
76 x 63.7 cm



Dominic Serres, *Governor's House and St. Mather's Meeting House on Hollis Street, also looking up George Street, c.1762*

Oil on canvas
38.1 x 55.9 cm



Joseph Frederick Wallet DesBarres, *Dartmouth Shore in the Harbour of Halifax, c.1775*

Hand-coloured etching
on laid paper
15 x 40.9 cm



Lieutenant Colonel Edward Hicks, *Entrance to Halifax Harbour and the Town of Halifax, N.S., c.1780*

Watercolour, graphite,
and ink on wove paper
16.5 x 34.5 cm



Robert Field, *Miss Elizabeth Wallace* (1791-1874), c.1810
Watercolour on paper
18.9 x 15.1 cm



Robert Field, *Lt. Provo William Parry Wallis*, c.1813
Oil on canvas
76.2 x 63.5 cm



Robert Field, *Mrs. Edward Mortimer* (Sarah Patterson) 1765-1833, c.1815
Oil on canvas
76 x 61 cm



Robert Field, *Edward Mortimer* (1768-1819), c.1815
Oil on canvas
72 x 57.8 cm



John Elliott Woolford, *A View of Halifax from Fort George, Nova Scotia*, 1817
Oil on paper laid on canvas
43 x 128.5 cm



Attributed to John Poad Drake, *Shipping at Low Tide, Halifax*, c.1820
Oil on canvas
68.6 x 97.8 cm



William Valentine, *Rev. William Black*, 1827
Oil on canvas
29.1 x 24.3 cm



Maria Morris Miller, *Wild Flowers of Nova Scotia: Lilium canadense*, c.1833
Watercolour on Reynold's London board
Support: 18.8 x 13.2 cm



Attributed to William Valentine, *Mrs. Grace Langford Nordbeck*, c.1835

Oil on canvas
49.6 x 40.1 cm



Attributed to William Valentine, *Portrait of a Lady with a Lace Bonnet [Louisa Haliburton]*, c.1839

Oil on canvas
93 x 73.7 cm



Maria Morris Miller, *Nymphoea odorata. White Pond Lily*, 1840

Hand-coloured lithograph on paper, plate III
32.5 x 25.5 cm



Maria Morris Miller, *Indian Hemp - Milk Weed*, 1840

Hand-coloured lithograph on wove paper
Support: 31.9 x 25.2 cm



Unknown (after John Cunningham), *An Encampment of Mi'kmaq Near Halifax, Nova Scotia, 1808* [Original title: *Micmac Indians Near Halifax, Nova Scotia, 1808*], 1842

Watercolour on paper
23.7 x 35.1 cm



John O'Brien, *Halifax Harbour, Sunset*, c.1853

Oil on linen
49 x 76.5 cm



John O'Brien, *The ARAB, Brigantine, and the MILO, Brig, off Halifax Harbour*, 1856

Oil on canvas
58.5 x 78.9 cm



Maria Morris Miller, *Nuphar advena. Yellow Pond Lily. Iris Versicolor. Blue Flag*, 1866

Hand-coloured lithograph on paper
Support: 35.3 x 27.8 cm



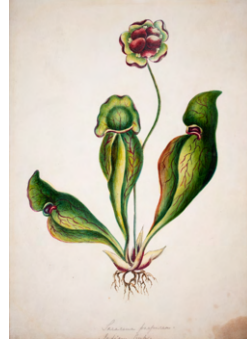
Unknown, *The Royal Canadian Academy - Exhibition in the Province Building, Halifax, 1881*

Hand-coloured wood engraving on paper
16 x 24 cm



Unknown, *The Royal Academy - Opening of the Exhibition by His Excellency The Governor-General, 1881*

Hand-coloured wood engraving on paper
16.5 x 24.2 cm



Maria Morris Miller, *Saracena [sic] Purpurea. Indian Cup [Northern Pitcher Plant], c.1883*

Watercolour on paper
34.3 x 24.4 cm



John O'Brien, *HMS GALATEA, in a Heavy Sea, 1888*

Oil on canvas
43.4 x 71.6 cm



Ernest Lawson, *Regatta Day, c.1894*

Oil on canvas
40.9 x 50.8 cm



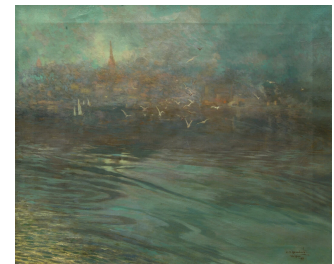
Katharine N. Evans, *Steele's Pond, Halifax, 1898*

Watercolour on wove paper
29.7 x 53.5 cm



Emily A. Fenerty, *Portrait of Henry M. Rosenberg, c.1905*

Graphite on paper
14 x 15.8 cm



Henry M. Rosenberg, *Halifax Harbour, 1909*

Oil on canvas
50.8 x 61.2 cm



Ernest Lawson, *Winter - Harlem River, c.1912*

Oil on canvas
63.5 x 76.5 cm



Arthur Lismer, *Sackville River, 1917*

Oil on canvas
77.2 x 92.4 cm



Arthur Lismer, *Troopship Leaving Halifax, 1918*

Lithograph on paper
30.7 x 40.4 cm



Maud Lewis House, c.1920s

Mixed media
4.4 x 4.1 x 3.8 m



Melda Landry, *Elizabeth Nutt Seated (?)*, 1920

Pencil on paper
29.6 x 20.3 cm



Edith Smith, *The Red Cloak*, 1923

Oil on canvas
45 x 33.5 cm



Henry M. Rosenberg, *In the Forest*, c.1925

Oil on wood
31.1 x 13.1 cm



Elizabeth Styring Nutt, *Winter, Northwest Arm, Halifax*, 1927

Oil on canvas
63.6 x 76.1 cm



Marguerite Porter Zwicker, *How Can One Feel ...*, 1927

Ink on paper
24.7 x 18.7 cm



Donald Cameron Mackay, *The Hanging Committee*, 1929

Ink on paper
25.1 x 23.5 cm



Elizabeth Styring Nutt, *Autumn on the Northwest Arm, Halifax, Nova Scotia*, 1930

Oil on canvas
50.5 x 60.8 cm



J. Frederic McCulloch, *Donald Cameron Mackay*, 1930

Oil on canvas
50.9 x 40.4 cm



Henry M. Rosenberg, *Reading*, 1931

Etching on laid paper
Support: 27.1 x 22 cm



Elizabeth Styring Nutt, *The Ice House, Halifax, N.S.*, 1935

Oil on canvas
40.5 x 50.7 cm



Donald Cameron Mackay, *Building a "Bluenose"*, 1946

Oil on panel
33 x 43.3 cm



Maud Lewis, *Deer in Winter*, c.1950

Oil on pulpboard
29.6 x 35.9 cm



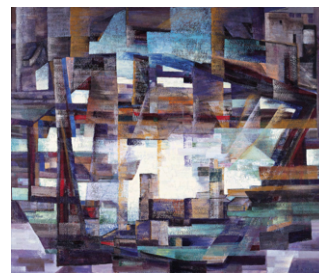
Donald Cameron Mackay, *Landscape, Herring Cove*, c.1950
Oil on canvas
61.1 x 76.1 cm



Ruth Salter Wainwright, *Water Street, Halifax*, 1953
Oil on canvas board
40.8 x 51 cm



LeRoy Zwicker, *Atomic*, 1953
Oil on canvas
61 x 35.7 cm



Marion Bond, *Halifax Harbour*, 1957
Oil on Masonite
77 x 92.2 cm



LeRoy Zwicker, *Grafton Street, Halifax*, c.1960s
Oil on canvas
50.9 x 61 cm



Ruth Salter Wainwright, *Little Lady (Maud Lewis)*, c.1960s
Oil on canvas
71.3 x 51 cm



Joe Norris, *Seagulls on Island*, 1974
Enamel on canvas
60.5 x 76.1 cm



Alex Colville, *Ocean Limited*, 1962
Oil and synthetic resin on Masonite
68.5 x 119.3 cm



Carol Hoorn Fraser, *Night Begonia*, 1964
Oil on canvas
78.2 x 93.7 cm



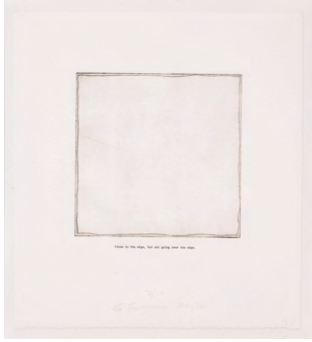
Ruth Salter Wainwright, *Blue Mosque*, 1965
Oil on canvas
91.4 x 121.3 cm



Maud Lewis, *Children Skiing*, mid-1960s
Oil on pulpboard
31.8 x 35 cm

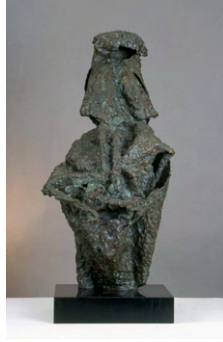


David Askevold, still from *Learning about Cars and Chocolate*, 1972
Still image from a black and white video



Gerald Ferguson, *Close to the edge, but not going over the edge*, 1972

Drypoint on paper, 2/10
Plate: 20 x 20 cm



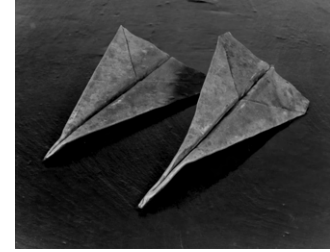
Sarah Jackson, *Mythological Figure I*, 1973-74

Patinated bronze
83 x 40 x 41 cm



Michael Fernandes, *Series of 5*, 1978

Graphite and latex on
Masonite, on wooden
shelf
64 x 330.5 x 18 cm



John Greer, *Lead to Believe*, 1978

Two pieces of folded
lead
7.5 x 28.5 x 13.7; 4.9 x
23 x 14.5 cm



Tom Forrestall, *Dog, Girl and Beach*, 1979

Egg tempera on panel
108.8 x 114.8 cm



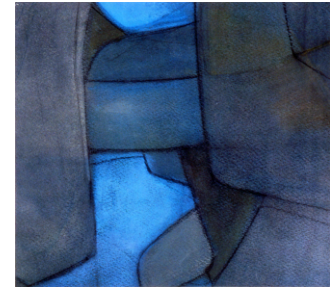
Gerald Ferguson, *Halifax City Hall - A Painting*, 1980

Felt pen and oil on
canvas; post card
Canvas: 122 x 183 cm;
postcard: 10.5 x 15 cm



Michael Fernandes, *No Escape*, 1983

Wood, photographs,
and mixed media
Dimensions variable



Ruth Salter Wainwright, *Blue Pools*, 1984

Charcoal and pastel on
paper coloured with oil
paint
20.8 x 23.2 cm



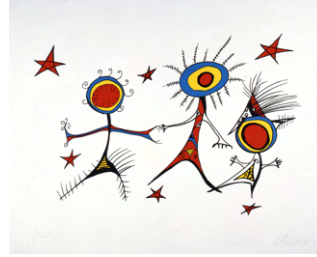
Nancy Edell, *Waiting*, 1986

Found wool rags, acrylic and polyester fabrics on linen, and felt
92 x 121 cm



Tom Forrestall, *Island in the Ice*, 1987

Egg tempera on Masonite
72.5 x 214.5 cm



Alan Syliboy, *All My Relations, Family*, 1992

Serigraph on paper
41 x 51 cm



John Greer, *Origins*, 1995

Patinated cast bronze
2.7 x 3.8 x 1 m



Colleen Wolstenholme, *Valium*, 1997

Carved plaster
67.8 x 67.5 x 18 cm



David Askevold, *Harbour Ghosts, HFX*, 1999

Dye-based inkjet print on photo paper
Three panels, each panel 122 x 151.8 cm



Alan Syliboy, *Tuft's Cove Survivor*, 1999

Acrylic, watercolour pencil, ink, and photo transfer on illustration board
76 x 101.5 cm



Jean-Pierre Gauthier, *The Race*, 2004

Five measuring tapes, graphite, and motors
Dimensions variable



Garry Neill Kennedy, *The Colours of Citizen Arar*, 2007

Felt-tip markers and graphite on graph paper
42.5 x 272 cm



Ursula Johnson, *Moose Fence*, 2017

Ungulate gate, lumber, fencing, lighting, and wallpaper
Dimensions variable

Art Gallery of Hamilton

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



**A.Y. Jackson, *The Old Gun*,
Halifax, 1919**

Oil on canvas
54.2 x 65.4 cm

Art Gallery of Ontario

317 Dundas Street West
Toronto, Ontario, Canada
416-979-6648
ago.ca



Henry M. Rosenberg, *Una*, 1905

Oil on panel
43.4 x 26.4 cm



**Lawren S. Harris, *Elevator Court*,
Halifax, 1921**

Oil on canvas
96.5 x 112.1 cm

Beaverbrook Art Gallery

703 Queen Street
Fredericton, New Brunswick, Canada
506-458-2028
beaverbrookartgallery.org



Jon Seca LaBillois and Alan Syliboy, *Four Humpback Whale Drum*, date unknown
Cedar, moose hide, and acrylic paint
76.5 x 72.3 x 38.5 cm

Canada Council Art Bank

921 St. Laurent Boulevard
Ottawa, Ontario, Canada
1-800-263-5588, ext. 4479
artbank.ca



Nancy Edell, *Art Nuns*, 1989
Wool and cotton
86 x 126 cm

Canadian War Museum

1 Vimy Place
Ottawa, Ontario, Canada
819-776-7000
warmuseum.ca



Arthur Lismer, *Olympic with Returned Soldiers*, 1919

Oil on canvas
123 x 163.3 cm



Donald Cameron Mackay, *Signal Flag Hoist*, 1943

Oil on canvas
76.3 x 61 cm



Donald Cameron Mackay, *Halifax Harbour*, 1944

Oil on fibreboard
30.5 x 40.6 cm

Confederation Centre of the Arts

145 Richmond Street
Charlottetown, Prince Edward Island, Canada
1-800-565-0278
confederationcentre.com



Robert Harris, *Portrait of Anna H. Leonowens*, 1905

Oil on canvas
90 x 74.5 cm



John Greer, *TV Idol Time*, 1981

Granite and steel
188 x 66 x 35.5 cm



Dalhousie Art Gallery

6101 University Avenue
Halifax, Nova Scotia, Canada
902-494-2403
artgallery.dal.ca



Arthur Lismer, *Halifax Harbour, Time of War*, c.1917

Oil on canvas, conserved onto aluminum
102.5 x 130 cm



Tom Forrestall, *The Kitchen*, 1967

Egg tempera on Masonite
40.6 x 95 cm

Dartmouth Heritage Museum

26 Newcastle Street
Dartmouth, Nova Scotia, Canada
902-464-2300
dartmouthheritagemuseum.ns.ca



William Valentine, *Nancy Prescott Fairbanks*, 1848

Daguerreotype

McCord Stewart Museum

690 Sherbrooke Street West
Montreal, Quebec, Canada
514-861-6701
musee-mccord-stewart.ca/en/



Notman & Sandham
Photographic Studio, Marquis of Lorne, Governor General of Canada, Montreal, QC, 1879, January 16, 1879

Wet collodion negative, silver salts on glass, wet collodion process
25.4 x 20.3 cm



William Notman & Son
Photographic Studio, Mrs. Anna H. Leonowens, Montreal, QC, 1903, 1903

Gelatin silver glass plate negative, silver salts on glass
17.8 x 12.7 cm

Montreal Museum of Fine Arts

1380 Sherbrooke Street West
Montreal, Quebec, Canada
514-285-2000
mbam.qc.ca



Alex Colville, Cyclist and Crow, 1981

Acrylic on Masonite
70.6 x 100 cm

National Gallery of Canada

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



Robert Field, *Sir Alexander Croke*, c.1808
Oil on canvas
74 x 61.6 cm



Unknown, *Mi'kmaq Indians*, c.1850
Oil on canvas
45.7 x 61 cm



Forshaw Day, *The Waverley Goldfields, Nova Scotia*, c.1865
Oil on canvas
42.5 x 72.5 cm



Harold Gilman, *Halifax Harbour*, 1918
Oil on canvas
198 x 335.8 cm



Elizabeth Styring Nutt, *The Northwest Arm, Halifax*, 1926
Oil on canvas
51.2 x 61.3 cm



Joyce Wieland, *O Canada*, 1970
Lithograph in red on wove paper
57.4 x 76.4 cm



David Askevold, *The Poltergeist*, 1974-79
Seven azo dye prints (Cibachrome) framed
Overall: 102.8 x 703 cm



Nancy Edell, *Bear in Point Pleasant Park*, 1989
Charcoal, Conté crayon, coloured pencil, and collage on wove paper with collage of various torn papers
Overall: 76 x 212 cm;
sheet: 76 x 106 cm each



John Greer,
***Reconciliation*, 1989**

Marble, bronze, and wood
Dimensions variable



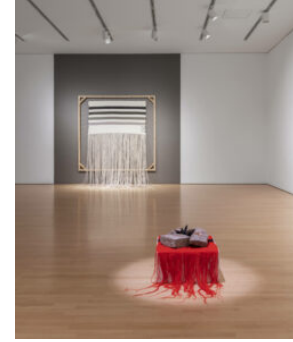
Thierry Delva, *Box Works*: installation of ten works, including *Maglite (3 Cell-D) Flashlight*; *Clearwater*, 6 *Boiled Lobsters*; 12 *Long Stem Roses for Sally*; *Nike Air Baltoro II*, *All Conditions Gear*, *Size 10*; *Kleenex*, *Family Size*, 300 2-Ply Facial Tissues; *Clearwater*, 5 *Live Lobsters*; *Samsung FX 1505*, *Integrated Personal Facsimile*; *Hagen*, 1 *Live Canary*; *Stelwire*, 3 1/2 inches *Ardox Nails*, 50 lbs; and *Trekk*, *Campmaster III Sleeping Bag*, 3 lbs, all 1996

Limestone or sandstone
Dimensions variable



Divya Mehra, *Afterlife of Colonialism*, a reimagining of *Power: It's possible that the Sun has set on your Empire OR Why your voice does not matter: Portrait of an Imbalanced*, and yet contemporary diasporic India vis-à-vis Colonial Red, Curry Sauce Yellow, and Paradise Green, placed neatly beneath these revived medieval forms: *The Challenges of entering a predominately White space (Can you get this in the gift shop?) where all Women and Magical Elephants may know this work, here in your Winnipeg, among all my Peers, desiring to be both seen and see the loot, through this Jungle Vine camouflage, celebrating an inheritance of loss through our occupation of these outmoded spaces*, 2018-22

PVC coated fabric, acrylic paint, and plastic and electric components



Krystle Silverfox, *All That Glitters is Not Gold...*, 2019

Wool, wood frame (cedar), copper wire, nails, and copper pennies
299 x 254 x 205 cm

Krystle Silverfox, *Copper + Concrete*, 2022

Wool, concrete, copper wire, and crow feathers
42.5 x 61 x 114.3 cm



Nova Scotia Archives

6016 University Avenue
Halifax, Nova Scotia, Canada
902-424-6060
archives.novascotia.ca



John Elliott Woolford,
*Perspective View of the
Province House
Building, 1819*

Etching with aquatint
finished with
watercolour



John Elliott Woolford,
*Government House,
Halifax, from the S.W.,
1819*

Etching



William Eagar, *Ruins of
H.R.H. the Duke of
Kent's Lodge, Bedford
Basin, near Halifax,
Nova Scotia, in 1838,*
date unknown



**Photographs of
lithographs after
daguerreotype
photographs of two
Acadian French Women
(an old woman and her
niece) of Chezzetcook,
Halifax County, Nova
Scotia, June 1856, by
Gauvin and Gentzel**



**Frances Jones
Bannerman,** *Le Jardin
d'hiver / In the
Conservatory, 1883*

Oil on canvas
46.5 x 80.6 cm

Nova Scotia Museum

1747 Summer Street
Halifax, Nova Scotia, Canada
902-424-7353
museum.novascotia.ca



Once-Known Mi'kmaw Artist, Quillwork, Lidded Box, c.1780-90



Edith Clayton, Market Basket, 1975
Wood and maple
28 x 29 x 27 cm; depth: 13 cm



Edith Clayton, Doll's Cradle Basket, date unknown
Wood, metal, and paint
Length: 25 cm



LeRoy Zwicker, Harry Piers, date unknown
Oil on canvas
60.6 x 51 cm

Nova Scotia Legislative Library

2nd Floor, Province House
1726 Hollis Street
Halifax, Nova Scotia, Canada
902-424-5932
nslegislature.ca/about/supporting-offices/legislative-library



William J. Weaver, Portrait of Prince Edward (Later Duke of Kent and Strathearn), 1798

Anna Leonowens Gallery, NSCAD University

1891 Granville Street
Halifax, Nova Scotia, Canada
902-494-8223
theanna.nscad.ca



Richard Short, Dominic Serres, and James Mason, *The Town and Harbour of Halifax in Nova Scotia, as appears from George Island, 1764*

Engraving on laid paper
Image: 33.6 x 50.2 cm



Richard Short, Dominic Serres, and François Antoine Aveline, *The Governor's House and St. Mather's Meeting House in Hollis Street, also looking up George Street, 1764*

Engraving on laid paper
Image: 33 x 51.1 cm



Richard Short, Dominic Serres, and Ignace Fougerson, *The Church of Saint Paul and the Parade at Halifax in Nova Scotia, 1764*

Engraving on laid paper
Image: 35.8 x 50.5 cm



Forshaw Day, *Bedford Basin from the Presbyterian Church, c.1870*

Oil on canvas
32.7 x 48 cm



Arthur Lismer, *Convoy at Night, c.1917*

Oil on canvas
50 x 60.3 cm



Edith Smith, *Grain Elevator, Halifax / Cathedral of Industry, c.1939*

Oil on board
49.9 x 39.8 cm



Garry Neill Kennedy, *My Fourth Grade Class, 1972*

Colour lithograph on white Arches paper, NSCAD Impression
59.3 x 67.4 cm

Royal Ontario Museum

100 Queen's Park
Toronto, Ontario, Canada
416-586-8000
rom.on.ca



Robert Petley, *Halifax from the Indian Encampment at Dartmouth, 1834*

Watercolour and touches of
gouache over pencil on paper
19 x 27.8 cm

University of Lethbridge Art Gallery

4401 University Drive
Lethbridge, Alberta, Canada
403-329-2666
artgallery.uleth.ca



Arthur Lismer, *Sorrow, 1917*

Watercolour and gouache
49.5 x 57.2 cm



NOTES

Preface

1. Robin Peck, "Sculpture and the Sculptural in Halifax and Vancouver," in *Vancouver Anthology*, ed. Stan Douglas (Vancouver: Talon Books, 1991), 209.
2. Peck, "Sculpture and the Sculptural," 208.

Historical Overview

1. Daniel N. Paul, *We Were Not the Savages: Collision between European and Native American Civilizations*, 4th ed. (Halifax: Fernwood Publishing, 2022), 21.
2. Viviane Gray, "Curator's Statement," in *Pe'l A'tukwey: Let Me... Tell a Story: Recent Work by Mi'kmaq and Maliseet Artists*, ed. Viviane Gray and Mora Dianne O'Neill (Halifax: The Art Gallery of Nova Scotia, 1993), 4.
3. Paul, *We Were Not the Savages*, 22-24.
4. Mora Dianne O'Neill, *At the Great Harbour: 250 Years on the Halifax Waterfront* (Halifax: The Art Gallery of Nova Scotia, 1999), 2.
5. Marc Lescarbot, *Nova Francia*, quoted in O'Neill, *At the Great Harbour*, 6.
6. Jordan Bennett, in conversation with the author, 2019.
7. Cheryl Simon, quoted in Ray Cronin, "Porcupines and Bark," *Studio Magazine* 17, no. 2 (Fall/Winter 2022-23): 19.
8. Didactic panel, Bedford Barrens National Historic Site.
9. Alan Syliboy, quoted in Nova Scotia Office of Aboriginal Affairs, "Nova Scotia Artist is Standing Tall," news release, January 21, 2004.
10. Mary Sparling, *Great Expectations: The European Vision in Nova Scotia, 1749-1848* (Halifax: MSVU Art Gallery, 1980), 10.
11. O'Neill, *At the Great Harbour*, 20.
12. O'Neill, *At the Great Harbour*, 20.
13. Dennis Reid, *A Concise History of Canadian Painting*, 3rd ed. (Toronto: Oxford University Press, 2012), 22.
14. J. Russell Harper, *Painting in Canada: A History* (Toronto: University of Toronto Press, 1966), 100.
15. Harper, *Painting in Canada*, 102.
16. William Colgate, *Canadian Art: Its Origin and Development* (Toronto: Ryerson Press: 1943), 159.



17. Reid, *Canadian Painting*, 24.

18. Joining Confederation had been a matter of much debate, with a significant portion of the province wanting to be independent or to join the United States. The building that became home to the Art Gallery of Nova Scotia in 1988 was originally built in the 1860s to house the post office, customs house, and railway department for the projected independent colony of Nova Scotia.

19. Reid, *Canadian Painting*, 26.

20. Jim Burant, "The Development of the Visual Arts in Halifax, Nova Scotia from 1815 to 1867 as an Expression of Cultural Awakening," unpublished Master of Arts thesis, Carleton University, 1979, 6.

21. Anabelle Kienle Poňka, ed., *Halifax Harbour 1918* (Ottawa: The National Gallery of Canada, 2018), 12.

22. Arthur Lismer to Eric Brown, January 28, 1916, cited in Poňka, ed., *Halifax Harbour 1918*, 114.

23. Arthur Lismer to Dr. Richard Saunders, quoted in Robert Stacey and Liz Wylie, *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design* (Halifax: The Art Gallery of Nova Scotia, 1988), 67.

24. Stacey and Wylie, *Eighty/Twenty*, 71.

25. Stuart Smith, quoted in Stacey and Wylie, *Eighty/Twenty*, 72.

26. Smith, quoted in Stacey and Wylie, *Eighty/Twenty*, 72.

27. Smith, quoted in Stacey and Wylie, *Eighty/Twenty*, 72.

28. LeRoy Zwicker, "The Regional Dealer," *Canadian Art* 2, no. 3 (March 1945): 130.

29. "Shooting from the East: A Critical History," NSCAD, June 9, 2016, <https://nscad.ca/shooting-from-the-east-a-critical-history>.

Key Artists: Once-Known Mi'kmaw Artist

1. Daniel N. Paul, *We Were Not the Savages: Collision between European and Native American Civilizations*, 4th ed. (Halifax: Fernwood Publishing, 2022), 27.

2. Daniel N. Paul, *We Were Not the Savages: A Micmac Perspective on the Collision of European and Aboriginal Civilizations*, 1st ed. (Halifax: Nimbus Publishing, 1993), 17.

3. "Bedford Petroglyphs National History Site of Canada," Parks Canada, https://www.pc.gc.ca/apps/dfhd/page_nhs_eng.aspx?id=827.



4. "The Sunrise Ceremony," Qalipu Cultural Information, Qalipu First Nation, <https://qalipu.ca/culture-heritage/qalipu-cultural-information/>.

5. Parks Canada, "Bedford Petroglyphs."

Key Artists: Richard Short

1. "Dominic Serres the Elder RA (1719-1793)," RA Collection: People and Organisations, Royal Academy of Arts, <https://www.royalacademy.org.uk/art-artists/name/dominic-serres>.

Key Artists: Robert Field

1. Sandra Paikowsky, "Field, Robert," in *Dictionary of Canadian Biography*, vol. 5, University of Toronto / Université Laval, revised 1983, http://www.biographi.ca/en/bio/field_robert_5E.html.

2. Paikowsky, "Field, Robert."

3. Harry Piers, "Artists in Nova Scotia," in *Collections of the Nova Scotia Historical Society*, vol. 18 (Nova Scotia Historical Society, 1914), 118.

4. One of the portraits is in the collection of the National Gallery of Canada, while a second, less formal, is in the collection of the Art Gallery of Nova Scotia: Halifax-born Provo William Parry Wallis served as second lieutenant on the Halifax-stationed HMS *Shannon*, a thirty-eight-gun frigate under the command of Captain Philip Bowes Vere Broke. HMS *Shannon* is best known for her 1813 battle with USS *Chesapeake* during the War of 1812. Despite the *Shannon's* victory, the ship's captain was severely wounded and the first lieutenant killed during the battle; the twenty-two-year-old Wallis was appointed acting captain for the ship's journey back to Halifax with its war prize, the *Chesapeake*. Because he could then claim six days as acting captain, Wallis gained seniority over many other Napoleonic-era Royal Navy lieutenants, which, combined with his longevity, eventually secured him the post of Admiral of the Fleet. This portrait was likely painted shortly after his triumphant return.

(https://collections.artgalleryofnovascotia.ca/Argusnet/Argus_ArtGalleryNovaScotia/portal.aspx?lang=en-US)

Key Artists: William Valentine

1. Mora Dianne O'Neill, "Canadian Historical Painting," in *The AGNS Permanent Collection: Selected Works*, ed. Joseph Sherman (Halifax: The Art Gallery of Nova Scotia, 2002), 18.

2. William Colgate, *Canadian Art: Its Origin and Development* (Toronto: Ryerson Press, 1943), 154.

3. Dennis Reid, *A Concise History of Canadian Painting*, 3rd ed. (Toronto: Oxford University Press, 2012), 25.



Key Artists: Christianne Morris

1. Cited in Ruth Holmes Whitehead, "Christina Morris: Micmac Artist and Artist's Model," *Material Culture Review* 3 (January 1977): 11, <https://journals.lib.unb.ca/index.php/MCR/article/view/16952>.
2. Whitehead, "Christina Morris," 2.
3. Whitehead, "Christina Morris," 2.

Key Artists: Maria Morris Miller

1. Mora Dianne O'Neill, "Maria Morris Miller: Growing Flowers on Stone," didactic panel text, AGNS Artist File.
2. O'Neill, "Growing Flowers on Stone."

Key Artists: John O'Brien

1. "John O'Brien," National Gallery of Canada, <https://www.gallery.ca/collection/artist/john-obrien>.
2. National Gallery of Canada, "John O'Brien."

Key Artists: Forshaw Day

1. Dean Lisk, "Show Celebrates 'Our painter,'" *Halifax Daily News*, July 26, 2007.
2. Laurie Hamilton and Mora Dianne O'Neill, "An Envious Reputation: Forshaw Day in Nova Scotia," *Art Gallery of Nova Scotia Journal* 28 (Spring/Summer 2007): 13.
3. Lisk, "Our Painter."

Key Artists: Frances Jones (Bannerman)

1. Brian Foss, "Into the New Century: Painting, c.1890-1914," in *The Visual Arts in Canada: The Twentieth Century*, ed. Anne Whitelaw, Brian Foss, and Sandra Paikowsky (Toronto: Oxford University Press, 2010), 24.
2. Carol Lowrey, ed., *Visions of Light and Air: Canadian Impressionism, 1885-1920* (New York: Americas Society Art Gallery, 1995), 34.
3. Mora Diane O'Neill and Caroline Stone, *Two Artists Time Forgot* (Halifax: Art Gallery of Nova Scotia, 2006), 78.
4. O'Neill and Stone, *Two Artists*, 100.

Key Artists: Henry M. Rosenberg

1. Jeffrey Spalding, *Atlantica: The View from Away* (Halifax: Dalhousie Art Gallery, 2004), 16.
2. Dianne O'Neill, *Reinvention: The Art and Life of HM Rosenberg* (Halifax: The Art Gallery of Nova Scotia, 2012), 23.
3. O'Neill, *Reinvention*, 55.



4. Spalding, *Atlantica*, 16.

Key Artists: Arthur Lismer

1. Robert Stacey and Liz Wylie, *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design* (Halifax: The Art Gallery of Nova Scotia, 1988), 53.

2. Stacey and Wylie, *Eighty/Twenty*, 53.

3. Annabelle Kienle Poňka, ed., *Halifax Harbour 1918* (Ottawa: The National Gallery of Canada, 2018), 28.

4. Spalding, *Atlantica*, 20.

5. Spalding, *Atlantica*, 20.

6. Stacey and Wylie, *Eighty/Twenty*, 51.

Key Artists: Elizabeth Styring Nutt

1. Robert Stacie and Liz Wylie, *Eighty/Twenty: 100 years of the Nova Scotia College of Art and Design* (Halifax: The Art Gallery of Nova Scotia, 1988), 61.

2. Cited in Stacie and Wylie, *Eighty/Twenty*, 60.

3. Stacie and Wylie, *Eighty/Twenty*, 61.

4. Gemey Kelly, *Elizabeth S. Nutt: Heart and Head and Hand: Paintings from Nova Scotia Collections* (Halifax: Dalhousie Art Gallery, 1980), 6.

Key Artists: Ruth Salter Wainwright

1. Wainwright was a concert harpist as well as a painter, and for ten years was a member of a CBC radio orchestra in Halifax.

2. Sandra Paikowsky, *Nova Scotian Pictures: Art in Nova Scotia 1940-1966* (Halifax: Dalhousie Art Gallery, 1994), 14.

3. John Murchie, "‘I Just Like to Paint’: Ruth Wainwright and the Matter of Abstraction," *Arts Atlantic* 72 (Summer 2022): 37.

4. Paikowsky, *Nova Scotian Pictures*, 16.

Key Artists: Maud Lewis

1. CBC Archives, "The Once-Upon-a-Time-World of Maude Lewis," *Telescope*, aired November 25, 1965, DVD.

Key Artists: Edith Clayton

1. "History Collection - Basket," Collections & Research, Nova Scotia Museum, <https://museum.novascotia.ca/collections-research/made-used-found/gallery/objects/basket>.



2. Dan Conlin, quoted in CTV Atlantic, "New generation learns traditional African-Nova Scotia basket weaving style," CTV Atlantic website, published August 21, 2015, <https://atlantic.ctvnews.ca/new-generation-learns-traditional-african-nova-scotia-basket-weaving-style-1.2528005>.

Key Artists: Alex Colville

1. Alex Colville, quoted in Bruce Erskine, "A brush with magic," *Halifax Chronicle Herald / The Mail Star*, November 24, 1995, B1.

2. Alex Colville, quoted in Denise LeClerc, "Milestones: Alex Colville," *Vernissage* 2, no. 3 (Summer 2003): 6.

Key Artists: Gerald Ferguson

1. Ray Cronin, "Gerald Ferguson," *Canadian Art*, October 16, 2018, <https://canadianart.ca/reviews/gerald-ferguson/#:~:text=In%201972%2C%20Gerald%20Ferguson%20took%20a%20six-inch-square%20copper,the%20edge%2C%20but%20not%20going%20over%20the%20edge.%E2%80%9D>.

2. Gerald Ferguson, Untitled text given to the Art Gallery of Nova Scotia, 2.

3. Gerald Ferguson, quoted in Dennis Young, "Gerald Ferguson: Task-Oriented Art," in *Gerald Ferguson: Paintings* (Halifax: Dalhousie Art Gallery, 1977), 15.

Key Artists: David Askevold

1. Mike Kelley, "David Askevold: The California Years," in *Foul Perfection: Essays and Criticism*, ed. John C. Welchman (Cambridge: The MIT Press, 2003), 195.

2. See Peter Schjeldahl, "Let's Not Read Narrative Art Too Seriously," *The New York Times*, December 8, 1974, 205.

Key Artists: John Greer

1. Also known as "NSCAD Sculpture" and "1:1 Sculpture," the tendency was first identified by Robin Peck in his essay "Sculpture and the Sculptural in Halifax and Vancouver," delivered as a lecture in 1990 and published in Vancouver Anthology (edited by Stan Douglas) in 1991.

Key Artists: Michael Fernandes

1. Barbara Sternberg, "The Big Picture Has No Frame - The Jig is Up," in *Michael Fernandes: Walls* (Toronto: The Power Plant, 1990), 9.

Key Artists: Nancy Edell

1. Susan Gibson Garvey, *Nancy Edell: Bricàbra* (Halifax: Dalhousie Art Gallery, 1998), 7.

2. Ray Cronin, *Nancy Edell: Selected Works 1980-2004* (Halifax: The Art Gallery of Nova Scotia, 2004), 8.

3. Gibson Garvey, *Nancy Edell*, 11.



Key Artists: James MacSwain

1. Andrew James Paterson, "From the Archive: Unravelling the Prankster," *Visual Art News* website, November 29, 2019, <https://visualartsnews.ca/2019/11/unravelling-the-prankster/>.
2. James MacSwain, *Amherst*, quoted in Murray Whyte, "James MacSwain: The handcrafted filmmaker," *Toronto Star*, March 30, 2011, https://www.thestar.com/entertainment/2011/03/30/james_macswain_the_handcrafted_filmmaker_1.html.
3. James MacSwain, *Amherst*, quoted in Whyte, "James MacSwain."

Key Artists: Sylvia D. Hamilton

1. Sylvia D. Hamilton, interviewed by Joanne Robertson, *Making Movie History: Sylvia Hamilton*, National Film Board of Canada, 2014, https://www.nfb.ca/film/making_movie_histoire_sylvia_hamilton/.
2. "Sylvia D. Hamilton: Excavation: Memory Work," UNB Art Centre, 2018, <https://www.unb.ca/cel/enrichment/art-centre/past-exhibitions/2018-jan-12.html>.
3. Saint Mary's University, Halifax (1995), Dalhousie University, Halifax (2001), Acadia University, Wolfville, Nova Scotia (2010).

Key Artists: Alan Syliboy

1. Alan Syliboy, interviewed by Salome Barker and Yanik Gallie, in the *Xaverian Weekly*, June 30, 2018, <https://www.xaverian.ca/articles/2018/6/30/alan-syliboy-interview>.
2. Alan Syliboy, quoted in Lisa Monforton, "Alan Syliboy's Whimsical World," *Toque & Canoe*, February 27, 2017, <https://www.toqueandcanoe.com/2017/02/27/the-whimsical-world-of-alan-syliboy/>.

Key Artists: Colleen Wolstenholme

1. Robin Peck, "Scattered Across the Floor," *C Magazine*, Issue 61, 1999, 8.

Key Artists: Emily Vey Duke and Cooper Battersby

1. Tom Sherman, "People Who Make Rules: Watch Out!," in *The Beauty is Relentless: The Short Movies of Emily Vey Duke and Cooper Battersby*, ed. Mike Hoolboom (Toronto: Pleasure Dome and The Museum of Contemporary Canadian Art, 2012), 59.

Key Artists: Ursula Johnson

1. Ray Cronin, "Difficult Connections: a Conversation with Ursula Johnson," *Sculpture Magazine*, July/August 2018, 28.

Institutions, Associations & Events



1. Dennis Reid, *A Concise History of Canadian Painting*, 3rd ed. (Toronto: Oxford University Press, 2012), 22.
2. Harry Piers, "Artists in Nova Scotia," in *Collections of the Nova Scotia Historical Society*, vol.18 (Nova Scotia Historical Society, 1914), 109.
3. Mora Dianne O'Neill, *At the Great Harbour: 250 Years on the Halifax Waterfront* (Halifax: The Art Gallery of Nova Scotia, 1999), 13-14.
4. Jim Burant, "The Development of the Visual Arts in Halifax, Nova Scotia from 1815 to 1867 as an Expression of Cultural Awakening," unpublished Master of Arts thesis, Carleton University, 1979, 24.
5. Robert Stacey and Liz Wylie, *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design* (Halifax: The Art Gallery of Nova Scotia, 1988), 31.
6. "About NSM," Nova Scotia Museum, <https://museum.novascotia.ca/about-nsm>.
7. Stacey and Wylie, *Eighty/Twenty*, 30.
8. Donald Soucy and Harold Pearse, *The First Hundred Years: A History of the Nova Scotia College of Art and Design* (Halifax and Fredericton: Nova Scotia College of Art and Design and University of New Brunswick Faculty of Education, 1993), 13.
9. Stacey and Wylie, *Eighty/Twenty*, 35.
10. Sandra Paikowsky, *Nova Scotian Pictures: Art in Nova Scotia 1940-1966* (Halifax: Dalhousie Art Gallery, 1994), 15.
11. Mora Dianne O'Neill, *Nova Scotia Society of Artists: Exhibitions and Members, 1922-1972* (Halifax: The Art Gallery of Nova Scotia, 1997), vii.
12. John A.B. McLeish, *September Gale: A Study of Arthur Lismer of the Group of Seven* (Toronto: J.M. Dent and Sons, 1973), 66.
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5. "Harry Piers: Museum Maker," Nova Scotia Archives, <https://archives.novascotia.ca/piers/harry/>.

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GLOSSARY

Abell, Walter (American, 1897–1956)

An art historian and critic who was, from 1928 to 1943, the first professor of Fine Arts at Acadia University in Wolfville, Nova Scotia. Abell was a proponent of cultural democracy and the founder of the Maritime Art Association, which supported art programming and exhibitions throughout the region. He was a founding executive of the Federation of Canadian Artists, and his work helped establish a critical discourse around Canadian art.

abstract art

Also called nonfigurative or nonrepresentational art, abstract art uses form, colour, line, and gestural marks in compositions that do not attempt to represent images of real things. It may interpret reality in an altered form, or depart from it entirely.

Abstract Expressionism

A style that flourished in New York in the 1940s and 1950s, Abstract Expressionism is defined by its combination of formal abstraction and self-conscious expression. The term describes a wide variety of work; among the most famous Abstract Expressionists are Jackson Pollock, Mark Rothko, Barnett Newman, and Willem de Kooning.

Académie Colarossi

Founded in Paris in 1870 by the Italian sculptor Filippo Colarossi as an alternative to the conservative École des beaux-arts, the Académie Colarossi was one of the first French schools to accept woman students. Classes were segregated by gender but otherwise identical, with both men and women drawing from nude models. Notable students included Emily Carr, Camille Claudel, Paul Gauguin, and Amedeo Modigliani. The school closed in the 1930s.

Acconci, Vito (American, 1940–2017)

A New York City-born multidisciplinary artist whose practice spanned sculpture, performance, film, architecture, and installation art. His work often utilized transgressive and controversial acts and imagery to explore notions of private versus public space. He earned his MFA from the University of Iowa and taught at institutions such as the Nova Scotia College of Art and Design (now NSCAD University), Cooper Union, the School of the Art Institute of Chicago, and Yale University.

American Impressionism

A painting style that emerged in America in the mid-nineteenth century. Much like the French Impressionist movement it drew inspiration from, American Impressionism was characterized by the use of loose, textured brushstrokes and bright, vibrant colour schemes to capture scenes of everyday urban, domestic, and rural life.

Anderson, Laurie (American, b.1947)

An Illinois-born multidisciplinary artist and composer whose work often combines performance, installation, and music. Trained as a violinist, she



studied art history at Barnard College and obtained her MFA in sculpture from Columbia University. She is known for inventing and designing several experimental and non-conventional musical instruments.

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.

aquatint

An intaglio printing technique in which an engraved copperplate is immersed in an acid bath to create sunken areas that hold ink. A variation of etching, aquatints resemble watercolour drawings because of the possible tone gradations.

Art Association of Montreal (AAM)

An institution founded in 1860 by Bishop Francis Fulford (1803–1868) alongside a group of Montreal art collectors, as an offshoot of the Montreal Society of Artists (itself dating to 1847). The Art Association of Montreal organized art shows throughout the city before establishing its permanent headquarters in downtown Montreal. It was renamed the Montreal Museum of Fine Arts in 1950, now one of the most visited art museums in Canada.

Art Gallery of Nova Scotia

One of the largest museums in Atlantic Canada, the Art Gallery of Nova Scotia was founded in 1908. Its collection includes more than 17,000 works, with a focus on work by artists with strong connections to Nova Scotia and Atlantic Canada as well as work by historical and contemporary Canadian artists more generally. Its collection of folk art, anchored by the work of Maud Lewis, is especially notable.

Art Gallery of Ontario (AGO)

Founded in 1900 as the Art Museum of Toronto—and later named 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, formerly Véhicule Art Inc. in Montreal, The Region Gallery in London, and Garret Gallery in Toronto. These not-for-profit organizations exist outside the commercial and institutional gallery system. They aim to support avant-grade practices and emerging artists, foster dialogue between creators, and cultivate the production and exhibition of new artworks.



Atlantic Realism

Realism was embraced by several important artists from Canada's Atlantic Provinces in the mid- and late twentieth century, including Miller Brittain, Christopher Pratt, Mary Pratt, Alex Colville, and Tom Forrestall. It remains an important variety of Canadian art.

Automatistes

A Montreal-based artists' group interested in Surrealism and the Surrealist technique of automatism. Centred on the artist, teacher, and theorist Paul-Émile Borduas, the Automatistes exhibited regularly between 1946 and 1954, making Montreal a locus of mid-century avant-garde art. Members included Marcel Barbeau, Marcelle Ferron, Jean-Paul Mousseau, Jean Paul Riopelle, Fernand Leduc, and Françoise Sullivan.

Aycock, Alice (American, b.1946)

A Pennsylvania-born artist who established herself as an early proponent of the land art movement. Largely based in New York City, Aycock is best known for her large-scale public installations, in which she creates geometric shapes and overlapping forms using organic and industrial materials to explore metaphysical ideas, cybernetic concepts, and technological advancements.

Baldessari, John (American, 1931–2020)

A California-based artist credited as one of the founders of Conceptual art. In the mid-1960s, Baldessari, then a painter, began incorporating photography and text into his work, and in the 1970s ventured into sculpture, installation, film, and printmaking. He often appropriated images and modified, erased, recombined, and placed them alongside text to transform their meaning, as well as to provide social commentary on contemporary culture. Baldessari is known for his photographic images overlaid with coloured dots.

Bannister, Edward Mitchell (Canadian/American, 1828–1901)

A New Brunswick-born artist and member of the American Barbizon School, a group of Realist painters who, like the French Barbizon school they drew inspiration from, focused on the depiction of rural scenes and pastoral landscapes. Bannister spent the majority of his life in New England, where he became an influential figure in the Boston abolitionist movement. He was a co-founder of the Providence Art Club and the Rhode Island School of Design.

beadwork

Refers to art and objects created or decorated with beads, commonly threaded together or sewn onto a surface as a form of embroidery. Beadwork is an ancient art form practiced by cultures around the world and is often used to decorate religious or ceremonial objects.

Bear, Shirley (Wolastoqi, 1936–2022)

A member of the Tobique First Nation and the Wabanaki language group of New Brunswick, Shirley Bear was a multidisciplinary artist, writer, and activist known for her gestural, painterly canvases that often drew on Wabanaki cultural history and symbolism. She has exhibited throughout Canada and the United States and was named to the Order of Canada in 2011, in recognition of her



influential artistic career and her long-standing advocacy for Indigenous rights and representation.

Beaverbrook Art Gallery

A public art gallery located in Fredericton, New Brunswick, which opened in 1959 and is named after its original funder, the British publisher and media mogul William Maxwell Aitken (known as Lord Beaverbrook). With over 7,000 objects in its collection, it is best known for its extensive selection of British artworks dating from the Elizabethan to modern eras.

Bennett, Jordan (Mi'kmaq, b.1986)

A multidisciplinary Mi'kmaq artist born in Ktaqmkuk (Newfoundland). His practice spans painting, sculpture, textile, installation, and film and often utilizes vibrant colours and patterns inspired by Mi'kmaq and Beothuk culture. He earned his BFA from Grenfell Campus, Memorial University of Newfoundland, and his MFA from the University of British Columbia Okanagan, and he has been nominated four times for the Sobey Art Award.

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, as these materials held deep significance for him.

Bond, Marion (Canadian, 1903–1965)

A Nova Scotian artist best known for her Impressionistic landscape and portrait paintings. She studied at the Nova Scotia College of Art (now NSCAD University) and the Art Students League of New York before earning her MFA from Columbia University. She later taught painting at the Nova Scotia College of Art.

Boutilier, Ralph (Canadian, 1906–1989)

One of Nova Scotia’s leading folk artists, Ralph Boutilier established his reputation as a landscape painter before venturing into carving in the 1960s. Based in Milton, Nova Scotia, Boutilier is best known for his large wood and metal whirligigs modelled after various species of birds, although he also carved human figures. His work is found in the collection of the Art Gallery of Nova Scotia.

Brooks, Leonard (Canadian, 1911–2011)

A Toronto-born official Canadian war artist during the Second World War, Brooks, who served in the Royal Canadian Naval Volunteer Reserve, is notable for his wartime paintings of naval life on Canada’s east coast. In the late 1940s, Brooks and his wife Reva—a prominent photographer—emigrated to San Miguel de Allende, Mexico, there forming an informal artist colony.

Buchloh, Benjamin H.D. (German, b.1941)

A German art historian and critic widely recognized for his influential analyses and writings on modern and contemporary art in America and Europe during



the post-war period. He has held professorships at institutions including the University of Chicago, the Massachusetts Institute of Technology, and Columbia University. Before retiring in 2021, he served as the Andrew W. Mellon Professor of Modern Art at Harvard University.

C Magazine

A visual arts-focused periodical based in Toronto and founded in 1984, specializing in the publication of reviews, criticism, and art writing on contemporary Canadian art and culture. Published online and in print three times a year, each issue of the magazine is centred around a specific theme related to ongoing developments in the Canadian art world.

Canada Council for the Arts

A Crown corporation created in 1957 by the parliamentary Canada Council for the Arts Act. The Canada Council exists to encourage art production and to promote the study and enjoyment of art in Canada. It provides support to artists and arts organizations from across all artistic disciplines, including visual art, dance, music, and literature.

Canadian Art

The national visual-arts periodical *Canadian Art* underwent several name changes from the time of its foundation in 1940. First called *Maritime Art*, it became *Canadian Art* in 1943; in 1967, its editor changed its name to *artscanada*. It became *Canadian Art* again in 1983. The magazine ceased operations in 2021.

Canadian Society of Painters in Water Colour

An organization launched in 1925 to promote work in watercolour. Founding members included influential figures in the history of Canadian art, such as Franklin Carmichael and C.W. Jefferys. A prestigious group with links to major Canadian art institutions in its early days, it currently manages, along with five other societies, its own gallery in downtown Toronto.

Comingo, Joseph (Canadian, 1784–1821)

A Nova Scotian painter who is known as the first native-born professional painter in the province. He mainly painted commissioned portraits and landscapes in a neoclassical style. He offered lessons in drawing and painting and lived and worked in various towns throughout Nova Scotia and New Brunswick, including Fredericton, Saint John, and Halifax.

Commodity Sculpture

Refers to artworks, often in the form of sculptural installations, which are made through the use, assemblage, or manipulation of commercially manufactured objects and mass-produced goods.

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.



Confederation Centre of the Arts

Located in Charlottetown, Prince Edward Island, the Confederation Centre of the Arts is a musical theatre, visual arts, and heritage venue. Founded in 1964 to commemorate the Charlottetown Conference of 1864, it is Canada's official memorial to the Fathers of Confederation. Its theatre is the home of the Charlottetown Festival and its art gallery holds a collection of over 16,000 works by contemporary and historic Canadian artists.

Crimp, Douglas (American, 1944–2019)

Professor of visual and cultural studies at the University of Rochester, Douglas Crimp was a critic and art historian associated with the emergence of postmodernism and the New York art world of the 1970s. He wrote extensively on postmodern practice, including the work of both artists and curators in his understanding of its place in a larger cultural context. As a result of his work on the relationships between gay life, the AIDS crisis, and contemporary art in New York City, Crimp became a pioneering figure in queer studies.

Curnoe, Greg (Canadian, 1936–1992)

A central figure in London regionalism from the 1960s to the early 1990s, Curnoe was a painter, printmaker, and graphic artist who found inspiration in his life and his Southwestern Ontario surroundings. His wide-ranging art interests included Surrealism, Dada, Cubism, and the work of many individual artists, both historical and contemporary. (See *Greg Curnoe: Life & Work* by Judith Rodger.)

daguerreotype

Among the earliest type of photograph, the finely detailed daguerreotype image is formed on the mirrored surface of a sheet of silver-plated copper. The process is extremely complex and finicky, but these photographs were nonetheless phenomenally popular from the time of their invention, by Louis Daguerre in 1839, up until the 1850s.

Davis, Gene (American, 1920–1985)

A Washington, D.C.-born artist who was closely associated with the Color Field movement of abstract painting. He was best known for his energetic stripe paintings that featured vertical lines of interchanging colours. In 1972, he created what was at the time the world's largest artwork, by painting the street in front of the Philadelphia Museum of Art. He taught at the Corcoran School of Art and served as the commissioner of the National Museum of American Art at the Smithsonian Institution.

Delva, Thierry (Belgian/Canadian, b.1955)

A sculptor and conceptual artist concerned with issues raised by twentieth-century modernism, including (self-)referentiality, content and form, and material. His work is exhibited regularly throughout Canada. He is a professor at NSCAD University in Halifax.

Dibbets, Jan (Dutch, b.1941)

A Dutch artist known for his Conceptual photography practice that often focuses on geometric forms as well as landscapes and oceans. He trained as an art teacher at the Tilburg Academy and studied painting before gravitating to



colour photography. His work can be found in public collections at institutions including the Museum of Modern Art, the Guggenheim Museum, and the Tate Gallery.

digital art

Refers to artwork created or manipulated with digital technology, often through the use of computer programs, artificial intelligence, and electronic software. It gained traction in the late 1990s as public access to digital technology and media became more widespread.

Documenta

One of the world's longest-running international art events and most important recurrent exhibitions of modern and contemporary art. It launched in 1955 in Kassel, Germany, with the primary intention of reintegrating Germany into the international art scene after the Second World War. It takes place in Kassel every five years.

Eagar, William (Irish, c.1796–1839)

An Irish-born artist who initially settled in St. John's, Newfoundland, before moving to Halifax in 1834, where he worked as an art teacher and offered classes in painting and drawing. He is best known for his lithographs that capture the landscapes of Nova Scotia and New Brunswick, now considered important documents that provide a glimpse into the provinces' early history.

Eisenhauer, Collins (Canadian, 1898–1979)

Regarded as a great master of folk art, Collins Eisenhauer is best known for his carvings of birds, animals, and people. He was born in Lunenburg County, Nova Scotia, and embarked on his artistic practice after retiring in 1964, although it was not until the early 1970s that Eisenhauer's work began to receive public attention. His works are found in the collections of the Art Gallery of Nova Scotia and the Canadian Museum of History.

etching

A printmaking technique that follows the same principles as engraving but uses acid instead of a burin to cut through the plate. A copper plate is coated with a waxy acid resist; the artist draws an image into the wax with a needle. The plate is then immersed in an acid bath, incising the lines and leaving the rest of the plate untouched.

Evans, Katharine (American, 1875–1930)

An American artist who from 1895 to 1898 served as the first principal—and first woman leader—of the Victoria School of Art and Design (now NSCAD University). She graduated from the School of Industrial Art at the Philadelphia Museum of Art, studied at the Académie Colarossi in Paris, and was best known for her watercolours and still-life paintings.

Expo 86

Fifty-five countries participated in this world's fair, held in Vancouver in celebration of the city's centennial. Attended by over 22 million people, Expo 86 is now recognized as having been instrumental to the growth and development of Vancouver and to raising the city's status internationally.



Fischl, Eric (American, b.1948)

A New York City-born artist best known for his Expressionistic, realist paintings of everyday suburban life in America. He received his BFA from the California Institute of the Arts and taught at the Nova Scotia College of Art and Design (now NSCAD University) from 1974 to 1978 before serving as a trustee and senior critic at the New York Academy of Art. In 2006, he was honoured with a membership to the American Academy of Arts and Letters.

Forrest, Greg (Canadian, b.1965)

A Nova Scotian artist known for his 1:1 scale sculptures in bronze, wood, and steel. In his *Anything Less Is a Compromise*, 2004, the famous Stanley Cup hockey trophy sits atop a washing machine, evoking the pedestal-artifact formation standard in sculpture; his *Drum Kit*, 2002, presents The Who drummer Keith Moon's 1964 instrument scattered across the floor. These bronzes are in the collection of the Art Gallery of Nova Scotia in Halifax.

Forti, Simone (Italian/American, b.1935)

An artist, dancer, and choreographer who was an important figure in the development of experimental dance and Minimalism in the 1960s. Born in Italy, Forti moved to New York in the early 1960s, where she invented a style of dance based on improvisation and natural movements. In 1960, she introduced her Dance Constructions, in which dancers' bodies together form a dance that may also be interpreted as sculpture.

Frank, Robert (Swiss/American, 1924–2019)

A Swiss American documentary photographer and filmmaker who worked as a photojournalist for American magazines such as *Life* and *Vogue*. He is best known for his photographic book *The Americans*, which was published in 1958 to controversy, as it presented candid, unvarnished images of post-war American society taken by Frank during his travels across the country and addressed issues such as race and class divisions. From the 1970s, Frank divided his time between New York and Mabou, Nova Scotia.

Fraser, Carol Hoorn (American/Canadian, 1930–1991)

A Wisconsin-born artist, curator, and educator known for her expressive, highly detailed style of painting and drawing, with a focus on portraits and landscapes. She earned her MFA from the University of Minnesota before moving to Halifax, where she taught drawing at the Technical University of Nova Scotia and served as the Acting Director of the Dalhousie Art Gallery. She was inducted to the Royal Canadian Academy of Arts in 1976.

Gilman, Harold (British, 1876–1919)

A British artist best known as a co-founder of the Camden Town Group, a group of Post-Impressionist painters who were deeply inspired by the work of Vincent Van Gogh and Paul Gauguin and favoured experimental portraiture as well as scenes of urban life. He studied painting at the Slade School of Fine Art and later taught at the Westminster School of Art in London.



Glenbow Museum

An art and art history museum in Calgary, Alberta, the Glenbow Museum was formed, as the Glenbow-Alberta Institute, following Eric Lafferty Harvie's donation of his collection of historical artifacts from Western Canada to the province of Alberta in 1966. Now the Glenbow Museum, it is dedicated to the art and culture of Western Canada, with important historical, artistic, archival, and library collections. Exhibitions at the museum focus on both art history and contemporary art.

Graham, Dan (American, 1942–2022)

An Illinois-born, New York City-based artist, writer, and curator recognized for his conceptually driven, multimedia practice, which spanned installation, sculpture, photography, film, and performance. He is best known for his outdoor pavilions, free-standing architectural structures often made of steel and glass, which were commissioned by and installed at institutions around the world. In addition to his artistic practice, he was a prolific art writer and cultural critic.

Grip Limited

A Toronto-based design and advertising firm established in 1873 to publish the weekly satirical magazine *Grip*. In the early twentieth century Grip Limited employed several artists who championed a distinctly Canadian style of landscape painting: Tom Thomson and some members of the future Group of Seven—Franklin Carmichael, Frank Johnston, Arthur Lismer, J.E.H. MacDonald, and F.H. Varley.

Group of Seven

A progressive and nationalistic school of landscape painting in Canada, the Group of Seven was active between 1920 (the year of the group's first exhibition, at the Art Gallery of Toronto, now the Art Gallery of Ontario) and 1933. Founding members were the artists Franklin Carmichael, Lawren S. Harris, A.Y. Jackson, Frank H. Johnston, Arthur Lismer, J.E.H. MacDonald, and F.H. Varley.

Harris, Lawren P. (Canadian, 1910–1994)

The eldest son of Lawren S. Harris of the Group of Seven, Lawren P. Harris was best known as a landscape and, later, abstract painter. As an official war artist during the Second World War he documented the Italian front. From 1946 to 1975 he was the director of the School of Fine and Applied Arts at Mount Allison University in Sackville, New Brunswick, where he worked to popularize modern art in the Maritimes.

Harris, Lawren S. (Canadian, 1885–1970)

A founding member of the Group of Seven in Toronto in 1920, Harris was widely considered its unofficial leader. Unlike other members of the group, Harris moved away from painting representational landscapes, first to abstracted landscapes and then to pure abstraction. The Group of Seven broke up in 1933, and when the Canadian Group of Painters was formed in 1933, Harris was elected its first president.

**Harvey, George (British, 1846–1910)**

A British artist who mainly produced genre paintings and pastoral landscapes. He graduated from the South Kensington School of Art in London before settling in Nova Scotia, where he served as the first headmaster of the Victoria School of Art and Design (now NSCAD University). He was an associate member of the Royal Canadian Academy of Arts.

Hofmann, Hans (German/American, 1880–1966)

As both an Abstract Expressionist painter and a teacher who influenced a generation of artists, Hans Hofmann was a key figure in the American art world following the Second World War. Trained in Munich, where he grew up, and in Paris, Hofmann began his career as a Cubist painter and showed in Europe in the early part of the twentieth century. His style moved through Expressionism, and by 1939 he was creating the Abstract Expressionist works that would secure his place in art historical narratives. Hofmann's later work is defined by his bold use of colour and gesture, and by a sense of the Cubist structure he developed as a young painter.

Huebler, Douglas (American, 1924–1997)

A Michigan-born artist best known for his use of documentary photography, often combining text and image to conduct thought-provoking explorations on the nature of photography. He was closely associated with the Minimalist and Conceptual art movements of the mid-twentieth century, and he taught visual arts at Bradford College, Massachusetts, and Harvard University. From 1976 to 1988, he served as the dean of the art school at the California Institute of Arts.

Impressionism

A highly influential art movement that originated in France in the 1860s, Impressionism is associated with the emergence of modern urban European society. Claude Monet, Pierre-Auguste Renoir, and other Impressionists rejected the subjects and formal rigours of academic art in favour of scenes of nature and daily life and the careful rendering of atmospheric effects. They often painted outdoors.

installation art

Mixed-media constructed environments that are often temporary and site-specific. The term originated in the 1970s and marked a shift from the aesthetic, isolated art object to considering its context in everyday life as the source of meaning. Installation art is not merely to be looked at but to be felt as a presence in space by the viewer.

Jackson, A.Y. (Canadian, 1882–1974)

A founding member of the Group of Seven and an important voice in the formation of a distinctively Canadian artistic tradition. A Montreal native, Jackson studied painting in Paris before moving to Toronto in 1913; his northern landscapes are characterized by the bold brush strokes and vivid colours of his Impressionist and Post-Impressionist influences.

Jackson, Sara (American/Canadian, 1924–2004)

A Detroit-born artist known for her early use of the photocopier to create mail art and artist's books. She studied sculpture at the University of London and at



Wayne State University in Detroit, and she taught at Mexico City College before moving to Canada in 1956. Her work is held in the collections of institutions such as the National Gallery of Canada, Ottawa; the Musée national des beaux-arts du Québec, Quebec City; and the Victoria and Albert Museum in London, U.K.

Janvier, Alex (Dene Suline/Saulteaux, b.1935)

Influenced by Expressionism and strongly by his First Nations heritage, Janvier was a founding member of the Professional Native Indian Artists Inc. and is a pioneering figure in Indigenous art in Canada. Often composed with bright, symbolic colours and curvilinear lines, his nonrepresentational paintings address themes of land, spirit, and the struggles and triumphs of Indigenous culture.

Judd, Donald (American, 1928–1994)

Sculptor, critic, and a leading Minimalist artist, though he renounced the term, Judd is known for creating “specific objects,” on which he wrote a manifesto in 1964, and for rejecting what he saw as the illusionism of two-dimensional media. Judd’s objects, many of which take the box form, embody rigorously repetitive structures enforced by industrial materials and processes. In these works, the artist’s emotion is completely removed to consider the object’s influence on its environment.

Jungen, Brian (Dane-zaa, b.1970)

An artist internationally recognized for his repurposing of commercially produced items such as sneakers, lawn chairs, and golf bags into intricate sculptures resembling Northwest Coast Indigenous carvings. Jungen’s work engages with debates around globalization, cultural appropriation, and museology. A graduate of the Emily Carr University of Art + Design, Jungen was the inaugural recipient of the Sobey Art Award (2002).

Kelly, Patrick (American, 1939–2011)

A Cleveland, Ohio-based artist best known for his abstract, gestural paintings that often incorporated bright colours and geometric shapes and symbols. Initially a sculptor, he studied at the Philadelphia College of Art before earning his BFA and MFA from Ohio University. He later transitioned into painting and taught at Northland College in Wisconsin and the Nova Scotia College of Art and Design (now NSCAD University).

Kennedy, Garry Neill (Canadian, 1935–2021)

Born in St. Catharines, Ontario, and based in Halifax, Kennedy was a pioneering Conceptual artist and distinguished art educator and arts administrator. He was president of the Nova Scotia College of Art and Design University (1967–90), which he transformed from a conservative institution into a leading centre for Conceptual art. As an artist, he is widely known for his paintings investigating institutional power within and beyond the art world.

Kosuth, Joseph (American, b.1945)

A leading figure of Conceptual art, known for his exploration of the relationship between language, objects, and meaning. Kosuth believes that individual artistic persona and skill should be removed from art in favour of the purity of



the idea. His seminal work, *One and Three Chairs*, 1965, presents a physical chair along with its photograph and a textual definition. The work emphasizes the idea of an object over hierarchies of representation.

König, Kasper (German, b.1943)

A German curator and museum director who taught at the Nova Scotia College of Art and Design (now NSCAD University) from 1973 to 1975, where he helped establish the university's publishing program, the NSCAD Press. He has also held teaching positions at the Düsseldorf Art Academy and the Städelschule in Frankfurt am Main. From 2002 to 2012, he served as the director of the Museum Ludwig in Cologne, Germany.

land art

Site-specific artworks set in nature and the landscape, using organic materials. Sometimes known as "earth art" or "earthworks," land art emerged in the 1960s out of the wider conceptual art movement and was mainly based in the United States. The genre embraced temporality, natural erosion, the environmental movement, and the rejection of commodification and the conventional gallery. Major proponents include Robert Smithson, Richard Long, and Ana Mendieta.

Lawson, Ernest (Canadian, 1873–1939)

A Halifax-born artist who was a member of The Eight, a group of American artists who painted in an Impressionistic style and exhibited together in 1908 to protest the policies of the National Academy of Design, which favoured more conservative, academic modes of painting. Lawson is best known for his gestural, expressive landscapes and city scenes. He exhibited extensively with the Toronto-based Canadian Art Club.

Lemon, Jack (American, b.1936)

A master printer who helped set up the print studios at the Nova Scotia College of Art (later Nova Scotia College of Art and Design; now NSCAD University), where he served as the first director of the school's influential Lithography Workshop program (which ran from 1969 to 1976). Prior to his time at NSCAD, he trained at the Tamarind Lithography Workshop in Los Angeles and ran his own lithography workshop in Kansas City.

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.

Lippard, Lucy (American, b. 1937)

An influential writer, art critic, activist, curator, and early supporter of feminist art, Lippard was instrumental in the public's understanding of conceptual art and dematerialization, through publications and the organization of major exhibitions, including the 1969 show *557,087* at the Seattle Art Museum. Lippard co-founded the Art Workers' Coalition, which advocated for better artist compensation and living conditions.



lithograph

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

Lyman, John (Canadian, 1886–1967)

A painter and art critic. Founder of the Contemporary Arts Society and a champion of Canadian artistic culture, Lyman established the short-lived art school The Atelier and wrote for the *Montrealer*. In opposition to perspectives invested in a distinctly Canadian painting style, Lyman advocated for an international approach.

MacDonald, J.E.H. (British/Canadian, 1873–1932)

A painter, printmaker, calligrapher, teacher, poet, and designer, and a founding member of the Group of Seven. His sensitive treatment of the Canadian landscape was influenced by Walt Whitman's poetry and Henry David Thoreau's views on nature.

MacKay, Allan Harding (Canadian, b.1944)

A multidisciplinary artist, an arts administrator, and a member of the Royal Canadian Academy of Arts, MacKay has participated in two of the Canadian Forces artist programs, in 1993 and again in 2002. His experience as a war artist in Somalia (1993) was influential in his artistic career and his subsequent series *Somalia Yellow* includes award-winning film, photography, and drawing. MacKay has also included political commentary in his artwork and reflected in art on the symbolism of the Canadian landscape.

Macpherson, Margaret Campbell (Canadian, 1860–1931)

A St. John's-born artist who worked mainly as a portrait, still life, and landscape painter in France and Scotland. She trained at the Académie Colarossi in Paris and joined the artists' colony of Concarneau in 1891. She established a studio in Edinburgh and in 1892 became a member of the Society of Scottish Artists.

Manet, Édouard (French, 1832–1883)

Considered a forerunner of the modernist movement in painting, Manet eschewed traditional subject matter for depictions of contemporary urban life that incorporated references to classic works. Although his work was critically dismissed, his unconventional painting style influenced the Impressionists.

Meagher, Aileen (Canadian, 1910–1987)

A Halifax-born track-and-field athlete and artist best known for competing in the 1936 Berlin Olympics, where she won a bronze medal as a member of Canada's relay team. Meagher's speed and her primary occupation as a teacher earned her the nickname "Canada's Flying Schoolmarm" in the press. In her later years, she studied at the Nova Scotia College of Art and took up painting, focusing largely on landscapes and city scenes.



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.

modernism

A movement extending from the mid-nineteenth to the mid-twentieth century across artistic disciplines, 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, 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.

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 forty-three thousand works and hosts historical, modern, and contemporary exhibitions.

Morris, Robert (American, 1931–2018)

A pioneer of Minimalist art, Process art, and land art. Morris began creating his first Minimalist artworks in the late 1960s, and was a principle theorist of the movement. He was also an active member of the avant-garde Judson Dance Theater, where he choreographed and performed several pieces. In the 1960s and 1970s, Morris started making Process art, which focused on the process of artistic creation rather than the product. He also created a series of major earthworks.

Murray, Robert (Canadian, b.1936)

A New York-based, Saskatchewan-raised sculptor trained in Saskatoon, Regina, and San Miguel de Allende, Mexico, Robert Murray moved permanently to the United States in 1960. That same year, Saskatoon awarded him the first of his many public commissions. His work is held by major institutions throughout the United States and Canada.

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.

Musée d'art contemporain de Montréal

Founded by the Quebec government in 1964, the Musée d'art contemporain de Montréal is the oldest institution of contemporary art in Canada. Originally housed at Place Ville-Marie, the museum moved to Château Dufresne in 1965, and then to the Expo 67 International Art Gallery, in the Cité du Havre, before moving again in 1992 to its present site at Place des Arts. Dedicated to the promotion and conservation of contemporary Quebec art, the museum maintains an active exhibition and manages a collection of approximately eight thousand pieces.

N.E. Thing Co.

The incorporated business and artistic handle of IAIN BAXTER 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.

National Film Board of Canada

Founded in Ottawa in 1939, the National Film Board of Canada (NFB) is a federal agency that creates, conserves, and distributes the nation's audiovisual heritage. The NFB has produced more than thirteen thousand individual documentaries, animated films, and other works that have garnered more than seven thousand awards, both nationally and internationally.

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 Marquis of Lorne (Canada's Governor General from 1878 to 1883), 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.

New British Sculpture

Refers to a group of British artists who exhibited together in the early 1980s. In reaction to the pared-down, austere style employed by the Minimalist movement, they favoured a return to the use of traditional sculptural mediums such as rock and marble, as well as the incorporation of textured and non-symmetrical shapes, assemblage, and organic and natural materials. Major figures include Tony Cragg, Richard Deacon, Shirazeh Houshiary, and Anish Kapoor.

Norris, Joe (Canadian, 1924–1996)

Joe Norris was a prominent folk painter based in the small hamlet of Lower Prospect, Nova Scotia. He worked in the fishing and construction industries until a heart attack in 1972 prompted him to retire, after which he began painting. Norris's work is recognized for its strong compositional designs and vibrant



colour palette. His work is found in the collections of the Art Gallery of Nova Scotia, National Gallery of Canada, and Canadian Museum of History.

NSCAD University

Founded in 1887 as the Victoria School of Art and Design, and renamed as the Nova Scotia College of Art (1925) and the Nova Scotia College of Art and Design (1969) before becoming NSCAD University in 2003, the institution is among the leading art schools in Canada. Initially dedicated to traditional landscape painting, the institution developed a more progressive curriculum after Group of Seven member Arthur Lismer served as its principal (1916–19). Assuming the role of president in 1967, Garry Neill Kennedy spearheaded NSCAD's transformation into a world-renowned centre for Conceptual art in the 1970s.

OCAD University

OCAD University is located in Toronto and is the oldest and largest art school in Canada. It was founded in 1876 as the Ontario School of Art, becoming the Ontario College of Art in 1912. In 1996 the name changed again to the Ontario College of Art and Design, before being renamed OCAD University in 2010 to reflect its status as a university.

Oldenburg, Claes (Swedish/American, 1929–2022)

A Swedish-born American sculptor who spent the majority of his career based in New York City. Oldenburg is best known for his experimental soft sculptures, as well as his monumental public art installations that often present everyday, mundane objects on a massive scale. Considered a major figure in the Pop Art movement, a large number of his public works were created in collaboration with his wife, fellow artist Coosje van Bruggen (1942–2009).

Ontario Society of Artists (OSA)

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

Ostrom, Walter (American/Canadian, b.1944)

A Binghamton, New York-born ceramic artist known for his elaborate, innovative sculptures and ceramic objects that often take on hybridized forms and address mythology themes as well as social and political issues. He taught at the Nova Scotia College of Art and Design (now NSCAD University) from 1969 to 2008, where he is Professor Emeritus of the ceramics department.

Owens Art Gallery

Owens Art Gallery is associated with Mount Allison University in Sackville, New Brunswick. It was originally founded in 1884 in Saint Johns, New Brunswick, as the Owens Art Institution, but the collection was transferred to Mount Allison University in 1893. In the early years, the collection was used to provide examples for copying to art students at the university. After becoming the Owens Art Gallery in 1972, the gallery began to actively develop its collection of works by Canadian and international artists.



Painters Eleven

An artists' group active from 1953 to 1960, formed by eleven Abstract Expressionist Toronto-area painters, including Harold Town, Jack Bush, and William Ronald. They joined together in an effort to increase their exposure, given the limited interest in abstract art in Ontario at the time.

Paris Salon

Beginning in 1667, the Paris Salon was a juried annual or biennial exhibition held at the Académie royale de peinture et de sculpture (later the Académie des beaux-arts). It became the major marker of prominence for artists, especially between 1748 and 1890, and was known for its crammed display of paintings, covering the walls from floor to ceiling. Through exposure and the connections to patrons and commissions, artists' careers could be made by their inclusion in the Salon.

Paris World Exposition, 1867

The second Paris world's fair, which took place under Napoleon III, in the Champ-de-Mars. Although largely dedicated to industry, it included fine art exhibitions; works by Paul Cézanne, Claude Monet, Gustave Courbet, and other painters now considered the era's most important were not included, having been rejected by the selection committee.

Paul, Leonard (Mi'kmaq, b. 1953)

A watercolourist and painter working in a high-realist style with interest in natural forms, like rivers and wildlife, as well as Mi'kmaq legends. Paul places importance in art's role in therapy. He studied therapy counselling at Acadia University in Wolfville, Nova Scotia, and suicide prevention training in Calgary. Paul has illustrated several books and was commissioned by the Nova Scotia government to create the province's welcome sign.

Peck, Robin (Canadian, b.1950)

A Red Deer, Alberta-born artist and writer known for his use of industrial debris to create amorphous, mixed-media sculptures and installations. He received his MFA from the Nova Scotia College of Art and Design (now NSCAD University) and has taught at institutions across Canada, including the University of Western Ontario, London; Emily Carr University of Art + Design, Vancouver; NSCAD University, Halifax; and the Alberta College of Art and Design, Calgary.

Pellan, Alfred (Canadian, 1906–1988)

A painter active in Paris art circles in the 1930s and 1940s. In Montreal Pellan taught at the École des beaux-arts (now part of the Université du Québec à Montréal) from 1943 to 1952. He was the leader of the short-lived *Prisme d'yeux* (1948), a painters' group that opposed and wanted to discredit the ideas of the Automatistes. His work from the 1950s on is markedly Surrealist. (See *Alfred Pellan: Life & Work* by Maria Rosa Lehmann.)

Penck, A.R. (German, 1939–2017)

A German artist who worked in a variety of mediums, including painting, printmaking, and sculpture. Penck was best known for his Neo-Expressionist paintings, in which he customarily used bright contrasting colours and featured



stick figures, graffiti, and geometric symbols and patterns. A self-taught free thinker in both aesthetic and ideology, he was active in the East German underground art scene for several decades before moving to West Germany in 1980.

performance art

A genre of art presented live and in which the medium is the artist's body in time. The performance may involve multiple participants, as well as the audience. Performance art originated in the early twentieth century with movements like Dadaism and Futurism and found wider prominence in the 1960s and 1970s after the decline of modernism. Common themes of this genre concern the dematerialized art object, ephemerality, the artist's presence, anti-capitalism, and the integration of art with life.

picturesque

A term developed in late eighteenth-century Britain that refers to a particular variety of landscape and to a style of painting and design. The wilder areas of the British Isles, for example, were understood as perfectly "picturesque." It draws from contemporary notions of the sublime and the beautiful.

Pootoogook, Annie (Kinngait, 1969–2016)

Annie Pootoogook was one of Canada's most prominent Inuit artists, whose non-traditional and very personal drawings and prints convey her experience of present-day life in Cape Dorset. Her extraordinarily artistic family includes her parents, Eegyvudluk and Napachie Pootoogook, and her grandmother Pitseolak Ashoona. In 2006 Annie Pootoogook won the prestigious Sobey Art Award and in 2007 was exhibited in Germany at documenta 12. (See *Annie Pootoogook: Life & Work* by Nancy G. Campbell.)

Pop art

A movement of the late 1950s to early 1970s in Britain and the United States, Pop art adopted imagery from commercial design, television, and cinema. Pop art's most recognized proponents are Richard Hamilton, David Hockney, Andy Warhol, and Roy Lichtenstein.

Post-Impressionism

A French-borne art movement that was developed in the late nineteenth century and built upon the preceding Impressionist movement. Practitioners rejected the naturalistic use of light and colour and infused their works with more abstract qualities, emphasizing harsher lines and shapes, a heavier use of paint and pigment, and expressive, thickly textured brushstrokes. Key figures include Vincent Van Gogh, Paul Gauguin, and Paul Cézanne.

Post-Minimalism

A term used to refer to work created after the rise of Minimalism in the 1960s; in reaction to the austere, self-contained, and impersonal qualities favoured by the Minimalist movement, Post-Minimalist art often utilized organic and unconventional materials rather than industrial ones, while also emphasizing the process of creation over the physicality of the finished artwork.



postmodernism

A broad art historical category of contemporary art that uses traditional and new media to deconstruct cultural history and deploys theory in its attack on modernist ideals. Canadian postmodern artists include Janice Gurney, Mark Lewis, Ken Lum, and Joanne Tod.

Prince, Richard (American, b.1949)

A New York City-based artist recognized as a founding figure in the Appropriation Art movement. He pioneered the technique of “re-photography,” which entails the use and manipulation of existing images and media from pop culture to create new artworks. He is best known for his Cowboys series (1980–1992), which used images from Marlboro cigarette ads to explore masculine tropes in American consumer culture.

printmaking

A process of artistic creation in which ink is transferred from one surface to another to make an impression. Printmaking generally involves drawing, carving, etching, or burning an image onto a screen, stone block, wood, or metal plate, rolling ink over that surface, and imprinting onto paper, canvas, or another surface. Through this method, multiples of the same image can be made. Common types of printmaking include lithography, woodcut, screenprint, and intaglio.

Pulford, Ted (Canadian, 1914–1994)

Primarily a watercolour painter, Pulford was an influential faculty member at Mount Allison University in Sackville, New Brunswick, from 1949 until 1980. Originally from Saskatoon, he began teaching after graduating with a BFA at Mount Allison, his classes focusing on drawing and technique. His students, among them Mary Pratt and Christopher Pratt, brought attention to realist art in the Maritimes.

quillwork

Invented and traditionally practiced by the Indigenous peoples of North America, quillwork refers to the art of using porcupine quills to decorate and embellish objects and textiles. Quills were often dyed or painted before being embroidered and sewn onto items such as clothing, bags, and tools.

realism/Realism

A style of art in which subjects are depicted as factually as possible. The art style “realism” is not to be confused with “Realism”, a nineteenth-century art movement, led by Gustave Courbet, concerned with the representation of daily modern life, rather than mythological, religious, or historical subjects.

Richter, Gerhard (German, b.1932)

One of the most important German artists of his generation, Richter creates photorealist and abstract paintings, as well as photographs and glass pieces. His paintings involve borrowing images from newspapers, magazines, and personal photographs. Some he renders in soft focus; with others, he creates abstracts using squeegees to drag layers of oil paint across the canvas, distorting the image. Personal and national history are common themes in Richter’s work.



Royal Academy of Arts

Established in 1768, the Royal Academy of Arts in London was a central art institution that, along with the Paris Salon, could exert tremendous influence on an artist's career. By the mid-nineteenth century, European avant-garde movements such as Impressionism began to diminish the power held by the Royal Academy and similar institutions.

Royal Canadian Academy of Arts (RCA)

An organization of professional artists and architects modelled after national academies long present in Europe, such as the Royal Academy of Arts in the U.K. (founded in 1768) and the Académie royale de peinture et de sculpture in Paris (founded in 1648).

Royal Ontario Museum

Created in 1912, the Royal Ontario Museum is a Toronto institution that opened to the public in 1914. Originally it housed collections in archaeology, zoology, paleontology, mineralogy, and geology; the museum's current holdings include important collections of artifacts from China and from Canada's Indigenous peoples, as well as an important textile collection. The building has undergone three major expansions since its founding: in 1933, 1982, and 2007.

Royle, Stanley (British, 1888–1961)

A painter principally of Post-Impressionist landscapes. During the Depression financial hardship led him to move from rural England, where he was born and spent the better part of his life, to Canada. He taught first at the Nova Scotia College of Art (now NSCAD University) in Halifax and later at Mount Allison University in Sackville, New Brunswick, before returning to England in 1945.

rug hooking

Refers to the technique of pulling loops of yarn or cloth through a stiff, coarse fabric base such as burlap or linen with a hooked tool to create rugs. The craft was developed by settlers in eastern North America during the early and mid-nineteenth century.

Ryman, Robert (American, 1930–2019)

A Nashville-born monochrome painter best known for his white paintings, often layering different shades of white pigment to create textured, gestural canvases. He took up painting in the 1950s after working as a guard at the Museum of Modern Art, where he became inspired by the work of Abstract Expressionist painters such as Mark Rothko, Jackson Pollock, and Barnett Newman. He was closely aligned with the Minimalist and Conceptual art movements of the mid-twentieth century.

S.L. Simpson Gallery

A West End Toronto gallery owned and operated by Sandra L. Simpson from 1980 to 1998. It habitually showed the work of many of the most significant contemporary Canadian artists of the late twentieth century, including Douglas Walker, Joanne Tod, and Garry Neill Kennedy.

**Serra, Richard (American, b.1938)**

A San Francisco-born artist who is best known for his monumental public sculptures and architectural installations, often made with industrial materials such as steel, rubber, and lead. His works are highly site-specific and are closely aligned with the Minimalist art movement. He studied painting and art history at Yale University and graduated with an MFA in 1964.

Smith, Richard (British, b.1931)

A painter and teacher whose work typically explores the communicative potential and functions of basic geometric forms. It combines elements of both Pop art and Minimalism, styles that Smith first encountered and experimented with when he moved to New York City from London in 1959.

Smithson, Robert (American, 1938–1973)

A New Jersey-born artist recognized as a leading figure in the land art movement. He studied painting and drawing at the Art Students League of New York and the Brooklyn Museum Art School before gravitating to installation and sculpture. His most well-known work is *Spiral Jetty*, 1970, a 1,500-foot-long spiral installed on the shore of the Great Salt Lake in Utah, made from mud, salt crystals, and rocks.

Snow, Michael (Canadian, 1928–2023)

The paintings, films, photographs, sculptures, installations, and musical performances of artist Michael Snow kept him in the spotlight for more than 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.)

Spalding, Jeffrey (Canadian, 1951–2019)

An artist, curator, educator, and museum director. Spalding is an important figure in contemporary Canadian art, whose multimedia artistic practice and broad activities within the national art scene influenced the direction and reception of Conceptual art, video art, and painting. He received the Order of Canada in 2007.

Surrealism

An early twentieth-century literary and artistic movement that began in Paris, Surrealism aimed to express the workings of the unconscious, free of convention and reason, and was characterized by fantastic images and incongruous juxtapositions. The movement spread globally, influencing film, theatre, and music.

Symbolism

A literary movement that spread to the visual arts in the late nineteenth century. It encompasses work that rejects the representation of "real" space and incorporates spiritualist and revelatory aims—its artists sought to uncover the ideal world hidden within the knowable one. Important Symbolist painters include Paul Gauguin and the Nabis.



Tate Gallery

Founded in 1897 as the National Gallery of British Art, the Tate Gallery consists of a network of four major art galleries in the United Kingdom; the Tate Britain, the Tate Modern, the Tate Liverpool, and the Tate St. Ives in Cornwall. Its holdings include the United Kingdom's national collection of British art as well as a large variety of international modern and contemporary art. It is one of the most visited museums in the world.

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.

Tonalism

Emerging in the work of American landscape painters in the 1880s and following the influence of the French Barbizon school, Tonalism favoured an expression of a spiritual relationship to the landscape through dark, muted tones and hues. Associated with the work of artists including George Inness and James Abbott McNeill Whistler, Tonalism emphasized the mood and atmosphere of a scene.

Topographic art

Refers to a long-standing British painting tradition, most popular in the eighteenth century, which was centered on realistic depictions of landscapes that captured the physical and geographic features of an area and its environment.

Turner, J.M.W. (British, 1775–1851)

Widely considered the foremost British landscape painter of the nineteenth century, Turner imbued his paintings with an expressive romanticism. His subject matter ranged from local landscapes to otherworldly natural events. He has been heralded as a precursor to both Impressionism and modernist abstract art.

Vancouver Art Gallery

The Vancouver Art Gallery, located in Vancouver, British Columbia, is the largest art gallery in Western Canada. It was founded in 1931 and is a public, collecting institution focused on historic and contemporary art from British Columbia, with a particular emphasis on work by First Nations artists and, through the gallery's Institute of Asian Art, on art from the Asia Pacific Region.

Varley, F.H. (Frederick Horsman) (British/Canadian, 1881–1969)

A founding member of the Group of Seven, known for his contributions to Canadian portraiture as well as landscape painting. Originally from Sheffield, England, Varley moved to Toronto in 1912 at the encouragement of his friend Arthur Lismer. From 1926 to 1936 he taught at the Vancouver School of Decorative and Applied Arts, now known as Emily Carr University of Art + Design.



video art

Refers to artwork created through the use of video, audio, and film technology. It emerged in the late 1960s as commercial and public access to portable video tape recorders increased. Often highly experimental, it can also involve the editing and assemblage of existing footage and media.

Weiner, Lawrence (American, 1942–2021)

A New York City-born artist best known as a founding figure in the Conceptual art movement of the mid-twentieth century. His work relied heavily on text and language and was often site-specific, installed on gallery walls and exhibition spaces as well as various objects in public spaces.

Whistler, James Abbott McNeill (American/British, 1834–1903)

Whistler, a painter and printmaker, was a leading promoter of “art for art’s sake”: the doctrine that an artist should create evocative visual experiences based principally on the subtle harmonization of colour, not on sentiment or moral lessons. Believing that painting and music had much in common, he used music references in the titles of many of his paintings, including *Arrangement in Grey and Black No. 1*, 1871 (better known as *Whistler’s Mother*). In 1877 the art critic John Ruskin accused him of “flinging a pot of paint in the public’s face” when Whistler exhibited *Nocturne in Black and Gold: The Falling Rocket*. Whistler sued Ruskin, but was awarded damages of only one farthing.

Wieland, Joyce (Canadian, 1930–1998)

A central figure in contemporary Canadian art, Wieland engaged with painting, filmmaking, and cloth and plastic assemblage to explore with wit and passion ideas related to gender, national identity, and the natural world. In 1971 she became the first living Canadian woman artist to have a solo exhibition at the National Gallery of Canada in Ottawa. (See *Joyce Wieland: Life & Work* by Johanne Sloan.)

Wilson, Martha (American, b.1947)

A Philadelphia-born feminist artist who works mainly in photography, film, and performance, often using role-play, costuming, language, and self-portraiture to explore issues of gender and subjectivity. She earned her BA from Wilmington College in Ohio before attending graduate school at Dalhousie University. She taught at the Nova Scotia College of Art and Design (now NSCAD University) and, in 1976, founded the Franklin Furnace Archive, Inc., an artist-run space in Brooklyn dedicated to the advancement of artist’s books and video and performance art.

Winnipeg Art Gallery

Established in 1912, the Winnipeg Art Gallery has the world’s largest public collection of Inuit art; it displayed Inuit sculpture for the first time in December 1953, and began systematic purchases for its permanent collection in 1957. In 1960 the gallery made a serious commitment when it purchased 139 major pieces from George Swinton. Over the years, the gallery’s Inuit art collection has grown to its present size of close to 13,200 works largely through the donation or purchase of large collections, including the enormous 4,000-piece Jerry Twomey Collection received in 1971. The gallery’s other primary collections are



dedicated to Canadian historical and contemporary art, decorative art, and contemporary Canadian photography. It has moved several times in its history but has been in its current location since 1971.

Winsor, Jackie (Canadian/American, b.1941)

A sculptor born in St. John's, Newfoundland, and based in New York City, where she teaches at the School of Visual Arts. She is best known for her large-scale geometric sculptures and installations made with organic and natural materials. Winsor earned her BFA from the Massachusetts College of Art and Design and her MFA from Rutgers University. In 1979, she became the first woman artist since 1946 to be featured in a retrospective exhibition at the Museum of Modern Art.

woodcut

A relief method of printing that involves carving a design into a block of wood, which is then inked and printed, using either a press or simple hand pressure. This technique was invented in China and spread to the West in the thirteenth century.

Woolford, John Elliott (British, 1778–1866)

A British painter and architect best known for the landscape drawings and paintings he made of early nineteenth-century British North America as the official draftsman to George Ramsay, 9th Earl of Dalhousie (who was Governor of Nova Scotia from 1816 to 1820). As an architect, he assisted in the design and construction of Dalhousie College, which later became Dalhousie University.

Young, Dennis (British, 1928–2021)

A British-born art historian, curator, and writer who was a key figure in the establishment of the art history department at the Nova Scotia College of Art and Design (now NSCAD University), where he taught as a professor and served as the department chair from 1972 to 1990. Prior to NSCAD, he co-founded the Toronto Art Therapy Institute and held the position of curator of modern art at the Art Gallery of Toronto (now the Art Gallery of Ontario).



Sources & Resources

For a small city, Halifax has a surprising number of art galleries. To learn more about the work of Halifax's artists you can visit the Art Gallery of Nova Scotia (AGNS), the Anna Leonowens Gallery, the Dalhousie Art Gallery, the Saint Mary's University Art Gallery, and the MSVU Art Gallery. The Nova Scotia Archives maintains an exhibition space well utilized by local artists, and other community spaces include the Craig Gallery at Alderney Landing, the Canadian Museum of Immigration at Pier 21, and the Mary E. Black Gallery. There are four artist-run centres—Eyelevel, the Khyber Centre for the Arts, the Centre for Art Tapes, and the Atlantic Filmmakers Cooperative—and one hybrid, The Blue Building. There are many commercial galleries,

including Zwicker's Gallery, Katzman Art Projects (formerly Studio 21 Fine Art), Argyle Fine Art, and Teichert Gallery. The AGNS, the Nova Scotia Archives, and the four universities all maintain important archives for historical research. Other sources of information and suggestions for further reading are listed in this section.



LEFT: John Greer, *Origins*, 1995, patinated cast bronze, 2.7 x 3.8 x 1 m, Art Gallery of Nova Scotia, Halifax. RIGHT: Selfie-station with Maud Lewis's painting *The Bluenose*, 2017, photograph by T.J. Maguire.

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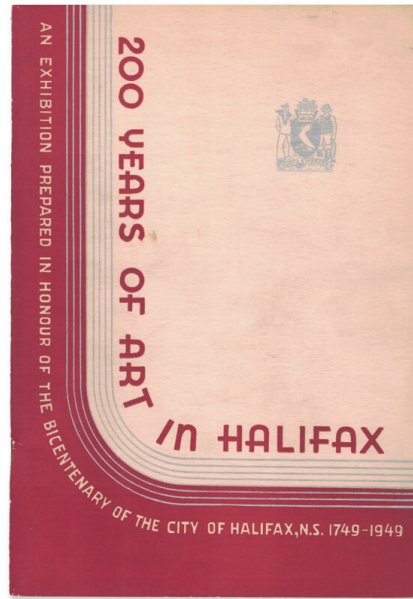
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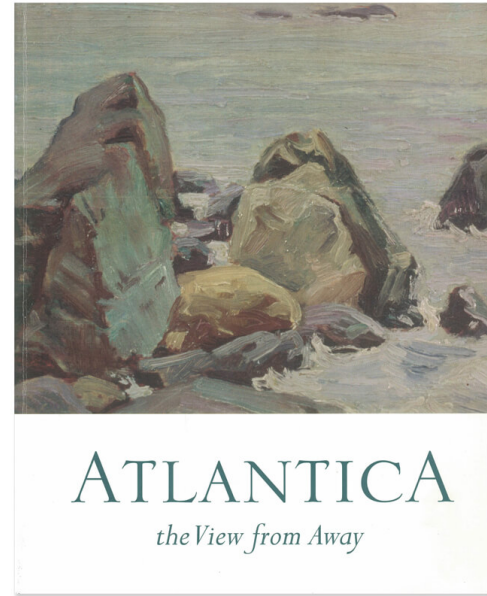
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LEFT: Cover of *200 Years of Art in Halifax: An Exhibition Prepared in Honour of the Bicentenary of the Founding of the City of Halifax, N.S., 1749-1949* by Alexander S. Mowat et al. (Halifax: Nova Scotia College of Art, Nova Scotia Museum of Fine Arts, Nova Scotia Society of Artists, Dalhousie University, 1949). RIGHT: Cover of *Atlantica: The View from Away* by Jeffrey Spalding (Halifax: Dalhousie Art Gallery, 2004).



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<https://www.concordia.ca/finearts/art-history/research/cwahi.html>

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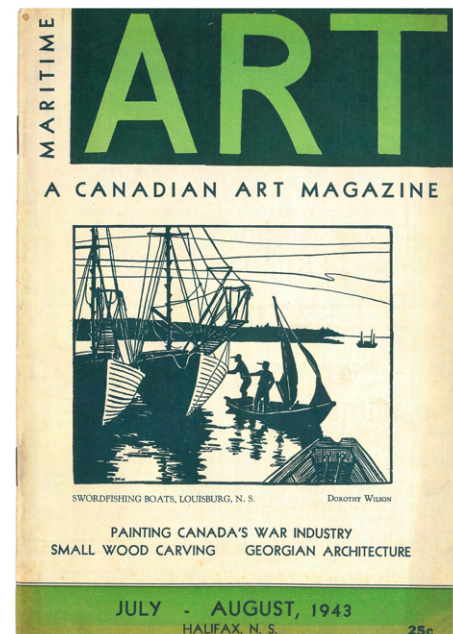
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<https://nscad.ca/>

Visual Arts Nova Scotia
<https://visualarts.ns.ca/>



Cover of *Maritime Art: A Canadian Art Magazine*, July-August 1943.



About the Author

Ray Cronin

Ray Cronin is an author and curator who lives in Elmsdale, just outside Halifax, Nova Scotia. He is a graduate of the Nova Scotia College of Art and Design (Bachelor of Fine Arts) and the University of Windsor (Master of Fine Arts). Born in Queens, New York, and raised in Fredericton, New Brunswick, Cronin returned to Fredericton in 1993, where he worked in literary publishing, eventually becoming a full-time writer, including as arts columnist for the *Daily Gleaner* (Fredericton) and *Here* (Saint John), as well as being an artist and freelance curator. In 2001 he moved to Halifax to assume the position of curator of contemporary art at the Art Gallery of Nova Scotia (AGNS), eventually becoming senior curator. From 2007 to 2015 he was the AGNS's director and CEO.

Cronin is the founding curator of the Sobey Art Award, Canada's premiere award for the visual arts, and a regular contributor to numerous Canadian and American art magazines, including *Border Crossings*, *Canadian Art*, *Espace art actuel*, and *Sculpture*. He is editor-in-chief of *Billie: Visual · Culture · Atlantic*, an online art magazine.

He has curated more than one hundred exhibitions, including the nationally touring *Arena: The Art of Hockey*; *Nancy Edell: Selected Works 1980-2004*; *Thierry Delva*; and *Graeme Patterson: Woodrow*. He recently curated the 2021 *Windsor-Essex Triennial of Contemporary Art*, and he is working on a full-career retrospective exhibition of the work of Colleen Wolstenholme for the Beaverbrook Art Gallery.

His online art books *Alex Colville: Life & Work*, *Mary Pratt: Life & Work*, and *Maud Lewis: Life & Work* were published by the Art Canada Institute in 2017, 2020, and 2021. He is the author of twelve other non-fiction books, including *Gerald Ferguson: Thinking of Painting* (2018), *Colleen Wolstenholme: Complications* (2021), and *Alan Syliboy: Culture is Our Medicine* (2022). He has contributed essays to more than thirty-five books and catalogues on artists including David Askevold, Nancy Edell, Tom Forrestall, John Greer, Garry Neill Kennedy, Walter Ostrom, Graeme Patterson, and Ned Pratt.



“Halifax was founded as a fortress, evolved into a port, and thrives as a centre for government, education, commerce, and culture. For almost 250 years, the city has been a point of entry and exchange, the dynamic capital of a province, and the economic engine of a region, with a storied art history that continues to be written.”



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From the Art Canada Institute

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Finally, we acknowledge the generosity of all those who support the Art Canada Institute and make our work possible.



From the Author

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Many writers have covered the remarkable history of Halifax before, and I would not have been able to write this book without the previous efforts of so many. In particular, the works and examples of Dianne O'Neill, Mary Sparling, Sandra Paikowsky, Jim Burant, and Jeffrey Spalding were key in forming my understanding of this wonderful city's art history.

I want to thank the generous funders who have shown their commitment to the art of Nova Scotia through their financial support for this and so many other fine projects.

Finally, thank you to my family: Sarah Maloney and our children, Mollie, Kathryn, and Maggie.

IMAGE SOURCES

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Credit for Cover Images



Installation detail of *Ketu' elmita'jik (They want to go home)*, 2018–19, by Jordan Bennett (includes Artist was known, Mi'kmaq, Nova Scotia, Chair Seat Panel c.19th century), at the Art Gallery of Nova Scotia, Halifax. Courtesy of the Art Gallery of Nova Scotia, Halifax, and Jordan Bennett.



Maud Lewis, *Lighthouse and Ferry at Cape Forchu, Yarmouth County*, 1960s, oil on board, 31.4 x 33.7 cm. Collection of CFFI Ventures Inc. as collected by John Risley. Courtesy of CFFI Ventures Inc.



Tom Forrestall, *Island in the Ice*, 1987. (See below for details.)



John O'Brien, *The ARAB, Brigantine, and the MILO, Brig, off Halifax Harbour*, 1856. (See below for details.)



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Credits for Banner Images



Preface: Harold Gilman, *Halifax Harbour*, 1918. (See below for details.)



Historical Overview: John O'Brien, *Halifax Harbour, Sunset*, c.1853. (See below for details.)



Key Artists: Tom Forrestall, *The Dramatic Entrance*, 1985–August 2011. (See below for details.)



Institutions, Associations & Events: John Greer, *Origins*, 1995. (See below for details.)



Community Builders: Still from the film *Black Mother Black Daughter*, 1989, directed by Sylvia D. Hamilton and Claire Prieto. (See below for details.)



Sources & Resources: Arthur Lismer, *Troopship Leaving Halifax*, 1918. (See below for details.)



Where to See: Shauntay Grant at Citadel Hill, Halifax, with *Winter Quilt*, c.1950, by her great-grandmother Annie Simmonds, 2013, photograph by Shyronn Smardon. (See below for details.)



Copyright & Credits: Arthur Lismer, *Halifax Harbour, Time of War*, c.1917. (See below for details.)

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A.E. Kerr, C.D. Howe, Lady Dunn, and Lord Beaverbrook, c.1958, by Wetmore. Collection of the Dalhousie University Photographic Collection, Dalhousie University Archives, Halifax (PC1, Box 1, Folder 18, Item 14). Courtesy of the Dalhousie University Photographic Collection, Dalhousie University Archives.



And Still Counting (No. 7), 2009, by Garry Neill Kennedy. Private collection. Courtesy of Waddington's Auctioneers, Toronto.



Afterlife of Colonialism, a reimagining of Power: It's possible that the Sun has set on your Empire OR Why your voice does not matter: Portrait of an Imbalanced, and yet contemporary diasporic India vis-à-vis Colonial Red, Curry Sauce Yellow, and Paradise Green, placed neatly beneath these revived medieval forms: The Challenges of entering a predominately White space (Can you get this in the gift shop?) where all Women and Magical Elephants may know this work, here in your Winnipeg, among all my Peers, desiring to be both seen and see the loot, through this Jungle Vine camouflage, celebrating an inheritance of loss through our occupation of these outmoded spaces, 2018-22, by Divya Mehra. Collection of the National Gallery of Canada, Ottawa, Purchased 2019 (48651). © Divya Mehra. Photo credit: NGC.



Albert McNamara drawing curved lines on stone for Sol Lewitt's *Five Lithographic Pieces with Variations*, c.1970s. Photograph by Bob Rogers. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.



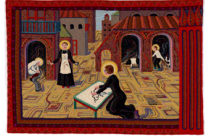
All My Relations, Family, 1992, by Alan Syliboy. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds provided by MT&T (An Aliant company), Halifax, Nova Scotia, 1993 (1993.108). Courtesy of the Art Gallery of Nova Scotia.



The ARAB, Brigantine, and the MILO, Brig, off Halifax Harbour, 1856, by John O'Brien. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Judith A. and Alex W. Doyle, Sidney, British Columbia, 1999 (1999.25). Courtesy of the Art Gallery of Nova Scotia.



Art Gallery of Nova Scotia director Bernard Riordon with an unidentified woman, Alice Hoskins, and Anthony Law at the exhibition opening of *Robert Field* at the Art Gallery of Nova Scotia, Halifax, 1978. Courtesy of the Art Gallery of Nova Scotia, Halifax.



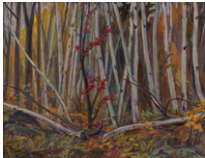
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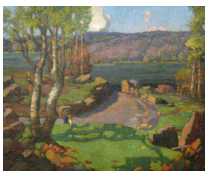
At the Edge of the Woods, 1882, by Frances Jones Bannerman. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Anne F. Joudrey, Halifax, Nova Scotia, 2001 (2001.135). Courtesy of the Art Gallery of Nova Scotia.



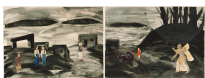
Atomic, 1953, by LeRoy Zwicker. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of John and Norma Oyler, Halifax, Nova Scotia, 2004 (2004.352). Courtesy of the Art Gallery of Nova Scotia.



Autumn, Combermere, Ontario [Alternate Title: *Birches*], date unknown, by A.Y. Jackson. Collection of the Sobey Art Foundation, New Glasgow. Courtesy of the Sobey Art Foundation.



Autumn on the Northwest Arm, Halifax, Nova Scotia, 1930, by Elizabeth Styring Nutt. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Harold P. Connor, Halifax, Nova Scotia, 2001 (2001.103). Courtesy of the Art Gallery of Nova Scotia.



Bear in Point Pleasant Park, 1989, by Nancy Edell. Collection of the National Gallery of Canada, Ottawa, Purchased 1993 (37134.1-2). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Bedford Basin from the Presbyterian Church, c.1870, by Forshaw Day. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.



Blue Mosque, 1965, by Ruth Salter Wainwright. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased by Province of Nova Scotia as part of the Centennial Collection of the Nova Scotia Society of Artists, 1967 (1967.20). Courtesy of the Art Gallery of Nova Scotia.



Blue Pools, 1984, by Ruth Salter Wainwright. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Isabel Wainwright, Halifax and Harold Wainwright, Bridgewater, 2002 (2002.52). Courtesy of the Art Gallery of Nova Scotia.



British Vessels at Anchor in Annapolis Royal, Nova Scotia, with a Rear-Admiral of the Red Firing a Salute, c.1751, attributed to Samuel Scott. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds provided by AGNS Honorary Governor Farhad Vladi and by Günter Thiel, 2008, and with the assistance of a Movable Cultural Property grant accorded by the Department of Canadian Heritage under the terms of the Cultural Property Export and Import Act (2008.1). Courtesy of the Art Gallery of Nova Scotia.



Building a "Bluenose", 1946, by Donald Cameron Mackay. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Robert and Elizabeth Manuge, Yarmouth, Nova Scotia, 2000 (2000.183). Courtesy of the Art Gallery of Nova Scotia.



The Capture of Louisbourg, c.1745, by Peter Monamy. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with the assistance of a Movable Cultural Property grant accorded by the Department of Canadian Heritage under the terms of the Cultural Property Export and Import Act and with funds donated by Farhad Vladi, Günter Thiel, Jörg Pilawa, Joe Ramia and other friends of the AGNS, and Fred and Elizabeth Fountain, 2011 (2011.39). Courtesy of the Art Gallery of Nova Scotia.



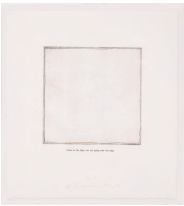
Catherine Anne Martin. Photograph by Kelly Clark for Arts Nova Scotia, Halifax. © Arts Nova Scotia.



Children Skiing, mid-1960s, by Maud Lewis. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Dr. Peter Moore, Toronto, Ontario, 1994. Courtesy of the Art Gallery of Nova Scotia. Photo credit: RAW Photography.



The Church of Saint Paul and the Parade at Halifax in Nova Scotia, 1764, by Richard Short, Dominic Serres, and Ignace Fougerson. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.



Close to the edge, but not going over the edge, 1972, by Gerald Ferguson. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of the Artist, Halifax, Nova Scotia, 2003 (2003.145). Courtesy of the Art Gallery of Nova Scotia.



Colonel Edward Cornwallis, c.1756, by Sir Joshua Reynolds P.R.A. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with the assistance of a Movable Cultural Property grant accorded by the Department of Canadian Heritage under the terms of the Cultural Property Export and Import Act, Thiel Trio Buildings, and Vladi Private Islands, Halifax, Nova Scotia, 2006 (2006.2). Courtesy of the Art Gallery of Nova Scotia.



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Convoy at Night, c.1917, by Arthur Lismer. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.



Corner of Hollis and Prince Streets, Halifax, Nova Scotia, Looking North, date unknown. Photograph by the Notman Studio. Collection of the Nova Scotia Archives, Halifax (accession no. 1983-310 no. 21323). Courtesy of the Nova Scotia Archives.

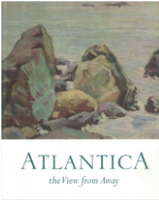


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Cover of *artsCanada*, March 1967.



Cover of *Atlantica: The View from Away* by Jeffrey Spalding (Halifax: Dalhousie Art Gallery, 2004).



Cover of *Canadian Art*, 1959, designed by Gerald Trottier. Courtesy of the Estate of Gerald Trottier. Photo credit: Shoebox Studio, Ottawa.



Cover of *Chronological Table of Dartmouth, Preston, and Lawrencetown, County of Halifax, Nova Scotia* by Harry Piers (Halifax: Self-published, 1894).



Cover of *Generations: The Sobey Family and Canadian Art* by Sarah Milroy (Kleinburg and Fredericton: McMichael Canadian Art Collection and Goose Lane Editions, 2022).



Cover of "Lithography Workshop," 1970, by Gerald Ferguson. Published by *artsCanada*. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.



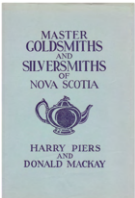
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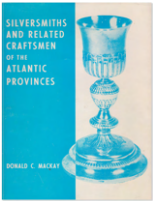
Cover of *Maritime Art: A Canadian Art Magazine*, February-March 1943. Courtesy of the Art Gallery of Nova Scotia, Halifax.



Cover of *Maritime Art: A Canadian Art Magazine*, July-August 1943. Courtesy of the Art Gallery of Nova Scotia, Halifax.



Cover of *Master Goldsmiths and Silversmiths of Nova Scotia* by Harry Piers and Donald Cameron Mackay (Halifax: The Antiquarian Club, 1948).



Cover of *Silversmiths and Related Craftsmen of the Atlantic Provinces* by Donald Cameron Mackay (Halifax: Petheric Press, 1973).



Cover of *200 Years of Art in Halifax: An Exhibition Prepared in Honour of the Bicentenary of the City of Halifax, N.S., 1749-1949* by Alexander S. Mowat et al. (Halifax: Nova Scotia College of Art, Nova Scotia Museum of Fine Arts, Nova Scotia Society of Artists, Dalhousie University, 1949).



Cyclist and Crow, 1981, by Alex Colville. Collection of the Montreal Museum of Fine Arts, Gift of Lavalin Inc. © A.C. Fine Art Inc. Photo credit: MMFA/MBAM, Brian Merrett.



Dartmouth Shore in the Harbour of Halifax, c.1775, by Joseph Frederick Wallet DesBarres. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of John and Norma Oyler, Halifax, Nova Scotia, 1998 (1998.614). Courtesy of the Art Gallery of Nova Scotia.



Deer in Winter, c.1950, by Maud Lewis. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1974 (1974.15). Courtesy of the Art Gallery of Nova Scotia.



Dog, Girl and Beach, 1979, by Tom Forrestall. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Willard Strug, Halifax, Nova Scotia, 2005 (2005.506). Courtesy of the Art Gallery of Nova Scotia.



Doll's Cradle Basket, date unknown, by Edith Clayton. Collection of the Nova Scotia Museum, Halifax (87.103.1). Courtesy of the Nova Scotia Museum.



Donald Cameron Mackay, 1930, by J. Frederic McCulloch. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1980 (1980.65). Courtesy of the Art Gallery of Nova Scotia.



The Dramatic Entrance, 1985–August 2011, by Tom Forrestall. Courtesy of Mira Godard Gallery, Toronto.



Drawing of the first N.S.S.A. Exhibition, College of Art, Halifax, 1923, 1951, by Donald Cameron Mackay. Collection of the D.C. Mackay Fonds, Dalhousie University Archives, Halifax (MS2-280, Box 19, Folder 43). Courtesy of the D.C. Mackay Fonds, Dalhousie University Archives.



Edward Mortimer (1768–1819), c.1815, by Robert Field. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Janet Johnstone, Halifax, Nova Scotia, 1975 (1975.1). Courtesy of the Art Gallery of Nova Scotia.



HALIFAX ART & ARTISTS

An Illustrated History by Ray Cronin



Eight-Pointed Star, date unknown, by Once-Known Mi'kmaq Artist. Photo credit: Ray Cronin.



Elevator Court, Halifax, 1921, by Lawren S. Harris. Collection of the Art Gallery of Ontario, Toronto, Gift from the Albert H. Robson Memorial Subscription Fund, 1941 (2570). © Family of Lawren S. Harris. Photo © AGO.



Elizabeth Nutt Seated (?), 1920, by Melda Landry. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1989 (1989.22). Courtesy of the Art Gallery of Nova Scotia.



An Encampment of Mi'kmaq Near Halifax, Nova Scotia, 1808 [Original title: *Micmac Indians Near Halifax, Nova Scotia, 1808*], 1842, by Unknown (After John Cunningham). Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Christopher Ondaatje, Toronto, Ontario, 1994 (1994.230). Courtesy of the Art Gallery of Nova Scotia.



Entrance to Halifax Harbour and the Town of Halifax, N.S., c.1780, by Lieutenant Colonel Edward Hicks. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds provided by the Government of Canada under the terms of the Cultural Property Export and Import Act, Ottawa, 1990 (1990.62). Courtesy of the Art Gallery of Nova Scotia.



Evelyn Holmes, acting curator of the Dalhousie Art Gallery, Halifax, with pottery, 1967. Photographer unknown. Collection of the Dalhousie University Photographic Collection, Dalhousie University Archives, Halifax (PC1, Box 9, Folder 22). Courtesy of the Dalhousie University Photographic Collection, Dalhousie University Archives.



Exterior of the Art Gallery of Nova Scotia North Building from Bedford Row, 2015. Photograph by RAW Photography.



Exterior of 2482 Maynard Street, home to The Blue Building Gallery, Halifax, 2021. Photograph by Ryan Josey. © Ryan Josey.



Eye Level Gallery exterior during *Women at Eye Level* group exhibition, May 1975. Collection of the Dalhousie University Archives, Halifax (MS-3-35, Box 40, Folder 10, Item 1). Courtesy of the Dalhousie University Archives. © Eyelevel Gallery, Halifax.



Figure, date unknown, by Once-Known Mi'kmaw Artist. Photo credit: Ray Cronin.



Fish and Door, 1992, by Gerald Ferguson. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds provided by Trimark Investment Management Inc., Toronto, Ontario, 1994 (1994.38). Courtesy of the Art Gallery of Nova Scotia. © Estate of Gerald Ferguson.



Four Humpback Whale Drum, date unknown, by Jon Seca LaBillois and Alan Syliboy. Collection of the Beaverbrook Art Gallery, Fredericton (Gift of the artist, 2010). Courtesy of the Beaverbrook Art Gallery.



Garry Neill Kennedy helping students build a student lounge in the old church hall building that was attached to the newly constructed NSCAD building, c.1970. Photograph by Bob Rogers. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.



The Ghost of Hank Williams, 1977-80, by David Askevold. Collection of the Estate of David Askevold. Courtesy of Goose Lane Editions and the Art Gallery of Nova Scotia. © Estate of David Askevold. From *David Askevold: Once Upon a Time in the East*, © 2011 Art Gallery of Nova Scotia, photographs © the Collection of the Estate of David Askevold. Reprinted by permission of Goose Lane Editions and the Art Gallery of Nova Scotia. Photo credit: David Askevold.



Government House, Halifax, from the S.W., 1819, by John Elliott Woolford. Collection of the Nova Scotia Archives, Halifax. Courtesy of the Nova Scotia Archives.



The Governor's House and St. Mather's Meeting House in Hollis Street, also looking up George Street, 1764, by Richard Short, Dominic Serres, and François Antoine Aveline. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.



Governor's House and St. Mather's Meeting House on Hollis Street, also looking up George Street, c.1762, by Dominic Serres. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds provided by the Gallery's Art Trust Fund (Mrs. Stewart L. Gibson Bequest), the Cultural Foundation of Nova Scotia, and private and corporate donations, 1982 (1982.41). Courtesy of the Art Gallery of Nova Scotia.



Grafton Street, Halifax, c.1960s, by LeRoy Zwicker. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of the Nova Scotia Society of Artists, Diploma Collection, Halifax, Nova Scotia, 1974 (1974.30). Courtesy of the Art Gallery of Nova Scotia.



Grain Elevator, Halifax / Cathedral of Industry, c.1939. by Edith Smith. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.



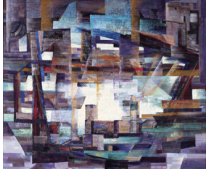
Group photo in the office of the Professional Lithography Workshop at NSCAD, Halifax. From back left: Walter Ostrom, Pat Kelly, Gerald Ferguson, and Terry Johnson; front: unknown and Garry Neill Kennedy, c.1970s. Photograph by Bob Rogers. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.



Habitation at Port Royal, 1613, by Samuel de Champlain. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of John and Norma Oyler, Halifax, Nova Scotia, 1995 (1995.161). Courtesy of the Art Gallery of Nova Scotia.



Halifax City Hall - A Painting, 1980, by Gerald Ferguson. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of the Artist, Halifax, Nova Scotia, 1996 (1996.35). Courtesy of the Art Gallery of Nova Scotia.



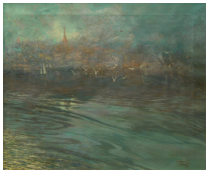
Halifax Harbour, 1957, by Marion Bond. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Marguerite and LeRoy J. Zwicker, Halifax, Nova Scotia, 1977 (1977.41). Courtesy of the Art Gallery of Nova Scotia.



Halifax Harbour, 1918, by Harold Gilman. Collection of the National Gallery of Canada, Ottawa, Transfer from the Canadian War Memorials, 1921 (8172). Courtesy of the National Gallery of Canada. Photo credit: NGC.



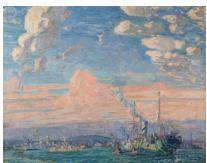
Halifax Harbour, 1944, by Donald Cameron Mackay. Collection of the Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (19710261-4225). Courtesy of the Canadian War Museum.



Halifax Harbour, 1909, by Henry M. Rosenberg. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1933 (1933.7). Courtesy of the Art Gallery of Nova Scotia.



Halifax Harbour, Sunset, c.1853, by John O'Brien. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of the Halifax Chamber of Commerce, 2007 (2007.305). Courtesy of the Art Gallery of Nova Scotia.



Halifax Harbour, Time of War, c.1917, by Arthur Lismer. Collection of the Dalhousie Art Gallery, Halifax, Gift of the artist, 1955 (1955-1). Courtesy of the Dalhousie Art Gallery.



Halifax from the Indian Encampment at Dartmouth, 1834, by Robert Petley. Collection of the Royal Ontario Museum, Toronto, Gift of Sigmund Samuel Endowment Fund (957.257.2). Courtesy of the Royal Ontario Museum.



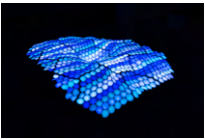
The Hanging Committee, 1929, by Donald Cameron Mackay. Collection of the Art Gallery of Nova Scotia, Halifax. Courtesy of the Art Gallery of Nova Scotia.



Harbour Ghosts, HFX, 1999, by David Askevold. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds provided by the Canada Council for the Arts Acquisition Assistance Program and the AGNS Gallery Shop, 1999 (1999.200). Courtesy of the Art Gallery of Nova Scotia.



Harry Piers, date unknown, by LeRoy Zwicker. Collection of the Nova Scotia Museum, Halifax (P149.26). Presented to the Nova Scotia Museum by the Nova Scotia Museum of Fine Arts, July 1942. Courtesy of the Nova Scotia Museum.



Hexagraphy, 2018, by Colleen Wolstenholme. Collection of the artist. Courtesy of Art Mûr, Montreal.



Highland Cattle, 1906, by Edith Hester McDonald- Brown. Collection of the Brown-Howe family, Africville, Nova Scotia.



HMS GALATEA, in a Heavy Sea, 1888, by John O'Brien. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Alice Egan Hagen, Halifax, Nova Scotia, 1955 (1955.5). Courtesy of the Art Gallery of Nova Scotia.



Hooded Cradle, 1867, by Mali Christianne Paul Mollise [known as Christianne Morris], with cabinetwork by Alexander Strum. Collection of the DesBrisay Museum, Bridgewater. Courtesy of the DesBrisay Museum.



How Can One Feel ..., 1927, by Marguerite Porter Zwicker. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Jessie Power, Halifax, Nova Scotia, 1989 (SC1989.87.19). Courtesy of the Art Gallery of Nova Scotia.



The Ice House, Halifax, N.S., 1935, by Elizabeth Styring Nutt. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds from the Jane Shaw Law Bequest, 2011 (2011.4). Courtesy of the Art Gallery of Nova Scotia.



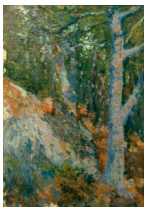
If you lived here, you would be home by now! (Part II), 1993, by Lauren Schaffer. Courtesy of Marion Bryson. © Lauren Schaffer. Photo credit: Marion Bryson.



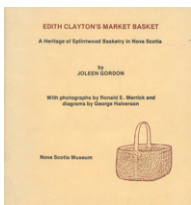
Indian Hemp - Milk Weed, 1840, by Maria Morris Miller. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of John and Norma Oyler, Halifax, Nova Scotia, 2022 (2022.54). Courtesy of the Art Gallery of Nova Scotia.



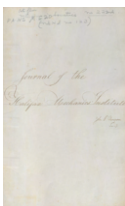
In the Conservatory (Dans la serre), 1878/9, by Édouard Manet. Collection of the Alte Nationalgalerie, Staatliche Museen zu Berlin, Germany (A I 550). Courtesy of Wikimedia Commons.



In the Forest, c.1925, by Henry M. Rosenberg. Collection of the Art Gallery of Nova Scotia, Halifax, Acquisition, 1929 (1929.3). Courtesy of the Art Gallery of Nova Scotia. Photo credit: RAW Photography.



Inside front cover of *Edith Clayton's Market Baskets: A Heritage of Splintwood Basketry in Nova Scotia* by Joleen Gordon (Halifax: Nova Scotia Museum, 1977).



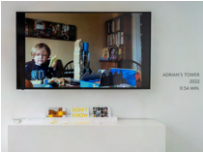
Inside front cover of *The Halifax Mechanics' Institute Journal, 1831-1846*. Courtesy of the Nova Scotia Archives, Halifax.



Island in the Ice, 1987, by Tom Forrestall. Collection of the Art Gallery of Nova Scotia, Halifax, Acquisition made possible with funds provided by Christopher Ondaatje, Toronto, Ontario, 1994 (1994.19). Courtesy of the Art Gallery of Nova Scotia.



Installation at Studio 21, Halifax, date unknown. Photographer unknown. Courtesy of Studio 21 Fine Art, Halifax.



Installation view of *Adrian's Tower*, 2023, by Michael Fernandes, at the Comox Valley Art Gallery, Courtenay. Courtesy of the Comox Valley Art Gallery, Courtenay.



Installation view of *Arena: The Art of Hockey* at the Art Gallery of Nova Scotia, Halifax, 2008. Courtesy of the Art Gallery of Nova Scotia, Halifax. Photo credit: RAW Photography.



Installation view of *Box Works* by Thierry Delva at the National Gallery of Canada, Ottawa, 2007, including *Maglite (3 Cell-D) Flashlight* and *Clearwater, 6 Boiled Lobsters*, both 1996, Gift of the artist; *12 Long Stem Roses for Sally*, 1996, Gift of Sally A. Delva, Prospect, Nova Scotia, 2007; and *Nike Air Baltoro II, All Conditions Gear, Size 10; Kleenex, Family Size, 300 2-Ply Facial Tissues; Clearwater, 5 Live Lobsters; Samsung FX 1505, Integrated Personal Facsimile; Hagen, 1 Live Canary; Stelwire, 3 1/2 inches Ardox Nails, 50 lbs; and Trekk, Campmaster III Sleeping Bag, 3 lbs*, all 1996. Collection of the National Gallery of Canada, Ottawa, Purchased 2007. Courtesy of the National Gallery of Canada. © Thierry Delva. Photo credit: NGC.



Installation view of *Copper + Concrete*, 2022, by Krystle Silverfox, and *All That Glitters is Not Gold...*, 2019, by Krystle Silverfox, in the 2022 Sobey Art Award exhibition at the National Gallery of Canada, Ottawa, October 28, 2022–March 12, 2023. Collection of the National Gallery of Canada, Ottawa, Purchased 2023 (50545; 50544). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Installation view of *Don't Know*, 2023, by Michael Fernandes at the Comox Valley Art Gallery, Courtenay. Photographer unknown. Courtesy of the Comox Valley Art Gallery, Courtenay.



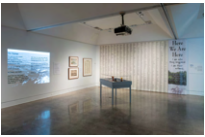
Installation view of an early exhibition at the Khyber, date unknown. Photographer unknown. Collection of the Khyber Centre for the Arts, Halifax. Courtesy of the Khyber Centre for the Arts.



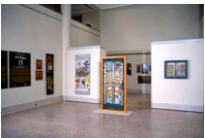
Installation view of *Folk Art of Nova Scotia* at the Confederation Centre of the Arts, Charlottetown, c.1977. Photographer unknown. Courtesy of the Art Gallery of Nova Scotia, Halifax.



Installation view of *Habitat*, 1994, by John Greer, in *Sculpture Expo '94: The Mall Show*, 1994. Photograph by Marion Bryson.



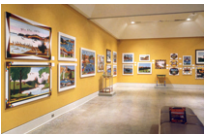
Installation view of *Here We Are Here*, 2013-17, by Sylvia D. Hamilton, in the exhibition *Here We Are Here: Black Canadian Contemporary Art* at the Art Gallery of Nova Scotia, Halifax, 2019. Courtesy of the Art Gallery of Nova Scotia, Halifax. Photo credit: RAW Photography.



Installation view of *Illuminated Life of Maud Lewis* at the Art Gallery of Nova Scotia, Halifax, 1997. Photographer unknown. Courtesy of the Art Gallery of Nova Scotia, Halifax.



Installation view of *In This Place: Black Art in Nova Scotia* at the Anna Leonowens Gallery, NSCAD, Halifax, 1998. Photographer unknown. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.



Installation view of *Joe Norris: Painted Visions of Nova Scotia* at the Art Gallery of Nova Scotia, Halifax, 2000. Photographer unknown. Courtesy of the Art Gallery of Nova Scotia, Halifax.



Installation view of *Ketu' elmita'jik (They want to go home)*, 2018-19, by Jordan Bennett (includes Mrs. Thomas Glode [née Bridget Ann Sack], formerly of Shubenacadie, Nova Scotia, *Nesting Baskets*, porcupine quill, birchbark, and root, Nova Scotia Museum, Halifax), at the Art Gallery of Nova Scotia, Halifax. Courtesy of the Art Gallery of Nova Scotia, Halifax. Photo credit: RAW Photography.



Installation view of Maud Lewis's Painted House in the Scotiabank Maud Lewis Gallery at the Art Gallery of Nova Scotia, Halifax, 2007. Courtesy of the Art Gallery of Nova Scotia, Halifax.



Installation view of Micah Lexier and Kelly Mark: *Head-to-Head* at Saint Mary's University Art Gallery, Halifax, 2011. Courtesy of Saint Mary's University Art Gallery, Halifax. Photo credit: Steve Farmer.



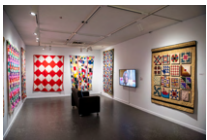
Installation view of a Michael Snow exhibition at the Anna Leonowens Gallery, NSCAD, Halifax, January 1972. Photographer unknown. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.



Installation view of *Museological Grand Hall* (detail), 2013-14, by Ursula Johnson, in the exhibition *Mi'kwite'tmn (Do You Remember)* at Saint Mary's University Art Gallery, Halifax, 2014. Photo credit: Steve Farmer.



Installation view of *Pe'l A'tukwey: Let Me... Tell a Story: Recent Work by Mi'kmaq and Maliseet Artists* at the Art Gallery of Nova Scotia, Halifax, 1993. Photographer unknown. Courtesy of the Art Gallery of Nova Scotia, Halifax.



Installation view of *The Secret Codes: African Nova Scotian Quilts* at the Dalhousie University Art Gallery, Halifax, June 2023. Courtesy of the Black Artists Network of Nova Scotia and the Vale Quilters of New Glasgow. Photo credit: Steve Farmer.



Installation view of *Sleeping Wills*, 1986, by John Greer. Courtesy of the artist. Photo credit: Raoul Manuel Schnell.



Installation view of *The Sirens' Calling* (single figure), 2020, by John Greer. Photo credit: Vanessa Paschakarnis.



Installation view of *The Sirens' Calling* (single figure), 2020, by John Greer. Photo credit: Vanessa Paschakarnis.



Installation view of *Le Son de Choses: Fusion Joint Venture*, 2002, by Jean-Pierre Gauthier, in the Sobey Art Award exhibition at the Art Gallery of Nova Scotia, Halifax, 2002. Photographer unknown. Courtesy of the Art Gallery of Nova Scotia, Halifax.



Installation view of *Staying* at The Blue Building Gallery, Halifax, 2022. Courtesy of The Blue Building, Halifax. Photo credit: Ryan Josey.



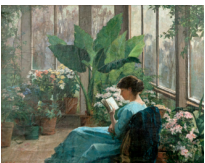
Installation view of *Sucker*, 1996, by Lucy Pullen, in the exhibition *1:1 Recent Halifax Sculpture* at the S.L. Simpson Gallery, Toronto, 1996. Courtesy of the artist. Photo credit: S.L. Simpson Gallery, Toronto.



Installation view of Ursula Johnson, *Moose Fence*, 2017, in the 2017 Sobey Art Award exhibition at the Art Museum at the University of Toronto. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds provided by the Charles Anthony Law and Jane Shaw Law Charitable Trust, 2021 (2021.11). Courtesy of the Art Gallery of Nova Scotia. Photo credit: Natasha Hirt.



Installation view of *When is a fence a ladder?*, 2021-22, by Melanie Colosimo, in the exhibition *Staying* at The Blue Building Gallery, Halifax, 2022. Courtesy of Ryan Josey. Photo credit: Ryan Josey.



Le Jardin d'hiver / In the Conservatory, 1883, by Frances Jones Bannerman. Collection of the Nova Scotia Archives, Halifax (accession no. 1979-147.329). Courtesy of the Nova Scotia Archives.



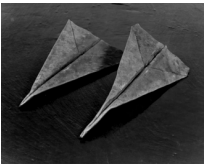
Joyce Wieland kissing the lithography stone to the syllables of "O Canada" in English, date unknown. Photograph by Bob Rogers. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of Anna Leonowens Gallery Archives, NSCAD University.



The Kitchen, 1967, by Tom Forrestall. Collection of the Dalhousie Art Gallery, Halifax, Purchase 1968 (1968-5). Courtesy of the Dalhousie Art Gallery.



Landscape, Herring Cove, c.1950, by Donald Cameron Mackay. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1951 (1951.1). Courtesy of the Art Gallery of Nova Scotia.



Lead to Believe, 1978, by John Greer. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of the Artist, LaHave, Nova Scotia, 2004 (2004.305). Courtesy of the artist.



LeRoy J. Zwicker, c.1930s. Photograph by Jack Dodge. Collection of the Art Gallery of Nova Scotia, Halifax (Document, D2016.2). Courtesy of the Art Gallery of Nova Scotia.



Little Lady (Maud Lewis), c.1960s, by Ruth Salter Wainwright. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Isabel Wainwright, Halifax, Nova Scotia, 1996. Courtesy of the Art Gallery of Nova Scotia.



Looking north toward Pier 8 from Hillis foundry after great explosion, Halifax, December 6, 1917. Photograph by W.G. MacLaughlan. Collection of the Nova Scotia Archives, Halifax (accession no. 1988-34 no. 14). Courtesy of the Nova Scotia Archives.



Lt. Provo William Parry Wallis, c.1813, by Robert Field. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1979 (1979.18). Courtesy of the Art Gallery of Nova Scotia.



Market Basket, 1975, by Edith Clayton. Collection of the Nova Scotia Museum, Halifax (2001.5). Courtesy of the Nova Scotia Museum.



Marquis of Lorne, Governor General of Canada, Montreal, QC, 1879, January 16, 1879, by the Notman & Sandham Photographic Studio. Collection of the McCord Stewart Museum, Montreal, Purchased with funds graciously donated by *Maclean's* magazine, the Maxwell Cummings Family Foundation, and Empire-Universal Films Ltd (II-51076). Courtesy of the McCord Stewart Museum.



Maud Lewis House, c.1920s. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased by the Province of Nova Scotia, 1984 (A1998.1). Courtesy of the Art Gallery of Nova Scotia.



Midday Nap, Near the Fountain, 2021-22, by Tom Forrestall. Private collection. Courtesy of Mira Godard Gallery, Toronto.



Mi'kmaq Indians, c.1850, by Unknown. Collection of the National Gallery of Canada, Ottawa, Purchased 1957 (6663). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Miss Elizabeth Wallace (1791-1874), c.1810, by Robert Field. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1972 (1972.48). Courtesy of the Art Gallery of Nova Scotia.



Mora Dianne O'Neill looking at *Waiting*, 1986, by Nancy Edell, with AGNS board member Walter Struan Robertson, from the exhibition *Art Nuns: Recent Work by Nancy Edell* at the Art Gallery of Nova Scotia, Halifax, 1991. Photographer unknown. Courtesy of the Art Gallery of Nova Scotia, Halifax.



Mrs. Anna H. Leonowens, Montreal, QC, 1903, 1903, by William Notman & Son Photographic Studio. Collection of the McCord Stewart Museum, Montreal, Purchased with funds graciously donated by *MacLean's* magazine, the Maxwell Cummings Family Foundation, and Empire-Universal Films Ltd. (II-148672). Courtesy of the McCord Stewart Museum.



Mrs. Edward Mortimer (Sarah Patterson) 1765-1833, c.1815, by Robert Field. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Janet Johnstone, Halifax, Nova Scotia, 1977 (1977.60). Courtesy of the Art Gallery of Nova Scotia.



Mrs. Grace Langford Nordbeck, c.1835, attributed to William Valentine. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1980 (1980.5). Courtesy of the Art Gallery of Nova Scotia.



MSVU Gallery director Mary Sparling (standing), date unknown. Photographer unknown. Collection of the Mount Saint Vincent University Archives, Halifax (UA RG 100-5-0-3). Courtesy of the Mount Saint Vincent University Archives.



My Fourth Grade Class, 1972, by Garry Neill Kennedy. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.



Mythological Figure I, 1973-74, by Sarah Jackson. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of the Artist, Halifax, Nova Scotia, 2001 (2001.187). Courtesy of the Art Gallery of Nova Scotia.



Nancy Prescott Fairbanks, 1848, by William Valentine. Collection of the Dartmouth Heritage Museum (DHM 1973.087.177). Courtesy of the Dartmouth Heritage Museum.



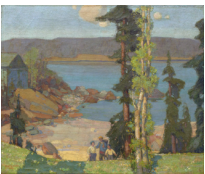
Navy War Artist Lieutenant Donald MacKay, RCNVR, 1943. Photographer unknown. Collection of the Department of National Defence fonds, Library and Archives Canada, Ottawa (a113906). Courtesy of Library and Archives Canada / The Brechin Group Inc.



Night Begonia, 1964, by Carol Hoorn Fraser. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased by Province of Nova Scotia as part of the Centennial Collection of the Nova Scotia Society of Artists, 1967 (1967.4). Courtesy of the Art Gallery of Nova Scotia.



No Escape, 1983, by Michael Fernandes. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of the Canada Council Art Bank, Ottawa, Ontario, 2003 (2003.65). Courtesy of the Art Gallery of Nova Scotia.



The Northwest Arm, Halifax, 1926, by Elizabeth Styring Nutt. Collection of the National Gallery of Canada, Ottawa, Purchased 1927 (3511). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Nova Scotia College of Art, Coburg Campus, date unknown. Photographer unknown. Dalhousie University Photographic Collection, Dalhousie University Archives, Halifax (PC1, Box 44, Folder 1, Item 1). Courtesy of the Dalhousie University Photographic Collection, Dalhousie University Archives.



Nova Scotia Plants, 1749-50, by Moses Harris. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of John and Norma Oyler, Halifax, Nova Scotia, 2023 (NTL2023.25). Courtesy of the Art Gallery of Nova Scotia.



Nuphar advena. *Yellow Pond Lily*. *Iris Versicolor*. *Blue Flag*, 1866, by Maria Morris Miller. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds provided by the JSF Fund, 2012 (2012.25). Courtesy of the Art Gallery of Nova Scotia.



Nymphoea Odorata. *White Pond Lily*, 1840, by Maria Morris Miller. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds from an anonymous donation, in memory of Peggy Davis (Margaret Mabel Baker) 1938-1997, Dartmouth, Nova Scotia, 1999 (1999.95.2). Courtesy of the Art Gallery of Nova Scotia.



O Canada, December 4-16, 1970, by Joyce Wieland. Collection of the National Gallery of Canada, Ottawa, Purchased 1971 (16901). Courtesy of the National Gallery of Canada. © National Gallery of Canada. Photo credit: NGC.



Ocean Limited, 1962, by Alex Colville. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds provided by Christopher Ondaatje, Toronto, Ontario, the Art Sales and Rental Society, Halifax, Nova Scotia, and a Private Donor, 1994 (1994.18). Courtesy of the Art Gallery of Nova Scotia.



The Old Gun, Halifax, 1919, by A.Y. Jackson. Collection of the Art Gallery of Hamilton, Gift of the artist, 1954. Courtesy of the Art Gallery of Hamilton.



Olympic with Returned Soldiers, 1919, by Arthur Lismer. Collection of the Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 19710261-0343). Courtesy of the Canadian War Museum.



On a River, 1996, by Alex Colville. Private collection, Canada. © A.C. Fine Art Inc.



Operating, 1994, by Nancy Edell. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Barbra Amesbury, Toronto, Ontario, 2005 (2005.411). Courtesy of the Art Gallery of Nova Scotia. © Estate of Nancy Edell.



Origins, 1995, by John Greer. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds provided by Christopher Ondaatje, the Art Sales and Rental Society, Halifax, Nova Scotia, the Province of Nova Scotia and Zim Israel Navigation Company (Canada) Ltd., and private donors, 1995 (1995.24). Courtesy of the artist. Photo credit: Max Lamour.



Oxen in Spring [Two Oxen with Yoke], c.1960s, by Maud Lewis. Private collection, Nova Scotia. Courtesy of the Art Gallery of Nova Scotia, Halifax.



Page from *The Natural System of Colours: A Facsimile Edition of What is Perhaps the Rarest Known Book in the Literature of Color. With Historical Notes and Commentary by Faber Birren*, by Moses Harris (New York: privately printed, distributed by the Whitney Library of Design, 1963). Courtesy of the Dalhousie Library Special Collections, Halifax.



People Near Boat, 1893, by Edward Mitchell Bannister. Collection of the Smithsonian American Art Museum, Washington, D.C., Gift of Harvey Golden (1983.95.121). Courtesy of Wikimedia Commons.



Period 018: #17, 1975, by Gerald Ferguson. Collection of Olga Korper Gallery, Toronto. Courtesy of the Estate of Gerald Ferguson and Olga Korper Gallery. © Estate of Gerald Ferguson.



Perspective View of the Province House Building, 1819, by John Elliott Woolford. Collection of the Nova Scotia Archives, Halifax (accession no. 1979-147, no. 603). Courtesy of the Nova Scotia Archives.



Photograph of Harry Piers in the frontispiece of *Master Goldsmiths and Silversmiths of Nova Scotia* by Harry Piers and Donald Cameron Mackay (Halifax: Antiquarian Club, 1948).



Photographs of lithographs after daguerreotype photographs of two Acadian French Women (an old woman and her niece) of Chezzetcook, Halifax County, Nova Scotia, June 1856, by Gauvin and Gentzel. Collection of the Nova Scotia Archives Photographic Collection, Nova Scotia Archives, Halifax, Collected by Harry Piers. Courtesy of the Nova Scotia Archives.



A photograph of a self-portrait of Richard Bulkeley, date unknown. Collection of the Nova Scotia Archives, Halifax (Bollinger N-5224). Courtesy of the Nova Scotia Archives. Photo credit: E.A. Bollinger.



A Plan of the Harbour of Chebucto and Town of Halifax, 1750, by Moses Harris. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of John and Norma Oyler, Halifax, Nova Scotia, 1998 (1998.592). Courtesy of the Art Gallery of Nova Scotia.



The Poltergeist (detail), 1974-79, by David Askevold. Collection of the National Gallery of Canada, Ottawa, Purchased 2000, CMCP Collection (2000.121.4). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Portrait of Anna H. Leonowens, 1905, by Robert Harris. Collection of the Confederation Centre of the Arts, Charlottetown. Courtesy of the Confederation Centre of the Arts.



Portrait of David Woods, 2021. Photograph by Gary Weekes. Courtesy of Weekes Photography. © Weekes Photography.



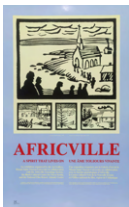
Portrait of Henry M. Rosenberg, c.1905, by Emily A. Fenerty. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Phyllis Fenerty, Halifax, Nova Scotia, 1992 (1992.15). Courtesy of the Art Gallery of Nova Scotia.



Portrait of a Lady with a Lace Bonnet [Louisa Haliburton], c.1839, attributed to William Valentine. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of John Marshall, Halifax, Nova Scotia, 1980 (1980.29). Courtesy of the Art Gallery of Nova Scotia.



Portrait of Prince Edward (Later Duke of Kent and Strathearn), 1798, by William J. Weaver. Collection of the Nova Scotia Legislative Library, Halifax. Courtesy of the Nova Scotia Legislative Library.



Poster for *Africville: A Spirit that Lives On*, 1989, featuring linocuts by Ruth Johnson, 1949. Collection of the MSVU Art Gallery Archives, Halifax. Courtesy of the MSVU Art Gallery Archives.



Poster for *Black Wimmin: When And Where We Enter*, a group exhibition presented by the Diasporic African Women's Art collective, at Eye Level Gallery, Halifax, September 6-23, 1989. Collection of the Dalhousie University Archives, Halifax (MS-3-35, Box 25, Folder 3). Courtesy of Eyelevel Gallery and the Dalhousie University Archives.

Poster for the film *The Spirit of Annie Mae*, 2002, directed by Catherine Anne Martin. Collection of the National Film Board of Canada, Ottawa. Courtesy of the National Film Board of Canada.

A project submitted to the Projects Class, Fall of 1969, at NSCAD, Halifax, by Sol LeWitt. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.

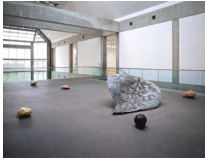
A promotional pamphlet for the Halifax Conference, 1970. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.

A public, open studio as part of *Don't Know*, 2023, by Michael Fernandes, at the Comox Valley Art Gallery, Courtenay. Photographer unknown. Courtesy of the Comox Valley Art Gallery.

Quillwork, Lidded Box, c.1780-90, by Once-Known Mi'kmaw Artist. Collection of the Nova Scotia Museum, Halifax (1969.67 A, B). Courtesy of the Nova Scotia Museum.

The Race, 2004, by Jean-Pierre Gauthier. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of the Artist, Montreal, Quebec, 2007 with assistance from The Art & Pearl van der Linden Foundation (2007.326). Courtesy of the Art Gallery of Nova Scotia. Photo credit: RAW Photography.

Reading, 1931, by Henry M. Rosenberg. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of John and Norma Oyler, Halifax, Nova Scotia, 2022 (2022.40). Courtesy of the Art Gallery of Nova Scotia. Photo credit: RAW Photography.



Reconciliation, 1989, by John Greer. Collection of the National Gallery of Canada, Ottawa, Purchased 1993 (37030.1-7). Courtesy of the National Gallery of Canada. Photo credit: NGC.



The Red Cloak, 1923, by Edith Smith. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1923 (1923.3). Courtesy of the Art Gallery of Nova Scotia.



Reference collection of Economic Seeds (useful & noxious plants) of Canada, prepared in Seed Laboratory of Branch of Seed Commissioner, Dept. of Agriculture, Ottawa, October 16, 1906, by Harry Piers (0000146P). Collection of the Nova Scotia Museum, Halifax. Courtesy of the Nova Scotia Museum.



Regatta Day, c.1894, by Ernest Lawson. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1919 (1917.4). Courtesy of the Art Gallery of Nova Scotia.



Rev. William Black, 1827, by William Valentine. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of the Estate of Harold P. Connor, Halifax, Nova Scotia, 2004 (2004.63). Courtesy of the Art Gallery of Nova Scotia.



The Royal Canadian Academy - Exhibition in the Province Building, Halifax, 1881, by Unknown. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Dianne O'Neill, Halifax, Nova Scotia, 1997 (1997.102). Courtesy of the Art Gallery of Nova Scotia.



The Royal Academy - Opening of the Exhibition by His Excellency The Governor-General, 1881, by Unknown. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Dianne O'Neill, Halifax, Nova Scotia, 1997 (1997.101). Courtesy of the Art Gallery of Nova Scotia.



Ruins of H.R.H. the Duke of Kent's Lodge, Bedford Basin, near Halifax, Nova Scotia, in 1838, date unknown, by William Eagar. Collection of the Nova Scotia Archives Photographic Collection, Nova Scotia Archives, Halifax. Courtesy of the Nova Scotia Archives Photographic Collection, Nova Scotia Archives.



Sackville River, 1917, by Arthur Lismer. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1919 (1925.2). Courtesy of the Art Gallery of Nova Scotia.



Saracena [sic] Purpurea. Indian Cup [Northern Pitcher Plant], c.1883, by Maria Morris Miller. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of John and Norma Oyler, Halifax, 2005 (2005.206). Courtesy of the Art Gallery of Nova Scotia.



Seagulls on Island, 1974, by Joe Norris. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1977 (1977.22). Courtesy of the Art Gallery of Nova Scotia.



Seaview African United Baptist Church, 2016. Photograph by Dennis Jarvis. Courtesy of Wikimedia Commons.



The Seaview Baptist Church with houses in the background, 1965. Photograph by the Halifax Police Department. Collection of the Halifax Municipal Archives. Courtesy of the Halifax Municipal Archives.



Secretary of the NSCAD board Elizabeth "Lib" Connor, president Garry Neill Kennedy, and board chair Darrell Mills signing the lease for the downtown NSCAD campus in 1976. Photographer unknown. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.



Selfie-station with Maud Lewis's painting *The Bluenose*, 2017. Photograph by T.J. Maguire. Courtesy of T.J. Maguire.



Series of 5, 1978, by Michael Fernandes. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of the Canada Council Art Bank, Ottawa, Ontario, 2003 (2003.64). Courtesy of the Art Gallery of Nova Scotia.



Shauntay Grant at Citadel Hill, Halifax, with *Winter Quilt*, c.1950, by her great-grandmother Annie Simmonds, 2013. Photograph by Shyronn Smardon. Photo courtesy of Shyronn Smardon. © Shyronn Smardon.



Shipping at Low Tide, Halifax, c.1820, attributed to John Poad Drake. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1994. Dedicated to the memory of Evan Petley-Jones 1945-1996 (1994.258). Courtesy of the Art Gallery of Nova Scotia.



Ship SS British King, 1887, by W.H. Jones. Courtesy of Mutual Art.



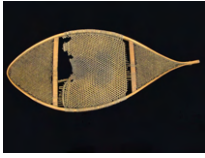
Signal Flag Hoist, 1943, by Donald Cameron Mackay. Collection of the Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (19710261-4251). Courtesy of the Canadian War Museum.



Silversmiths in training (Barbara Mack, Charles Bezanson, and Joan Sanboard) at the Nova Scotia College of Art, 1949. Photograph from the *Halifax Mail Star*. Courtesy of the NSCAD University Library, Halifax.



Sir Alexander Croke, c.1808, by Robert Field. Collection of the National Gallery of Canada, Ottawa, Purchased 1952 (6082). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Snowshoe, date unknown, by Mali Christianne Paul Mollise [known as Christianne Morris]. Collection of the Nova Scotia Museum, Halifax (1918.7 A). Courtesy of the Nova Scotia Museum.



Snow Storm - Steam-Boat off a Harbour's Mouth, 1842, by Joseph Mallord William Turner. Collection of Tate Gallery, London, accepted by the nation as part of the Turner Bequest, 1856 (N00530). Courtesy of Tate Gallery.



Sobey Art Award at the Art Gallery of Nova Scotia, Halifax, 2007. Photographer unknown. Courtesy of the Art Gallery of Nova Scotia, Halifax.



Sobey Art Award at the Montreal Museum of Fine Arts, 2006. Photographer unknown. Courtesy of the Art Gallery of Nova Scotia, Halifax.



Sobey Awards, 2006, by Annie Pootoogook. Collection of the Tate, London, Lent by the Tate Americas Foundation, courtesy of John and Joyce Price, 2020 (L04544). Courtesy of the McMichael Canadian Art Collection, Kleinburg.



Sorrow, 1917, by Arthur Lismer. Collection of the University of Lethbridge Art Gallery, Gift of Gerald Pencer, Toronto, 1989. Courtesy of the University of Lethbridge Art Gallery.



Steele's Pond, Halifax, 1898, by Katharine N. Evans. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Dr. and Mrs. J. McD. Corston, Halifax, Nova Scotia, 1987 (1987.74). Courtesy of the Art Gallery of Nova Scotia.



HALIFAX ART & ARTISTS

An Illustrated History by Ray Cronin



Stephen Gertridge hanging art at the Dalhousie Art Gallery, Halifax, c.1971. Photographer unknown. Collection of the Dalhousie University Photographic Collection, Dalhousie University Archives, Halifax (PC1, Box 9, Folder 22). Courtesy of the Dalhousie University Photographic Collection, Dalhousie University Archives.



Still from the film *Amherst*, 1984, directed by James MacSwain. Courtesy of the artist.



Still from the film *Beauty Plus Pity*, 2009, by Emily Vey Duke and Cooper Battersby. Courtesy of the artists.



Still from the film *Being Fucked Up*, 2001, by Emily Vey Duke and Cooper Battersby. Courtesy of the artists.



Still from the film *Black Mother Black Daughter*, 1989, directed by Sylvia D. Hamilton and Claire Prieto. Courtesy of Sylvia D. Hamilton.



Still from the film *Fountain of Youth*, 2010, directed by James MacSwain. Courtesy of the artist.



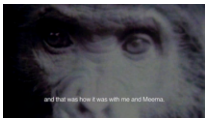
Still from the film *The Infernal Grove: A Non-Systemic Structural Analysis of Drug-Taking & Addiction (First Iteration)*, 2021, by Emily Vey Duke and Cooper Battersby. Courtesy of the artists.



Still from the film *Kwa'nu'te': Micmac and Maliseet Artists*, 1991, directed by Catherine Anne Martin and Kimberlee McTaggart. Collection of the National Film Board of Canada, Ottawa. Courtesy of the National Film Board of Canada and Catherine Martin.



Still from the film *Learning About Cars and Chocolate*, 1972, by David Askevold. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds provided by the Fred and Elizabeth Fountain Endowment for Contemporary Art, 2009. Courtesy of Goose Lane Edition and the Art Gallery of Nova Scotia. © Estate of David Askevold. From *David Askevold: Once Upon a Time in the East*, © 2011 Art Gallery of Nova Scotia, photograph © the Collection of the Estate of David Askevold. Reprinted by permission of Goose Lane Editions and the Art Gallery of Nova Scotia. Photo credit: David Askevold.



Still from the film *Lesser Apes*, 2011, by Emily Vey Duke and Cooper Battersby. Courtesy of the artists.



Still from the film *Portia White: Think on Me*, 2000, directed by Sylvia D. Hamilton. Courtesy of Sylvia D. Hamilton.



Still from the film *Speak It! From the Heart of Black Nova Scotia*, 1992, directed by Sylvia D. Hamilton. Collection of the National Film Board of Canada, Ottawa. Courtesy of the National Film Board of Canada.



Still of Edith Clayton with baskets from the film *Black Mother Black Daughter*, 1989, directed by Sylvia D. Hamilton and Claire Prieto. Courtesy of Sylvia D. Hamilton.



Still of James MacSwain from the film *Celestial Queer*, 2023, directed by Eryn Foster and Sue Johnson. Courtesy of Eryn Foster and Sue Johnson.



Syncoryne Mirabilis, 2004, by Nancy Edell. Courtesy of the Art Gallery of Nova Scotia, Halifax. © Estate of Nancy Edell.



Three Black Cats, 1955, by Maud Lewis. Private collection. Courtesy of the Art Gallery of Nova Scotia, Halifax.



The Town and Harbour of Halifax in Nova Scotia, as appears from George Island, 1764, by Richard Short, Dominic Serres, and James Mason. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.



Troopship Leaving Halifax, 1918, by Arthur Lismer. Collection of the Art Gallery of Nova Scotia, Halifax, Acquisition, 1919 (1925.15). Courtesy of the Art Gallery of Nova Scotia.



Tuft's Cove Survivor, 1999, by Alan Syliboy. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds provided by the Canada Council for the Arts Acquisition Assistance Program and the AGNS Gallery Shop, 1999 (1999.202). Courtesy of the Art Gallery of Nova Scotia. Photo credit: RAW Photography.



TV Idol Time, 1981, by John Greer. Collection of the Confederation Centre of the Arts, Charlottetown. Courtesy of the Confederation Centre of the Arts.



Una, 1905, by Henry M. Rosenberg. Collection of the Art Gallery of Ontario, Toronto, Purchase, 1986 (86/15). Photo © AGO.



Untitled (9 Charm Bracelet), 1995-2017, by Colleen Wolstenholme. Collection of the artist. Photo credit: Michael Patten, Art Mûr.



Untitled (Sawhorse), 1993, by Greg Forrest. Private collection. Photo credit: Marion Bryson.



Valium, 1997, by Colleen Wolstenholme. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase in exchange, 2004, with funds provided by The Canada Council for the Arts Acquisition Assistance Program and the Art Sales and Rental Society, Halifax, Nova Scotia, 2001 (2004.365). Courtesy of the Art Gallery of Nova Scotia.



Valium, 1997, by Colleen Wolstenholme. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase in exchange, 2004, with funds provided by The Canada Council for the Arts Acquisition Assistance Program and the Art Sales and Rental Society, Halifax, Nova Scotia, 2001 (2004.365). Courtesy of the Art Gallery of Nova Scotia.



Videotape of the Halifax Conference, 1970, NSCAD, Halifax. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.



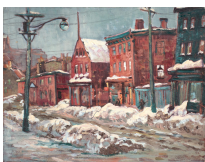
A View of Halifax from Fort George, Nova Scotia, 1817, by John Elliott Woolford. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds provided by the Government of Canada under the terms of the Cultural Property Export and Import Act; the AGNS Gallery Shop; and Mr. and Mrs. LeRoy J. Zwicker, Halifax, Nova Scotia, 1986 (1986.51). Courtesy of the Art Gallery of Nova Scotia.



A View of Halifax from the Top Masthead, 1749, by Thomas Jefferys. Collection of the Nova Scotia Archives, Halifax. Courtesy of the Nova Scotia Archives.



Waiting, 1986, by Nancy Edell. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1987 (1987.4). Courtesy of the Art Gallery of Nova Scotia. © Estate of Nancy Edell.



Water Street, Halifax, 1953, by Ruth Salter Wainwright. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Isabel Wainwright, Halifax and Harold Wainwright, Bridgewater, 2002 (2002.22). Courtesy of the Art Gallery of Nova Scotia.



The Waverley Goldfields, Nova Scotia, c.1865, by Forshaw Day. Collection of the National Gallery of Canada, Ottawa, Purchased 1985 (28713). Courtesy of the National Gallery of Canada. Photo credit: NGC.



West Brooklyn Road, 1996, by Alex Colville. Private collection. © A.C. Fine Art Inc.



Wild Flowers of Nova Scotia: Lilium canadense, c.1833, by Maria Morris Miller. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of John and Norma Oyler, Halifax, Nova Scotia, 2014 (2014.51). Courtesy of the Art Gallery of Nova Scotia.



Winter - Harlem River, c.1912, by Ernest Lawson. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1919 (1917.3). Courtesy of the Art Gallery of Nova Scotia.



Winter, Northwest Arm, Halifax, 1927, by Elizabeth Styring Nutt. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Robert L. Stanfield, Ottawa, Ontario, in memory of Mary Hall Stanfield, 1979 (1979.8). Courtesy of the Art Gallery of Nova Scotia.



Wolverine and Little Thunder, date unknown, by Alan Syliboy. Courtesy of Alan Syliboy and Nimbus Publishing Ltd., Halifax.

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