

Shadbolt taught there from 1938 to 1966, with an absence for war service, and Binning, influenced by the purism teachings of Amédée Ozenfant, from 1934-49, before he moved to the University of British Columbia. Shadbolt has been the single most important figure in west coast art since the war through his work, his teaching and his active involvement in the community. Engaging the range of modernist approaches, and a deep regard for the craft and mysticism of Northwest Coast Indian art, he has expressed a "lyrical vision" of the richness of the west coast landscape. The landscape has been the most vital subject in much west coast art, with such varied approaches as those of E.J. Hughes (b. 1913), of Toni Onley (b. 1928), Gordon Smith (b. 1919) and of Takao Tanabe (b. 1926), who, since 1973 has headed the art department at the Banff School of Fine Arts in Alberta.

Jock Macdonald's brief stay in Calgary brought him into contact with the small core of artists who formed "The Calgary Group". The central figure was Maxwell Bates (1906-80), an architect and painter strongly influenced by the German expressionists, in particular Max Beckmann, with whom he studied in New York.

The most remarkable developments on the Prairies in the 1950s and 1960s came in Saskatchewan, at the Regina College School of Art (now the University of Saskatchewan, Regina) and the Emma Lake Workshops. Through the 1950s a group of young artists gathered in Regina; Kenneth Lochhead (b. 1926), Arthur Mackay (b. 1926), Roy Kiyooka (b. 1926), Ted Godwin (b. 1933), Ronald Bloore (b. 1925) as the director of the Norman MacKenzie Art Gallery, and Douglas Morton (b. 1926). Lochhead suggested the summer school program at Emma Lake (established 1936) be extended to include an artists' workshop under the leadership of a major invited artist. Shadbolt led the first workshop in 1955, Joseph Plaskett (b. 1918) the second. In 1957 Will Barnett was invited, setting a pattern for inviting non-Canadians; Barnett Newman went in 1959, Clement Greenberg, Kenneth Noland and Jules Olitski in the early 1960s.

The early workshops brought artists in the region into contact with developments in the major centres; those in the 1960s had a significant impact on Prairies' art by establishing links with American formalist painting and sculpture, an impact whose influence continues to flourish, particularly in Saskatoon and Edmonton.

The Regina group gained national prominence when an exhibition for the Norman MacKenzie Art Gallery in 1960 was organized by Bloore that included himself, Lochhead, Mackay, Godwin, Morton and a Regina architect, Clifford Wiens (Kiyooka had moved to Vancouver in 1959). The exhibition was circulated in 1961 by the National Gallery (excluding Wiens) as Five Painters from Regina. It was significant in identifying a strong group of abstract artists