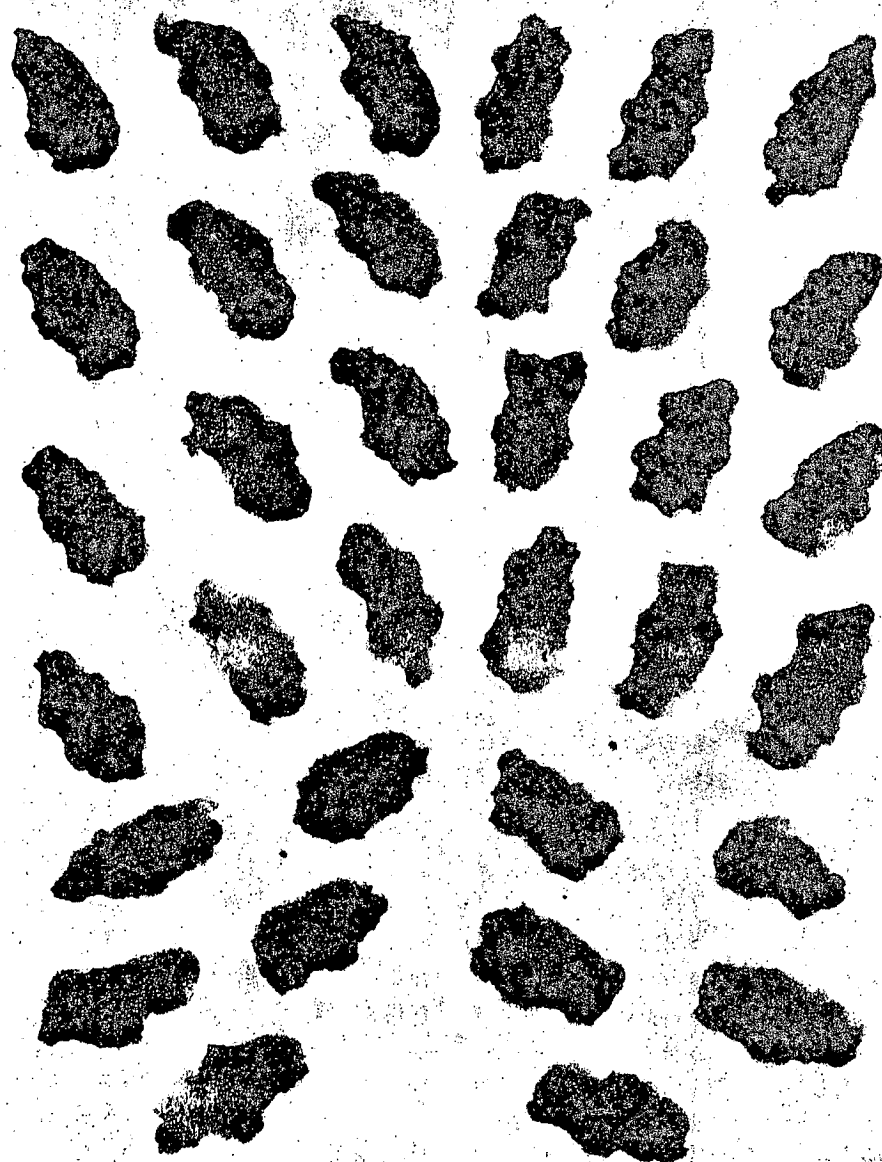




GERSHON ISKOWITZ
Autumn Landscape No. 4,
 1967
 oil on canvas, 70" x 55"
 Coll: Gallery Moos,
 Toronto
 Photo: Courtesy
 Gallery Moos

GALLERY MOOS, MAR. 24-APR. 12, HART HOUSE, U. OF TORONTO, MAR. 24-APR. 15

Gershon Iskowitz

ROALD NASGAARD

There is no problem in identifying Gershon Iskowitz' new, forceful, large scale and robustly colored paintings at Gallery Moos with the earlier lyrical and muted Impressionistic landscapes of a decade ago, more recently seen in *Toronto Painting: 1953-1965*. The same hand, eye and mind are clearly present in the artist's use of softly melding patches of color across the surface of the canvas, and in his dedication to landscape motifs. The observation sounds facile, but is meant to indicate that, in this instance,

however much premises remain the same, results are strikingly different. If the pictures of the early 60s are retiring and apparently dreamily passive in the rendering of observed nature, those of 1972 and 73 are joyously affirmative reconsiderations of the experience of nature, internalized and translated into pictorial language.

The bridge between "the Toronto Look" years and Iskowitz' most recent work at Gallery Moos is his simultaneous exhibition at Hart House which consists

essentially of those pictures exhibited, with considerable triumph, at the *Venice Biennale* in 1972. The latter is retrospective in nature showing a range of work from 1967 to 1972 and thus provides helpful insight into the sort of problems confronted in those intervening years, the solutions to which become manifest in the latest pictures.

The two *Autumn Landscapes* (Nos 1 and 4) from 1967 seem important milestones. They largely abandon the atmospheric haze