

Canadian landscape enjoyed in Europe

The Canadian Landscape, a major exhibition with works by 33 of Canada's most renowned twentieth-century artists, is being enthusiastically received throughout its current two-year European tour. In addition a special showing not originally scheduled, was held in Belgrade, Yugoslavia last November and December. This viewing represented the first time a major Canadian exhibition was presented in Yugoslavia and only the second time an exhibition of this type from Canada has been seen in Eastern Europe.

Jack Firestone, who collected and donated almost 1 300 Canadian artworks to the Ontario Heritage Foundation Firestone Art Collection from which the 33 paintings were selected, said in an interview that attendance at the exhibition has been estimated at well over 60 000.

The exhibition opened at the Canada House Cultural Centre Gallery in London, England on September 14, 1983 and in addition to the Belgrade showing, it has been on view in Plymouth, England; Madrid, Spain; Paris, France; Oldenberg, Germany and Lisbon, Portugal. It is currently at the National Gallery in Athens, Greece from where it will travel to the Palazzo Venetia in Rome, Italy, April 15 — May 15; the Musée d'Art, in Neuchatel, Switzerland, June 1-30; and to Lindau, Germany, July 11 — August 25.

Griselda Bear, a visual arts officer at Canada House, organized the exhibition in co-operation with Jack Firestone and she was also the co-ordinator for the exhibition in Europe. Financial assistance was provided in part by the Ontario Heritage Foundation, Sotheby's London and the missions that hosted the exhibition. In addition each venue produced a catalogue in the language of the country based on the English one prepared in London.

Variation in style

The multiplicity of styles of the 33 paintings in the exhibition range from completely representational to abstract, but they all reflect Canada's varied landscape in some way. A reviewer in *The Western Morning News* in Plymouth suggested the exhibition gives "a glimpse of how Canada's landscape combines modern civilisation and high technology with untamed wilderness and tremendous challenges of human ingenuity".

According to Jack Firestone, "Canadian landscape painters tried four different methods of painting their landscape". The first group, including the Group of Seven and their followers, painted scenery on site, often in rich, bright colours. The second group like Jean-Paul



Prairie Homestead by Lemoine Fitzgerald, 1925.



Peinture grise by Jean-Paul Riopelle, 1958.



Sunlight in the Forest by Emily Carr, 1912.



Algoma Country II by Lawren Harris, 1923.