



Jackson stands in front of "First Snow, Algoma", (1919-1920).

(Photo courtesy Dr. Naomi Jackson Groves)

that united them. Their first exhibition in 1920, at the Art Museum of Ontario, brought a storm of protest. But they had the support of Eric Brown, the director of the National Gallery of Canada, who had already for some time been buying their canvases. Thus, The Group of Seven was born and during several years the career of Jackson was united with the other painters of the Group. Each artist worked according to his personal style but they shared a will to paint the North of Canada as no one had done it before, with the determination to find in the confrontation with nature their distinctive modes of expression.

After 1925, the Group of Seven experienced something like a consecration as Canada's national painters. Jackson continued to paint the Canadian landscape. He wrote articles in newspapers and magazines, gave lectures and became the Group's most articulate spokesman.

After the group disbanded early in the 1930s, Jackson still travelled the wilderness of Canada. He painted on the Alaska Highway, he was flown by bush pilots up to lonely northern lakes and he paddled a canoe through dangerous waters in pursuit of his art. In 30 years he missed only one winter sketching in Quebec.



(Above) "Saint-Hilarion", undated.

(Below) "The Red Maple", 1914.



A.Y. Jackson retired to Kleinburg, where he lived like a patriarch in a house and grounds that are also a museum dedicated to the work of the Group of Seven. In his last years, although confined to a wheelchair, he continued to appear regularly in the galleries and, up till a year ago, he

sketched occasionally.

The late Governor-General Vincent Massey, opening an exhibition of Jackson's paintings in 1953 stated: "They have the very breath of Canada in them and are treasured wherever they are owned." (Photos courtesy of The National Gallery of Canada)