

News of the arts

Unfinished Carr paintings found

Two incomplete oil paintings believed done by West Coast artist Emily Carr were discovered on the backs of two paintings that are part of a large collection of Carr canvases being restored by the Vancouver Art Gallery, reports the *Canadian Press*.

Pictures of women

The two incomplete paintings, both portraits of women, were found painted on the backs of oil-on-canvas works, *Tree* (circa 1932-33) and *Cedar Sanctuary* (circa 1942), when the paintings were removed from the plywood on which Carr originally mounted them.

Conservator Barry Byers uncovered the first a few weeks ago. It shows a girl or young woman with light hair, seated cross-legged and barefoot against red-and-grey-patterned cushions in a wicker chair. The face has been painted out entirely.

Doris Shadbolt, an authority on Carr's work, thinks Carr painted the piece about the same time as *Tree*, on the other side.

The second is a head and shoulders portrait of a more mature woman.

Restoration program

Byers is near the end of a two-year restoration program aimed at stopping deterioration and repairing damage to the gallery's collection of 174 of Carr's works.

Financial need forced Carr, who died in 1945, to use poor quality materials. She often thinned her paint with gasoline and for exhibitions she would glue her works on paper to plywood or composition board and then nail wood molding directly over the paper to create the effect of a frame.

Byers has seen evidence of other works under existing paintings. He believes *Tree* was painted first on a loose sheet of paper and then mounted, but that Carr changed her mind about the work and salvaged the paper for the portrait. Then she seemed to change her mind again and remounted *Tree*.

Both works will be photographed but their final fate has not been decided. The gallery's collection is the largest holding of Carr's works in the world and is valued at more than \$8 million.

The entire collection will go on permanent display next year in a specially designed Carr exhibit when the gallery moves to a new location in the city's old courthouse.

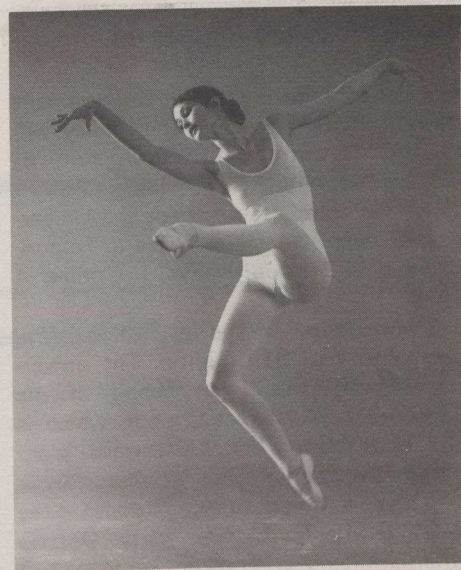
Archives show Bell photos

An exhibit of 200 prints spanning 50 years of photographic work by Ken Bell is on exhibit at the Public Archives of Canada in Ottawa until October 31.

The photographs in the exhibit, *Ken Bell, Sixty Years of Photography*, depict the evolution of Ken Bell's photographic talents, using black-and-white and colour samples of reportorial and commercial work performed over the last 50 years. For much of his career, Ken Bell has moved freely and successfully among specific areas of photography such as fashion, war, portraiture and journalism.

According to Andrew Birrell, of the National Photography Collection, who co-ordinated the exhibit, "Bell's work is a kaleidoscope of the last 50 years: events, personalities, styles, advertising, photographic progress are all represented in profusion. Yet, in spite of his years behind the camera, he retains a youthful enthusiasm for projects to come."

Ken Bell's interest in photography developed during his youth in Toronto where he worked in leading studios before joining the Canadian Army in 1942. His photographic assignments during his participation in the liberation march through France, Belgium and the Netherlands, led to his two books — *Curtain Call* (1951) and *Not in Vain* (1973). During the early 1950s he expanded his editorial experience by working for magazines



Ann Ditchburn, photographed in 1970 by Ken Bell.

such as *Maclean's*, *Liberty* and *The Standard*. Following his 25-year association with the National Ballet of Canada, he collaborated in the publication of a book describing its history. In the past decade, Bell has returned to reportorial work; in addition, much of his photography has focused on children.

One of the founders of the Professional Photographers of Canada, Ken Bell has served as its president and in many other capacities. He has twice been named Photographer of the Year by this organization and was one of its first photographers to be made Master of Photographic Arts.



Pauline McGibbon, Chairman of the Board of the National Arts Centre (left) accompanied by Ken Bell, opens the exhibit at the National Archives.

Public Archives Canada

Gilles Benoit, Le Droit