

Other media

Although painting remained the concern of many artists through the 1970s, the most radical moves were made by artists working in other media: for instance the three-artist group General Idea, formed in 1968; the installations of Ian Carr-Harris (b. 1941), Noel Harding (b. 1945) and John Massey (b. 1950); the sculpture of Colette Whiten (b. 1945) and Robin Collyer (b. 1949); the videos of Colin Campbell (b. 1942) and Lisa Steele (b. 1947); and the performance works of Max Dean (b. 1949) and Elizabeth Chitty (b. 1953). These new developments emerged, for the most part, outside the public museums and private galleries, through artist-run spaces (alternative or parallel galleries) that, through the 1970s, developed into a country-wide network.

During the 1960s London, Ontario also developed as an important centre of creative activity, though with close ties to the situation in Toronto and to the opportunities for exhibition there. A major statement of this activity came in a 1968 exhibition, *The Heart of London* that included, among others, Jack Chambers (1931-78), Greg Curnoe (b. 1936), John Boyle (b. 1941), David Rabinowitch (b. 1943), Royden Rabinowitch (b. 1943), Tony Urquhart (b. 1934), Murray Favro (b. 1940) and Ron Martin (b. 1943) all of whom have been major figures in the development of recent Canadian art. Chambers, a realist painter of unique qualities, also founded Canadian Artists Representation in 1967, an initiative that developed into a national organization, to assert the status of professional artists and establish fee structures for the exhibition and reproduction of works of art. In 1969 Paterson Ewen moved to London from Montreal and there developed the major landscape paintings by which his reputation is now established.

The Canada Council

The expansion of activity that marked every region in the 1970s continues to characterize the visual arts in the 1980s. The number of working artists, the output of exhibitions and of writing on the arts and — despite the still limited range of the market — the number of private galleries devoted to contemporary art has continued to grow. The place of the Canada Council in this development has been seminal. Founded in 1957 as a federal agency to support the arts at all levels, the Council's impact on the visual arts, through grants to public institutions, to artist-run galleries and to individual artists, and by the founding of the Art Bank in 1972, has been substantial. The implications of reduced funding to the Canada Council, a process begun in the late 1970s, are legion and threaten the progress in cultural identity and artistic quality that has been gained over the past 30 years.

The growing activity in the larger centres has led to a diversity of con-