

Melancholy, The Yellow Boat, by Edward Munch on view at the Art Gallery of Ontario to March 11

Mystic North leaves art viewers cold at Art Gallery of Ontario

The Mystic North
Art Gallery of Ontario
Until March 11

By BECKY BAINBRIDGE

he Mystic North clarifies the little-known or researched connection between the symbolist land-scape painters of the Scandinavian countries and those of North America. AGO Curator Ronald Nasgaard sets out to illustrate the enormous influences the Northern Europeans were to have on the Group of Seven. Lawren Harris and J.E.H. Macdonald viewed an exhibition of contemporary Scandinavian Art at the Albright Art Gallery in Buffalo in 1913 (some pieces from which are included in The Mystic North). They were impressed with the naturalistic landscapes of the Scandinavians Sohlberg, Fjaestad, and Hesselbom. The Canadians wished to express conservative and patriotic attitudes by painting nature that would dominate their work in a reactionary way.

The stronger pieces in the show are those which break away from representative approach and use a freer symbolism to convey personal expression. Artist Piet Mondrian, Edward Munch, Emily Carr, and Ferdinand Holder have created their art first, their illustrations of nature second.

It is, however, the less ambitious paintings that comprise the majority of the show. In many, we are

unable to discover the content of the painting through form, but are more often shown works copying a landscape rather than using the land as inspiration to create form. Because of this the exhibition becomes a biography of painters of the north with only some of its works being good paintings using the northern motif.

The show does bring together many paintings which are comparable in structure. Similar compositional elements come into play linking the Scandinavian paintings with those of the Group of Seven. Arthur Lismer's Old Pine McGregor Bay (1929) echoes art nouveau in itscentrally-placed tree which reaches out into the painting to define itself in determinate space. Harold Sohlberg's Winter Night in Rondane (1901) was in the Albright Art Gallery show in 1913. It demonstrates the same monumental mountains rising out of the distance, established with the same structural format used by Lawren Harris in Lake and Mountains (1927).

Few paintings in the show include the human figure, but in those that do there is a tension the others lack. The strongest example is *Melancholy*, *The Yellow Boat* (1891) by Norwegian artist Munch.

Collectively, the less rewarding works in this exhibition do outnumber the stronger ones. But the exciting pieces, namely the Munch, Dutch painter Mondrian's work, Canadian Emily Carr's pieces and Americans Georgia O'Keeffe and Arthur Dove work do in themselves give enough reason for the viewing of *The Mystic North*.



the ALMOST VALENTINE'S DANCE

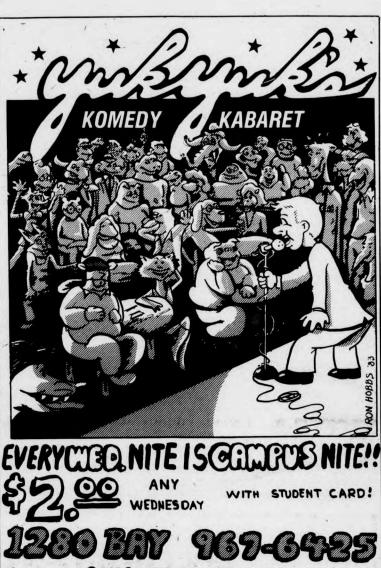
Saturday, February 4th in the

GRAD LOUNGE

8:00 p.m.-12:30 a.m.

\$2 at the door

GAY ALLIANCE AT YORK



RESERVATIONS REQUIRED



CALL FOR APPOINTMENT AND **FREE** ESTIMATE 884-3946

ASK FOR BARBARA

POT RANCH

on Dufferin St., just ¼ mile North of Major MacKenzie Drive

Presents the best in Country Music

Feb. 2-5 — SUNDOWN Feb. 9-12 — STONE RIVER BAND Feb. 16-19 — CLIFF EDWARDS

PLUS
Free skiing, toboganning
Bring your own equipment

SUNDAY SMORGASMORD
ALL YOU CAN EAT!!

\$5.95 - YOU CAN'T BEAT THAT PRICE ANYWHERE!!!

Call 832-0388

\$1.00 off Cover with York I.D.





You've only One choice - CONTIKI.

Pick up your Free brochure today.