

MOLINARI, Guido (Cont'd)

exhibition of the 'non-figuratifs'; 3rd and 4th Biennial Exhibitions of Canadian Art (1959, 1961) and internationally in such shows as: *Aspects de la peinture canadienne* (Canada House, NYC, 1959); Paris Biennial (Paris, France, 1962); *Geometric Abstractions in Canada* (Camino Gallery & Bleeker Gallery, NYC, 1962); *Twelve Canadian Painters* (touring Africa, 1962); *Canadian Painting* (Speed Museum, Louisville, Ky., 1961); *Contemporary Canadian Painters and Sculptors* (Rochester Memorial Art Gallery, N.Y., 1963); Rental Collection show (Staten Island Museum, N.Y., 1963). He took his first formal teaching job at the School of Art and Design, Montreal Museum of Fine Arts, where he taught design from 1963 to 1965. He exhibited in the 5th and 6th Biennial Exhibitions of Canadian Painting (1963, 1965) and was elected an associate of the Royal Canadian Academy in 1964. His oil painting "Simultanéité" appeared in Jerrold Morris' book *On the Enjoyment of Modern Art* (part of a series of books launched by the Society of Art Publications, and McClelland & Stewart, Tor.). Molinari was by now emerging as a major Canadian artist and this was further indicated by his selection as one of fifteen artists to exhibit five paintings each in The Seventh Biennial of Canadian Painting, 1968. It was around 1959 that the forerunners of his stripe paintings first began to appear. In these vertical stripe paintings he feels that he has achieved the effect of anti gravity (a notion he admits is derived from the art of Mondrian) in that there are no horizontal planes to be controlled by height and pressure as he once explained, "If a line runs across the middle of a canvas, it gives the feeling that it is being pressed on both sides. . . ." Having done this he is free to concentrate on creating the interaction of colours in his stripe paintings. Two examples can be seen in the book *Canadian Art Today* where his development is discussed by Pierre Théberge, also another magnificent coloured example in Withrow's *Contemporary Canadian Painting*. Both the National Gallery of Canada and the Art Gallery of Ontario have purchased or acquired some of these paintings (NGC, 1967, 69; AGO, 1963, 1967) and he is represented in many other galleries and collections as listed below. His one-man shows are as follows: Galerie de l'Eclouerie, Mtl. (1954); Galerie l'Actuelle, Mtl. (1956, 57); Parma Gallery, N.Y. (1956); Galerie Artek, Mtl. (1958); Montreal Museum of Fine Arts (1961); Galerie Nova et Vetera, Collège St-Laurent, P.Q. (1962, 1967); Penthouse Gallery, Mtl. (1962, 1963); Jerrold Morris International Art Gallery, Tor. (1963); East Hampton Gallery, N.Y. (1963, 64, 65, 66, 67); Galerie Libre, Mtl. (1963); Norman Mackenzie Art Gal., Regina, Sask. (1964); Van. Art Gal. (1964); Galerie du Siècle, Mtl. (1964, 65, 66); Edmonton Art Gallery, Alta. (1966); 20-20 Gallery, Lond., Ont. (1967) and others later. He has also exhibited in numerous national and international group shows. He is represented in the following collections: Vancouver Art Gallery (BC); Vancouver Airport; Edmonton Art Gallery (Alta.); Norman Mackenzie Art Gallery (Regina, Sask.); Winnipeg Art Gallery (Man.); Toronto Dominion Bank (Tor., Ont.); Hart House, Univ. Tor.; York University (Tor.) Art Gallery of Ontario (Tor.); Carleton Univ. (Ott., Ont.); Nat. Gal. Can. (Ott.); Dept. External Affairs (Ott.); Montreal Museum of Fine Arts (Mtl., P.Q.); St. Geo. Williams Univ. (Mtl.); Musée d'Art Contemporain (Mtl.); C.I.L. Coll. (Mtl.); Musée de Quebec (Que. City); Solomon R. Guggenheim Museum (NYC); Museum of Modern Art (NYC); Walter P. Chrysler Museum (Provincetown, Mass. USA); Rose Art Museum (Brandeis Univ., Bost. Mass.); Chase Manhattan Bank Collection (NYC); Peter Stuyvesant Foundation Coll. (Amsterdam, Holland);