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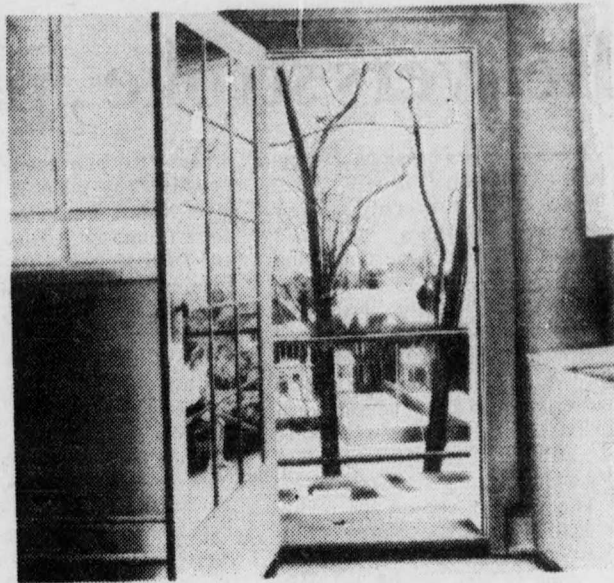
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Cottingham School in Summer, 1968



Kitchen Door with Ursula, 1966



The Kitchen Door in Winter II, 1964

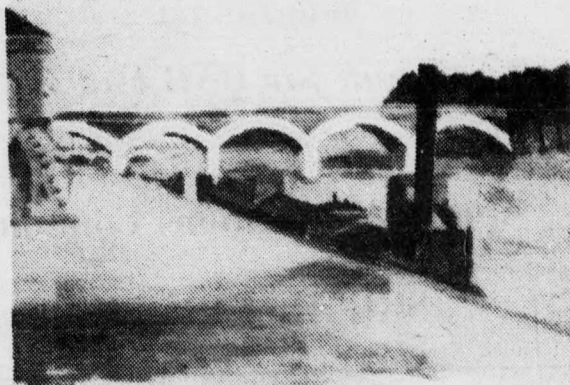
Photos by Steve Patriquen



On the Black Chair II, 1963



Avrom Isaac's, 1964



Pont d'Austerlitz, 1954

Christiane Pflug: symbolic of today's emotional malaise

A retrospective exhibition of the work of Winnipeg artist Christine Pflug (1936-1972), opened at the Beaverbrook Art Gallery of Tuesday, February 18, 1975. This 75 work exhibition, organized by The Winnipeg Art Gallery for national tour, consists of paintings, drawings, and lithographs. In 1966, Winnipeg gave Christine Pflug her first Canadian exhibition. The present exhibition is the second organized by The Winnipeg Art Gallery.

On April 4, 1972, Christiane Pflug committed suicide at the age of

thirty-five. Her spiritual isolation and the loneliness of her life are strongly evident in her work. Her communication with the world was through her art. She once said that she painted in order to live.

In the exhibition catalogue, Dr. Ferdinand Eckhardt, comments on Christiane Pflug's work:

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She was a slow and intense worker. Her artistic output was concentrated on a small selection of subjects and she is like artists such as Vermeer

and Chardin in this respect. She tried to exhaust what she could express about her subjects - the railway yard, the kitchen window, the buildings in front of their house, for example.

Symbols repeated in her pictures are the clock, the bouquet of flowers, the bird-cage, the doll, the fence, the window, or the door. It does not always reveal itself at first glance but each of these objects has a meaning deeply rooted in her personality and produces a kind of strange mood, a

nostalgia which is the essence of many of her works.

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Paul Duval, in his recent book, "High Realism in Canada", devotes an entire chapter to Christine Pflug in which he states:

* * *

Rarely has a Canadian artist taken such routine material and created from it such compositions, combining ordered design and telling humanism...Christiane Pflug left behind a body of work which occupies a singular

position in Canadian art. From an almost lifelong spiritual isolation she brought forth poignant symbols of the twentieth-century's emotional malaise. Her work now hangs in such public collections as the National Gallery of Canada, The Winnipeg Art Gallery, Hart House, University of Toronto, and the Agnes Etherington Art Centre, Queen's University.

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The Christiane Pflug Exhibition will be on view until March 16, 1975.