

This was carried even further by the Group of Seven early in the twentieth century. Although Toronto was their headquarters, the Group's artistic and spiritual well-spring was the Canadian North, in all its light and colour. It was here that Tom Thomson and the Group helped define a Canadian style by looking with fresh eyes at the wild landscape and giving passionate expression to its force in an explosion of vivid colours.

At the end of the Thirties, Montreal became a new centre of Canadian painting with the emergence of the *Automatiste* movement in Quebec. Among its "explorers of the imaginary" were Alfred Pellan and Jean-Paul Lemieux. Another contemporary, Paul-Émile Borduas, co-authored the artistic and political manifesto *Refus global* in 1948. One of Borduas' generation, Jean-Paul Riopelle, was loudly acclaimed in London and Paris in 1948, the first time a Canadian stood out as a world leader in abstract art.

In the 1950s, American abstract expressionism influenced several Toronto artists, including Jack Bush, Harold Town and William Ronald. By the early Sixties, abstract painting had become an unquestioned mode of expression all across Canada. On the west coast, the art of Jack Shadbolt and Roy Kiyooka came

