

Canadian paintings in China

An exhibition of Canadian paintings is currently being held in the People's Republic of China as part of the Department of External Affairs' program of cultural exchanges with China, resulting from the Prime Minister's visit to that country in October 1973.

The Canadian Landscape in Paintings, organized by the National Gallery of Canada, opened at the Peking Art Gallery from April 16 to 30 and will be displayed at the Shanghai Art Gallery from May 13 to 27 under the auspices of the Chinese People's Association for Friendship with Foreign Countries.

The exhibition depicts Canada through the eyes of its traditional landscape painters from the late



Kaslo on Kootenay Lake (*British Columbia*), by E.J. Hughes (1969).

eighteenth century to the middle of the twentieth century. Represented are unique characteristics of the Canadian landscape in seven geographic regions: the Atlantic Coast, the St. Lawrence and Lower Great Lakes, the Pre-Cambrian shield, the Prairies, the Rocky Mountains, the Pacific Coast and the Arctic.

The Group of Seven – a national school of painters which first exhibited in Toronto in May 1920 – and other artists in these regions, reflect in their art various backgrounds. Forty-four painters are represented in 69 paintings from the National Gallery collection.

André Bachand, Vice-Chairman, Board of Trustees, National Museums of Canada; C.M. Ruggles, Head, Restora-



Landscape of Ahuntsic, by Marc-Aurèle Fortin (circa 1935).

tion and Conservation Laboratory, National Gallery of Canada; and Walter Tovell, Director, Royal Ontario Museum, Toronto were present at the opening of the exhibition in Peking.

A delegation of museum officials from the People's Republic of China came

to Canada as guests of the Canadian Government to attend the opening of the exhibition of archaeological finds of the People's Republic of China, which was held at the Royal Ontario Museum in Toronto from August 8 to November 16, 1974.



Late May, Labrador Coast (*Newfoundland*), by Albert Cloutier (1947).