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(Monographs)**

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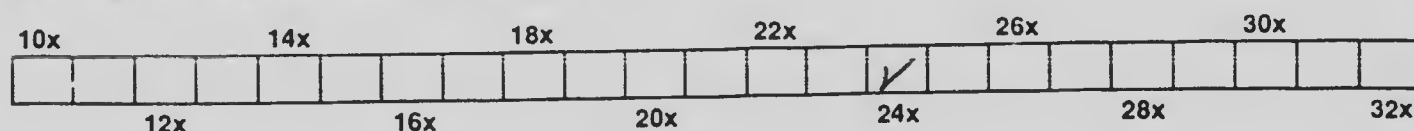
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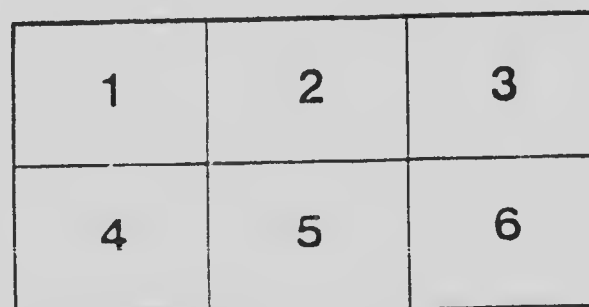
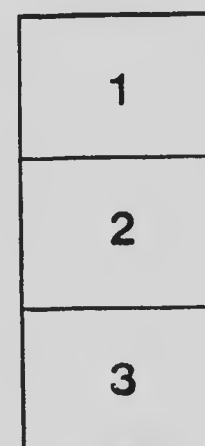
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FOREWORD

THE group of seven artists whose pictures are here exhibited have for several years held a like vision concerning Art in Canada. They are all imbued with the idea that an Art must grow and flower in the land before the country will be a real home for its people.

§ That this Art will differ from the Art of the past, and from the present day Art, of any people; superseding nothing, only adding to what has been done. Also it seems inevitable when something vital and distinctive arises it will be met—

(1) by ridicule, abuse or indifference.

(2) The so-called Art lovers, having a deeply rooted idea that Art is a matter of picture buying through the medium of the auctioneer or dealer, will refuse to recognize anything that does not come up to the commercialized, imported standard of the picture-sale room.

They prefer to enrich the salesman than accept the productions by artists native to the land, whose work is more distinctive, original, and vital, and of greater value to the country.

(3) The more sophisticated will meet it with: "If you have no traditions, no background, no Art is possible." How then do traditions arise? Or they will say that anything

produced will shortly be superseded—which is to say that it has never been, never will be worth anything. They will say anything that will patting their own backs and their Art and country.

Finally: A very small number of individuals, realizing that the future of a country depends upon its Art, its Words, its Deeds, and its spirit, are insisting that Art is an essential part of existence they will welcome any form of Art expression that interprets the spirit of the country.

§ The artists here represent the hope of the future, the promise of a new tence of being the only one of its kind, a significant work. But they do not hold that their work is significant in itself, value to the country. The Irish writer, A. E. Russell, the Irish writer, can ever hope to rise beyond the level where there is not unbounded scope for its humanity can do." And they do not believe they can equate the stature of any humanity with that of this world, then they had better become servants to some superior power.

§ A word as you view the pictures, you will invite adverse criticism. The greatest evil they have to combat is that they would ask you—do you contain only what you already know? They argue, that you should look at the pictures that show you what is possible, see for yourselves.

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CATALOGUE
EXHIBITION
OF PAINTINGS
MAY 7th--MAY 27th
1920

PRICE: 10 CENTS

ART MUSEUM
OF TORONTO



CATALOGUE

FRANK CARMICHAEL

1. Spring	\$350
2. Autumn Sunlight	350
3. November	450
4. An Autumn Landscape	450
5, 6. Sketches each	50
7-14. Sketches each	35

L. N. HARRIS

15. Portrait	
16. Portrait	
17. Portrait	
18. Portrait	
19. Waterfall	\$1,000
20. Shacks	1,000
21. Wet Day	500
22. In the Ward	400
23. Saturday Morning	400
24. Falling Snow	500
25. Decorative Landscape	600
26-29. Sketches	not for sale

A. Y. JACKSON

30. The Northland	\$800
31. Night—Georgian Bay	200
32. A Summer Cottage	200
33. Storm—Georgian Bay	200
34. A Nova Scotia Village	250
35. A Fishing Village	250
36. Three Rock Falls	250
37. A Storm in March	300
38. The Freddy Channel	200
39. Cagnatchene Lake	250
40. Spring in Lievin	300
41-47. Sketches	not for sale

FRANK H. JOHNSTON

48. Canyon Algoma	\$ 50
49. Reflections—Agawa Canyon	75
50. Froth Pattern, Below Rapids	100

FRANK H. JOHNSTON

51. Near Beaver Meadow	
52. Woodland Tapestry	
53. Rapids on the Agawa	
54. Falling Leaves	
55. Autumn Impression	
56. Beaver Meadow	
57. Fallen Tree	
58. Wild Cherry and Live Forev	
59. Algoma	
60. Bald Rock—Algoma	
61. Autumn—Algoma	
62. Spruce Tangle—Algoma	
63. Edge of the Forest	
64. Fire Swept—Algoma	
65. Beaver Haunts—Algoma	

ARTHUR L.

66. The River Drivers	
67. Logging	
68. Halifax Harbor	
69. Spring in Nova Scotia	
70. Springtime on the Farm	
71. Winter	
72. The Valley	
73. Camouflage	
74. The River	
75-81. Sketches	

J. E. H. MAC

82. The Tangled Garden	
83. Pumpkins and Pump	
84. A Laurentian Village	
85. The Wild River	
86. The Little Fall	
87. A Beaver Dam	
88. October Afternoon—Lauren	
89. Blossom Time	
90. Pine Boughs	
91. Wind Clouds	
92-95. Sketches—Lake Simcoe	
96. Sketch—Algoma	
98-101. Sketches	

JOHNSTON—(Continued)

Window	\$100
ry	100
awa	100
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	150
Live Forever	150
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Algoma	150
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oma	750
Algoma	750

ARTHUR LISMER

rs	\$600
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Scotia	600
e Farm	300
	125
	100
	100
	125
each	30

H. MACDONALD

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lage	250
	not for sale
	250
	250
on—Laurentians	250
	not for sale
	100
	70
ke Simcoe	25
	25
	not for sale

F. HORSMAN VARLEY

102. Portrait of Mr. Vincent Massey.	
Loaned by Mr. Massey and by courtesy of the Warden and Stewards of Hart House.	
103. Portrait of Miss Winifred Head	
104. Portrait of J. E. H. MacDonald, A.R.C.A.	
105. Character Sketch—Prof. Barker Fairley	
106. The Sunken Road—August 1913	
107. The Old Barn	\$200
108. Farm—South Camp, Senford, Eng.	150
109-114. Sketches	

R. S. HEWTON

115. The Barnyard	\$200
116. The White Cottage	200
117. Pont Neuf—Paris	200

R. PILOT

118. Noonday, Ste. Eustache	\$40
119. The Yellow Tree	40

ALBERT ROBINSON

120. Returning to Boucherville	\$500
121. Drawing Ice	500

Frank Carmichael Lauren Harris
A. Y. Jackson Arthur Lismer
J. E. H. MacDonald F. Horsman Varley
Studio Building
Severn Street Toronto, Ontario

Frank H. Johnston
95 Keele Ave.
Toronto

Some of the pictures of this group may be hired, preferably by clubs and educational institutions. For further particulars apply J. E. H. MacDonald, 25 Severn St., Toronto.

INVITED EXHIBITORS

R. S. Hewton	R. Pilot	Albert Robinson
Montreal	Montreal	Montreal

