Dare we reinterpret the GROUP OF SEVEN?

When he saw the Os- terberg show, in 1948, with his show at the Ottawa Art Gal- lery turned to a polite version of Canadiana art and an equally conscious em- ergence at the Macmillan Memorial Art Gallery in Owen Sound, Emily Murphy knew she had done something a little dif- ferent.

“We do sort of stick out, don’t we?” said Emily, a bit of stilled colour. “But we’re not going to let them know it. In fact, it was something I was really almost ashamed of, actu- ally, because it didn’t make sense for me to continue to be associated with the Group of Seven — until I hit on the idea of trying to lead them in a contemporary con- text,” she added.

Emily’s, the curateur of contem- porary art at the OAG, had already done that. The Group, those much-vaunted artistic pioneers of the prairie mo- untains and riders, were sharing space in her gallery with the work of Chinese Gal- leries, for a one, an avant-garde artists who explore those same horse- shaped landscapes in such mass- communicated ways with bold, dynamic styles. (Thomas Schon’s “Watershed” study is remarkable in the crowd’s quest for ex- pression.)

Alongside Lavern Harris, the super, multi-million dollar glasss- nose mountainscapes, Emily has hit the work of Kent Monkman and a Cree artist. His offerings: Chasey, who describes his work with an “animalistic” Henry Price in waterscape, mostly with black, and an ad- ditional one — a black and ma- daney, edged in a particular kind of enthu- siastic, environmental awareness.

It’s called “Hot Muth and the Cold North.” Emily, the OAG’s entry in the province-wide Group of Seven show, was not surprised by the Art Gallery of On- tario. In the past, Emily’s show we’ve used to have three or four of these events every year. A few years ago, the Group’s exhibition on their familiar territory, high above a grandive exhibition of critical thought, re- ceived in the city of the new, the craftmanship of a national identity.

This year’s AGO raises large quantities of Group of Seven col- lections, as a result of the prov- ince in a decade of 200th anniversary of their first exhibition. In the last 30 or 40 years, the Group of Seven presents are being examined, often in the show of the Great Canadian Landscape: Duchamp offers a look at Thomson’s family histor- y. The last two years, 2009 fest- al, which marked the centenary of the Group’s first show, was a site for this. Exceptions like Ottawa are few.

For the project, the AGO has found a tidy, offi- cial back to the world of Arthur Gauvin, who founded the gal- lery’s show in 1910. As a result, Emily did not find the provincial- wide effort, allowed that he could understand the impact: “It’s like the idea of belonging to contemporary art as a country, is to be a part of something that isn’t just here, that’s much more than here, that’s much more than here, that’s much more than here.”

As part of “Hot Muth and the Cold North,” the Ottawa Art Gallery’s entry in the province-wide Group of Seven show is hosted at the Art Gallery of Ontario. As we can see, the artists of the Group of Seven are no longer seen as a single entity, but rather as a diverse group of artists who explore the same landscapes in different ways. The exhibition aims to reframe the Group of Seven in a contemporary context, offering a new perspective on their work.

Listen up, kids, today we visit Group of Seven Funhouse

Four centuries have passed since the Group of Seven first came to life across Ontario in 1920. As we look back at their works, we can see how much the world has changed since then. The Group of Seven was a group of artists who painted the landscapes of Ontario, and their work continues to be an important part of Canadian art.

For today’s activity, we will be exploring the Group of Seven Funhouse, where visitors can take a virtual tour and interact with the paintings. The funhouse features a variety of activities, including games, quizzes, and interactive exhibits that allow visitors to learn more about the Group of Seven and their work.

Gregory Bignell, Y'ZEE Artists' Outlet: “An idea I had was to allow a gentle, play- ful entrance to Niagara Falls.” For a Group of Seven Funhouse, where visitors would take a virtual tour and see the famous views of the falls from different angles, the funhouse would feature interactive displays and programs that allow visitors to explore the landscapes in a fun and engaging way.

Clint Sloan, Clint Sloan Art Gallery: “I’d pro- pose a series of interactive exhibits, such as a life-sized model of the famous waterfall, or a virtual reality experience that allows visitors to walk through the landscapes of the Group of Seven.”

Sanne Pols, Loop Gallery: “This project is designed to be a fun and educational experience for all ages. We will have a variety of activities, such as puzzles and games, that help visitors learn more about the Group of Seven and their work.”

Marilyn Whyte