

**Great Art for
A Great University**

The University
College Collection



Great Art for A Great University:
The University College Collection

Great Art for A Great University: The University College Collection

Editors

Matthew Brower
Niamh O'Laoghaire

Foreword

Dennis Reid

Essay

Niamh O'Laoghaire

Cover: **John Edwin Usher** untitled [known as Burning College], detail

Library and Archives Canada Cataloguing in Publication

University of Toronto. Art Centre

The University College Collection : Great Art for A Great University
/ Niamh O'Laoghaire, Matthew Brower.

Includes bibliographical references.

Catalogue of an exhibition held at the University of Toronto Art Centre,
Jan. 18-Mar. 19, 2011.

ISBN 978-0-7727-0661-4

1. Painting, Canadian—Exhibitions. 2. Painting—Ontario—Toronto—Exhibitions.
3. University of Toronto. Art Centre—Exhibitions. I. O'Laoghaire, Niamh, 1959-
II. Brower, Matthew, 1971- III. Title.

ND240.U65 2011

759.11'074713541

C2011-900484-4

Contents

2	Acknowledgements Niamh O'Laoghaire and Matthew Brower	41	Stanley William Hayter, <i>About Boats</i>
3	Foreword Dennis Reid	42	Prudence Heward, <i>The Skier</i>
4	Essay Great Art for a Great University: The University College Collection Niamh O'Laoghaire	43	Tom Hodgson, <i>Bicycle Race No. 4</i>
15	The University College Collection List of Contributors	44	Edwin Headley Holgate, <i>Soaring Gulls</i> [also known as <i>Gulls</i>]
16	Anonymous, <i>Crest Pole</i>	45	Leonard Hutchinson, <i>Pitching Hay</i>
17	Kenojuak Ashevak, <i>The Woman Who Lives in the Sun</i>	46	Gershon Iskowitz, <i>Orange-B</i>
18	Aba Bayefsky, <i>Portrait of Claude Bissell</i>	47	Alexander Young Jackson, <i>Snow in September, Alberta</i>
19	J. W. (John William) Beatty, <i>Forest in Autumn</i>	48	Arthur Lismer, <i>Evening Silhouette Georgian Bay</i>
20	George Théodore Berthon, <i>The Right Reverend John Strachan</i>	50	James Edward Hervey MacDonald, <i>Evening Harvest, Farm Lane Thornhill, Fields near King, Ontario</i>
21	Paul-Émile Borduas, <i>Sereine carrière</i>	52	Doris McCarthy, <i>Winter Creek</i>
22	Fritz Brandtner, <i>Untitled</i> [known as <i>Abstract</i>]	54	Henri Masson, <i>Evening in St. H. Hills, Flood, Procession (Hull Quebec)</i>
23	Henry William Bunbury, <i>Propagation of a Lie</i>	56	David Brown Milne, <i>Untitled</i>
24	Franklin Carmichael, <i>Fanciful Autumn (The Glade), Grace Lake</i>	57	Norval Morrisseau, <i>Images of Myths</i>
26	Emily Carr, <i>Alive, Forest in Vancouver</i>	58	Kazuo Nakamura, <i>Lakeside Green</i>
28	James Pattison Cockburn, <i>View from the Grand Battery, Quebec</i>	59	Lucius Richard O'Brien, <i>Untitled</i>
29	Jean Dallaire, <i>Coq Gaulois</i>	60	Toni Onley, <i>Silent Two</i>
30	Dora de Pédery-Hunt, <i>Homage to Edvard Munch</i>	61	Jessie Oonark, <i>Untitled</i>
31	East Coast Realism: Alex Colville, <i>Morning</i> Mary Pratt, <i>Jelly, Study for Painting, The Johnny Wayne Portrait</i> Christopher Pratt, <i>Memorial Window</i>	62	Paul Peel, <i>Seascape off the Coast of Spain</i>
34	Barker Fairley, <i>Robert Finch</i>	63	Alfred Pellan, <i>Vitrine</i>
36	John Farleigh, <i>Transfiguration</i>	64	William Perehudoff, <i>AC 76-23</i>
37	Lionel LeMoine FitzGerald, <i>Untitled</i>	65	Walter J. Phillips, <i>Planting a Zunuk</i>
38	Lawren Stewart Harris, <i>Autumn [Kempfenfelt Bay], North Shore Lake Superior, Second Sketch</i>	66	Carl Ray, <i>Untitled</i>
40	Francis Haward, after Sir Joshua Reynolds <i>Mrs Siddons in the Character of the Tragic Muse</i>	67	George Agnew Reid, <i>Meditation</i>
		68	Carl Schaefer, <i>Wire Fence</i>
		69	Jack Shadbolt, <i>Mykonos # 6</i> [also known as <i>Mykonos Experience</i>]
		70	Mashel Teitelbaum, <i>Orange Device</i>
		71	Tom Thomson, <i>Untitled</i> [snowbank]
		72	Florence Vale, <i>Pregnant Bird</i>
		73	Homer Ransford Watson, <i>The Pioneer Mill, The Road to Branchton near Galt</i>
		75	The University College Collection

Acknowledgements

Niamh O’Laoghaire

Director, University of Toronto Art Centre

Matthew Brower

Curator, University of Toronto Art Centre

This catalogue was made possible by a generous donation by Margaret [Peg] McKelvey. An alumna of University College, Peg was also a member of the Delta Gamma Women’s Fraternity. She has been a driving force behind and cheerleader for the University College Collection for decades. With her Delta Gamma sisters she fundraised for many years to create a gallery to house the University College Collection. She was a founding member of the board of the University of Toronto Art Centre and a perennial volunteer. Her support of all things related to the University College Collection is incalculable.

We would like to thank Dennis Reid, a Professor in the University of Toronto Department of Art for his foreword.

We would like to acknowledge the many students in the Master of Museum Studies Program of the Faculty of Information at the University of Toronto who contributed their research and writing to this publication: Heather Anderson, Jana Awad, Kathryn Browning, Laura Bydlowska, Michelle Chan, Alicia Cherayil, Michael Devaney, Marla Dobson, Yael Filipovic, Sarah Heim, Kristen Kerr, Marin Kerr, Thomas Kessler, Madeline Knickerbocker, Victoria Kushelnyk, Grace Lam, Lisa Laurin, Rebecca Lemire, Alison Little, Carri MacKay, Lianne Maitland,

Gabrielle Major, Milena McCormack, Valentine Moreno, Courtney Murfin, Elizabeth Rodriguez, Jamie Ryckman, Heidi Schmeiser, Jilana Stewart, Kristin Stoesz, Christine Stuewe, Cassandra Tilson, Hannah Turner, Margaret Whitfield, Erika Wilson, and Zhou Yan.

Undergraduates from the University’s Department of Art also made invaluable contributions: Work Study students Julia Abraham, Lory Diaz, Rachel Jacobs, Catherine Woltz and Ashley Raghbir performed vital work on curatorial and collections management aspects of the project; interns Edward Bacal, Kelsey Miner and Steven Pereira assisted in a variety of important ways with this publication and the accompanying exhibition.

Great thanks are due to Toni Hafkenschied for his excellent digital photography of all works in the University College Collection.

We would particularly like to thank UTAC Collections Manager Heather Pigat for all the extraordinary work around digitizing the collection and the complex process of updating well over 600 records from a myriad of (sometimes conflicting) sources. That work made this publication possible.

The University College Collection

Catalogue Entry Contributors:

(HA)	Heather Anderson	(AL)	Alison Little
(JA)	Jana Awad	(CMac)	Carri MacKay
(MB)	Matthew Brower	(LM)	Lianne Maitland
(KB)	Kathryn Browning	(GM)	Gabrielle Major
(LB)	Laura Bydlowska	(MM)	Milena McCormack
(MC)	Michelle Chan	(VM)	Valentine Moreno
(AC)	Alicia Cherayil	(CM)	Courtney Murfin
(MD)	Michael Devaney	(NO)	Niamh O'Laoghaire
(MDo)	Marla Dobson	(ER)	Elizabeth Rodriguez
(YF)	Yael Filipovic	(JR)	Jamie Ryckman
(SH)	Sarah Heim	(HS)	Heidi Schmeiser
(KK)	Kristen Kerr	(JS)	Jilana Stewart
(MK)	Marin Kerr	(KS)	Kristin Stoesz
(TK)	Thomas Kessler	(CS)	Christine Stuewe
(MKn)	Madeline Knickerbocker	(CT)	Cassandra Tilson
(VK)	Victoria Kushelnyk	(HT)	Hannah Turner
(GL)	Grace Lam	(MW)	Margaret Whitfield
(LL)	Lisa Laurin	(EW)	Erika Wilson
(RL)	Rebecca Lemire	(ZY)	Zhou Yan

The Woman Who Lives in the Sun,
1960

Stonecut on paper
41.91 x 49.53 (image)
Gift by bequest of Dorothy
Macpherson, 1995
UC273

Kenojuak Ashevak's *The Woman Who Lives in the Sun* is a stunning example of the stonecut printmaking practiced by Cape Dorset Inuit artists in the 1960s. Ashevak was born at Ikirasaq along the southern coast of Baffin Island in 1927. She married Johnniebo Ashevak in 1946, travelling with him to various Baffin-area fishing camps before settling at Etilliakjuk (approx. 56 kilometres east of Cape Dorset). After selling sewn and beaded works to the West Baffin Eskimo Cooperative (WBEC), Kenojuak submitted her first drawings in 1959. Ashevak's *Woman* was one of 71 prints included in the 1960 Cape Dorset graphics annual collection released in the fall of 1961, an album assembled for sale to Canadian and international art dealers as a means of promoting Inuit art and generating revenue for the Cape Dorset community. *Woman* was produced in an edition of 50 copies, with 25 printed in orange-red ink and 25 in yellow. The process of printmaking at Cape Dorset at the time was truly collaborative, with Ashevak creating the initial drawings of a print, which were then sold to the Cooperative, traced onto a soapstone block, cut, inked, and printed by printmakers working in the WBEC workshop. Although *Woman* is credited to Ashevak, contemporary accounts and later interviews with the artist indicate that the print may have been based on sketches made by her artist husband Johnniebo Ashevak (1923-1972). *Woman* marked the second time a print attributed to Kenojuak Ashevak was chosen for inclusion in a Cape Dorset annual collection, and greatly increased her reputation

in the South and her commercial appeal as an Inuit artist.

The subject and form of the *The Woman Who Lives in the Sun* reflect Ashevak's interest in her natural surroundings, and prior skills in appliqué and sewn craft. Throughout the early years of her career, Ashevak focused on animal and natural figures inspired by her daily life in Etilliakjuk. Although in interviews Ashevak has said she does not depict specific legends or narratives in her work, the Inuit story of a brother and sister whose torches became the moon and the sun is a likely source of

the subject of *Woman*. The parallel lines below the mouth reference mouth-to-chin facial tattoos used throughout Arctic communities. Many of Ashevak's prints feature faces, primarily those of birds and women. Her contemporary print *The Enchanted Owl*, 1960 makes use of the same large, forward-facing eyes and nose (or beak) as here. Other elements are reused throughout Ashevak's oeuvre; the clean lines of the sun and its rays in *Woman* recall the neat seams and edges of fabric appliqué practice, in which solid pieces of fabric were used to create shapes. *Woman* is exceptional

among Ashevak's works, in that it features a single, central figure unadorned by any decorative marks or lines. Her later prints made use of patterned forms and markings to create a rhythm of shapes which fill the page. *Woman* is an early incarnation of this use of pattern, as the rays of the sun create an undulating form which fills the paper. The print includes a signature block on the lower right-hand side which includes the syllabic Inuktitut names of the artist and printmaker (in this case Lukta Kiakshuk), and the red igloo symbol of the WBEC printmaking workshop. AL

