

# Highlights from “Embracing Canada”

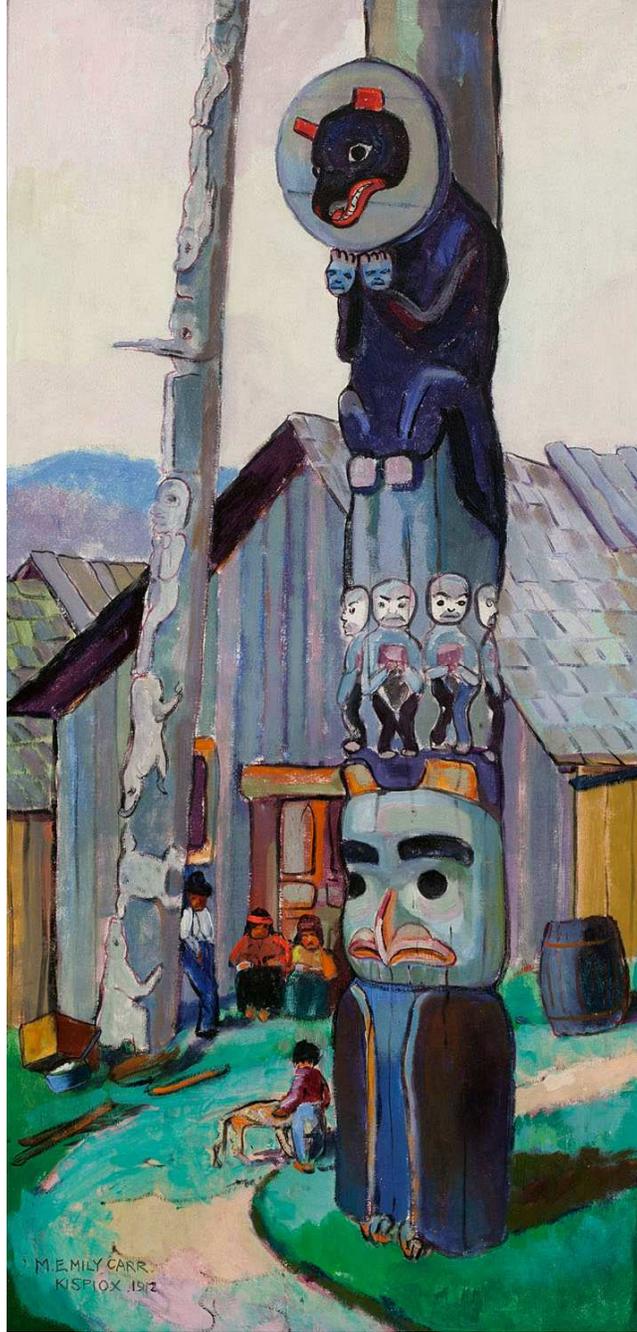
October 22 - November 5, 2016



Albert H. Robinson (1881-1956)  
*La Malbaie, c.1926*

## **GALERIE ERIC KLINKHOFF**

1200 Sherbrooke Street West, Montreal, Quebec H3A 1H6  
514-288-7306 | [klinkhoffart.com](http://klinkhoffart.com) | [info@klinkhoffart.com](mailto:info@klinkhoffart.com)



**Emily Carr (1871-1945)**  
*The Totem of the Bear and the Moon, 1912*

## FOREWORD

While working for my father at la Galerie Walter Klinkhoff I had the honour of organizing in 1974 the gallery's first Exposition Rétrospective, featuring the work of the great Canadian Impressionist Maurice Cullen (1866-1934). None of the works were for sale, all having been borrowed from museums and private and corporate collections. It was a delight at that time to engage the visitors as they clearly enjoyed the experience of studying the thirty-three works that were on display. More than forty shows later (devoted to well-known artists such as Marc-Aurèle de Foy Suzor-Coté, Clarence Gagnon, Marc-Aurèle Fortin, Kathleen Morris, Robert Pilot), I take great pleasure this year in presenting works based on the theme, "*Embracing Canada - Landscapes from Krieghoff to the Group of Seven*", an exhibition organized by the Vancouver Art Gallery, and which subsequently travelled to the Glenbow Museum in Calgary and the Hamilton Art Gallery.

The Vancouver exhibition was the inspiration of Ian Thom, the museum's "Senior Curator - Historical". He deftly combined the gallery's own holdings with other great works that are privately owned, producing a stunning show with approximately one hundred and fifty works. Mr. Thom furthermore organized the production of an accompanying exhibition catalogue, with the same title as the show, "*Embracing Canada - Landscapes from Krieghoff to the Group of Seven*", published by Black Dog Publishing, distributed by the University of Toronto Press. With its many illustrations and texts written by ten of this country's foremost Canadian art scholars, this catalogue is to be strongly recommended to the keen art lover.

In the catalogue foreword, Vancouver Art Gallery Director Kathleen S. Bartels wrote that "The country's landscape has been a profound source of identity for Canadians; although many of us come from all over the world, the landscape is one of the things that unite us as a nation". A.Y. Jackson had taken the concept one step further by writing that "art must grow and flower in the land before the country will be a real home for its people". (He also wrote, in his autobiography, "*A Painter's Country*"(1958) that "it is remarkable that with such little encouragement Canadian artists have accomplished so much".) While Jackson and his colleagues may arguably have created an art that is considered by many to be a style of "national art", it must be stated in no uncertain terms that Canadian artists have produced much great art both before and since the Group of Seven. The current display of twenty masterpieces, from Antoine Plamondon's 1838 "Portrait of Zacharie Vincent" to Clarence

Gagnon's "Ice Harvest, Quebec" from 1935, almost a century later, seeks to illuminate the evolution of Canadian landscape painting.

In the tradition of previous Retrospective Exhibitions, I am proud to offer up this collection for the study and appreciation of its viewers. I thank Michèle Grandbois and the Vancouver Art Gallery for their permission to reprint the catalogue text that follows. Most of all, though, I express my extreme gratitude to the owners of the works in the show. It is their love of art and their generosity and willingness to share their art with others that make such an exhibition possible.

**Eric Klinkhoff**  
August 2016



**Tom Thomson (1877-1917)**  
*Opulent October*, 1915-16



**Ozias Leduc (1864-1955)**  
*The Hayfield, 1901*

### **Five Quebec Landscape Painters, in Search of Spirituality and Identity**

MICHÈLE GRANDBOIS

Although Canadian art historians and curators have paid tribute to landscape artists Ozias Leduc (1864-1955), James W. Morrice (1865-1924), Clarence Gagnon (1881-1942), Albert H. Robinson (1881-1956) and Robert W. Pilot (1898-1967), they have never specifically grouped them together within the context of Quebec landscape art. How did these five artists perceive, interpret and renew the landscape - that "broad view of the scenery" - if taken to its etymology? Their gathering in *Embracing Canada's Landscape* is a perfect opportunity to not only define, but also to refresh our observations of pictorial genre that paved the road to modernity in Quebec.

#### **A Search for Spirituality**

Ozias Leduc holds a special place in this group.<sup>1</sup> His isolated existence at the foot of Mont Saint-Hilaire where he was born, some thirty kilometers to the east of Montreal, distinguished him from his contemporaries - for instance, Morrice, for whom uprooting and journeys were conditions for blossoming creativity.<sup>2</sup> Leduc earned his living from commissions for decorating churches, as well as from the sale of his paintings (still lifes, portraits and landscapes) and fruit from his orchard. Driven by a strong religious conscience, he based his spirituality



**Horatio Walker (1858-1938)**  
*A Load of Wood, Winter, 1916*

on communing with nature and seeking beauty and the ideal in all aspects of existence. His immediate environment inspired his landscapes, which achieve universality with their delicate balance between reality and spirituality.

At the turn of the century, Leduc began painting landscapes as quick sketches in oil, which render particular effects of light and atmosphere. This practice was common with landscape artists who used the freely sketched details of the scene as studies for more complete works. However, Leduc carefully stored his sketches without applying them to other paintings, using photography instead for his *aide-memoires*, either to fix the subject for his compositions - for example, in *La Ferme Choquette, Beloeil* (1901) - or to define the movements of an individual, as with the person on the right sharpening his scythe in *The Hayfield* (1901) [p. 155].<sup>3</sup> This scene is part of a trilogy representing the peasant life associated with the cycle of the seasons: fall, winter and summer. Contemporaries of the sketches, as well as the illustrations Leduc produced for Ernest Choquette's novel *Claude Paysan* (to which *The Hayfield* is similar to on a narrative level), these three rural landscapes were commissioned by Ernest's brother, the Honourable Phillipe-Auguste Choquette. The summer scene, the most animated of the group, is less about the work of harvesting than about the fertility of nature, celebrated by a radiant light spreading its range of golden tones over the fields.

Leduc's mystical interpretation reaches an apex in the symbolic landscapes he paints between 1913 and 1921. Among the most remarkable, *L'heure mauve* (*Mauve Twilight*) (1921) isolates an oak branch partly buried under snow in the styles of a close-up photograph. Just at the point where day falls toward night, an ethereal light illuminates the surface, painted in tones of "translucent gold and purple."<sup>4</sup>

Taken with the inner conviction that art surpasses reality, Leduc passed on the profound meaning that he accorded to painting to his student, Paul-Émile Borduas. The author of *Refus global* (1948), which would revolutionize both painting and Quebec society, Borduas remained ever admiringly grateful to the master who had enabled him to attain "the power of dream, which opens the way to the future."<sup>5</sup>

### A Search for Identity

Between 1896 and 1904, a mainly Anglo-Saxon artist colony developed on the Côte-de-Beaupré. Recently named the "Beaupré Group," these landscape artists - members of the Pen and Pencil Club in Montreal and later found at the heart of the Canadian Art Club in Toronto (1908-15) - reproduced the model they had experienced during their sojourns spent studying in France, at Fontainebleau, Grez, Pont-Aven or Concarneau.<sup>6</sup> When they returned to Canada they associated their search for nationality and identity to the Côte-de-Beaupré, not to cultivate a romantic or heroic view of the land as Horatio Walker did with Île d'Orleans, but to capture the authenticity of a culture of origin, issued from Old France and therefore French Canadian, which endures in this region.<sup>7</sup> Situated forty kilometers downstream from the Old Capital Quebec, the



**Henry Sandham (1842-1910)**  
*Low Tide, Murray Bay, 1884*



**James W. Morrice (1865-1924)**  
*Snow, Canada, c. 1905*

village of Beaupré became a place of convergence for these artists from Montreal and Toronto. Over time, they pushed their search for identity further east on the north bank of the Saint Lawrence to Charlevoix.

### **James W. Morrice**

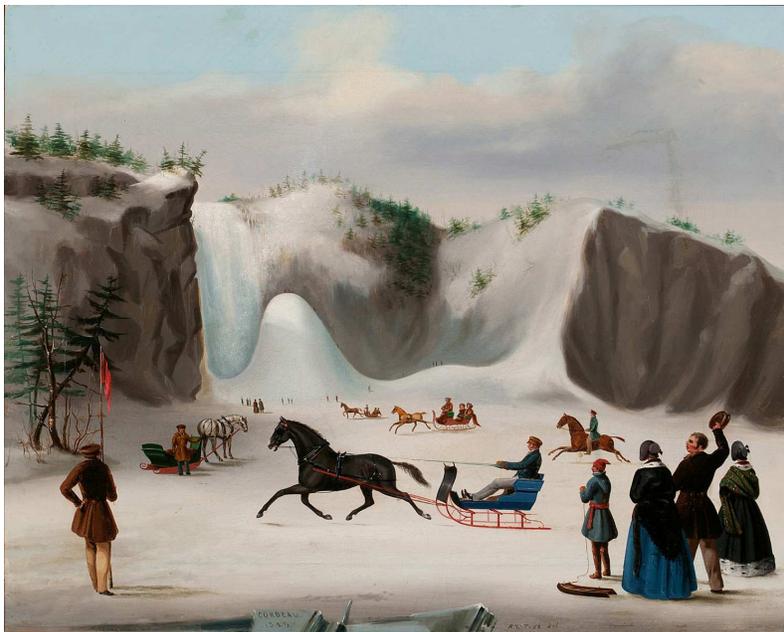
Following his arrival in Paris in 1890, Morrice becomes passionate about painting landscapes, which he first practiced under the tutelage of Henri Harpignies (1819-1916). The old master was renowned for his solidly constructed landscapes marked by serenity. Before Morrice's first return to Montreal in October 1896, he painted scenes according to the walks he took in Paris and its environs with his American friends, notably Maurice B. Prendergast and Robert Henri, or during excursions to the French countryside from Normandy to the Midi, and as far as Capri in Italy.<sup>8</sup>

During the winter of 1897 Morrice returned to Quebec and Beaupré, where he was joined by Maurice Cullen, who had practiced an Impressionist style since returning to Canada in 1895.<sup>9</sup> With this contact, Morrice's palette of colours lightened and he began to play with the contrast between blued shadows and immaculate snow surfaces. Morrice wrote to his friend Edmund Morris that the excessive January cold made outdoor work difficult, since "the paint freezes."<sup>10</sup>

Inspired by scenes as varied as a sled gliding on a snow-covered village road, a maple grove or the nautical activity on the icy Saint Lawrence, he filled a sketchbook and painted some twenty sketches that led to thirteen canvasses (eleven of which are related to Beaupré) before his return to Paris.<sup>11</sup>

*Ferry Boat at Quebec (Ferry à Québec)* (1898) [p. 158] is not tied to a preparatory drawing or a painting. The sketch illustrates a steamboat navigating the river during the summer months, at the end of the nineteenth century. Used by locals, tourists, pilgrims to the Sainte-Anne-de-Beaupré basilica and the painters of the Beaupré Group, these link Quebec, Saint-Joachim and the other river villages of the Saint Lawrence. Morrice painted the boat moored in front of the Champlain Market, with the south shore in the background.<sup>12</sup> As with his other paintings of the period, in this work Morrice applies paint generously, fixing his subject with a minimum of strokes and detail.

John Lyman (1886-1967) wrote that "Morrice is alone in sensing the numbed poetry of a Quebec winter where others see on the picturesque region."<sup>13</sup> *Snow, Canada (Neige, Canada)* (c.1905) [p. 159] remarkably expresses the pacifying aspect of snowy Québécois landscapes, in which the horizon defines the large horizontal planes of ground and sky. The modernity of this magnificent painting relates to the minimalist character of the composition,



**Robert Clow Todd (1809-1866)**  
*Corbeau at Montmorency, 1845*



**Cornelius Krieghoff (1815-1872)**  
*The Royal Mail Crossing the St. Lawrence, 1860*

which echoes the James Whistler ideal of "art for art's sake." The thin application of paint and subtly harmonious colours date this imaginary scene, painted in the Parisian studio, at around 1904 or 1905. Morrice exhibited it at the Carnegie Institute's 10<sup>th</sup> Annual Exhibition in Pittsburgh (1905-1906). He again presented it at the Goupil Gallery Salon in London in 1912, where it gained the attention of a critic who saluted not only the authentic sentiment of the work, but also the balance Morrice achieved by blending the representative and decorative (technical) qualities in the right amounts.<sup>14</sup>

In 1907, at the close of the Salon de la Société nationale des beaux-arts à Paris, the Parisian art merchant and collector André Schoeller acquired two winter paintings from Morrice, *The Ferry, Quebec (Le bac, Québec)* (1907) and *Effet de neige, Québec* (1906), known today as *Mountain Hill, Quebec (Côte de la Montagne, Québec)* [p. 157]. Schoeller was undoubtedly seduced by the complementary views of differing tonalities that Morrice gave Quebec: its promontory, which dominates the icy river, and the steep slope of a historic street linking the lower city to the upper. Perhaps he was simply softened by the charming bonhomie with which Morrice depicted urban life in the grips of the rigorous Nordic climate. The ferry with its smoking chimney in the middle of the icy river and the sled hurtling down a steep and snowy hill illustrate the feeling of lightness that marks Morrice's art.

### Clarence A. Gagnon

Morrice's work left a strong impression on Clarence Gagnon, an influence already felt in the delicate sensibility that infused Gagnon's sketches at the time of his studies with William Brymner at the Art Association of Montreal.<sup>15</sup> In 1904, Gagnon left Montreal to perfect his studies in Paris. The call of home caught him in 1908 and 1909, and from then on Gagnon split his time between Baie-Saint-Paul and Paris. He did not return permanently to Montreal until 1936.

In spite of his distance from home and the effervescence of the capital, the painter remained rooted in his home environment of Charlevoix. The multiple horizons of the Laurentians' topography haunted him as much as the captivating authenticity of the traditional and self-sufficient life of small communities snuggled in the hollows of the steep slopes. His landscapes borrow from the Impressionist style with the application of complementary colours as well as the bright scattering of forms to create striking chromatic symphonies; however, his evanescent depiction of light softens over the course of the 1920s, in favour of a more ornamental style that emphasizes uniform - even artificial - lighting, solid stretches of pronounced colours and contour lines that structure the forms.<sup>16</sup> The illustrations he produces for *Le Grand Silence blanc* (1928) and *Maria Chapdelaine* (1933) are marked by this stylization, which dominates in Gagnon's later paintings - evidenced by *Dégel du printemps*



**Clarence Gagnon (1881-1942)**  
*Ice Harvest, Quebec, c. 1934-35*



**John B. Wilkinson (1847-1929)**  
*Murray Bay, 1871*

(*Spring Thaw, Quebec City*) (1934) [p. 165] and *La Récolte de la glace (Ice Harvest, Quebec)* (c. 1934-35) [p. 164]. We should not be surprised by the repetition of identical scenery in these two compositions: the phenomenon of repetition and reconstruction based on fragments is common with this artist, who became known as one of the greatest Canadian engravers of his time.

It is noticeable that symbols of progress have no place in Gagnon's dream country. In this way, he imitates his elders Leduc and Morrice, who have also chosen to eliminate any discordant notes of modernization in their views of the Quebec landscape.<sup>17</sup>

### **Albert H. Robinson**

On the other hand, Robinson, originally from Hamilton, doesn't worry about the presence of tall electric power poles punctuating the Quebec countryside. More often, they have lost their wires and succeed each other along the side of a country road or at the entrance of a village. Although the subject bears measured witness to the modernization of rural Quebec, it mostly contributes to the careful crafting of Robinson's solid compositions, inspired by the post-Impressionistic synthetism and cloisonnism of Paul Gauguin and the *École de Pont-Aven*.<sup>18</sup>

Robinson finally settled in Montreal following his studies in Paris. Throughout the 1920s he explored the villages on both the south and north shores of the Saint Lawrence. His friend A.Y. Jackson joined him there, and they painted together, lived with the locals and visited their friend Gagnon in Baie-Saint-Paul, on occasion crossing paths with Edwin Holgate, Randolph S. Hewton and Pilot. Perhaps Robinson subscribed to the same opinion as Jackson, who thought that the landscapes on the north side of the river were more conducive to sketching due to their more intimate and colourful character.<sup>19</sup>

When painting his sketches, Robinson applied the material in large chromatic planes using solid colours. In *Opulent October (Automne opulent, Sainte Geneviève)* (c. 1928) [p. 145], the planes of flamboyant colours succeed each other and densify the space so that they magnify the painter's vibrant homage to the abundance of the autumn harvest. What a contrast with the tight range of the village of Saint-Siméon covered in snow! Only the stands of trees adorn this little winter scene with a few warm accents. When Robinson transferred the sketch to canvas, he opted for a composition in vibrant and dashing colours. He painted the sky with a warm blue, complementary to the chromatic range of the village houses. The sky is crossed by several fluffy clouds, their white echoing the snow-covered surfaces of the landscape.



**Lawren Harris (1885-1970)**  
*Quiet Lake (Northern Painting 12)*, c. 1924

The highly ornamental character of *Afternoon, Saint-Simeon (Après-midi, Saint-Siméon)* (c. 1924) is owed, in particular, to a composition linked by tiers of wave-like masses. The same compositional structure is used in *La Malbaie* (c. 1926) [p. 163], presented at the Royal Art Academy of Canada's annual exhibition in 1926. Its overall effect is nevertheless entirely different: the more energetic treatment of the subject and the harmony of the white, blue and pink reflect the winter cold without question.

### **Robert W. Pilot**

The youngest in our little circle of artists will proudly carry this approach to landscapes up to the threshold of the quiet revolution at the beginning of the 1960s. The entirety of his work shares in the search for identity that motivated Morrice, Gagnon and Robinson. As early as 1920, at the first exhibition of the Group of Seven where the young Pilot was invited to exhibit in Toronto with Robinson and Hewton, he recognized the disparity that separated them from the search for identity of their Ontarian neighbours, who were inspired by the virgin territory and Nordic spaces of the country.<sup>20</sup>

Following his stepfather, Cullen, Pilot favoured the artistic breeding ground of Quebec, from the Côte-de-Beaupré and Charlevoix. He rendered his first impressions in sketches painted on the subject. Their real subject is the light,



**Robert W. Pilot (1898-1967)**  
*Meeting the Ferry at Levis, c. 1924*

such as the sunny day in *Quebec in Winter (Québec en hiver)* (c. 1925) [p. 161], where the light imposes bold contrasts of vibrant colour. As in Morrice's work, a few strokes are sufficient to evoke the liveliness of the characters.

Pilot is partial to the city of Quebec, which inspired many paintings. He was fascinated by the immense white mass of Cap Diamant, the North American Gibraltar, when it was outlined on the horizon at twilight. That same moment of the day had inspired Leduc, and the view of the promontory of Quebec from the docks at Lévis had also pleased Morrice, who had given it a purified and modernistic landscape.

*Meeting the Ferry at Lévis (Le bac à Lévis)* (c. 1924) brings out the full range of blues, which colour the snowy ground, the river and the sky at the end of the day. The painter leaves the sleighs and characters in shadow, tinted by Martian colours - from brown to ochre and passing through red and purple. By darkening the foreground to deepen the perspective, he repeats the technique largely used by Gagnon.

Ultimately, we can understand that Pilot's paintings take on his predecessors' experience. But in contrast to Morrice, Gagnon and Robinson - who all drew from Impressionism at one time or another - Pilot remains, to the end, an attentive lover of the changeable effects of light on the Quebec landscape. Completely out of step with the automatist and plastic advances of abstract painting, the art created by this president of the Royal Canadian Academy of Art (1953-1954) is sometimes considered retrograde by the progressives, but at the same time it is appreciated by those who look back nostalgically and by collectors of Canadian Impressionism.<sup>21</sup>

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Text written by Michèle Grandbois for the exhibition catalogue, *Embracing Canada - Landscapes from Krieghoff to the Group of Seven*, Vancouver Art Gallery, 2015.

### Endnotes

1. Laurier Lacroix, *Ozias Leduc: an art of love and reverie* (Montreal: Montreal Museum of Fine Arts, 1996).
2. Ozias Leduc did travel to fulfil commissions for the church decorations. Notably, he stayed in London and Paris in 1897 (for seven months); in Antigonish, Nova Scotia in 1902; and in Manchester, New Hampshire, in 1906.
3. Monique Lanthier, "Ozias Leduc et la photographie," bound insert in Lacroix's work, *ibidem*.
4. Taken from a speech by Ozias Leduc, presented to the members of the Union catholique des cultivateurs de Saint Hilarie in 1928 and repeated in Lacroix, *ibidem*, 220, note 2.
5. Paul-Émile Borduas, "Quelques pensées sur l'œuvre d'amour et de rêve de M. Ozias Leduc," *Canadian Art*, vol. x, no. 4 (summer 1953) : 161.
6. See Madeleine Landry's recent publication, *Beaupré, 1896-1904. Lieu d'inspiration d'une peinture identitaire* (Quebec: Les éditions du Septentrion, 2014). Notably, the core members of this group of painters, illustrators and writers included William Brymner, William Cruikshank, Maurice Cullen, Edmond Dyonnet, James W. Morrice and Edmund Morris, in particular.
7. Landry recalls that since 1882 the Côte-de-Beaupré is well anchored in the Canadian imagination as a location perpetuating the authentic rural life after *Picturesque Canada* - in the flood of *Picturesque America and Picturesque Europa* publications - selected the region to illustrate the life and habits of the first French Canadian settlers. *Ibid.*, 161.
8. According to Lucie Dorais, one should not rule out that Morrice planned a final return to Montreal in 1896, as his friend Maurice Cullen had done the previous year. In fact, before his return, Morrice abandoned his Parisian apartment, brought back a number of trunks and stayed approximately six months (October 1896 to April 1897), supporting this unproven hypothesis. Indeed, this first exceptionally long trip to Canada was followed by others that nearly always occurred at Christmastime and into the new year, a period that Morrice liked to spend with family.
9. Morrice had known Cullen since his arrival in Paris, in the winter of 1890, when the two visited Jean-Paul Laurens and Benjamin Constant's Académie Julian studio over several weeks. *Grand livre des élèves* (63 AS 9) archives from the Académie Julian, Archives nationales de France, Pierrefitte-sur-Seine.
10. Excerpt of a letter from Morrice to Edmund Morris, "Sunday" (after January 23, 1897), Morris papers, cited by Charles C. Hill, *Morrice: a gift to the nation: the G. Blair Laing collection* (exhibition cat.) (Ottawa: National Gallery of Canada, 1992), 51.

11. I thank Lucie Dorais for her kind and devoted assistance with the documentation of Morrice's works.

12. See the photographs of the steamboats in Michel Lessard, in collaboration with Pierre Lavoie and Patrick Altman, *Québec éternelle. Promenade photographique dans l'âme d'un pays* (Montreal: Les Éditions de l'Homme, 2013), 268 in particular. Note that the nautical liveliness of the Saint Lawrence River inspired Morrice to create more sketches during this stay, in particular *Quay on the Saint Lawrence*, 1897, Private Collection, in Landry, op. cit. 131; Study for *"The Ferry, Quebec,"* 1897, National Gallery of Canada (30468); *Ferry Boat at Quebec*, 1897, Vancouver Art Gallery (VAG 97.49.7). Cullen also paints this subject in *The Old Ferry, Louise Basin, Quebec*, 1897, oil on canvas, 60.7 x 73.3 cm, National Gallery of Canada (6295), reproduced in Crystal S. Parsons, *Maurice Cullen and His Circle* (exhibition cat.) (Ottawa: National Gallery of Canada, 2009), 13. Thanks to Madeleine Landry for her assistance in documenting this nautical subject.

13. John Lyman, *Morrice* (Montreal: L'Arbre, 1945), 23. Collection Art Vivant.

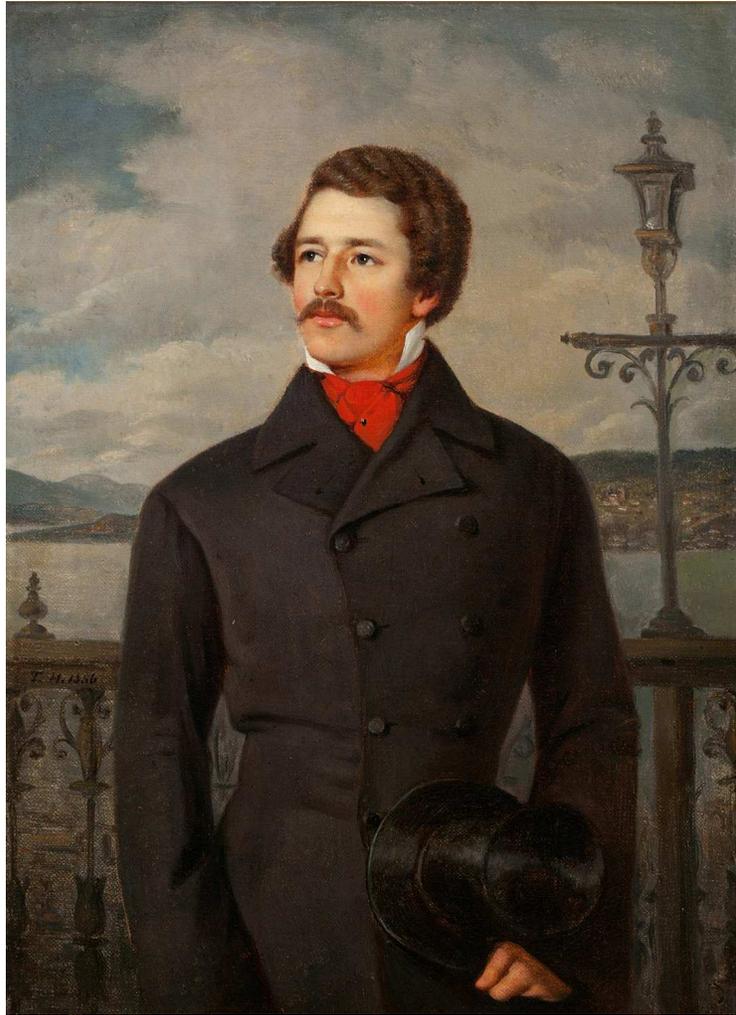
14. "A new man, Mr. J.W. Morrice, shows a Canadian snowscape in which the representative and decorative qualities are well balanced and rendered with a delightful subtlety of paint," in "Our London Correspondence - A Salon of To-Day," *The Guardian* (Manchester), November 21, 1912, 8; "More than 300 works . . . One can only note a few of the best pictures in it. Perhaps the most remarkable is the *Snow Scene* (68) by Mr. J.W. Morrice, a Canadian artist . . . yet the whole affects the imagination because the artist has given a very vivid impression of reality without any imitative dexterity . . . We feel that Mr. Morrice has told us the truth about his own feelings" in "Art Exhibitions, The Goupil Gallery Salon," *The Times* (London), November 5, 1912, 12; "A masterly piece of winter landscape . . ." in "Studio-Talk: London," *The Studio* (London), December 1912, 238, reprinted in *International Studio* (New York), January 1913, 238, reproduced on page 241; "In the *Snow* scene the values of earth and sky are rendered with singular truth; this impression is not visual only, but spiritual - the suggestion of silence, patience, effacement" in Ellis Morel, citing an excerpt of an unidentified English journal, "Canadian Artists Winning Recognition in Europe," *Manitoba Morning Free Press*, February 22, 1913, 45, by *The Montreal Star*, March 15, 1913, 22.

15. ". . . He [Morrice] has a way, in his extremely particular language, of expressing the nature of things without imitation or trompe-l'oeil, rather by translating the emotion, the caress, the impalpable atmosphere in which they wrap themselves." Clarence Gagnon's notes, gathered in an undated typescript, cited by Jean-Marie Gauvreau, "Clarence A. Gagnon, R.C.A., L.L.D., 1881-1942", *Memorial Exhibition: Clarence Gagnon, 1881-1942* (exhibition cat.) (Ottawa: National Gallery of Canada, 1942), 6.

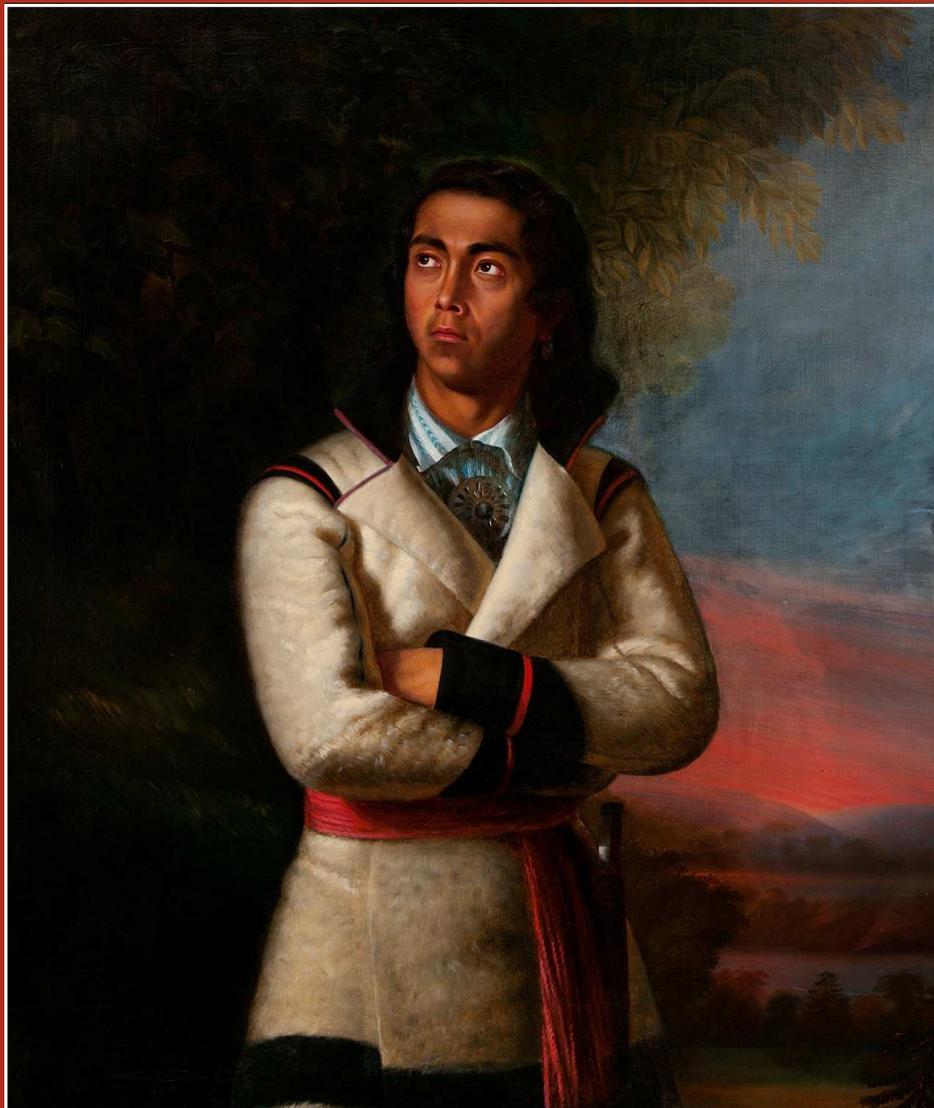
16. Hélène Sicotte, "Les contours du pays rêvé" and "L'inspiration des arts décoratifs" in Hélène Sicotte, Michèle Grandbois and Rosemarie L. Tovell, *Clarence Gagnon, 1881-1942. Rêver le paysage* (exhibition cat.) (Quebec/Montreal: Musée national des beaux-arts du Québec/Les Éditions de l'Homme, 2006), 156-172.

17. A photograph serving as a model for the 1901 trilogy *La Ferme Choquette, Beloeil* shows the presence of an electric power pole that Leduc replaces with a tree in his painting. Lacroix, *op. cit.*, 150.
18. With its modernity, Robinson's painting could very well fall into the first phase of what Professor David Karel calls modern Québécois regionalism in *André Biéler ou le choc des cultures* (Quebec: Les Presses de l'Université Laval, 2003), 109-157.
19. Whereas the south shore was more distinguished by contours and wide spaces, favouring works on canvas. Letter from A.Y. Jackson to Clarence Gagnon, March 20, 1927, McCord Museum, Montreal, cited in Jennifer Watson, *Albert H. Robinson, The Mature Years/L'épanouissement* (exhibition cat.) (Kitchener: Kitchener-Waterloo Art Gallery, 1982), 17.
20. Esther Trépanier/Charles C. Hill, *Landscape in Quebec, 1910-1930/The Group of Seven, National Gallery of Canada Museum Collection* (exhibition cat.) (Quebec: Musée du Québec/Les publications du Québec, 1997).
21. Ash Prakash, *Impressionism in Canada. A Journey of Rediscovery* (Toronto: Ash Prakash; Stuttgart: Arnoldsche Art Publishers, 2015). Robert W. Pilot, 618-639.

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**Théophile Hamel (1817-1870)**  
*A Gentleman of Quebec, 1856*



Antoine-Sébastien Plamondon (1804-1895)  
*Portrait of Zacharie Vincent, 1838*

## **GALERIE ERIC KLINKHOFF**

1200 Sherbrooke Street West, Montreal, Quebec H3A 1H6  
514-288-7306 | [klinkhoffart.com](http://klinkhoffart.com) | [info@klinkhoffart.com](mailto:info@klinkhoffart.com)