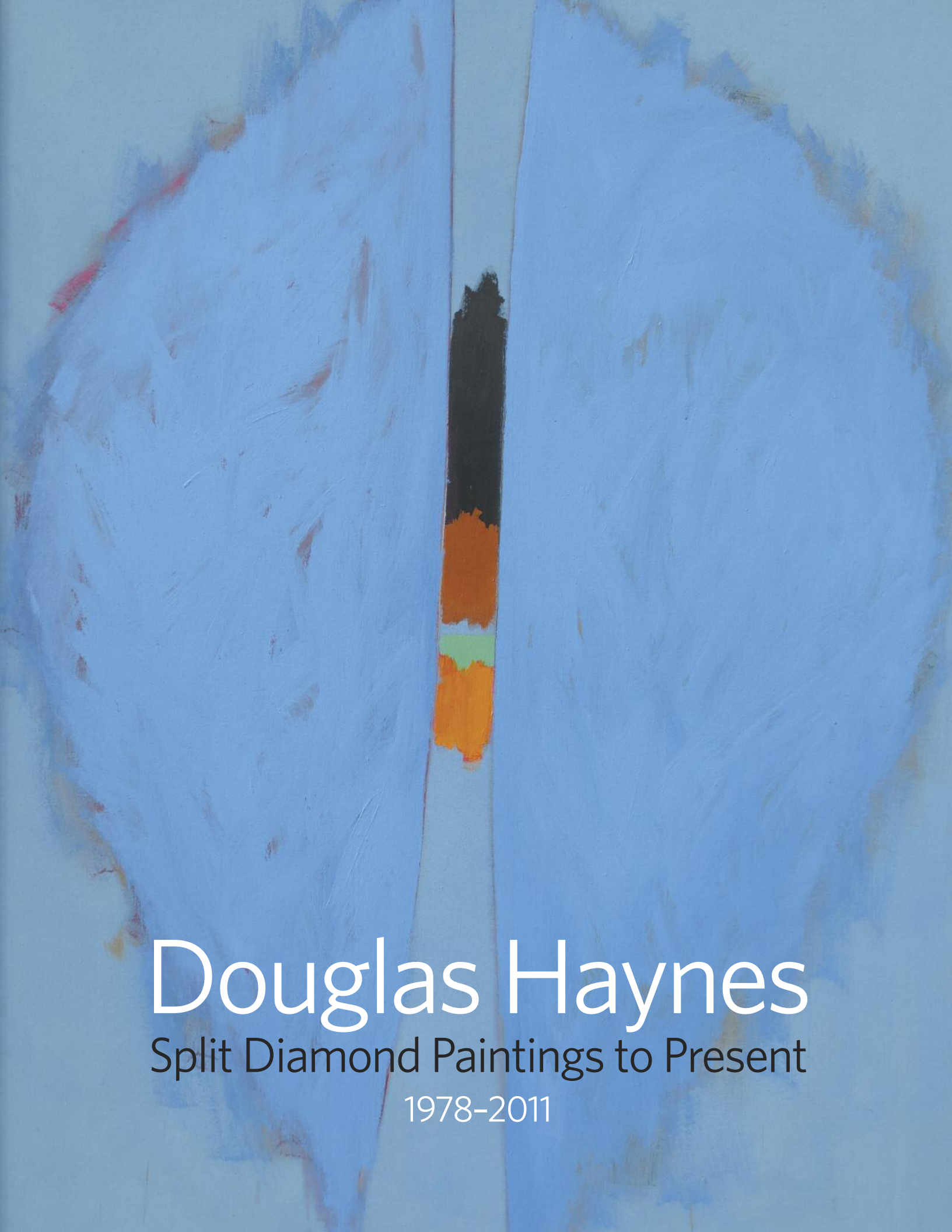

Douglas Haynes

Split Diamond Paintings to Present

1978–2011

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James Rottman Fine Art

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Douglas Haynes

Split Diamond Paintings to Present

Douglas Haynes works have challenged and engaged his audience for over five decades as a celebrated senior Canadian artist. This exhibition, curated by James Rottman Fine Art, features the Split Diamond series of the late 1970's, the Toledo series works from the 1990's and more recent works up to 2011.

Haynes' Split Diamond paintings are a highlight of this exhibition. When Doug allowed me to represent and exhibit his work in Toronto, I was ecstatic. I have always been a huge fan of his works and own a number of his works in my own inventory. However, the fun really began when our agreement was finalized. I then found myself with the opportunity to view forty years of works produced by a nationally celebrated artist. What a thrill! One by one the paintings were being pulled off their racks for me to view. My objective was to become more familiar with his large body of work, as well as choose fifteen or so of my favourite works for the exhibition. It was amazing to see the depth, the evolution and the originality of Doug's work in the scope of Canadian art.

When Haynes works were being pulled off the racks I immediately recognized the beauty and importance of these large format works from the late 1970's in to the early 1980's, known as the "Split Diamond Paintings". I noticed some parallels between Haynes works and American colour field artists like Ken Noland, Jules Olitski and Canadian art legend Jack Bush.

The series that Douglas Haynes coined the "Split Diamond paintings" are magnificent paintings with their large central images floating about on the canvas, the central colours radiating off the surface. The paintings felt like they each possessed an energy, a presence and a personality of their own. I immediately called Doug to see if he had any more "Split Diamonds" in his studio. Doug, a very humble man with respect to his achievements as an artist, was totally nonchalant about these works noting that he would simply check the inventory in his studio and get back to me. The next day I get a phone call from Doug in Edmonton, calmly replying that he had a few more of these "Split Diamond" paintings rolled up. These amazing works of art had never been stretched or exhibited. I enthusiastically asked Doug to ship them to Toronto.

The "Split Diamond paintings" are a highlight of this exhibition, as these early works continue to speak to us, remaining fresh to contemporary perspectives. These ethereal works challenge the way we think about painting. These magical "Split Diamond" paintings, produced from 1977 to 1981, have been widely exhibited in the 1970's in to the 1980's at public art institutions including the Art Gallery of Ontario, The Norman Mackenzie Art Gallery, and the Edmonton Art Gallery, as well as being in touring exhibitions through Great Britain, Germany and France. Canadian art curators have included Haynes' "Split Diamond" series, together with the most significant modern Canadian paintings, in important surveys of twentieth century Canadian art.

Canadian art historian, Roald Nasgaard, notes in his 2007 book *Abstract Painting in Canada*: "This series of paintings marked the maturity for Haynes as a painter. The image structure that Haynes creates in the "Split Diamond" works provides Haynes with the armature for a rich range of sensuous painterly effects and colour orchestrations. Haynes manages to deliver emotional dramas dependent on a rich range of formal and spatial agitations (the split like a wound), such as contrasting textures, unexpected planes and streaks of searing colours, and hots and colds of hue and mood. Ultimately, these paintings appear like iconic figures winging their way in to space freighted with metaphoric content. When he was painting the series, Haynes found it useful to approach individual paintings a little bit like portraits."[1]

"For a very long time I have been fascinated by life size portraits in which self-contained figures appear to occupy a space equivalent to the viewers'. The Split Diamonds of 1977 to 1980 presented the opportunity to explore this interest with central images, face on, incorporating concerns such as personality, presence, feelings, all working side by side with formal issues. With occasional deviations over the years the centrally placed "figure" has remained a primary layout or subject in my works."

DOUGLAS HAYNES, DECEMBER 2013

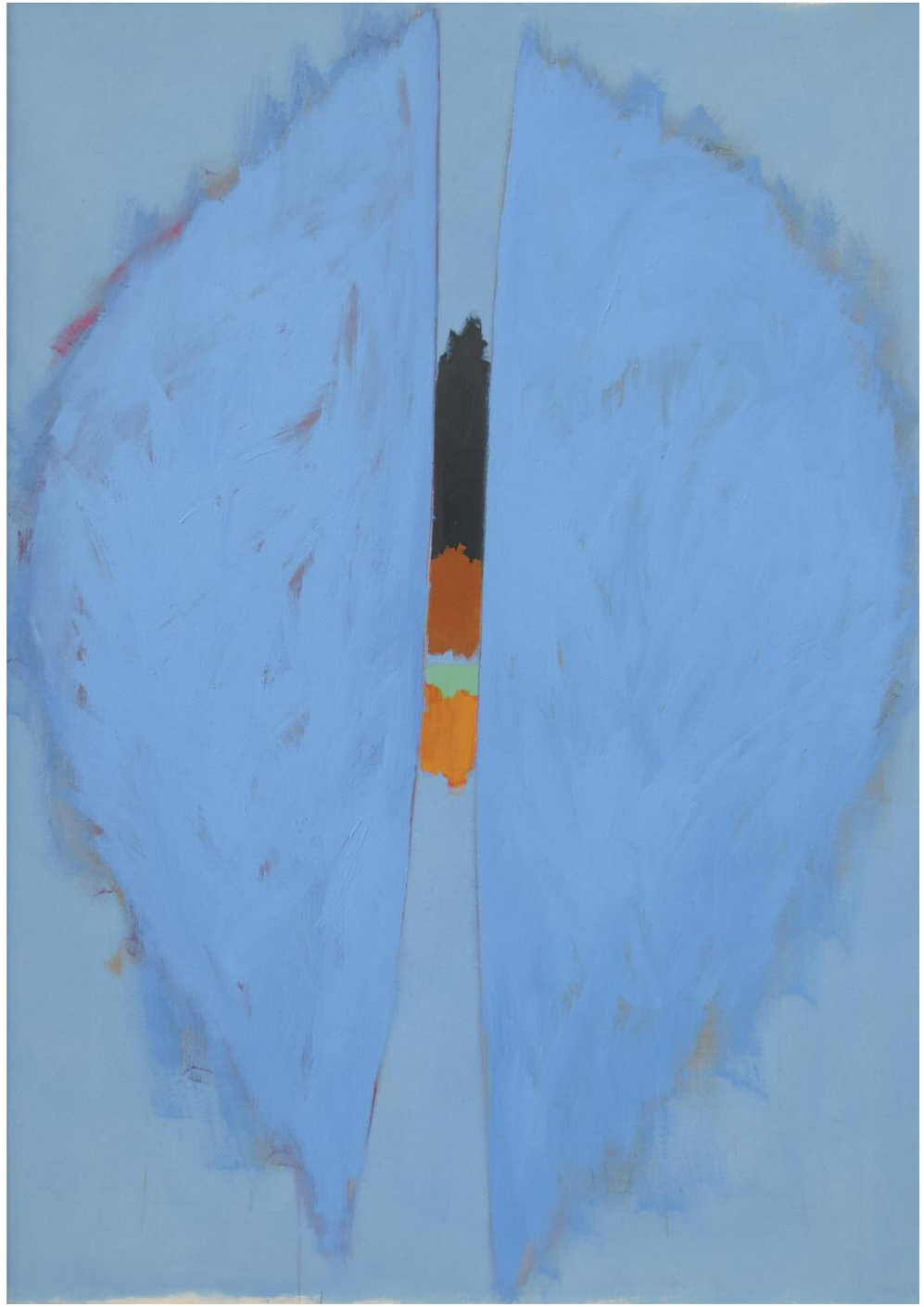
Douglas Haynes has always enjoyed travelling and has a deep interest in the history of art. Haynes' admiration for historical artists, like El Greco, Nicolas Poussin and Titian, shows in his work. In the 1980's and 1990's Haynes recreated rich figurative works by El Greco in to resolutely contemporary abstract images. This re-invention of the figurative by El Greco to purely abstract ideas can be seen in the Toledo Series works in the exhibition. These later works evolved for Haynes while on a study leave from the University of Alberta beginning in 1985. Haynes keen interest in the old master works took him on an extended tour through the great European galleries. It was this tour of the "old masters" that led Haynes to his inspiration for the later works.

"I always got a real buzz from the old masters. What struck me in the work of Goya, Velázquez was that they were doing everything that we modernists were doing, and yet they had all this other stuff in it. I started to think I wanted more out of my pictures than I had been asking for. I felt after I had seen these how much can be put into a picture. A big Velázquez, a big El Greco, they are not only big in actual size; they're big in concept. They have horses, angels, stories; they lift the spirit; they have spirituality and skill, formally in terms of the art of painting... I wanted to change the way I was painting pictures."[2]

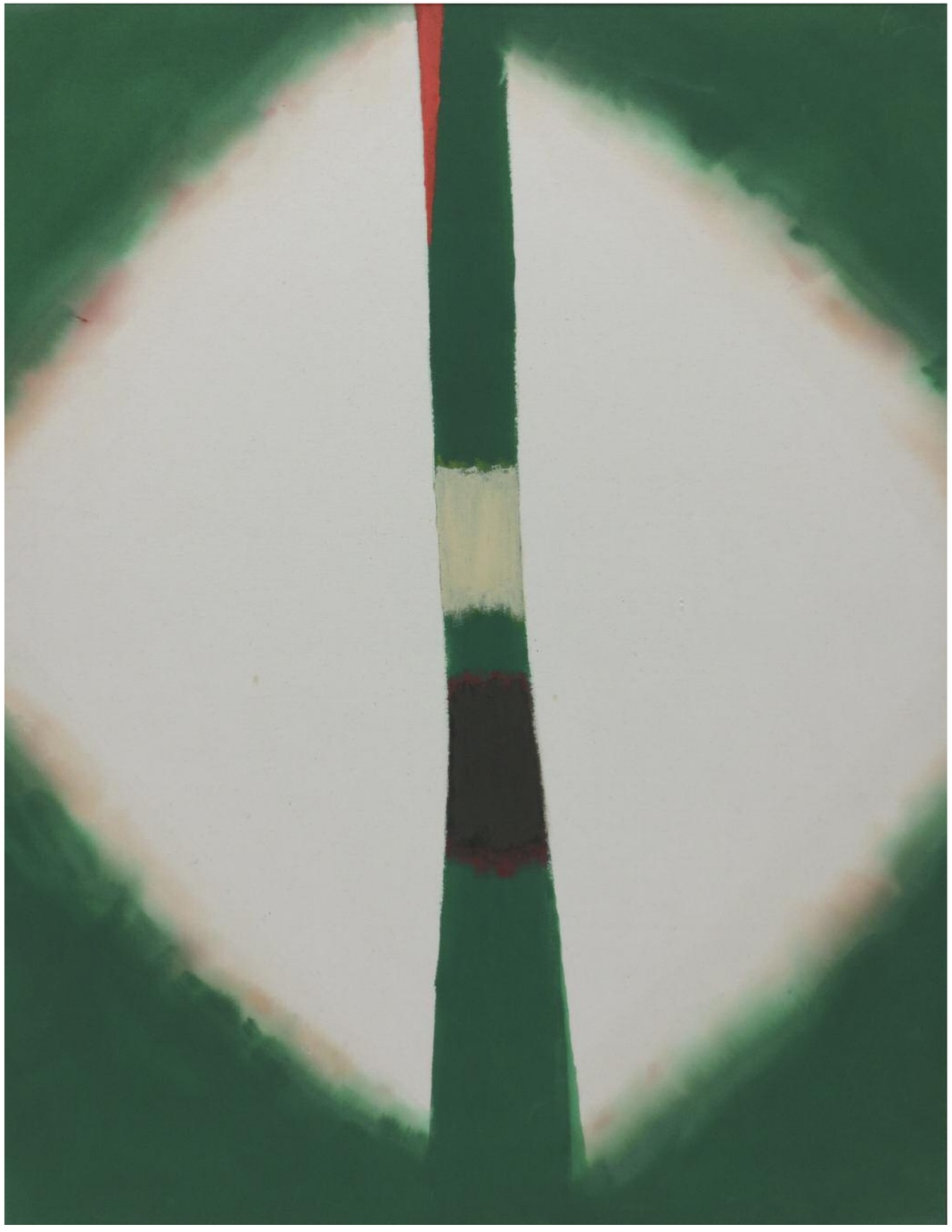
Curators over the year have compared Haynes' works from the 1970's and 1980's to important Canadian and American colour field painters such as Kenneth Noland, Jules Olitski and Jack Bush. Haynes notes that Jack Bush was an influence; however, Bush's approach was a reference for Haynes to further develop his own ideas. Haynes' physical process and intellectual ideas emerging in the production of these striking paintings are quite different from the colour field movement. The body of works by Douglas Haynes in this exhibition clearly illustrates a unique expression in Canadian art. The works in this exhibition are a testament to Douglas Haynes great achievements as an artist. James Rottman Fine Art is delighted to have the opportunity to highlight the historical "Split Diamond" works in this exhibition, together with more recent works. Several of these "Split Diamond" paintings have been stored in the artist's studio for over thirty years, and have never been seen by the public. It is our hope that these magnificent paintings will fascinate and engage you and provide a window in to the history of late modernist painting in Canada.

[1] Roald Nasgaard, *Abstract Painting in Canada*, Douglas & McIntrye, Art Gallery of Nova Scotia, 2007, pg. 301.

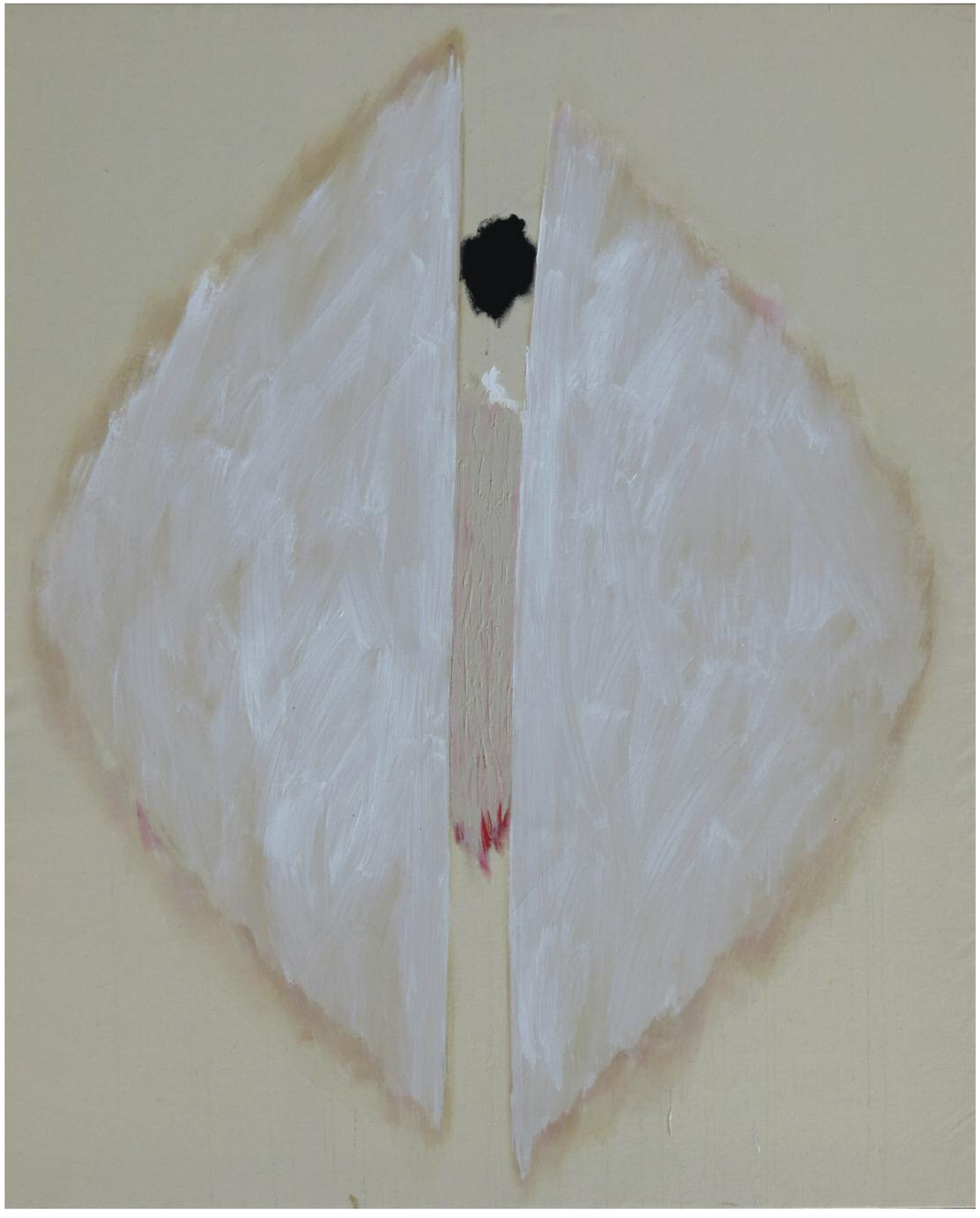
[2] Agnieszka Matejko, " Holy Toledo", *Vue Weekly*, Feb. 10, 2005.



Double Blues, 1978, acrylic on canvas, 66 ins x 47 ins, signed, titled and dated verso.



Moon Lady Two, 1979, acrylic on canvas, 62 ins x 48 ins, signed, titled and dated verso.



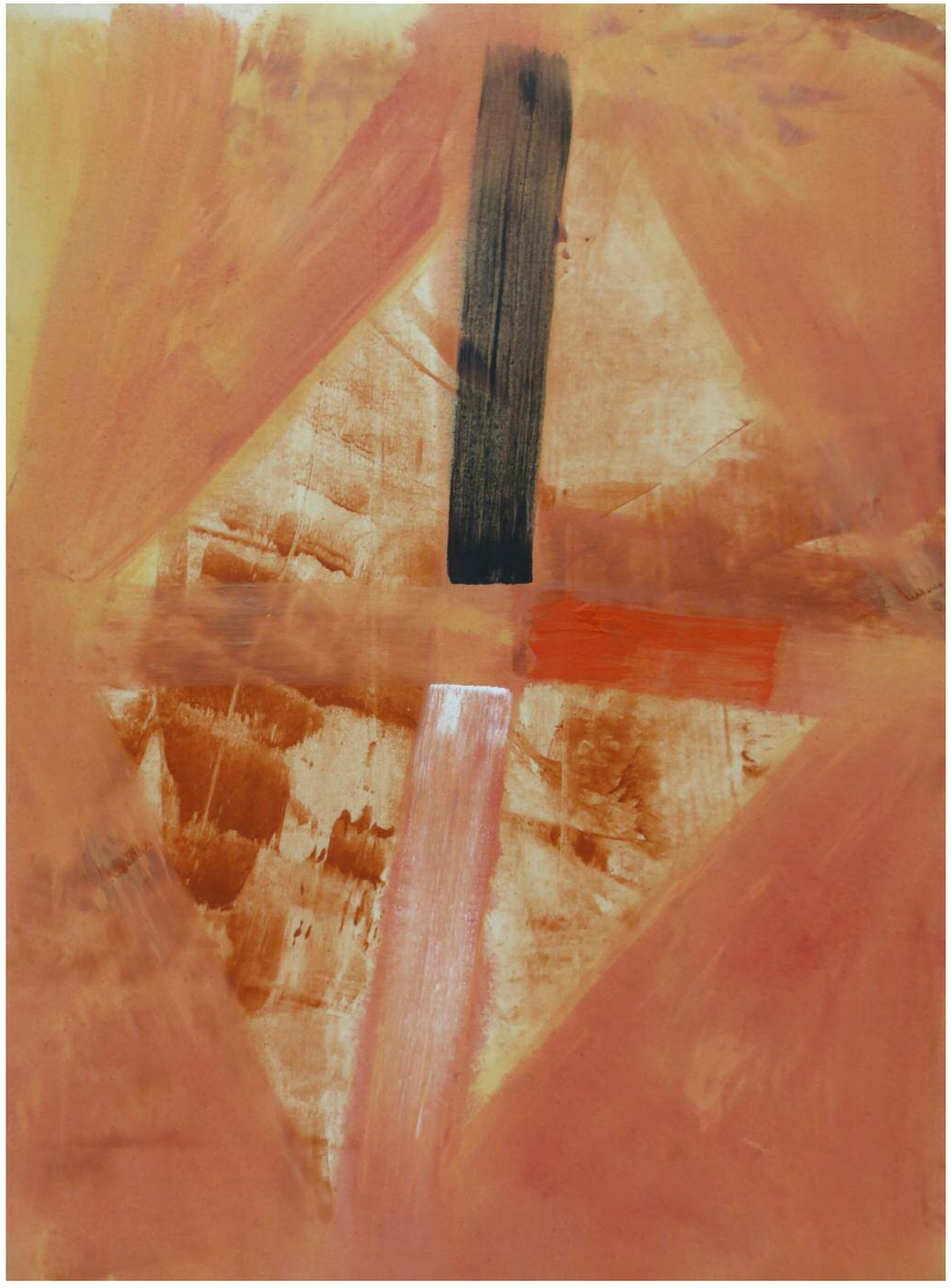
Pamela's White, 1979, acrylic on canvas, 66 ins x 54 ins, signed, titled and dated verso.

A Line of White, 1979, acrylic on canvas, 49 ins x 44 ins, signed, titled and dated verso.

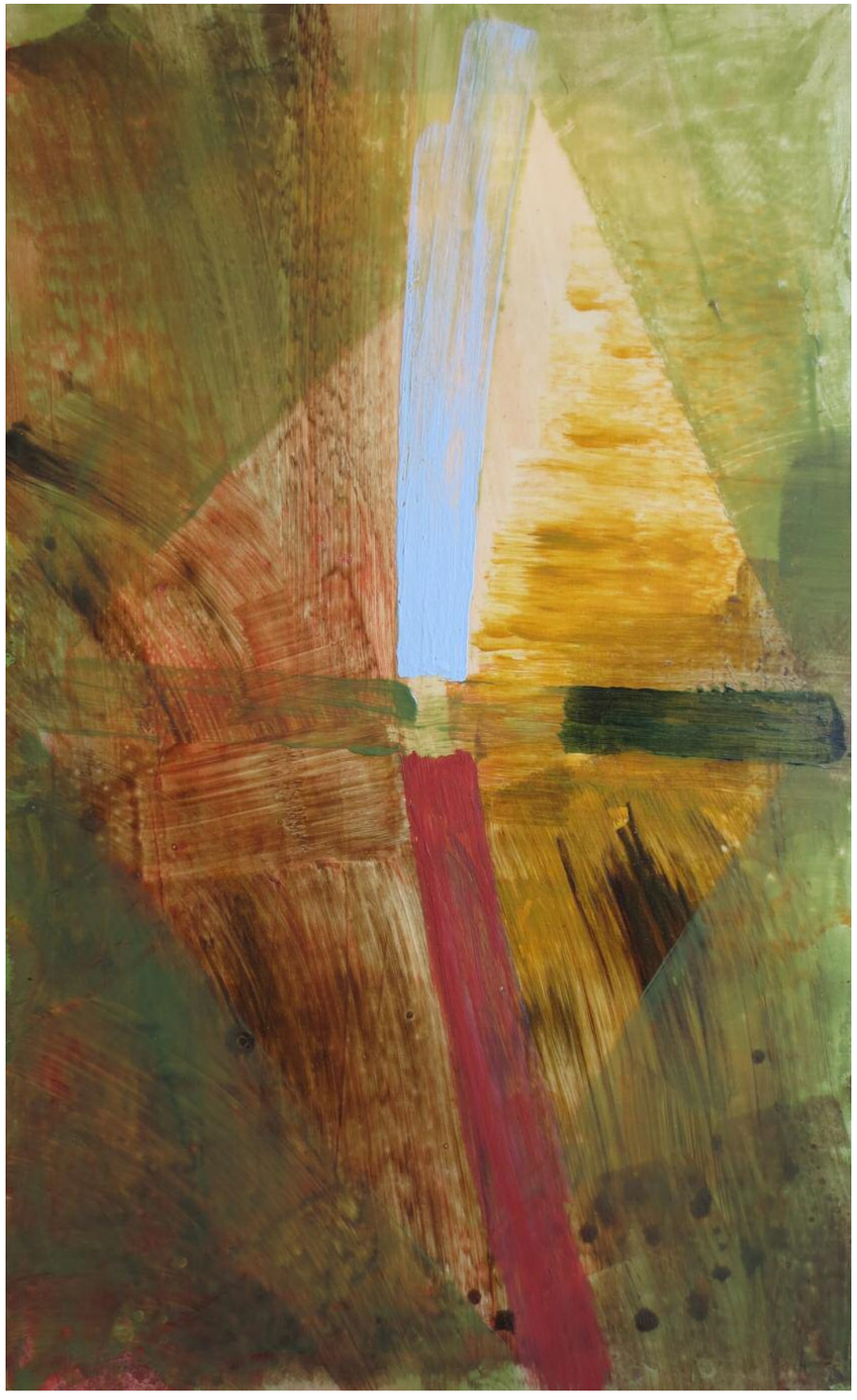
Once Orange 11, 1979, acrylic on canvas, 49. 5 ins x 42 ins, signed, titled and dated verso.

Sundowner Grey, 1980, acrylic on canvas, 67 ins x 43 ins, signed, titled and dated verso.

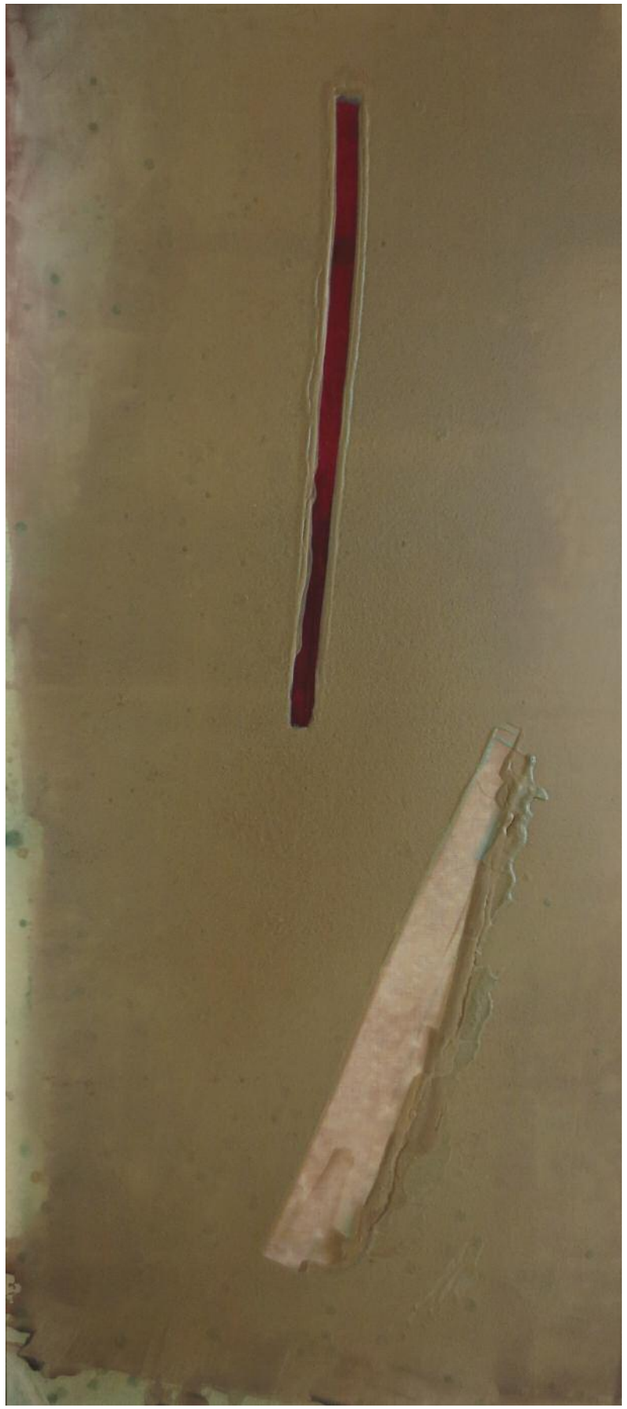
Romeo Direct, 1981, acrylic on canvas, 68 ins x 23 ins, signed, titled and dated verso.



P.T's Choice, 1981, acrylic on canvas, 45 ins x 32 ins, signed, titled and dated verso.



Sly Pleasure, 1981, acrylic on canvas, 37 ins x 21.5 ins, signed, titled and dated verso.



Rocky Mountain Red, 1982, acrylic on canvas, 77 ins x 33 ins, signed, titled and dated verso.

Salamanca, 1998, acrylic on canvas, 32 ins x 24 ins, signed, titled and dated verso.

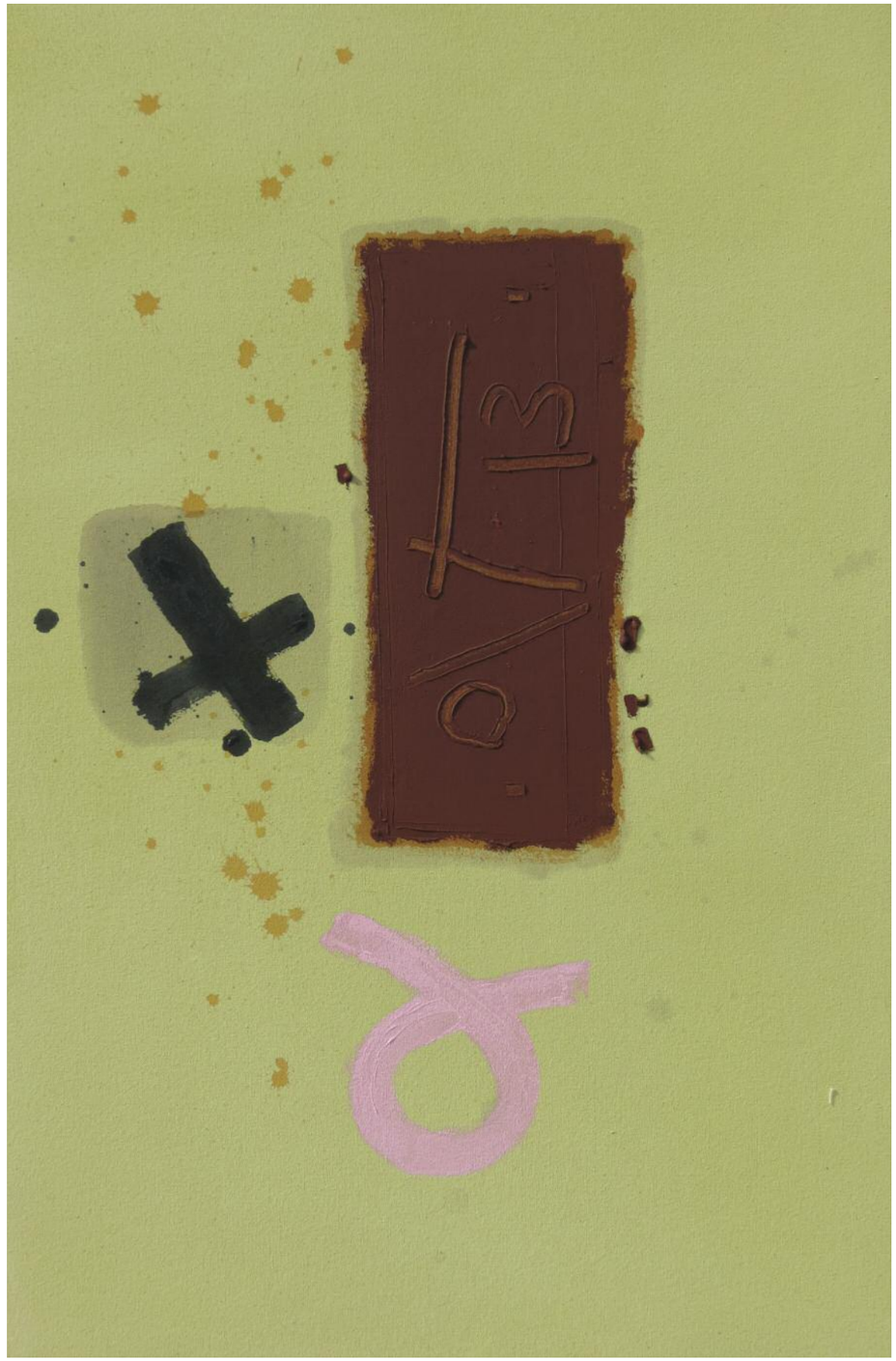
South Salamanca, 1998, acrylic on canvas, 32 ins x 24 ins, signed, titled and dated verso.

Paravicino's Cape, 1998, acrylic on canvas, 26 ins x 20 ins, signed, titled and dated verso.

Paco's Sky, 2002, acrylic on canvas, 60 ins x 47 ins, signed, titled and dated verso.

Paco's Grove, 2002, acrylic on canvas, 59 ins x 73 ins, signed, titled and dated verso.

Manolete's Step, 2003, acrylic on canvas, 57 ins x 41 ins, signed, titled and dated verso.



Pink Loop, 2011, acrylic on canvas, 40 ins x 26 ins, signed, titled and dated verso.

Grey and Rain, 2011, acrylic on canvas, 40 ins x 26 ins, signed, titled and dated verso.

Douglas Haynes

Biography

Born 1936
Regina, Saskatchewan

EDUCATION

1958
Provincial Institute of Technology and Art, (Now, The Alberta College of Art and Design, Calgary)

1960-1961
Studied at The Royal Academy of Art, The Hague, Holland

PROFESSIONAL EXPERIENCE

1970-1995
Taught at the University of Alberta, Department of Art and Design

SELECTED SOLO EXHIBITIONS

1962 The Edmonton Art Gallery
1970 The Edmonton Art Gallery, Alberta
The Alberta College of Art, Calgary
1971 University of Manitoba, Winnipeg
1974 Glenbow Alberta Institute, Calgary
1976 The Alberta College of Art, Calgary
The University of Lethbridge
1977 Red Deer College, Alberta
1981 Mendel Art Gallery, Saskatoon
The Southern Alberta Art Gallery, Lethbridge
1983 Norman Mackenzie Art Gallery, Regina
1985 *Cubism Revisited, Douglas Haynes: A five Year Survey,* The Edmonton Art Gallery
1988 Alberta House, London, England
1991 *The Toledo Series*, The Edmonton Art Gallery, Alberta College of Art, Calgary
1992 The Whyte Museum of the Rockies, Banff, Alberta
1993 *The Toledo Series*, Art Gallery of Hamilton, Ontario
1994 Keyano College, Fort McMurray
2000 *Douglas Haynes, 25 Years*, The Edmonton Art Gallery
2002 *Recent (Acquisitions): Douglas Haynes*, Mackenzie Art Gallery, Regina, Saskatchewan
2005 *Douglas Haynes: The Toledo Series,* Edmonton Art Gallery, AB
2005 Virginia Christopher Galleries, Calgary, AB
2006 *From The Delta*, Scott Gallery, Edmonton, AB
2010 *Fragments From Crete*, Scott Gallery, Edmonton, AB
2013 *Douglas Haynes: Selected Works*, 1961-2013, Scott Gallery, Edmonton, AB
2014 *Douglas Haynes, Selected Works*, Paul Kuhn Gallery, Calgary, AB

SELECTED GROUP EXHIBITIONS

2012 *7 Years in The City*, Art Gallery of Alberta, Edmonton, AB
2012 *Lights Out: Paintings from the 60s*, Vancouver Art Gallery, BC
2008 *Seeing Through Modernism*, Art Gallery of Alberta, Edmonton, AB
2006 *Three person show*, Willock Sax Gallery, Waterton
2006 *From The Delta*, Scott Gallery, Edmonton, AB
2004 *Draw*, Exhibition organized by the Edmonton Art Gallery (AGA), AB
1978–2000 Several solo and group exhibitions, Gallery one, Toronto, ON
1994 *Graff Selects*; Selections From The Alberta Art Foundation
1994 *Contemporary Canadian Abstraction: A Selection*; Kenderdine Gallery Saskatoon
1994 *Hidden Values, Western Corporations Collect*, Edmonton Art Gallery
1993 Works From Prairie North Workshop, Grande Prairie Regional College
1993 University of Lethbridge Survey Exhibition , *The Development of Abstract Painting in Canada*, Calgary
1992 *Art Evo*, City Centre Edmonton
1989 *Contemporary Art in Edmonton*, Edmonton Art Gallery
1988 *Contemporary Art in Calgary*, Olympic Arts Festival
1988 Virginia Christopher Gallery, Calgary
1988 *From The Landscape*, Alberta College of Art
1988 *Emma Lake '88*, Buschlen Mowatt Gallery, Vancouver
1987 *Contemporary Painting in Alberta*, Glenbow Museum Calgary
1986 *Contemporary Canadian Artists*, Wade Gallery Los Angeles
1986 *Abstract Painting in Edmonton*, Edmonton Art Gallery
1986 *Founders Exhibition*, Alberta College of Art
1985 *Abstraction X 4*, Canada House, London England, Bonn, West Germany, Paris, France
1983 *Winnipeg West*, Edmonton Art Gallery
1982 *Threshold of Color*, Edmonton Art Gallery
1981 *Heritage of Jack Bush*, The Robert McLaughlin Gallery, Oshawa
1980 *Alberta Now,* Edmonton Art Gallery
1979 *7 Prairie Painters,* Art Gallery of Ontario
1978 *Certain Traditions: Painting & Sculpture of Canada and Great Britain*, Oganized By The Edmonton Art Gallery for tour In Canada & Great Britain

SELECTED GROUP EXHIBITIONS *continued*

1977 Norman Mackenzie Art Gallery, Regina, Saskatchewan
1977 *Acrylic on Canvas*, Edmonton Art Gallery
1976 *A Decades Collection*, Confederation Art Gallery, Charlottetown, P.E.I.
1975 *9 Out of Ten*, Art Gallery of Hamilton
1975 *The Canadian Canvas*, Time Life Touring Exhibition
1975 *Abstraction West – Emma Lake And After*, National Gallery of Canada
1974 *Western Canadian Painting*, Bronfmann Centre, Montreal
1973 *Alberta Contemporary Drawings*, Edmonton Art Gallery
1973 *Alberta '73*, Edmonton Art Gallery
1971 *West 71*, Edmonton, Calgary, Saskatoon, Victoria. Organized by The Edmonton Art Gallery
1971 *Royal Canadian Academy 91st Annual*, Bronfmann Centre, Montreal
1969 *Director´s Choice*, Allied Arts Centre Calgary
1965 *Sixth Biennial*, National Gallery of Canada
1964 *Three Man Exhibition: Graff, Haynes, Yates;* Edmonton Art Gallery
1963 *Fifth Biennial*, National Gallery of Canada

PUBLIC COLLECTIONS

Art Gallery of Alberta, Edmonton
National Gallery of Canada
Museum London, London ON
Confederation Centre Art Gallery, Charlottetown, P.E.I.
University of Calgary
Alberta Art Foundation
Canada Council Art Bank
Government of Alberta
Agnes Etherington Art Centre, Queen´s University
Peterborough Art Gallery
Concordia University, Montreal
Art Gallery of Hamilton
Mendel Art Gallery, Saskatoon, Saskatchewan
MacKenzie Gallery, Regina
Red Deer College, Alberta
Glenbow Museum, Calgary
Art Gallery of Ontario
MacDonald Stewart Art Centre, Guelph
Government of Canada Department of External Affairs
University of Lethbridge
The Robert McLaughlin Gallery, Oshawa
Keyano College, Fort McMurray
University of Alberta
City of Edmonton
Kenderdine Gallery, University of Saskatchewan
Vancouver Art Gallery
Canadiana Fund, Ottawa

SELECTED CORPORATE COLLECTIONS

C.I.L, Canadian Industries Ltd.
Westburne International
Esso Resources
Shell Oil
Alcan
Rothmans of Canada
Bank of Nova Scotia
Toronto Dominion Bank
Bank of Montreal
Comino Foundation, Lichtenstein
Hines Collection, Boston
Odeon Cineplex
Sharecom Industries Ltd. Calgary
MacKimmie Matthews, Calgary
Sceptre Resources, Calgary
Royal Bank, Atlanta Georgia
Canadian Utilities
Alberta Energy Co.
Weber Centre, Edmonton
Trimac
Texaco Canadian Resources
Luscar Mines
Continental Petroleum
Department of External Affairs
Douglas Cridland Design
Howard Mackie
Poco Petroleum
Alex Chapman Design
Indutech Canada
Sharecom Industries
Macleod Dixon

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