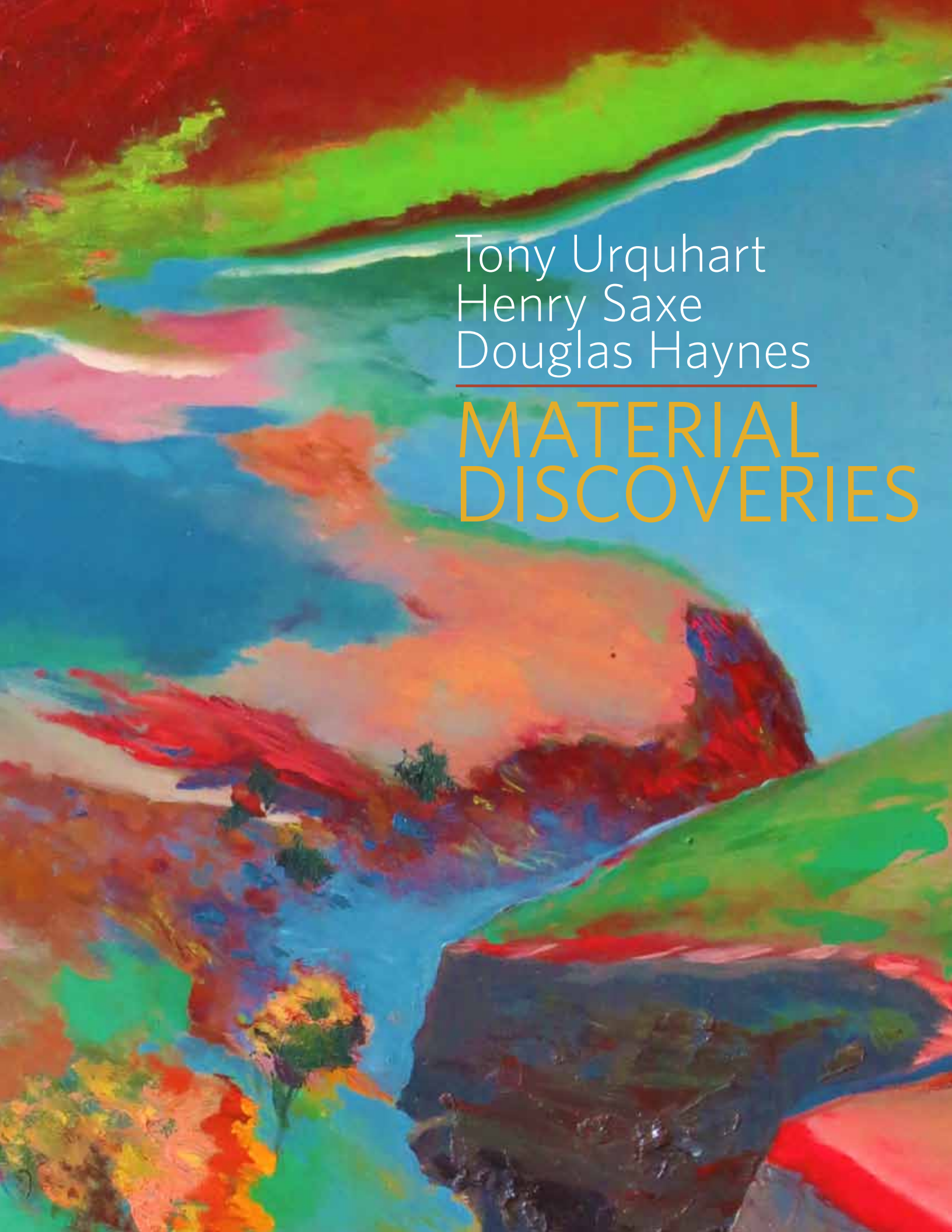


Tony Urquhart
Henry Saxe
Douglas Haynes

MATERIAL DISCOVERIES

Tony Urquhart
Henry Saxe
Douglas Haynes

MATERIAL DISCOVERIES

Cover: Tony Urquhart, *My Garden 111*, 1964. Left: Douglas Haynes, *XWP*, 1991

James Rottman Fine Art
www.jamesrottmanfineart.com | info@jamesrottmanfineart.com | 416-893-5784

The Robert Mede Gallery
www.mede-gallery.com | info@mede-gallery.com | 416-966-9362

Tony Urquhart

MATERIAL DISCOVERIES

Tony Urquhart astonishes us with his creativity, vitality and fantastic creations. Urquhart's creativity in his most recent work continues to be provocative, challenging and acutely fine tuned. The recent works in this exhibition are mysterious and thoughtful, hallmarks of his work throughout his long, celebrated career. In this series of hand coloured etchings created in 2017, Tony explores the ideas of metamorphosis and immortality through hinting at comparative illustrations of the anatomy, physiology and brain structure of prehistoric cats and humans. What questions does Urquhart raise in this series of etchings? The unique hand coloured etchings in the series appear to build on and subsequently further develop ideas through the series. When asked to explain the intent of these etchings Tony takes a moment to respond and states that he is really not sure how to answer except to say that Goya has always influenced his work. Often, Tony needs to reflect for a period of time before he can provide rigorous answers about even recent series. Working with Tony for many years, I have seen how Tony creates and develops ideas on an unconscious or intuitive level.

Urquhart's creativity in his most recent work continues to be provocative, challenging and acutely fine tuned. The recent works in this exhibition are mysterious and thoughtful, hallmarks of his work throughout his long, celebrated career.

Urquhart's very fine ink drawings in this exhibition, titled Fragments 2018, are created by a Chinese brush and wash technique, using Parkers Quink. At a quick glance these drawings look like abstract shapes or quick pen lines floating in space. However, these Fragments drawings can be seen to relate to bigger questions about our planet. Urquhart's fragments explore the idea of earth's natural forms and their own interrelations between natural forces. In these fine drawings Tony breaks up our planet into fragments: land forms, beings, water, and vegetation. Through

Left: *Strong Box*, 2013

these fragments he is exploring the role of these interdependent parts to keep our planet safe. The expression of these elements as fragments in these drawings suggests nervousness about the decline in our planet's physical sustainability. Urquhart, who has always expressed a close bond to the natural landscape in his work, is perhaps reflecting in a more serious tone on the idea of earth's sustainability. Fragments allude to what happens when we destroy certain elements of our planet and how the interdependency between these elements is critical to sustainability.

Urquhart's "Winged creature", produced in 2018, temporarily affixed on a mount in this exhibition, resembles Tony's box sculptures of past. However, this object and sculpture is unique in that it doesn't open to the mysterious surreal world that we are accustomed to experiencing in Tony's boxes. The idea of this Winged object is almost the reverse; Tony's surreal world is now sitting on the outside of the object, exposed and transforming in front of us. The articulated wings suggest a birdlike creature that has transformed from a bipedal being or even vegetation like organism. It is remarkable in how it presents metamorphosis. The idea of metamorphosis runs through all these recent creations by Urquhart. It suggests that Tony is now presenting the idea of elements in our physical world transforming or mutating in to other physical realities. This concept is a departure from his earlier thinking of the past. What is the artist suggesting or conjuring for us?

In Urquhart's Curtain paintings from 2013, we see the exploration of themes of the natural environment and the growth and decay of trees. He is once again peering deeply in to our earth and the development of our natural vegetation. We witness this tree fixation in decades of his beautiful drawings, etchings and watercolours. Tony's extensive body of work and his creations are not to be interpreted literally, as there is always a deeper meaning, often shown through a metaphor or ambiguity in his work. Curtain #2 is different as it appears as though the extreme heat of the sun is the focal point and the heat penetrating below the earth's layers, so the heat's effect to the undergrowth seems to be the question in this painting. In Curtain #1 we see a similar theme of growth and struggle as the tree roots fight through intense bellowing of heat on the earth's level. Is the artist more interested in what we don't see in the physical world and the mysteries that lie beneath the earth's surface? Is it the beginnings of a baby tree? Or is the artist commenting on the evolution of change, and the effects of climate change? While Urquhart's paintings and sculpture are not as they seem, there are always questions, interpretation, ambiguity and hidden metaphors.

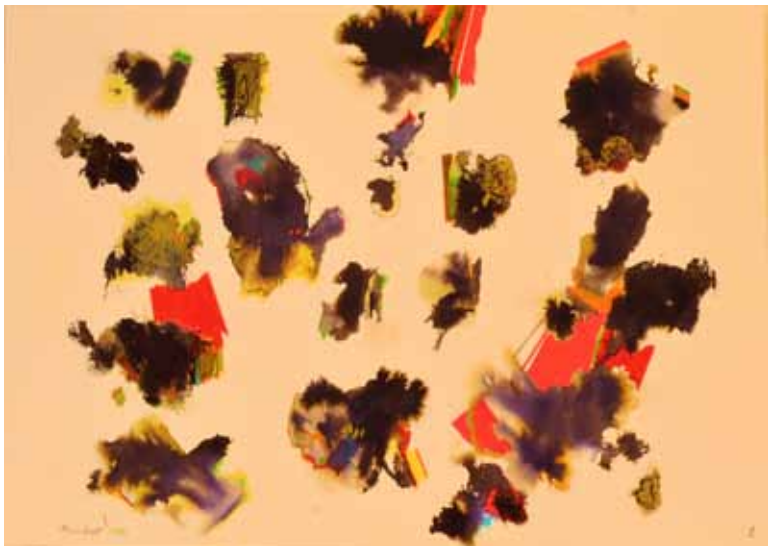
These paintings are beautiful objects to explore both for the ideas and the mastery of technique. The paint surfaces are so delicately handled by the artist, as Urquhart creates a tactile sensibility in these paintings creating depth of field through the gorgeous build up of paint. We see that in the Curtain paintings, the sculpted paint creating a horizontal band dividing the undergrowth and atmosphere. Tony works every conceivable square inch of his art creations, including the hand decorated and painted frames and mats of his paintings that become an integral part of the work. The objects are so meticulously worked that each object takes on a nature of its own. Urquhart's pieces are so unique to Canadian art that when a visitor comes across a work by Tony in a public art institute they are immediately recognized. This exhibition is a testament to Tony's ongoing creative genius and how he addresses artistic challenges; this shows how a truly unique Canadian artist explores universal questions through beautiful artistic creations.

This exhibition is a testament to Tony's ongoing creative genius and how he addresses artistic challenges; this shows how a truly unique Canadian artist explores universal questions through beautiful artistic creations.

A Strange Darkness #1, 2017, hand-coloured, 1/1, unique, 12 in x 9 in, signed and dated.

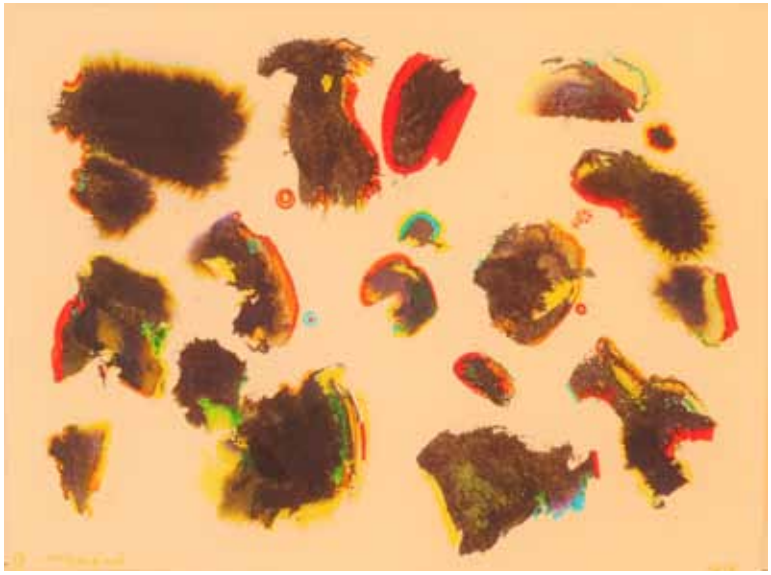
A Strange Darkness #3, 2017, hand-coloured etching, 1/1 unique, 12 in x 9 in, signed and dated.

A Strange Darkness #4, 2017, hand-coloured etching, 1/1 unique, 12 in x 9 in, signed and dated.



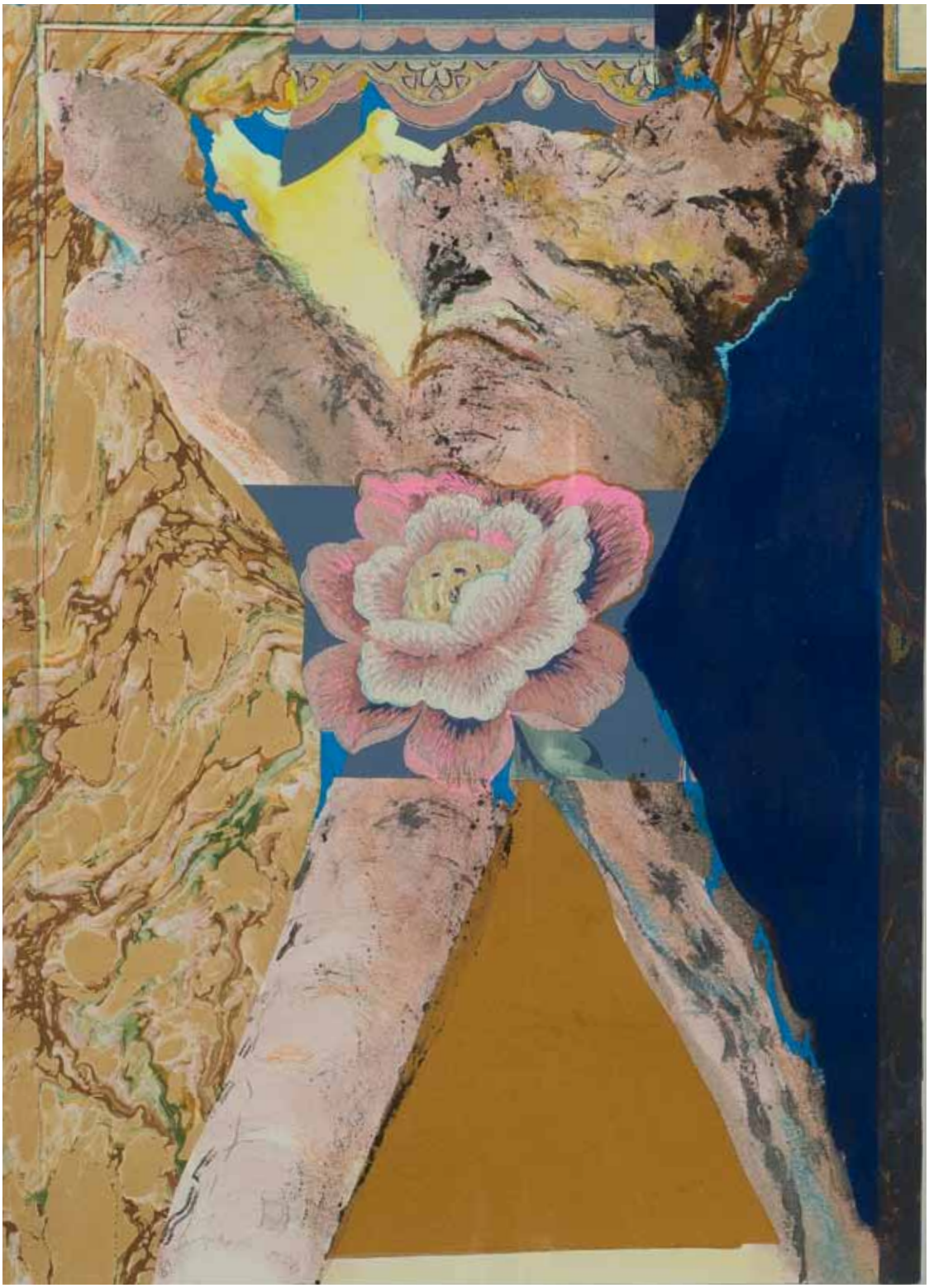
Fragment #2, 2018, Chinese brush and wash, Parkers Quink on watercolour paper, 11.5 in x 16.5 in.

Fragment #4, 2018, Chinese brush and wash, Parkers Quink on watercolour paper, 9 in x 12 in.



Fragment #5, 2018, Chinese brush and wash, Parkers Quink on watercolour paper, 9 in. x 12 in.

Strong Box, 2013, oil on canvas, 38 in x 50.5 in.



Arbre Etete #6, 2005, Collage on paper, 14 in. x 10 in.

Arbre Etete #7, 2005, collage on paper, 14 in. x 10 in.

Arbre Etete #9, 2005, collage on paper, 14 in. x 10 in.

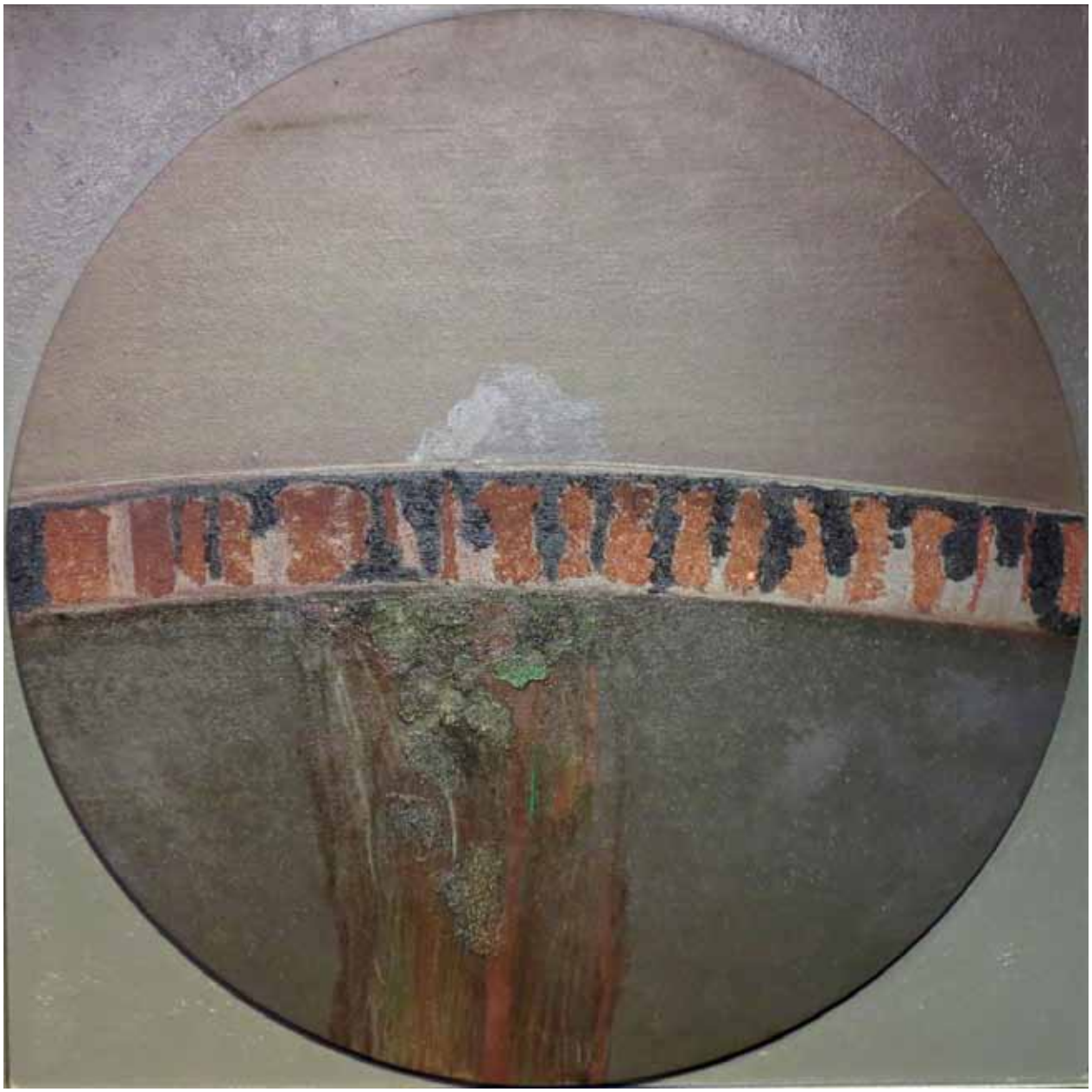
Winged figure, 2018, mixed media, 23 in. x 24 in. (with stand 58 in. tall).

A Box of Keys, 2017, mixed media, 37 in. x 9.5 in. X 9 in.(with stand 54 in. Tall)

Venetian Wallpaper III, 2011 – 2012, mixed media on wood, 32 in x 14 in x 14 in.

Curtain #2, 2013, acrylic and oil on board, 34 in. x 34 in.

Flowers in Pink, 2010, oil on board, 30 in diameter



Curtain #1, 2013, acrylic and oil on board, 34 in. x 34 in.

Wellesley Pond, Spring, 1993, oil on board, 9.5 in x 58 in.

Wellesley Pond, Blue, Dark, 1993, oil on board, 10. 5 in x 61.5 in.

Wellesley Pond, Morning Sun, 1994, oil on masonite, 9 in. x 48 in.

My Garden 111, 1964, oil on masonite, 23 in. x 22 in., signed and dated.

Tony Urquhart

Biography

Born 1934
Niagara Falls, Ontario

EDUCATION

1954-1958 Albright Art School, the State University of New York, Buffalo, NY

PROFESSIONAL EXPERIENCE

1960 Artist-in-residence, Univeristy of Western Ontario, London, ON

1967 Co-Founder of Car/Fac

1972-1999 Professor of Fine Arts, Univeristy of Waterloo, Waterloo, ON

SELECTED SOLO EXHIBITIONS

2017 Tony Urquhart, Hatch Gallery, Prince Edward County, ON

2015 *Tony Urquhart, Intimate Worlds, Celebrating 80 Years,* James Rottman Fine Art, Toronto, ON

2013 Winchester Galleries Ltd, B.C, Tony Urquhart, Retrospective, 2013

2010 ***Ambiguous Geographies***, Stewart Hall Art Gallery, Pointe-Claire, QC

2009 Moore Gallery, Toronto, ON, 2009, 2006, 2004, 2002, 2000, 1998, 1987

2008 Thielsen Gallery, London, ON, 2003, 2001, 2000, 1990

2002 ***Power of Invention, Drawings from Seven Decades by Tony Urquhart***, Museum London, ON, Art Gallery of Newfoundland and Labrador, Kitchener- Waterloo Art Gallery, ON

2002 ***Les Revenants and Long Shadows: Early and Recent Paintings***, University of Waterloo Art Gallery, Waterloo, ON, McLaren Art Centre, Barrie, ON

2001 ***Tony Urquhart: Drawings, Boxes and Process***, Gallery Stratford, Stratford, ON, Thames Art Gallery, Chatham, ON, Gallery Lambton, Sarnia, ON

2000 University of Lethbridge Art Gallery, Lethbridge, AB

1997 Wynick/Tuck Gallery, Toronto, ON, 1993, 1991, 1990

1992 ***Souvenir***, Glendon Gallery, York University, Toronto, ON

1992 ***Cells of Ourselves,*** Kitchener-Waterloo Art Gallery, Kitchener, ON, University of Manitoba, Winnipeg, MB, Mount St. Vincent Art Gallery, Halifax, N.S., Memorial University St. John's, Newfoundland, NL, Grimsby Art Gallery, Grimsby, ON

1992 ***Dialogues of Reconciliation: The Imagination of Tony Urquhart,*** Art Gallery of San Antonio Art Institute, Texas, Mary Porter Sesnon Gallery, University of California, Santa Cruz

1991 ***Cells of Ourselves***, Rodman Hall, St. Catharines, ON, Tom Thomson Gallery, Owen Sound, On, Art Gallery of St. Thomas, St. Thomas, ON

1988 ***Worlds Apart: The Symbolic Landscape of Tony Urquhart***, retrospective, London Regional Museum and Art Gallery, London, ON, The Art Gallery of Windsor, Windsor, ON, The Hamilton Art Gallery, Hamilton, ON, The Mackenzie Art Gallery, Regina, SK

1987 Bau-Xi Gallery, Toronto, ON, 1981, 1978

1978 ***25 Years: Tony Urquhart Retrospective***, Kitchener-Waterloo Art Gallery, Kitchener, ON, Art Gallery of Windsor, Windsor, ON, York University Art Gallery, Toronto, ON, Gallery Stratford, Stratford, ON, The Hamilton Art Gallery, Hamilton, ON, Art Gallery of Brantford, Brantford, ON, Thames Art Center, Chatham, ON, Confederation Art Center, Charlottetown, PE, Memorial University, St. John's, Newfoundland, Art Gallery of Nova Scotia, Halifax, NS, University of Victoria, Maltwood Gallery, Victoria, BC

1977 Nancy Poole's Studio, Toronto, ON, 1972-1975

1975 Richard Demarco Gallery, Edinburgh, Scotland

1974 Edinboro State College, Edinboro, Pennsylvania

1972 University of Waterloo Art Gallery, Waterloo, ON

1972 The Isaacs Gallery, Toronto, ON, 1971, 1961-1969, 1959, 1957

1970 ***Tony Urquhart, Reunion,*** (retrospective), London Public Library and Art Museum, London, ON

1960 Walker Art Center, Minneapolis, Minnesota

SELECTED GROUP EXHIBITIONS

2017 ***Toronto: Tributes and Tributaries***, 1971 - 1989, Art Gallery of Ontario

2009 Governor General's Award in Visual and Media Art, National Gallery of Canada, Ottawa, ON

2006 ***Transforming Chronologies,*** Museum of Modern Art, New York

2005 ***Art of the Sixties,*** National Gallery of Canada, Ottawa

1998 With Michael Snow, The Moore Gallery, Toronto, ON

1995 Korean/Canadian Exchange Exhibition, Kitchener-Waterloo Art Gallery, Kitchener, ON, Hart House, University of Toronto

1993 ***Heart of London Revisited,*** London Regional Museum and Art Gallery, London, ON

1993 ***The Crisis of Abstraction***, National Gallery of Canada, Ottawa, ON, Norman Mackenzie Gallery, Regina, SK, Glenbow Institute, Calgary, AB, Hamilton Art Gallery, Hamilton, ON

1992 ***Painting from 1960 to the Present***, Kitchener-Waterloo Art Gallery, Kitchener, ON

1985 Art Bank Sculpture, National Art Centre, Ottawa, ON

1985 ***Then and Now*** (Zacks Collection), Agnes Etherington Art Center, Queen's University, Kingston, ON

1985 ***Save Life on Earth***, Yugoslavia and other Countries

1984 ***The Hand Holding the Brush – Self Portraits by Canadian Artists from Robert Hind to Michael Snow,*** London Regional Museum and Art Gallery, London, ON

1983 ***Regionalism in London Art in the 1960s***, McIntosh Gallery, University of Western Ontario, London, ON

1978 ***Six Artists: The Creative Process with Robert Harris, Alex Colville, John Gould, John Macgregor and Lynn Donahue,*** Art Gallery of Ontario, Toronto, ON

1977 *Changing Visions – The Canadian Landscape,* Art Gallery of Ontario, Toronto, ON

1976 ***La Boite,*** Musee d'Art Moderne de la ville de Paris, Paris, France

1975 ***Urquhart-Bates,*** Maison Culturelle, Paris, France, Canada House,London, England

1974 ***Present Company***, Art Gallery of Ontario, Inaugural Exhibition, Toronto, ON

1973 Drawing Biennale, Lugano, Switzerland

1972 ***Toronto Painting 1953 – 1965***, National Gallery of Canada, Ottawa, ON

1968 ***Canadian Artists '68***, Art Gallery of Ontario, Toronto, ON

1967 ***Heart of London***, National Gallery of Canada, Ottawa, ON

1967 ***Expo 67,*** Canadian Pavilion, Montreal, QC

1965 ***19 Canadian Painters***, J.B Speed Art Museum, Louisville, Kentucky

1964 ***Art of the Americas and Spain***, Marid, Barcelona, Rome, Paris

1963 ***Biennale de la Jeunesse Paris***, Musee d'Art Moderne, Paris, France

1962 ***Recent Acquisitions***, Museum of Modern Art, New York, NY

1958 Guggenheim International, New York

1958 ***Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture***, Carnegie Institute, Pittsburgh, Pennsylvania

COLLECTIONS

The National Gallery of Canada, Ottawa, ON
The Art Gallery of Ontario, Toronto, ON
The Museum of Modern Art, New York, NY
Montreal Museum of Fine Arts, Montreal, QC
Museo-Civico, Lugano, Switzerland
The Robert McLaughlin Art Gallery, Oshawa, ON
The Winnipeg Art Gallery, Winnipeg, Manitoba
The Victoria and Albert Museum, London, England
The Art Gallery of Vancouver, Vancouver, BC
The Art Gallery of Victoria, Victoria, BC
The Mackenzie Art Gallery, Regina, Saskatchewan
The Art Gallery of Hamilton, Hamilton, ON
The Walker Art Center, Minneapolis, MN
The Kitchener-Waterloo Art Gallery, Kitchener, ON
The Canada Council Art Bank, Ottawa, ON
The Art Gallery of Windsor, Windsor, ON
University of Manitoba, Winnipeg, ON
University of Western Ontario, London, ON
University of Waterloo, Waterloo, ON
University of Guelph, Guelph, ON
Queen's University, Kingston, ON
Hart House, University of Toronto, Toronto, ON
Concordia University, Montreal, QC
Museum London, London, ON
The Hirschorn Gallery, Washington, DC
Art Bank, B.C. Government
The Confederation Art Gallery, Charlottetown, PEI
Lambton Art Gallery, Sarnia, ON

Henry Saxe

MATERIAL DISCOVERIES

*"A measure of Henry Saxe's art is that it escapes the calipers of specifics; and, like a hummingbird, it swiftly evades our concepts of capture and confinement. From the very beginning he introduced the flexibility of varied installations and invited the individual to play with the possibilities. He also embraced aspects of chance, bringing rawness , mutability, to otherwise static materials . This flexibility, this fourth dimension of time and change (both physically literal and mentally suggestive) continues to inform his work. "**

Henry Saxe was born in 1937 in Montreal and attended the École des Beaux Arts de Montréal (1956 – 1962). His early years coincided with the political, social and artistic upheaval in Quebec, beginning with Les Automatistes, followed a few years later by the publication of the anti-establishment, anti religious manifesto Le Refus Global, and then by another non-figurative movement, Les Plasticiens. During this period of change Saxe became acquainted with and developed friendships with Guido Molinari, Yves Gaucher, Ulysse Comtois, Jacques Hurtubise and Claude Tousignant. According to Saxe, his greatest early influences were the American abstract expressionist Willem de Kooning (1904 - 1997) and the American minimalist David Smith (1906 – 1965). Both played an important role in Saxe's career as he began to develop a constructivist theme that continues to this day.

At 81 years of age Saxe is still creating works that are relevant, reflecting the reality of our age – an absence of dynamic equilibrium. Saxe wants the participant to create their own view, their own experience, and as with society there is no one voice, but rather fragmented experiences.

Left: *Large Installation*

Henry Saxe's spheres reflect a tension between the enclosure of the whole structure and the relative freedom of motion of the individual components. The spheres are based on the Borremean math theory where no two of the three rings are linked to each other, but all three are linked. There has always been a direct correlation between Saxe's paintings, drawings and sculptures. The Borremean paintings on rag board explore the composition of the Bormann rings.

*"While we observe the fascinating exterior surface of components in these works, we are led in to the interior and intricate workings of these sculptures. There is a flux in these sculptures, a process of mental and physical disconnection and reconnection between the interior and exterior surfaces. The inside negative spaces are simultaneously delineated and displaced by the vortex of layered rings ".***

Saxe has taken his sculptures beyond just visual art. It is sculptural, industrial, mutable, familiar in its materials and inviting by its texture, animation and tactile playfulness. Saxe's participatory spheres push us out of our comfort zone. The viewer cannot be passive, the sculpture is no longer static. The spheres invite the participant to create a new configuration, creating a personal experience in the process.

Saxe's hanging sculptural works continue the themes of uniqueness and dynamism; hanging sculpted aluminum , where light emphasizes the worked surface of the aluminum, burnished , scratched , cut , the material alternately reflecting and absorbing light. The work is alive, seemingly exploding from the wall, shards of metal have been hurled outwards, the remaining artwork on the wall intact, reborn and inviting the viewer to look again, more closely. Differing viewing angles vary the effect. The light bouncing off the surface, the shadows hiding something. The added play of colour further emphasizing the push/pull of the artwork. Field and Stream seems idyllic in its imagery of trees, leaves and streams on an undulating sculpted surface. Cree Cri 2012 (crying for the Cree) reflects Saxe's concern at the treatment of the North American indigenous nations. The statement is painted bright red, unambiguous in its meaning. Jean Carignan 2012 (a celebrated 20th century Quebecois fiddler) takes a lighthearted approach to its subject, blue musical notes dancing on a polished surface.

As with his spheres, Saxe has broken new ground. His hanging sculpted aluminum requires participation and movement on the part of the viewer. Stasis does not exist in society, and his artwork reflects this belief.

Since emerging in Quebec from the fertile artistic era of the 1960's, Saxe has forged a unique artistic path pushing boundaries in the contemporary Canadian art world. Henry Saxe has created a unique artistic identity in Canada through the ideas inspired by Russian constructivism, mathematical theory and abstract expressionism. His works appear machine like, depersonalized, scientific and modern. His artistic legacy belongs in the pantheon of Canadian modern art.

Credits

* Christopher Youngs , exhibition catalogue from the Freedman Gallery at Albright College, Pittsburgh, Henry Saxe, The Anarchy of Space , 2007

**Henry Saxe Biography

Ti Loup, 2012, acrylic on sculpted aluminum, 34 in. x 34 in., signed

Jean Carignan, 2012, acrylic on sculpted aluminum, 24.25 in. x 24.5 in.

Phantome, 2012, acrylic on sculpted aluminum, 35 in. x 35 in., signed

Cree Cri, 2012, Acrylic on sculpted aluminum, 72 in. x 12 in., signed,

Bump and Grind, 2012, sculpted aluminum, 60 in. x 12.5 in., signed

Field and Streams No.1, 2005, spray paint on sculpted aluminum, 34 in. x 24 in., signed.

Fields and Streams No. 2, 2005, spray paint on sculpted aluminum, 36 in. x 24 in., signed

Borremean Painting, No. 1, 2015, chalkboard paint on rag board, 20 in. x 32 in., signed

Borremean Painting, No. 2, 2015, chalkboard paint on rag board, 20 in. x 32 in., signed

Borremean Painting, No. 3, 2015, chalkboard paint on rag board, 20 in. x 32 in., signed

Borremean Gymnastics, 2013, aluminum, variable, 21 in. x 12 in. x 12 in., signed

Fish Tail, 2017, aluminum, variable, 30 in. x 24 in. x 28 in., signed

Trefoil, 2005, aluminum, variable, 31 in. x 36 in. x 31 in.., signed

Henry Saxe
Biography

Born 1937
Montreal, Quebec

EDUCATION

École des Beaux-Arts de Montréal

SELECTED SOLO & GROUP EXHIBITIONS

2014 ***The Beauty of Movement,*** Montreal Museum of Contemporary Art

2012 ***The Question of Abstraction,*** Montreal Museum of Contemporary Art

2007 The Freedman Gallery, Albright College, Reading, Pennsylvania

2005 ***The Sixties in Canada***, National Gallery of Canada

2000 Sherbrooke Museum of Fine Arts, Quebec

1994 The Montreal Museum of Contemporary Art , 1972, 1973 with Millie Ristvedt

1982 ***Canadian Contemporary Works from collections in Britain,*** Canada House Gallery, London

1979 The Canadian Cultural Centre, Paris, France

1978 Venice Biennale

1976 ***Three Decades of Art in Quebec: 1940, 1950, 1960,*** Montreal Museum of Contemporary Art

1975 The Agnes Etherington Art Centre, Kingston, ON

1972 ***Canada East:Diversity***, Mackenzie Art Gallery, Regina, Saskatchewan and the Art Gallery of Alberta , Edmonton

1971 The Antwerp Inte Biennial of Sculpture

1970 ***Panorama of Sculpture in Quebec***, Montreal Museum of Contemporary Art at the Musee Rodin , Paris

1968 The Montreal Museum of Fine Arts with N.E. Thing Co.

1968 The National Gallery of Canada with N.E. Thing Co.

1968 Museum of Modern Art, Paris , France (1968)

1967 Fifth Paris Biennial. Museum of Modern Art, Paris,

1967 Tenth Winnipeg Show, Winnipeg Art Gallery

1967 Spring Exhibit, Montreal Museum of Fine Arts

1967 ***Three Hundred Years of Canadian Art***, National Gallery of Canada at Paris

1967 Quebec Museum of Fine Arts

1965 ***The Sixth Biennial Exhibition of Canadian Painting***, National Gallery of Canada

1962 International Print Show, Cincinnati, Ohio

Galerie Libre, Montreal; Galerie Camille Hebert, Montreal;
Galerie Gilles Gheerbrant, Montreal;
Dunkelman Gallery, Toronto;
Carmen Lamanna Gallery, Toronto;
Olga Korper Gallery, Toronto;
20/20 Gallery, London, Ontario.

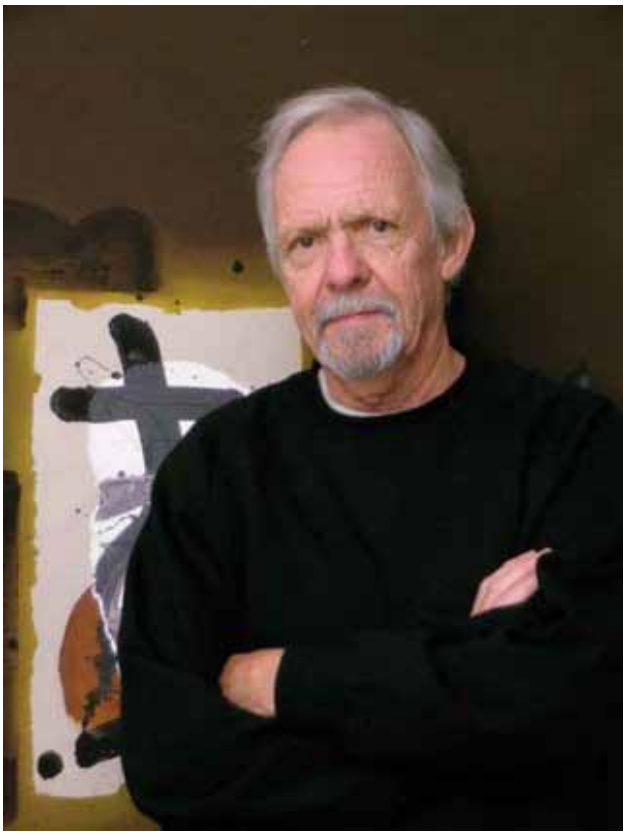
COLLECTIONS

The Agnes Etherington Art Centre, Kingston, ON
Art Gallery of Hamilton, ON
Art Gallery of Nova Scotia, Halifax
Art Gallery of Ontario, Toronto
Canada Council Art Bank, Ottawa, ON
Carleton University Art Gallery, Ottawa, ON
Glenbow Museum, Calgary, Alberta
Joliette Art Museum, Quebec
Leonard & Bina Ellen Art Gallery, Concordia University, Montreal
MacLaren Art Centre, Barrie, ON
Montreal Museum of Contemporary Art, Quebec
Montreal Museum of Fine Arts, Quebec
Musee Laurier, Victoriaville, Quebec
Quebec Museum of Fine Arts, Quebec City
Robert McLaughlin Gallery, Oshawa, ON
Sherbrooke Museum of Fine Arts, Quebec
Winnipeg Art Gallery, Manitoba
The National Gallery of Canada, Ottawa

Right: *Fields and Streams No. 2,*

Douglas Haynes

MATERIAL DISCOVERIES



Credit image: Galleries West magazine

Douglas Haynes was a towering figure in Canadian art, a groundbreaking artist who influenced how western Canada perceived modern painting.

Haynes was born in Regina, Saskatchewan and studied at Calgary's Provincial Institute of Technology of Art (now the Alberta College of Art and Design) and at the Royal Academy of Art at The Hague. Haynes taught at the University of Alberta from 1970 to 1995, including being Chair of U of A's Department of Art and Design, holding the title Professor Emeritus. Haynes lived most of his life in Edmonton, Alberta. Douglas Haynes was an artist of national stature who chose to make his home base in Edmonton, building a national reputation for his art and a five decade career in Edmonton. Douglas Haynes sadly passed away on February 10, 2016, of leukemia at age 80.

Haynes' legacy includes an international reputation for modernism. His paintings have been exhibited in a number of important international exhibitions and his artworks were included in two Canadian Biennials. Over 70 of his works are in art museums across the country, including a treasured collection at the Art Gallery of Alberta. Two towering masterpieces, Promise to Dusk and To Morning Light, each measuring over six metres tall, are at the top of Edmonton's City Hall's grand staircase and are two of Edmonton's most famous paintings.

> *"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 presented an opportunity to explore this interest with central images, working side by side with formal issues."* Douglas Haynes, December 2013

In this exhibition, we carefully chose to exhibit a survey of works by the artist in order to provide an opportunity to discover and explore the ideas and evolution behind Haynes' artwork over his prodigious career in Canada. Beginning with works from 1981, this exhibition features Moon Lady 2, Coal Valley Road and August Manner, three exceptional works from the "Split Diamond Series".

Right: *Untitled*, 1990

Doug Haynes always enjoyed travelling and had 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. His re-invention of the figurative to purely abstract ideas can be seen in the Toledo Series works in this 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 later works.

As Haynes noted "I always got a real buzz from the old masters. What struck me in the work of Goya, Velasquez 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 in to a picture. A big Velasquez, 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]

The Toledo series paintings produced in 1990 were inspired by a group of El Greco works depicting saints which Haynes encountered while travelling through Spain. Leslie Dawn notes in the Edmonton Art Gallery (now Art Gallery of Alberta) exhibition catalogue of 2000, Douglas Haynes: 25 Years, "Haynes' reworking of the theme have remarkable simplified compositions, consisting of brilliantly luminous rectangles of intense colour, floating on dark grounds. In any of these works figurative elements would be hard to discern, were it not that Haynes insisted that the elemental forms contain more than just the colour of the saints robes, but in fact, stood in for the figures". Many, in fact, are surrounded with what can only be described as a halo of light." [3]

Leslie Dawn also writes, "In Haynes' works of the 1990's, the observer will frequently notice variations of the simple rectangle or square hovering in a coloured field. These paintings have been remarkably resilient. We see variation on this theme even in the small scale works done on paper as late as 1999. Some of these works consist of a single rectangle of luminous colour floating on a dark ground of infinite depth. Haynes explained these squares as cryptic references to the illuminated open doorway, containing a stairway and a standing figure, situated at the extreme rear of Velazquez's famous, complex and enigmatic masterpiece, Las Meninas". [4]

Haynes' more recent series of works, Mojacar and Cadaques, dating from the 2000's, included in this exhibition, show the artist's love for and extensive travels through Spain. One can feel the intense heat and warm light of these Mediterranean cities in these paintings. The use of rich hues of blues, greens, hot pinks, fuchsias and reds dominate the backgrounds of these paintings. The foregrounds are broken up in to shapes and painterly markings that express the artist's intimate thoughts on his expeditions through the Mediterranean.

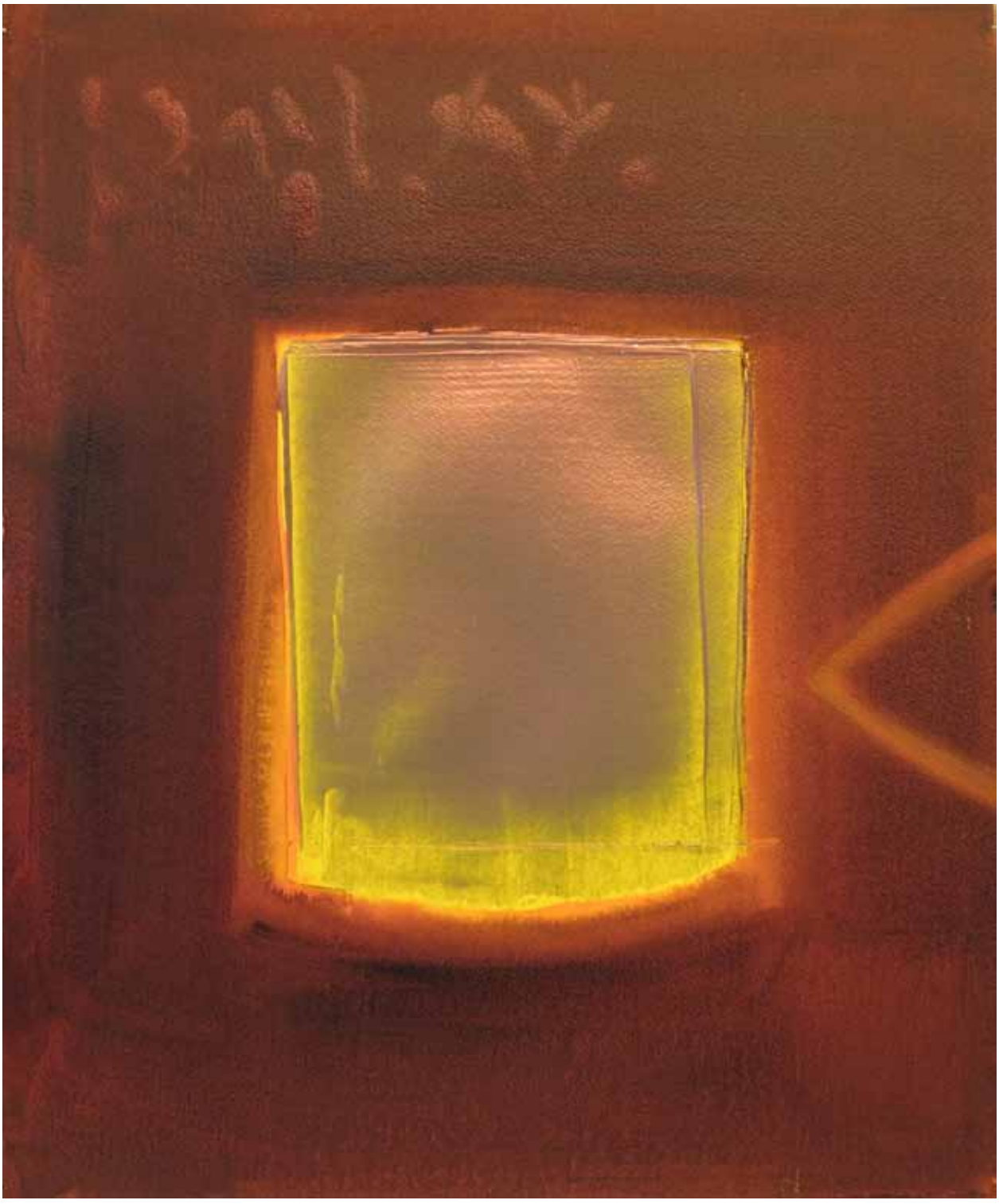
Over five decades of his artistic career, Douglas Haynes' work has constantly evolved, always pushing the boundaries of contemporary painting. Through his career, Haynes' artwork was influenced by the natural landscape, the history of art and the challenges of his ongoing investigation into the creation and experience of abstract painting. These important factors helped Douglas Hector Haynes create an undeniably unique voice in Canadian art, leaving a tremendous legacy of art to enjoy.

Credits:

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

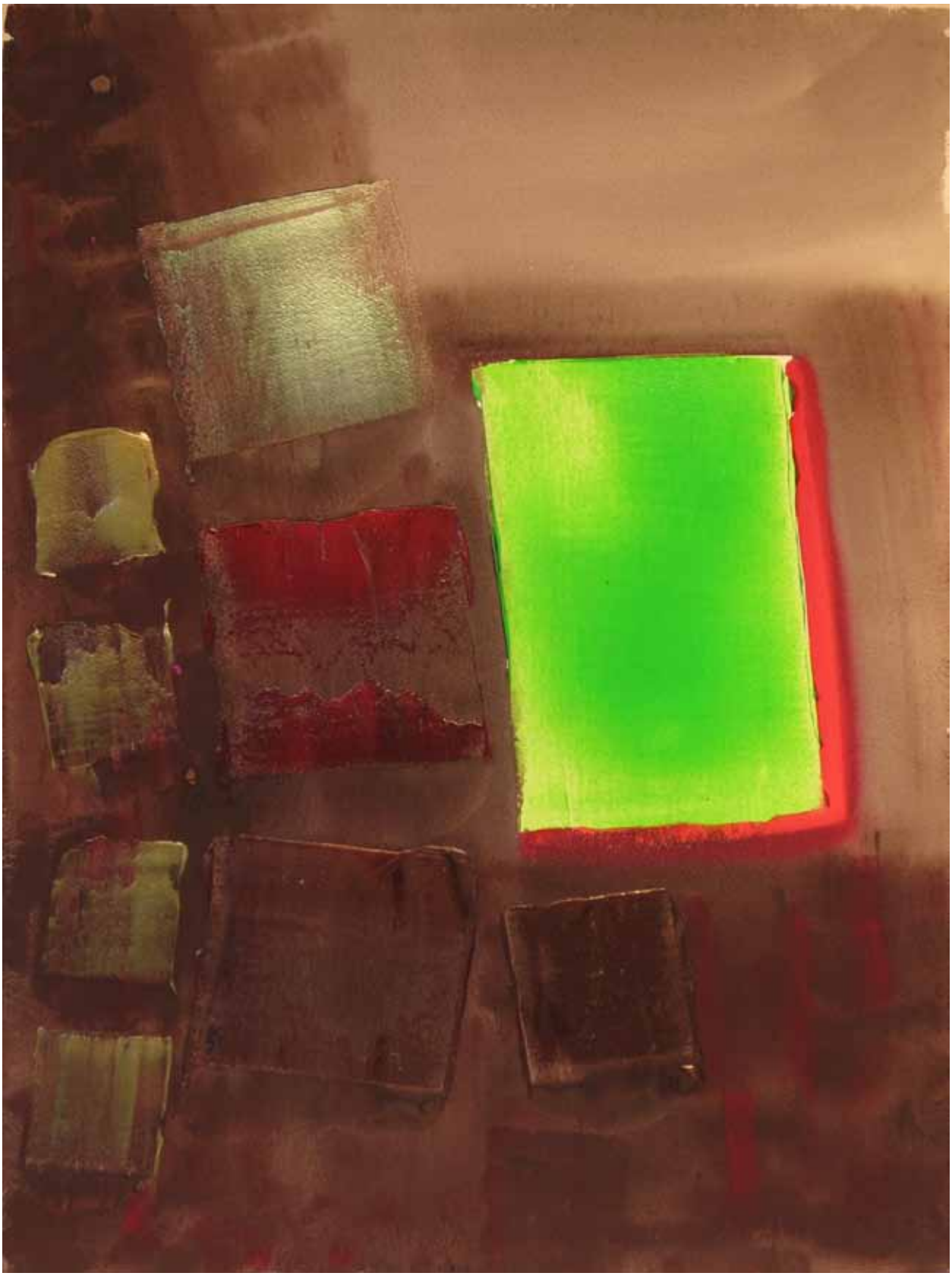
3. Leslie Dawn, Douglas Haynes, 25 Years, Art Gallery of Alberta, 2000, exhibition catalogue

4. Leslie Dawn, Douglas Haynes, 25 Years, Art Gallery of Alberta, 2000, exhibition catalogue

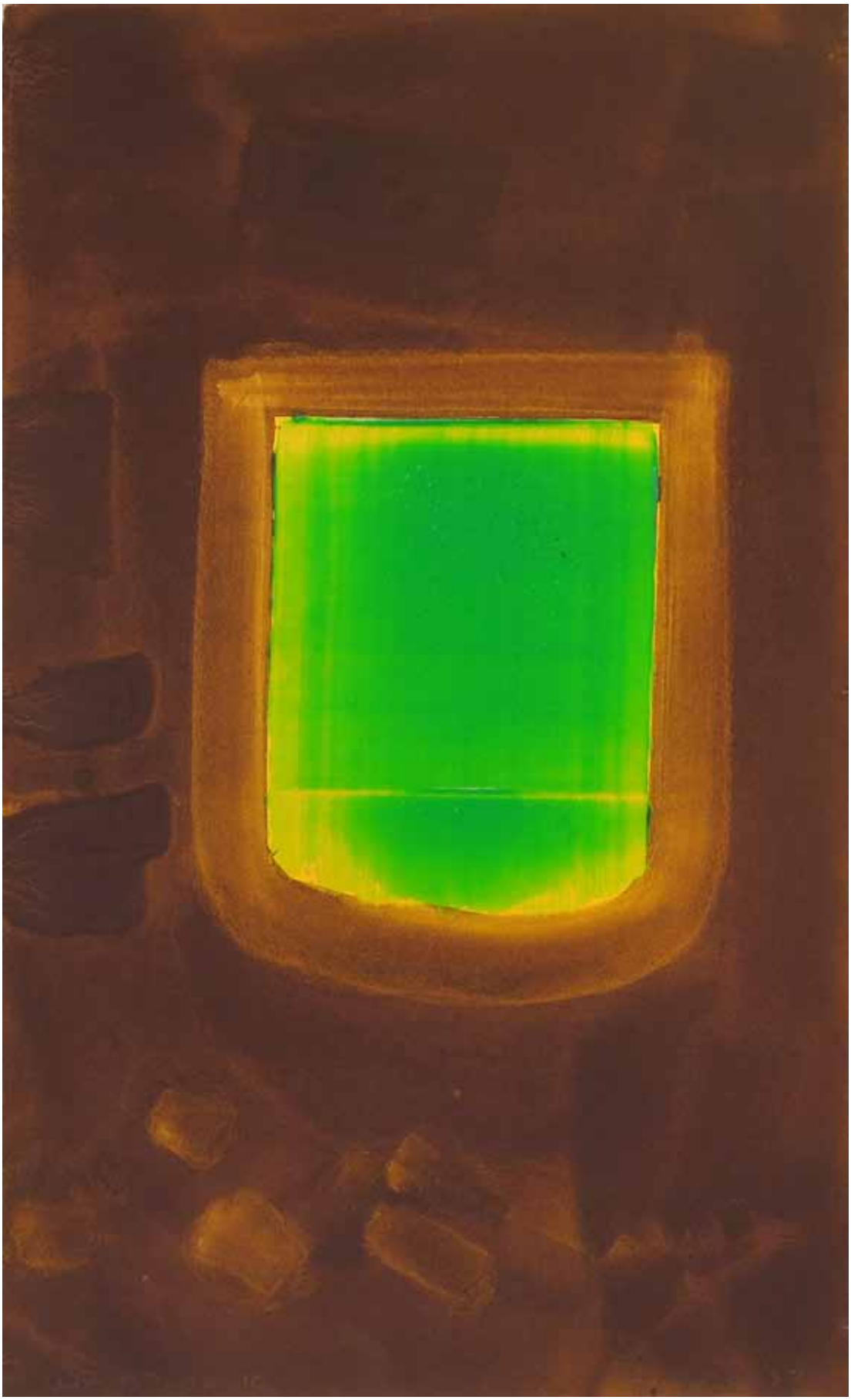


Untitled, 1993, acrylic on paper, 24 in. x 20 in.

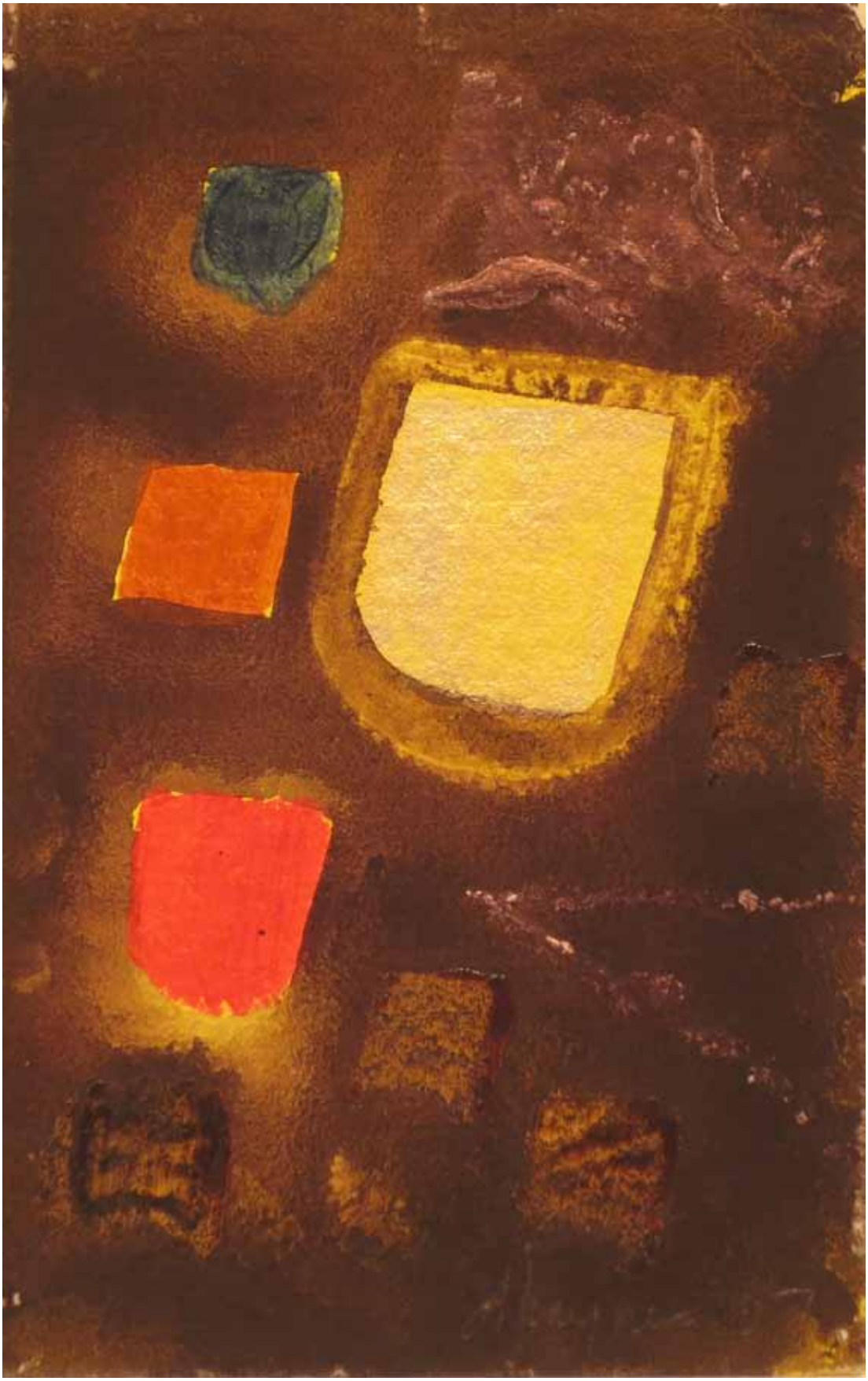
Untitled, 1991, acrylic on paper, 30 in x 22 in.



Untitled, 1990, acrylic on paper, 30 in x 22 in.



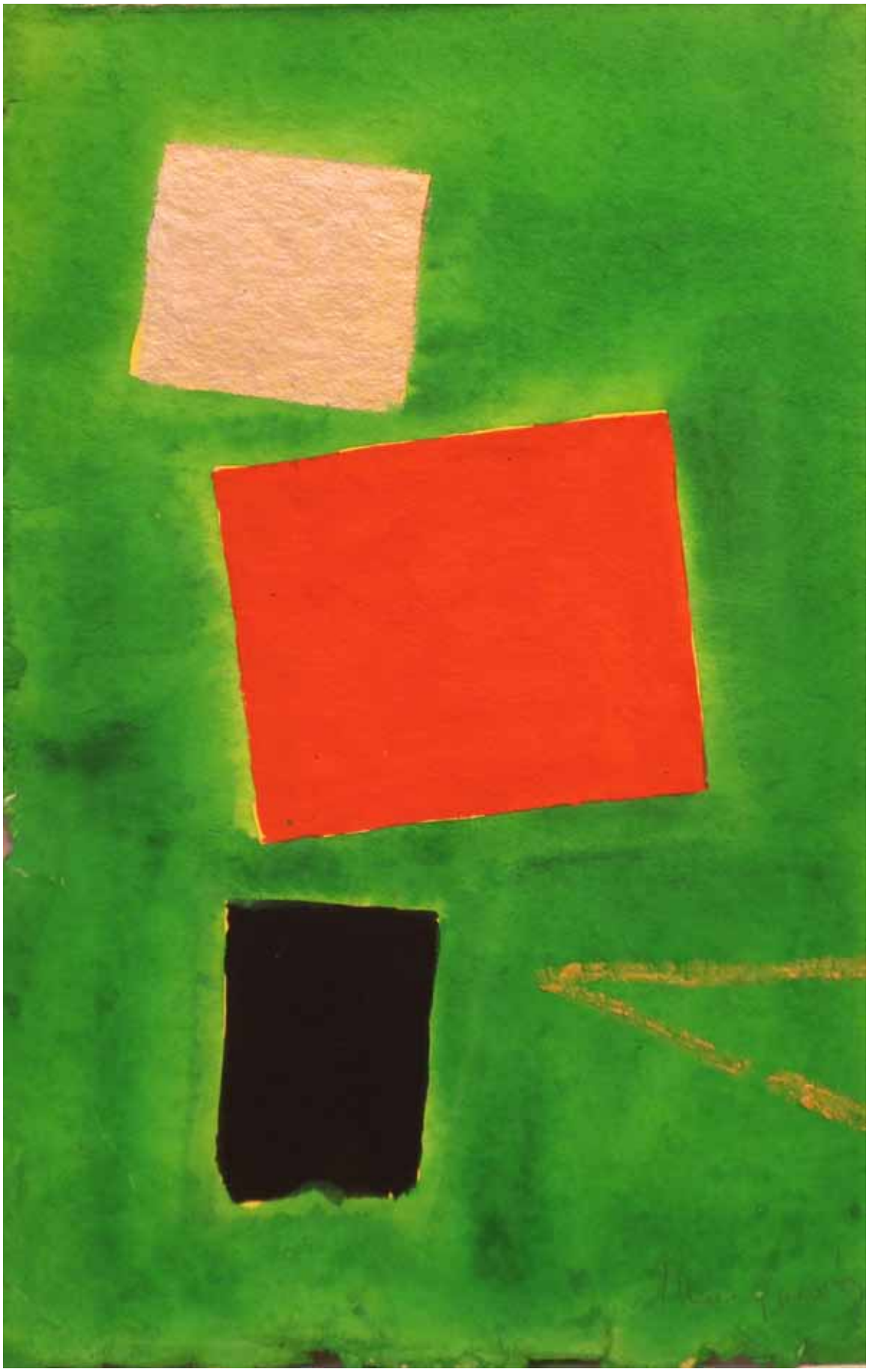
The Green Window, 1997, acrylic on paper, 30 in x 18 in.



Untitled, 1997, acrylic and collage on paper, 9.5 in. x 6.5 in.

Salamanca, 1998, acrylic on canvas, 32 in. x 24 in.

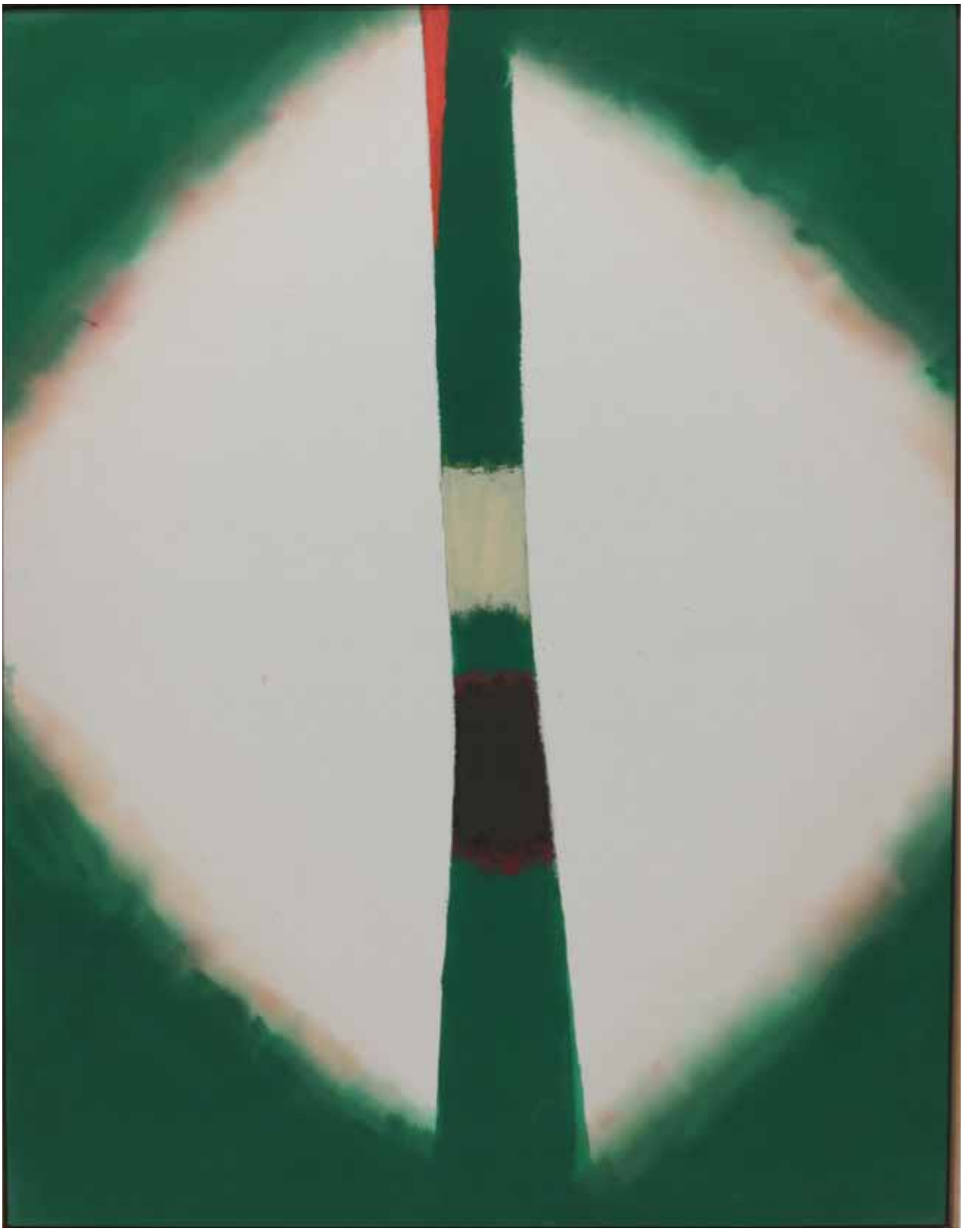
South Salamanca, 1998, acrylic on canvas, 32 in. x 24 in.



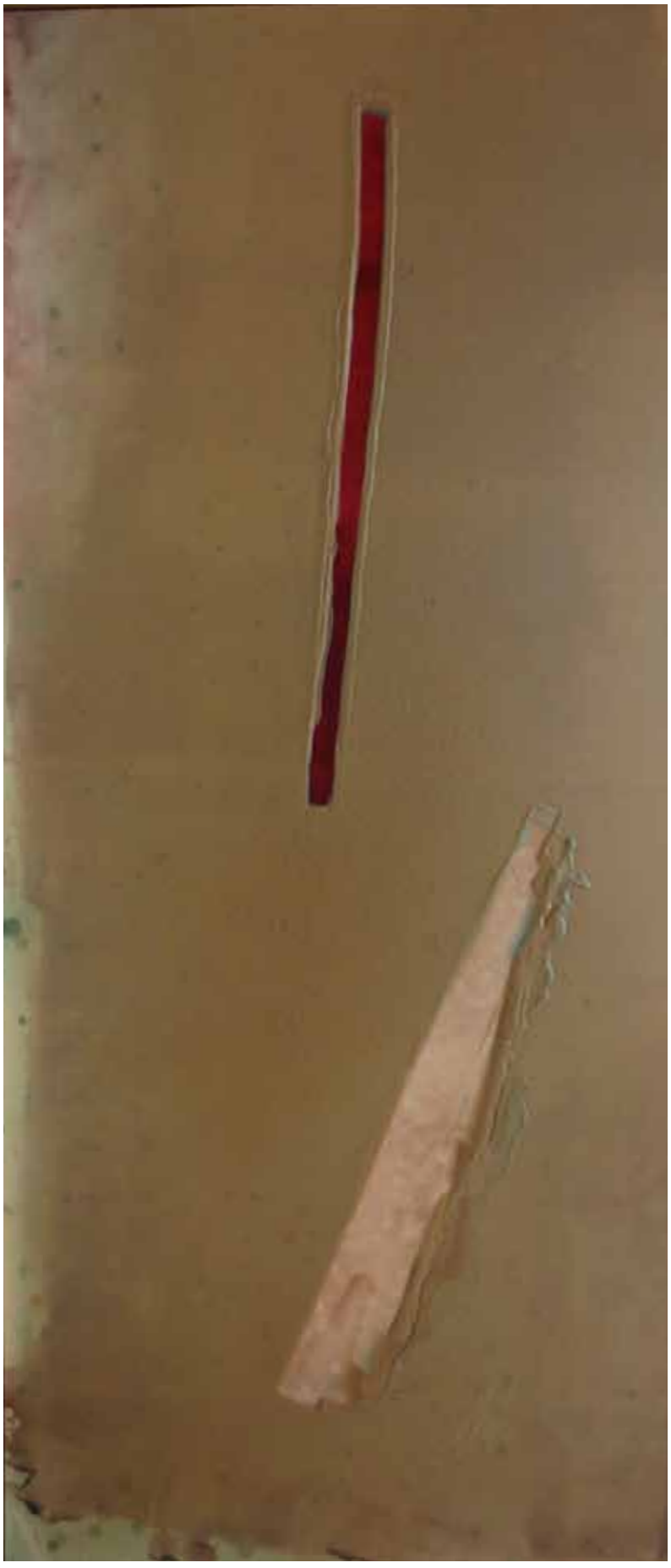
Paravicino Green, 1995, acrylic and collage on paper, 15.5 in. x 10.5 in.

Coal Valley Road, 1981, acrylic on paper, 30 in x 22 in.

August Manner, 1981, acrylic on paper, 28 in. x 20 in.



Moon Lady Two, 1979, acrylic on canvas, 62 in x 48 in.

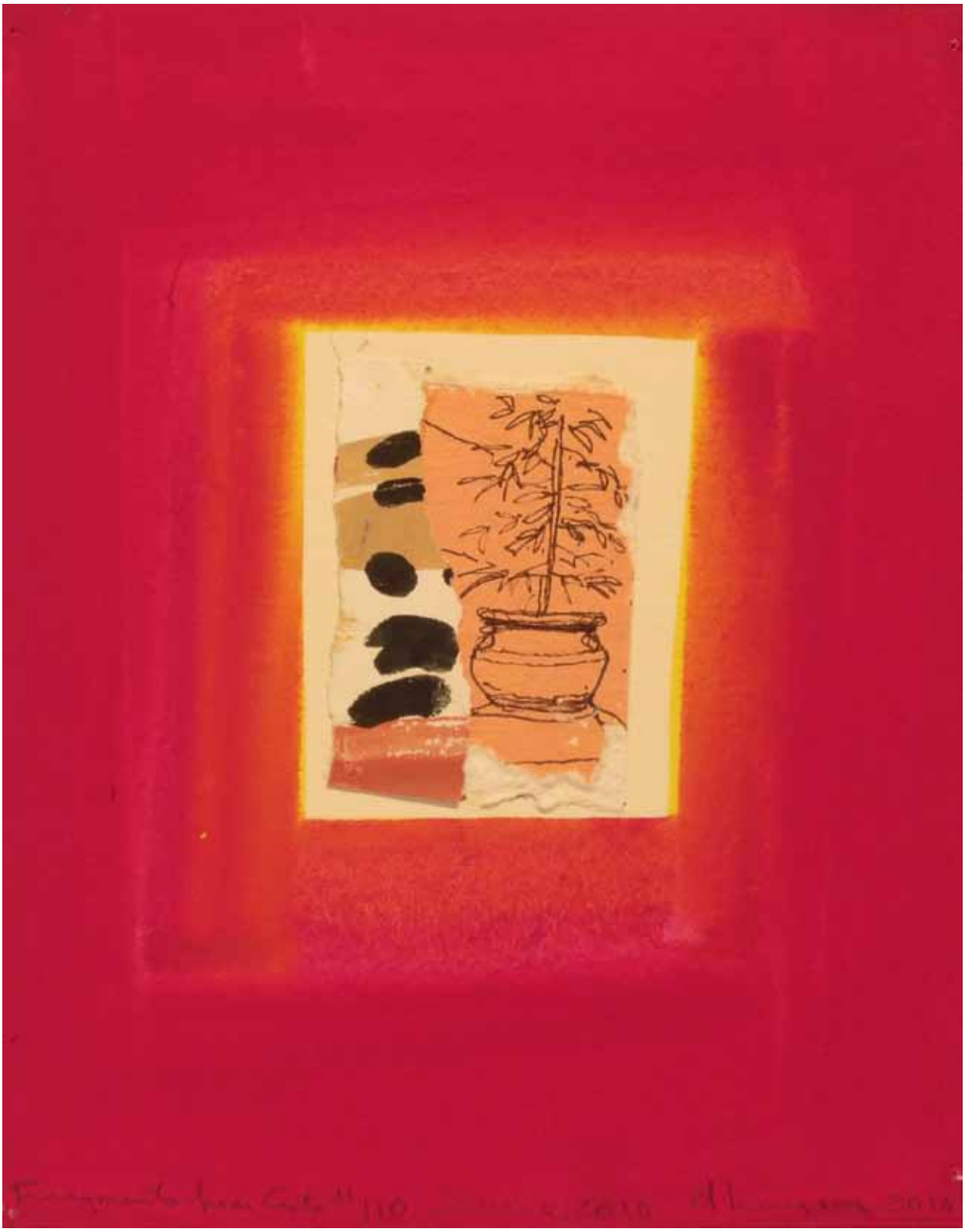


Rocky Mountain Red, 1982, acrylic on canvas, 77 in. x 33 in.

Pink Loop, 2011, acrylic on canvas, 40 in. x 26 in.

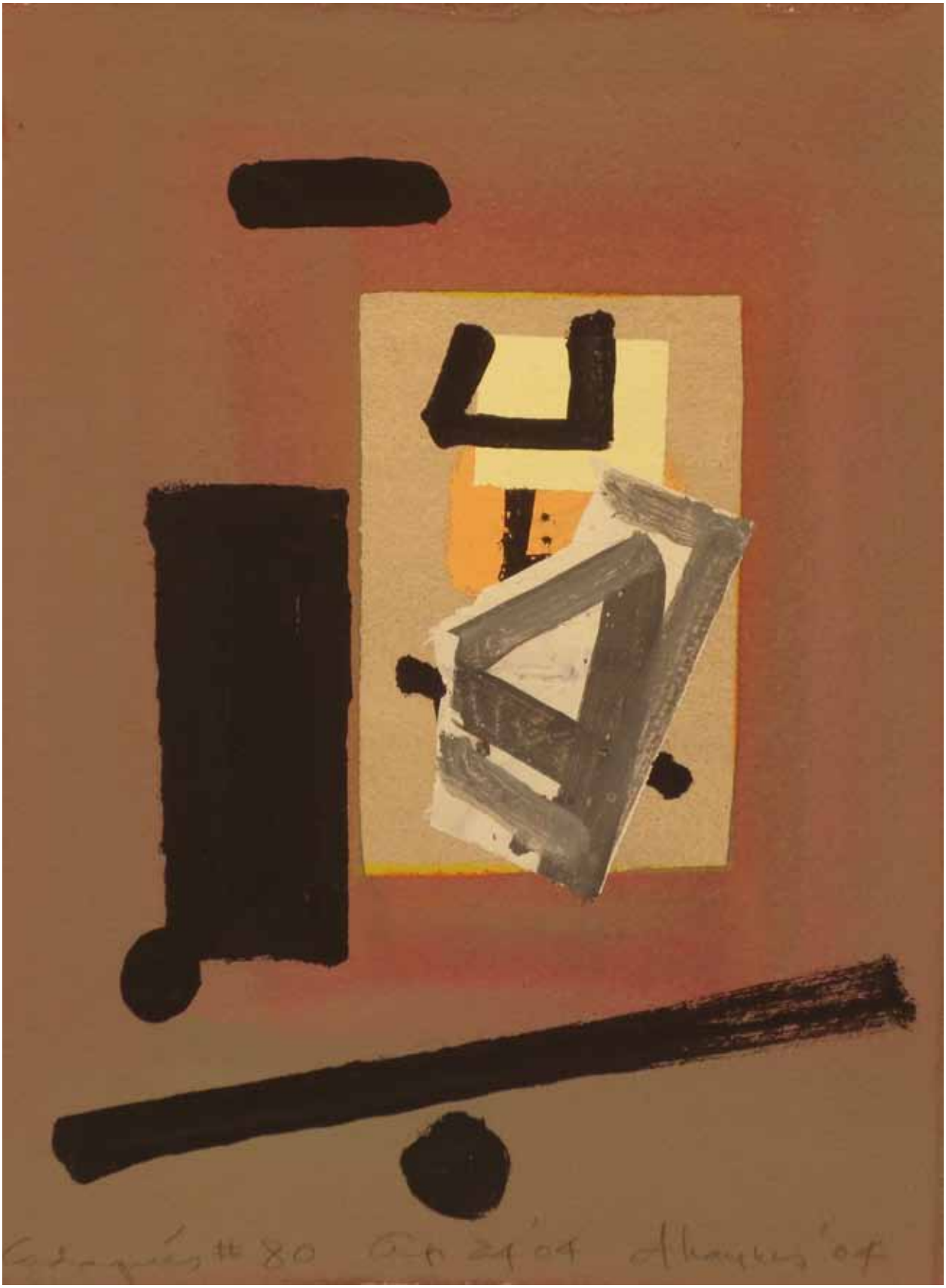
Paco's Grove, 2002, acrylic on canvas, 59 in. x 73 in.

Mojacar #95, 1999, acrylic and collage on paper, 14.5 in x 11 in.



Fragments from Crete #116, 2010, acrylic and collage on paper, 10 in x 8 in.

Mojacar #52, 1999, acrylic and collage on paper, 14.5 in, x 11 in.



Cadaques #80, 2004, acrylic and collage on paper, 10 in. x 7.5 in.,

Cadaques #36, 2004, acrylic and collage on paper, 18.5 in x 14.5 in.

Douglas Haynes

Biography

Born 1936
Regina, Saskatchewan

EDUCATION

1958 Provincial Institute of Technology and Art, (Now the Alberta College of Art & Design)

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

2015 ***Douglas Haynes: The Toledo Series,*** Art Gallery of Alberta

2014 *Douglas Haynes, Split Diamond Paintings to Present, 1978 - 2011*, James Rottman Fine Art

2014 ***Douglas Haynes, Selected Works,*** Paul Kuhn Gallery, Calgary, AB

2013 ***Douglas Haynes: Selected Works, 1961-2013***, Scott Gallery, Edmonton, AB

2010 ***Fragments From Crete***, Scott Gallery, Edmonton, AB

2006 ***From The Delta,*** Scott Gallery, Edmonton, AB

2005 ***Douglas Haynes: The Toledo Series,*** Edmonton Art Gallery, AB

2005 Virginia Christopher Galleries, Calgary, AB

2002 ***Recent (Acquisitions): Douglas Haynes***, Mackenzie Art Gallery, Regina, Saskatchewan

2000 ***Douglas Haynes, 25 Years,*** The Edmonton Art Gallery

1994 Keyano College, Fort McMurray

1993 ***The Toledo Series***, Art Gallery of Hamilton, Ontario

1992 The Whyte Museum of the Rockies, Banff, Alberta

1991 ***The Toledo Series,*** The Edmonton Art Gallery, Alberta College of Art, Calgary

1988 Alberta House, London, England

1985 ***Cubism Revisited, Douglas Haynes: A Five Year Survey,*** The Edmonton Art Gallery

1983 Norman Mackenzie Art Gallery, Regina

1981 Mendel Art Gallery, Saskatoon

1981 The Southern Alberta Art Gallery, Lethbridge

1977 Red Deer College, Alberta

1976 The Alberta College of Art, Calgary

1976 The University of Lethbridge

1974 Glenbow Alberta Institute, Calgary

1971 University of Manitoba, Winnipeg

1970 The Edmonton Art Gallery, Alberta

1962 The Edmonton Art Gallery, Alberta

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, AB

1978 Several solo and group exhibitions,

2000 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

SELECTED GROUP EXHIBITIONS (continued)

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 Britain1977 Norman Mackenzie Art Gallery, Regina, SK
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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