



# Art in Canada

A Guide to the Glenbow Collections



**Glenbow**



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Dorothy Knowles, *Showers* (detail), 1992, watercolour on paper, 58 x 76.5 cm, Collection of Glenbow, gift of the artist, 2007.

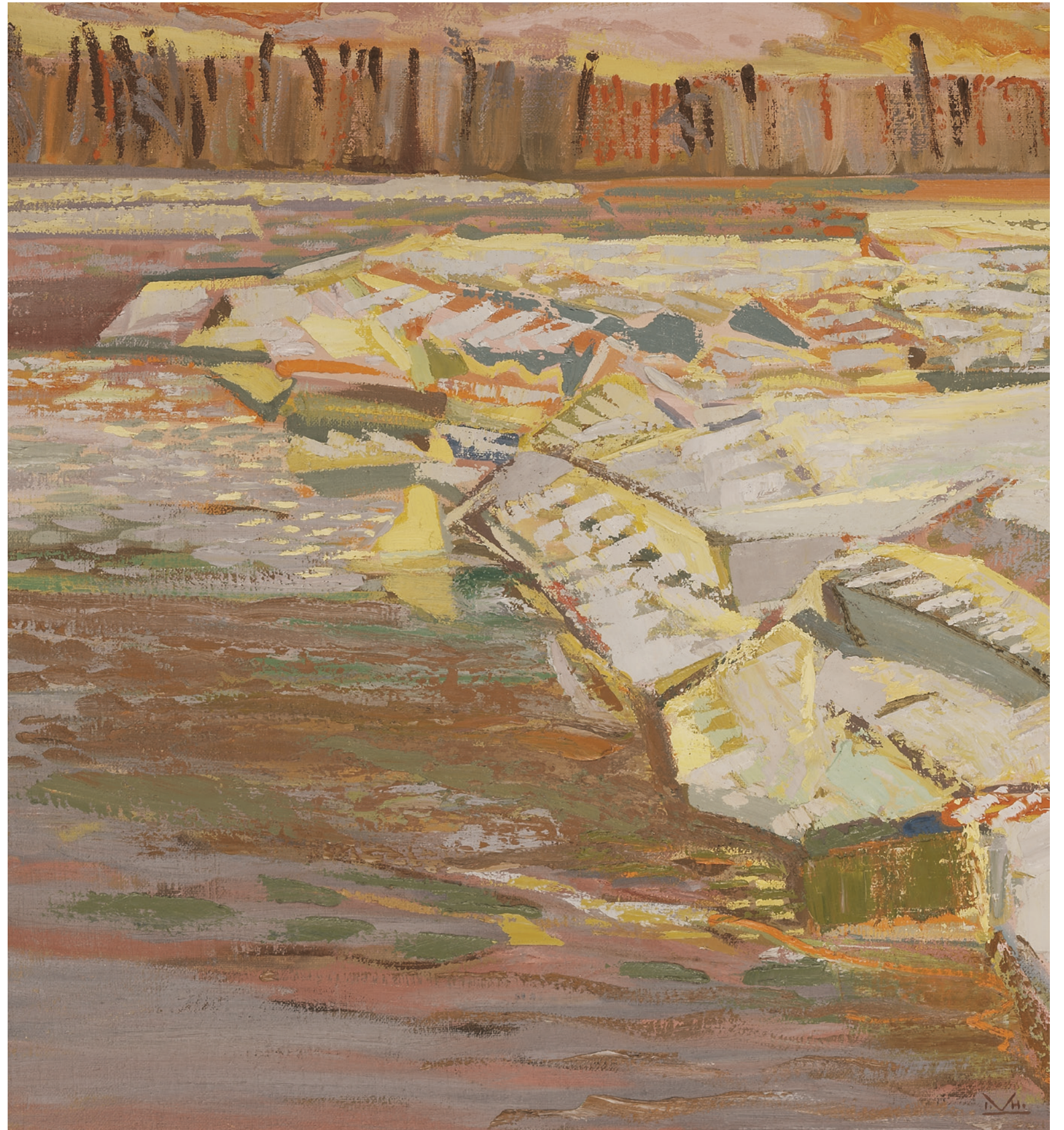
## Introduction

Stone and cedar carvings, intricate beadwork, watercolour drawings, oil and acrylic paintings, woodblock prints, silver gelatin photographs, embroidered and woven textiles, bronze sculptures, ceramic figurines and vessels, mixed media installations, and video projections: within Glenbow's collections, there are tens of thousands of works that represent art in Canada, by hundreds of different artists. Many were created by Indigenous artists and embody the extraordinary creative traditions that have been present in these lands since time immemorial, while others are the artistic achievements of settler communities in Canada, from early pioneers to leaders in the present. A reflection of over seventy years of collecting, Glenbow's holdings are incredibly diverse, so much so that they challenge us to constantly question what it has meant to make art in Canada in the past and what it means today.

These collections are at the heart of Glenbow: a vast array of stories and ideas lies within them, and they invite us to embrace new avenues of imagination and consider new ways of thinking about the world. This booklet offers an introduction to some of the key areas of the collections and their histories. It discusses several critical areas of focus, from Indigenous art to works on paper, from artists and colonialism in the nineteenth century to photography and lens-based art today. As well, it introduces several of the artists whose works are represented in the collections with significant holdings, specifically Sybil Andrews, Annora Brown, H. G. Glyde, Laurence Hyde, Illingworth Kerr, Janet Mitchell, Norval Morrisseau, Thomas Mower Martin, Marion Nicoll, Walter J. Phillips, Carl Rungius, Inglis Sheldon-Williams, Margaret Shelton, Henry Speck, Ronald (Gyo-Zo) Spickett, and Gerald David Tail Feathers.

With the launch of the JR Shaw Institute for Art in Canada, we're thrilled to have new opportunities to study the collections, explore them through different lenses, make them accessible to different communities, present research projects about them, and create spaces and programs for artists, scholars, students, and community groups to respond to them. When Glenbow reopens, general admission will be free, thanks to the \$25 million JR Shaw Free Admission Endowment. The Institute will support an annual exhibition, and it will host research fellowships and artist residencies. We're looking forward to launching these programs, and we're excited about the possibilities of supporting projects that engage with the collections. We hope you'll join us in creating a new conversation about art in Canada at Glenbow.

Illingworth Kerr, *Spring Break-Up* (detail), ca. 1962, oil on canvas, 70.5 x 94.0 cm, Collection of Glenbow, purchased, 1972.



## Collecting Art at Glenbow: A Brief History

The history of art at Glenbow originates with Eric Harvie's vision: to form an unprecedented collection that celebrated the heritage of Western Canada and brought global art and culture to Calgary. To achieve this, in 1954 he established the Glenbow Foundation, a charity committed to forming several different collections. In art, Harvie prioritized depictions of Canadian history, particularly the settlement of Western Canada; works by artists active in the Prairies and the Rocky Mountains; and art inspired by and created by Indigenous people. These goals sparked the acquisition of thousands of works in the 1950s and 1960s, from paintings by established icons like A. Y. Jackson (1882–1974) and Emily Carr (1871–1945) to works by emerging artists, such as a young Alex Janvier (b. 1935). Glenbow accumulated major collections of works by specific artists in Western Canada, among them Thomas Mower Martin (1838–1934), Walter J. Phillips (1884–1963), and Carl Rungius (1869–1959).

After the Glenbow-Alberta Institute was established in 1966, paving the way for the opening of the museum, collecting continued, most notably through landmark donations. For instance, in 1995, Shirley and Peter Savage gave Glenbow their print collection; with 742 prints by 217 Canadian artists, their collection ranged from widely-known national figures, like Maxwell Bates (1906–1980) and Edwin Holgate (1892–1977), to celebrated local practitioners, like Barbara Mary Leighton (1909–1986). Between 2007 and 2008, Glenbow acquired "The Big Gift": over a thousand works from dozens of collectors and artists, bringing an unprecedented range of contemporary art to the museum, including pieces by legendary figures like Kazuo Nakamura (1926–2002), Ken Lum (b. 1956), and Edward Burtynsky (b. 1955). Today, Glenbow continues to collect both historic and contemporary works.



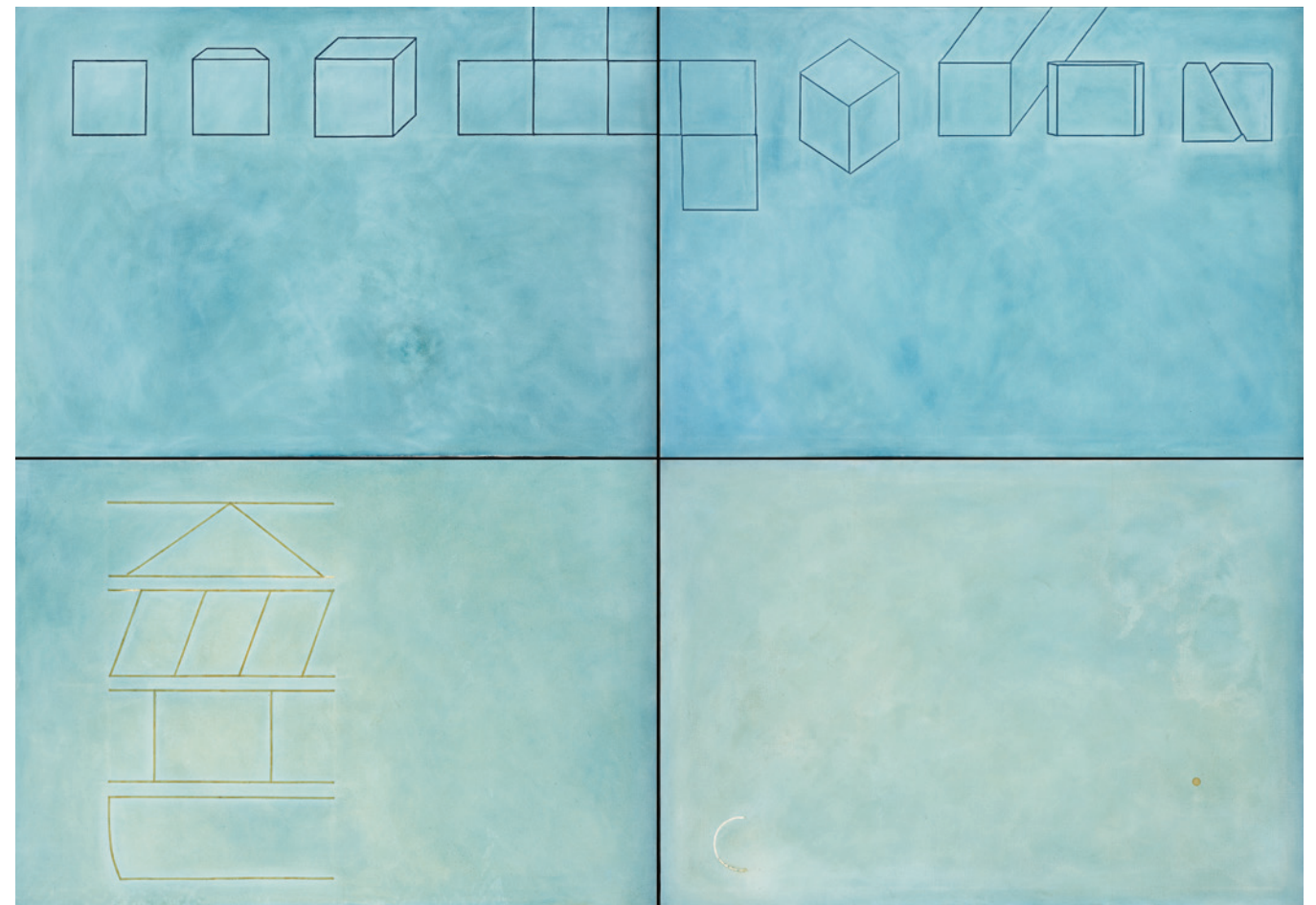
Emily Carr, *Among the Firs*, 1931, oil on canvas, 91.5 x 77.2 cm, Collection of Glenbow, purchased, 1955.



Alex Janvier, *Walking in Snow Glare*, 1964, tempera on watercolour paper, 66.0 x 50.8 cm, Collection of Glenbow, purchased from Jacox Galleries, Ltd., 1967.



Barbara Mary Leighton, *Moraine Lake*, 1941, woodcut on paper, 36.0 x 40.0 cm, Collection of Glenbow, gift of Shirley and Peter Savage, 1995.



Kazuo Nakamura, *Time and Space 2*, 1973–74, oil on canvas, 177.8 x 254.0 cm, Collection of Glenbow, gift of Mrs. L. Nakamura, 2007.

# Indigenous Collections at Glenbow

First Nations, Métis, and Inuit art is part of the foundation of Glenbow. The collections include artworks and belongings created in communities across the continent as well as numerous works by contemporary artists, and the artforms are tremendously wide-ranging. Many represent traditional visual knowledge that has informed creative practices from time immemorial to the present, as can be seen in the carvings of Doug Cranmer (1927–2006, Kwakwaka'wakw), for instance, or the beaded clothing created by Lori Wright (Siksika). Other pieces were made by artists who chose to work in media introduced by settlers, such as watercolours, oils, and coloured pencils and inks; by the mid-twentieth century, artists ranging from Allen Sapp (1928–2015, Cree) to Kenjouak Ashevak (1927–2013, Inuit) were creating paintings, drawings, and prints inspired by their heritage. Contemporary Indigenous artworks in the collection encompass all these artforms as well as others, including installations, photography, and video, yet even with works created in decidedly modern materials, Indigenous knowledge and traditions are still central. The intersections between Indigenous ways and materials and those of settlers have resulted in unique artforms markedly different from those of either tradition. Faye HeavyShield (b. 1953), Adrian Stimson (b. 1964), and David Garneau (b. 1962), to name only a few, have all created art that looks across time, honouring Indigenous traditions, celebrating the strength of communities, and supporting activism.

For much of Glenbow's history, many traditional Indigenous artforms were seen as being only of ethnological interest, and in the case of many belongings, the museum has little information about them; today, Glenbow staff prioritize supporting community-led research on these collections to centre Indigenous knowledge as well as facilitate repatriation. To learn more about this, visit [glenbow.org](http://glenbow.org).



Allen Sapp, *Traditional Pow-Wow*, 1991, acrylic on canvas, 121.9 x 121.9 cm, Collection of Glenbow, gift of Dr. Allen Sapp, R.C.A. O.C., S.O.M., 1998.



Adrian A. Stimson, *Post-Modern Buffalo II*, 2002, bison hide and wood, 152.4 x 121.9 cm, Collection of Glenbow, purchased with funds from the Historic Resources Fund, 2008.



Lori A. Wright, *Hide Dress*, 2006, hide, sinew, beads, bone, and cloth, 126.0 x 134.0 cm, Collection of Glenbow.



David Garneau, *How the West was ...* (details), 1998, oil on canvas, 60.5 x 30.5 cm (each panel), Collection of Glenbow, gift of David Garneau, 1998.

## Artists and Colonialism in the 1800s

Glenbow has been committed to historical art since the institution began collecting, and today the museum holds hundreds of works by artists active in Western Canada in the nineteenth century. Among the earliest are pieces by artists who travelled in the region when it was under the authority of the Hudson's Bay Company, when the presence of settlers was largely confined to the fur trade networks. Artists like Peter Rindisbacher (1806–1834), Paul Kane (1810–1871), and Frances Anne Hopkins (1838–1919) were fascinated by their experiences in the West, and they attempted to record all that was new to them. At the same time, British military expeditions were launched to strengthen colonial power in the region, and artists sometimes accompanied the soldiers; for example, William Armstrong (1822–1914) was among the troops that suppressed the Red River Resistance.

With the signing of the numbered Treaties in the 1870s and the completion of the Canadian Pacific Railway in 1885, access to the West for settlement—and for artmaking—was transformed. Supported by the railway, dozens of artists came to the Rockies, charged with creating grand images of a new national Canadian landscape. Glenbow holds many paintings by these artists, who included Lucius O'Brien (1832–1899), John A. Hammond (1843–1939), William Brymner (1855–1925), and Frederic Marlett Bell-Smith (1846–1923). The completion of the railway also marked a turning point for Indigenous people, and numerous First Nations were forced onto reserves. Glenbow holds several works that reflect the changes they faced in this period of intense colonization, such as ledger drawings in which artists recorded their experiences on papers from account books.



John Hammond, *The Three Sisters*, ca. 1890, oil on canvas, 121.9 x 182.9 cm, Collection of Glenbow, purchased, 1960.



Frances Anne Beechey Hopkins, *Canoes in a Fog, Lake Superior*, 1869, oil on canvas, 68.6 x 121.9 cm, Collection of Glenbow, purchased, 1955.



First Nations Artist, *Indian Buffalo Hunt*, ca. 1890, pencil, watercolour, and crayon on paper, 14.6 x 19.9 cm, Collection of Glenbow, purchased with funds from the Glenbow Museum Acquisitions Society, 1992.

## Modernism in Western Canada

From the turn of the century onward, the opportunities for artists in Western Canada increased significantly and for the first time, artists from the region began to attract national attention. Beginning in the 1930s, artists experimented with everything from surrealism to hard-edge painting. They created their own images of modernity as it was developing in British Columbia, Alberta, Saskatchewan, and Manitoba, including views of the mountains, prairies, and foothills; scenes in their communities; inventive portraits and still lifes; and abstract compositions inspired by their reflections on the self. Many individuals participated in summer programs in Banff, and it became the subject of numerous modern landscapes, as in the art of Isabel Stadelbauer (1909–2004) and Margaret Shelton (1915–1984). In the 1950s, inspired by travels abroad as well as collaborations and workshops at home, several artists in Western Canada began exploring abstraction, as can be seen in dramatic works by painters like Takao Tanabe (b. 1926) and Ted Godwin (1933–2013). There were also Indigenous artists creating works about their own cultures, from memories of earlier eras to modern day life, as is exemplified in the paintings of Percy Plainswomen (Two Gun) (ca. 1895–1961, Kainai).

This heyday of modernism in Western Canada coincided with Glenbow's early years, and the collections hold hundreds of works by the artists who led these movements. In the case of some leading artists, including H. G. Glyde (1906–1998), Illingworth Kerr (1905–1989), and Marion Nicoll (1909–1985), Glenbow not only purchased their work but also received large donations from the artists themselves. As well, the organization offered a number of commissions to local artists, most notably Annora Brown (1899–1987) and Gerald David Tail Feathers (1925–1975).



Isabel Hazel Stadelbauer, *Banff C.P.R. Station*, 1942, watercolour on paper, 29.0 x 37.5 cm, Collection of Glenbow, gift of Isabel Stadelbauer, 1996.



Percy Plainswomen (Two Gun), *Scout*, 1953, oil on canvas board, 30.5 x 40.6 cm, Collection of Glenbow, gift of G.L. Crawford, 1958.



Takao Tanabe, *Untitled D*, 1958, watercolour and casein on paper, 39 x 57 cm, Collection of Glenbow, gift of the artist, 2008.

# Contemporary Art

When the Glenbow-Alberta Institute was established in 1966, the artistic community in Calgary was growing quickly, with new educational programs, artist-run centres, and exhibiting opportunities transforming the possibilities for artists in the city. As in many communities across the country, new artforms emerged rapidly, including video, performance art, and installations, and at the same time, practices of painting, sculpture, and printmaking were dramatically reinvented. The museum has played an important role in these developments, featuring contemporary art regularly since the 1970s—in the early years, solo shows celebrated the work of Takao Tanabe (b. 1926), William Perehudoff (1918–2013), and Joe Fafard (1942–2019), while more recent exhibitions have focused on Aganetha Dyck (b. 1937), Ron Moppett (b. 1945), and Gerald Ferguson (1937–2009).

Today Glenbow's holdings of contemporary art are wide-ranging and include works in an enormous variety of media, from painting and sculpture to installation and new media works. The collection includes works by many leading artists in Calgary, among them Katie Ohe (b. 1937), Eric Cameron (b. 1935), Bill Laing (b. 1944), and Rita McKeough (b. 1951). Another major strength is contemporary art in Western Canada more broadly, as can be seen in substantial bodies of work by Jack Shadbolt (1909–1998), David Thauberger (b. 1948), Greg Hardy (b. 1950), and Dorothy Knowles (1927–2023). Since the year 2000, Glenbow has increasingly collected contemporary works by artists of tremendous stature in other parts of the country, from Thaddeus Holownia (b. 1949) and Neville Clarke (b. 1959) to Jean Paul Riopelle (1923–2002) and Gisele Amantea (b. 1953). Significantly, in recent years Glenbow has been deeply fortunate to receive several major gifts from artists, including a series of sculptures by An Te Liu (b. 1967) and paintings by Kent Monkman (b. 1965, Cree).



Dorothy Knowles, *Showers*, 1992, watercolour on paper, 58 x 76.5 cm, Collection of Glenbow, gift of the artist, 2007.



Katie Ohe, *Puddle I*, 1976, bronze, 27.9 x 88.9 x 88.9 cm, Collection of Glenbow, purchased with the support of the Canada Council for the Arts Acquisitions Assistance Program/Oeuvre achetée avec l'aide du programme d'aide aux acquisitions du Conseil des Arts du Canada and with the Glenbow Collection Endowment Fund, 1998.



Kent Monkman, *Aurora Ominika-Enosse*, 2020, acrylic on canvas, 152.9 x 101.7 cm, Collection of Glenbow.



Neville Clarke, *Corner of Broadview & Gerrard, Toronto*, undated, linocut on paper, 20.5 x 15.1 cm, Collection of Glenbow, gift of Janice Clarke, 2006.



## Works on Paper

Numbering in the thousands, the works on paper at Glenbow encompass a huge diversity of artists, subjects, and techniques. In keeping with the organization's commitment to heritage in Western Canada, many pieces were acquired for their interest as historical representations. These include drawings created as records of expeditions related to settlement and exploration, for instance, and illustrations from major nineteenth-century journals like the *Canadian Illustrated News*. These images offer an important visual record of how events in Western Canada were documented, and, in the case of mass media illustrations, presented to national and international audiences. Though the artists of many of these works were anonymous, they are significant to the region's art history and visual culture.

Glenbow also has large collections of drawings by celebrated artists that range from quick jottings in notebooks and preparatory sketches to ambitious watercolours, such as fantastical compositions by Janet Mitchell (1912–1998), and highly finished pastels, like the famed portraits by Nicholas de Grandmaison (1892–1978). The collection also includes hundreds of prints by artists who have been groundbreaking leaders in Alberta, such as John Will (b. 1939) and Christopher Cran (b. 1949), as well as others from across the country; works range from Christmas cards artists made for their personal use to elaborate portfolios. There are strong holdings related to several critical movements in the history of printmaking in Canada, including mid-century and contemporary experiments in woodblock printing, stonecuts developed by Inuit artists working in Kinngait (Cape Dorset), and mixed media prints created at the University of Calgary and the Alberta College of Art (today the Alberta University of the Arts) in the 1970s and 1980s.



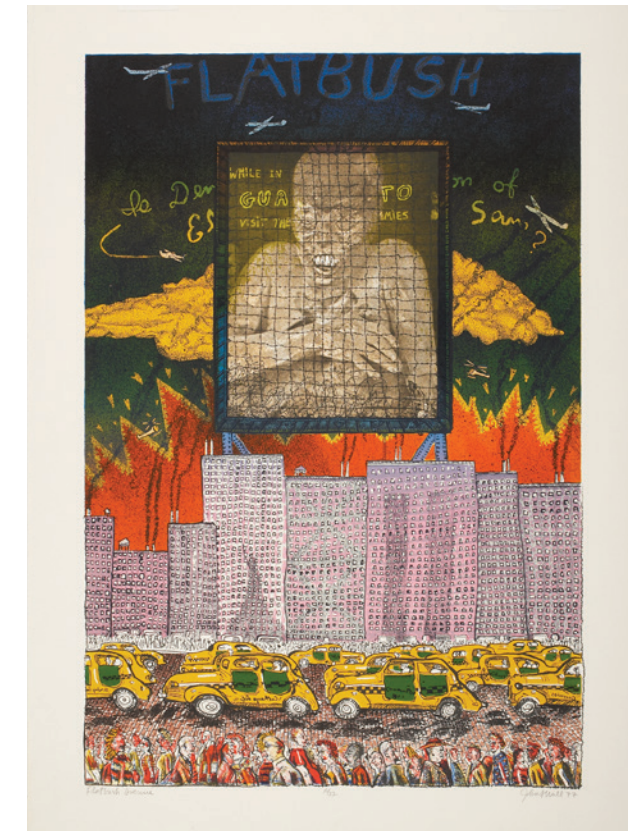
Kenojuak Ashevak with Iyloa Kingwatsiak (printer), *Birds from the Sea*, 1960, stencil on paper, 49.5 x 60.6 cm, Collection of Glenbow, purchased, 1961.



Naoko Matsubara, *Walden Pond*, 1971, woodcut on wove paper, 40.8 x 84.6 cm, Collection of Glenbow, gift of Shirley and Peter Savage, 1995.



Gu Xiong, *City Landscape with Boats, Mountain City*, 1982, woodcut on paper, 53.5 x 27.8 cm, Collection of Glenbow, gift of Shirley and Peter Savage, 1999.



John Will, *Flatbush Avenue*, 1977, lithograph on paper, 63 x 43 cm, Collection of Glenbow, gift of the artist, 2007.

# Photography and Lens-based Art

The history of photography at Glenbow reflects the changing status of the medium over the last sixty years. Many of the photographs and photographic archives first acquired for Glenbow were valued because of the visual record they offered of the pioneer period—early photographers made pictures that represented the landscape and how it changed around them as railways, towns, cities, and industrial developments grew; portraits that documented settler families in Alberta and milestones in individuals' lives; images that captured events in communities, from baseball games to veterans' parades; and depictions of Indigenous people as their ways of life were transformed by colonial oppression and resistance movements. At the time, many of these photographers were not considered professional artists, but regardless, these early practitioners often displayed exceptional creativity as well as technical ingenuity. The majority of these collections are now held at the Glenbow Western Research Centre at the University of Calgary.

Since the late 1960s, as photography came to be appreciated as a creative medium, Glenbow's collecting expanded to encompass numerous artists who worked with cameras. Photographers such as George Webber (b. 1952), Orest Semchishen (b. 1932), and Barbara Spohr (1955–1987) saw the medium as an opportunity to create inventive compositions capturing glimpses of the world around them. Others saw photography as a foundation for lens-based art that brought together different media. For instance, for Terrance Houle (b. 1975, Kainai) it recorded performances, while for Leila Sujir (b. 1951) it became an element of installations; both artists also chose to integrate video alongside their photographic practices.



Terrance Houle with Jarusha Brown, *Untitled 2*, 2005, digital print on paper, 61 x 76.2 cm, Collection of Glenbow, purchased with funds from Historic Resources Fund, 2007.



Leila Sujir, *Luminous Wallpapers—For Jackson* (detail), 1999, video installation with video monitors, VCR, and speakers, black ink, copper plates, and photo etching, 243.4 x 1219.2 x 21.8 cm, Collection of Glenbow, anonymous donation, 2008.



George Webber, *Breaker Panel, St. Louis Hotel*, 2006, archival inkjet print, 23 x 35 cm, Collection of Glenbow, gift of the artist, 2012.

## Cultural History in Alberta

From the earliest settlers to recent arrivals, people immigrating to Alberta have brought tremendous creative energy to this province, demonstrating time and time again that there are no limits to opportunities for artistic passions. Eric Harvie was deeply committed to supporting the preservation of history in Western Canada and understood that the humblest of objects can tell powerful stories. Glenbow's collections include hundreds of items that represent the rich heritage of the art of everyday life, from inventive ceramics and hand-painted furniture to all manner of fashion.

Within the collections there is an extraordinary diversity of cultures represented in objects that came from people's homelands, such as a British silver-plate teapot and warming stand from the mid 1800s that belonged to James Macleod and his family, and a 1930s kimono that Ryutaro Nakagama and his family brought with them when they moved to Alberta after being forced out of their home in British Columbia during the Second World War. Other objects, such as handmade quilts, embody the thriving community craft practices that were rapidly established in Alberta's early towns and cities. Still others reflect the growth of creative industries in the province, from clothing inspired by international fashion trends to furniture made by local designers to ceramics manufactured from provincial clays. Finally, many speak to the heritage of cowboys, ranches, and stampeding, and the history of oil exploration, two spheres that have become integral to how people understand and imagine this place.



Handmade Ukrainian painted trunk, ca. 1890, wood and cast metal, 43 x 102.5 x 56.5 cm, Collection of Glenbow.



Kimono for the First-Born Child in Ryutaro Nakagama's Family (detail), ca. 1930, silk, Collection of Glenbow, gift of the Nakagama Family.



Dress made in Calgary by Glanville's according to a design by Parisian fashion house Paul Poiret (detail), 1910-19, silk with embroidery and beads, Collection of Glenbow.

# Artist Research Collections at Glenbow

## Sybil Andrews

Though Sybil Andrews (1898–1992) achieved international fame for her dramatic modern linocuts, her life began in a traditional British rural community. She was born in Bury St. Edmunds, Suffolk, and first studied art through a correspondence course. In 1922, she moved to London, and it was there that she began working in linocut, creating iconic images that explored ways of life in the countryside, industrial labour, sports, and religion. Andrews and her husband immigrated to Canada in 1947, living near Campbell River on Vancouver Island, and she quickly became a prominent member of the Canadian art world. She exhibited widely, and in 1951 she joined the Society of Canadian Painter-Etchers and Engravers; she also taught local art classes. In the 1980s, Glenbow curator Patricia Ainslie began researching Andrews' prints, and because of this project, Andrews gifted hundreds of her works as well as her personal papers and the contents of her studio to Glenbow.



Sybil Andrews, *The Mowers*, 1937, linocut on paper, 29.8 x 35.8 cm, Collection of Glenbow.

## Annora Brown

From ranches to railway towns, grain elevators to wild roses, Annora Brown (1899–1987) was devoted to creating a body of work that celebrates Alberta's lands, communities, and people. A graduate of the Ontario College of Art, she spent most of her life in Fort Macleod, where she grew up and established her artistic career. She exhibited regularly throughout Alberta, though there were times when her responsibilities as a caregiver for her parents presented limitations. A prominent artist in the 1940s and 1950s, she was widely admired for her paintings of Indigenous peoples and their belongings and for her depictions of flowers; she also wrote books, and she taught for the Banff School of Fine Arts (today the Banff Centre for Arts and Creativity) and the University of Alberta. Her talents in painting flowers led Glenbow to offer her a major commission—she made dozens of watercolours representing Alberta's wildflowers, and today Glenbow holds over 230 of her paintings.



Annora Brown, *Blue Columbine (Aquilegia Brevistyla)*, 1960, watercolour and casein on watercolour paper, 35.0 x 25.0 cm, Collection of Glenbow, purchased, 1961.

## H. G. Glyde



H. G. Glyde, *Kluane Lake on the Alaska Highway*, 1949, oil on canvas, 56.2 x 76.5 cm, Collection of Glenbow, purchased, 1956.

One of the most important art teachers in Alberta's history, Henry George Glyde (1906–1998) was originally from Britain. Through his studies there he developed strong knowledge of academic figure drawing, a passion for medieval art, and extensive experience with English landscape watercolour sketching. He came to Calgary in 1935, and although he intended to return home a year later, he was inspired by the Rocky Mountains and elected to stay. He became a popular teacher at the Provincial Institute of Technology and Art (now Alberta University of the Arts), and he was one of the first teachers at the Banff School of Fine Arts (today the Banff Centre for Arts and Creativity). In 1946, he moved to Edmonton and joined the University of Alberta,

developing courses for the Department of Fine Arts until his retirement in 1966. Glenbow holds over eight hundred of Glyde's paintings, drawings, sketches, and prints, as well as a collection of his papers.

## Laurence Hyde



Laurence Hyde, *Untitled [Ominous Clouds Over Boats at Sea]*, 1934–38, wood engraving on paper, 10.4 x 9.1 cm, Collection of Glenbow, purchased with funds from the Glenbow Acquisitions Society, 1986.

From printmaking to making movies, Laurence Hyde (1914–1987) was passionate about telling stories through pictures. Growing up in Toronto in the late 1920s, the British-born artist was closely connected to the city's modern art scene—the illustrator Thoreau MacDonald was one of his first teachers, and he later took classes at the Central Technical School, which emphasized training students in graphic black-and-white work. During his studies, he was introduced to wood engraving, and he became interested in using the medium for illustrations, for books by others, and for his own projects. Known for outstanding technical abilities as well as a forceful style, he exhibited his prints regularly from the 1930s through the 1950s, but in 1942 he joined the National Film Board, where he worked in writing, directing, editing, and animation for thirty years. Over 350 of Hyde's prints are in Glenbow's collections, and Glenbow holds correspondence related to his artist book *Southern Cross* (1951).

## Illingworth Kerr

Driven by a determination to capture the extraordinary space of the prairie, Illingworth “Buck” Kerr (1905–1989) is one of the most widely acclaimed painters in the history of Western Canada. In 1927, after completing his studies at the Ontario College of Art, he returned to his home in Lumsden, Saskatchewan. He began painting landscapes, creating a body of work that he continued to develop for the rest of his life. He travelled in Britain in the late 1930s and moved to Vancouver in 1940, and then, in 1947, he became the head of the art program at the Provincial Institute of Technology and Art (now Alberta University of the Arts). Over the next twenty years, he led a period of significant expansion, with enormous growth in students, faculty, and programming.

Glenbow’s collections include over one hundred of his paintings and drawings, over two thousand of the photographs that he drew on in his artmaking, and extensive files with his personal and business papers.



Illingworth Kerr, *Spring Break-Up*, ca. 1962, oil on canvas, 70.5 x 94.0 cm, Collection of Glenbow, purchased, 1972.

## Janet Mitchell

One of the first artists from Alberta to achieve national acclaim, Janet Mitchell (1912–1998) created a remarkable body of work that drew on everything from typists’ shorthand scripts to surrealism. Though she was employed at the Income Tax Department in Calgary for over twenty years, she constantly made time for art, joining clubs and societies, taking classes and private lessons, and devoting vacations to painting. She exhibited with the Calgary Group in the late 1940s, and she was soon participating in multiple national touring exhibitions, including the first Biennial Exhibition of Canadian Painting, organized by the National Gallery of Canada. After her retirement in 1962, she devoted herself to painting full time, becoming famous for her fantastical watercolours that brought together views of the city, scenes of children at play, and animals such as birds and cats in intensely colourful compositions. Glenbow holds dozens of her paintings, drawings, prints, and sketchbooks, as well as her personal archive of correspondence, catalogues, diaries, and photographs.



Janet Mitchell, *Two Cats*, 1965, clay print on paper, 29.1 x 39.1 cm, Collection of Glenbow, gift of Shirley and Peter Savage, 1995.

## Norval Morrisseau



Norval Morrisseau, *Owl*, undated, acrylic on canvas, 76.2 x 60.9 cm, Collection of Glenbow, gift of Mr. Nicholas J. Pustina, Mr. Robert E. Zelinski and Mr. Kenny A. Whent, 1986.

A groundbreaking leader in contemporary Indigenous art, Norval Morrisseau (Anishinaabe, 1931–2007) is known for creating iconic paintings inspired by the traditional knowledge of his nation, reflections on colonialism, and his personal spiritual beliefs. As a young child, he survived residential school. He later returned to Sand Point reserve (now known as Bingwi Neyaashi Anishinaabek) and took up painting in the 1950s, drawing on traditional stories and imagery from rock art and sacred scrolls. In 1962, he had his first exhibition, at the Pollock Gallery in Toronto—a show that made him a tremendous critical and popular success. His fame grew in the 1960s and 1970s, and he was a leading member of Professional Native Indian Artists Inc. In 2006, his art was celebrated in a retrospective at the National Gallery of Canada, the first retrospective for a contemporary Indigenous artist to be held there. An early collector of Morrisseau’s work, Glenbow holds over eighty of his paintings and drawings.

## Thomas Mower Martin



Thomas Mower Martin, *Interior of the Great Illecillewaet Glacier*, ca. 1887, watercolour on light weight cream board, 49.5 x 34.5 cm, Collection of Glenbow, purchased, 1958.

As one of several painters who came to Western Canada as soon as the Canadian Pacific Railway was completed in 1885, Thomas Mower Martin (1838–1934) was a key figure in a movement to represent the Rocky Mountains as national landscapes, symbols of the growth of the country and its connection from coast to coast. The London-born artist immigrated to Canada in 1862, and he settled in Toronto, quickly establishing a professional studio. He became one of the city’s most prominent artists, a founding member of the Ontario Society of Artists (1872) and the Royal Canadian Academy of Arts (1880), and the first director of the Ontario School of Art (today OCAD University) (1876). Working in oil and watercolour, Mower Martin painted landscapes across the country, but his mountain scenes are among his most iconic works. Glenbow holds over forty of his paintings, as well as his diaries, correspondence, professional papers, and albums of family photographs.

## Marion Nicoll

A leading artist in Calgary in the mid-twentieth century, Marion Nicoll (1909–1985) studied at the Ontario College of Art and the Provincial Institute of Technology and Art (now Alberta University of the Arts), where she later became a key member of the faculty. Early in her career, she specialized in landscape painting, but in 1947 she began experimenting with automatism, and in 1957 she attended the Emma Lake Artists' Workshops, an experience that inspired her to study in New York. It was there that she began developing what she described as “classical abstractions”—she created several series of these dramatic paintings before she ceased working in 1971. Though today she is best known as a painter, she also created batiks, jewellery, and experimental prints, and she was very active in the Alberta Society of Artists. Glenbow's collections include several of Nicoll's sketchbooks as well as important oil paintings and an archive of her papers and photographs.



Marion Nicoll, *Spring*, 1959, oil on canvas, 91.8 x 71.7 cm, Collection of Glenbow, purchased with the Assistance of Canada Council Art Bank and with Funds from Esso Resources Canada Ltd., 1984.

## Walter J. Phillips

Widely admired for his coloured woodblock prints and watercolours, Walter J. Phillips (1884–1963) was a significant artistic leader in Winnipeg, Calgary, and Banff. Growing up in Britain, he was highly interested in the history and practice of English watercolour, and he held his first exhibition of his own watercolours in 1911. Two years later, he and his family immigrated to Winnipeg, where he became an art teacher. During a 1924 visit to England, he met the Japanese artist Yoshihiro Urushibara, who gave him guidance in perfecting his colour woodblock printing practice. In 1940, Phillips began teaching at the Banff School of Fine Arts (today the Banff Centre for Arts and Creativity), and the following year he moved to Calgary to work at the Provincial Institute of Technology and Art (now Alberta University of the Arts); he retired to Victoria, B.C., in 1959. Glenbow's collections include hundreds of his paintings, prints, and drawings; several of his print blocks; and a large collection of his papers and photographs.



Walter J. Phillips, *Mount Rundle, Banff*, 1945, watercolour on paper, 42.8 x 35.6 cm, Collection of Glenbow, purchased, 1956.

## Carl Rungius



Carl Rungius, *Moose Going Through Underbrush*, undated, oil on canvas, 107 x 150 cm, Collection of Glenbow, gift of the artist, 1954.

Rungius was meticulous in his approach to representing animals and their habitats. In the late 1950s, Glenbow acquired the contents of his studios in Banff and New York—everything from sketchbooks to easels—and today holds over 2,500 of the artist's works.

Perhaps the most famous wildlife artist ever to work in Western Canada, Carl Rungius (1869–1959) painted hundreds of animals and landscape views in the Rocky Mountains. Born in Germany, Rungius studied art at the Berlin Kunstschule and quickly became interested in depicting animals—he often sketched at the Berlin Zoo. In 1894, he moved to New York, and he began making frequent trips to the western United States, visiting Wyoming to paint and hunt big game, such as moose and elk. He first visited the Rockies in Canada in 1910, and for the next forty-seven years he routinely spent his summers there, establishing a studio in Banff. Interested in natural science and associated with conservationists,

## Inglis Sheldon-Williams



Inglis Sheldon-Williams, *Grain Elevator & Box Cars On The Prairie*, ca. 1917, watercolour and pencil on paperboard, 25.1 x 26.8 cm, Collection of Glenbow.

He became head of the School of Art at Regina College and received several commissions; even after he returned to England in 1918 (appointed as an official Canadian war artist), he continued to send paintings to Regina. Glenbow's collections include over six hundred of his paintings, drawings, and sketches.

In a career that stretched from Britain to Canada, South Africa, and India, the years that Inglis Sheldon-Williams (1870–1940) spent in Saskatchewan stand out as critical for his art and for the artistic community in the province. He emigrated from England in 1887 and decided to homestead in southeastern Saskatchewan; frustrated by the isolation, he studied in London and Paris in the early 1890s before returning to his homestead in 1894. Over the next two years, he created numerous watercolours depicting the prairie, before leaving to undertake further studies. He did not return to Saskatchewan until 1913, when he settled in Regina and established himself as one of the most prominent professional artists in the city.

## Margaret Shelton

Talented in painting in oil and watercolour as well as in printmaking, Margaret Shelton (1915–1984) was a highly versatile artist, but she was best known for her linocut and woodblock prints that capture distinctive Alberta landscapes. A student of A. C. Leighton, H. G. Glyde, and Walter J. Phillips, Shelton was based in Calgary. She made multiple trips to Banff and the Rocky Mountains in the summer months, and her drawings from these visits became the foundation of her creative practice. In the 1940s, she submitted her work to national exhibitions of graphic art and won several prizes. Following her marriage in 1951, she made fewer artworks and virtually ceased working after her daughter was born in 1958, but by 1970 she had resumed creating landscapes and she became an important leader in the Calgary Sketch Club. Glenbow's collections include over five hundred of her paintings, drawings, prints, print blocks, and sketchbooks.



Margaret Shelton, *Ranch in the Foothills*, 1940, colour linocut on paper, 11.6 x 14.5 cm, Collection of Glenbow, gift of Pat Marcellus, 1987.

## Henry Speck

A hereditary chief of the Tlowitsis Nation, Henry Speck (1908–1971, Kwakwaka'wakw) was one of the most important First Nations artists working in British Columbia in the mid-1900s. He was a residential school survivor, and he grew up at a time when his culture was forcefully suppressed under the Potlach Ban. Resisting these laws, at age fourteen he was initiated as a Hamatsa dancer and ceremonial songwriter. He also became a gifted carver, making important pieces for his community, including dance screens and enormous house posts. In the 1930s, he began creating watercolours, featuring subjects such as animals, masks, dances, and legendary beings from traditional stories, presenting people with a new vision of Kwakwaka'wakw ways of life. Though he showed his work often, it was only in the 1960s that his art rose to national prominence. Throughout his life, he remained deeply involved in his community, participating in and supporting numerous economic, social, and cultural projects. Glenbow's collections include over 240 of his paintings.



Henry Speck, *Killer Whale*, undated, watercolour on paper, 35.4 x 42.4 cm, Collection of Glenbow, gift of the Devonian Foundation, 1979.

## Ronald (Gyo-Zo) Spickett

An artist, a writer, a teacher, and a lay priest, Ronald (Gyo-Zo) Spickett (1926–2018) emerged as a key figure in the art world in Calgary in the 1950s. He had grown up in Saskatchewan, and during the Second World War he joined the navy. In 1946, he enrolled at the Provincial Institute of Technology and Art (now Alberta University of the Arts), and in the 1950s, he exhibited regularly with other Calgary artists in national exhibitions. He experimented with abstraction and representational work, creating extraordinary series inspired by ecclesiastical subjects and Western riders. He taught at the Provincial Institute of Technology and Art (1957–1967) and the University of Calgary (1967–1981), and, after several years of study, he began teaching Zen Buddhism—he was ordained as a lay priest in 1984. The Glenbow collections include over 350 of his artworks, as well as an archive of his correspondence, personal photographs, and papers related to his artistic, educational, and religious activities.



Ronald (Gyo-Zo) Spickett, *Untitled [Nuns in a Breeze #3]*, undated, ink and paint on board, 64.2 x 47.1 cm, Collection of Glenbow, gift of the Spickett Family, 2016.

## Gerald David Tail Feathers

Celebrated for creating a rich pictorial tribute to his community, Gerald David Tail Feathers (1925–1975, Kainai) was an iconic First Nations painter in Western Canada. As a child he survived residential school, and, inspired by his uncle Percy Plainswomen's (Two Gun) paintings, he began taking summer art classes. He studied at the Provincial Institute of Technology and Art (now Alberta University of the Arts), taking classes with Walter J. Phillips and H. G. Glyde. After graduating from the institute, he began working in commercial art, and he exhibited his paintings in Calgary and Edmonton. In 1959, he decided to return to his reserve. The following year Glenbow gave him a commission for eighteen paintings representing his community, and he created a series that includes both daily life and ceremonies. His fame continued to grow in the 1960s, and he took up illustration and sculpture; he also became an important leader on his reserve. Today Glenbow's collections include over sixty of his works.



Gerald David Tail Feathers, *Winter Meat*, 1960, tempera on paper, 38.1 x 49.2 cm, Collection of Glenbow, purchased with funds from the Eric Harvie \$1000.00 Project, 1960.

# Glenbow Archives

As part of its commitment to artistic heritage in Western Canada, Glenbow holds significant archival collections. Many of these holdings are artist fonds that include records of exhibitions, collections of catalogues and ephemera, press clippings, personal and professional correspondence, diaries, and photographs; taken together, these collections offer rich records of artists' lives and creative practices. As well, the archives also include hundreds of artist files that Glenbow curators, librarians, and archivists have maintained for decades—these too include extensive professional papers reflecting artists' careers, particularly press reports. Other key archival collections relate to community arts organizations, such as the Calgary Sketch Club, Contemporary Calgary, and the New Gallery, and oral history projects, many of which included interviews with artists. If you are interested in exploring archival holdings at Glenbow, we encourage you to reach out to us.

# Glenbow Publications

For over fifty years, Glenbow has published catalogues and books showcasing different artworks and research projects. The following list is a selection of recent publications that we encourage you to explore to learn more about art in Canada at Glenbow.

The Blackfoot Gallery Committee, *Nitsitapiisinni: The Story of the Blackfoot People* (Calgary: Glenbow, 2001).

Roger Boulet, *Vistas: Artists on the Canadian Pacific Railway* (Calgary: Glenbow, 2009).

Carl Rungius: *Artist & Sportsman* (Calgary: Glenbow, 2001).

Beth Carter, Quyen Hoang, Gerald T. Conaty, and Frederick McDonald, *Honouring Tradition: Reframing Native Art* (Calgary: Glenbow, 2008).

Gerald T. Conaty, Daryl Betenia, and Catharine M. Mastin, *The Bow: Living with a River* (Calgary: Glenbow, 2004).

Gerald T. Conaty, Robert R. Janes, and Allan Pard, *We Are Coming Home: Repatriation and the Restoration of Blackfoot Cultural Confidence* (Edmonton: AU Press, Athabasca University, 2015).

*The Group of Seven in Western Canada*, ed. Catharine M. Mastin (Calgary: Glenbow, 2002).

Hana Leaper, *Sybil Andrews Linocuts: A Complete Catalogue* (Farnham: Lund Humphries, 2015).

*Made in Calgary: An Exploration of Art from the 1960s to the 2000s* (Calgary: Glenbow, 2016).

Catharine M. Mastin, *Marion Nicoll: Life & Work* (Toronto: Art Canada Institute, 2022).

Available online at: <https://www.aci-iac.ca/art-books/marion-nicoll/>.

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Written and edited by Jocelyn Anderson, Daryl Betenia, Lindsay Bowman, Cynthia Chang-Christison, Melanie Kjorlien, Joanne Schmidt, and Nadia Singleton.

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**Glenbow**