TAKING THE LONG VIEW

The Museum London Art Collection, from its Beginning to Today

List of Works

A digital version of this booklet can be found at museumlondon.ca/tlv
Taking the Long View is Museum London’s permanent art exhibition, featuring highlights from the vaults. It is comprised of well-loved treasures, lesser-known but intriguing gems deserving of greater attention, and recent acquisitions of modern and contemporary art. The works have been selected and arranged for ongoing viewing, and to provide our visitors with access to London’s stories. The exhibition surveys the artistic achievements of London’s artists, reflects the acumen of collectors and philanthropists, and proposes areas for future collecting and learning.

Taking the Long View demonstrates the ways in which a public art collection can reflect a community. This selection gives precedence to artists living and working in this region from the mid-1800s through the 2000s. It sets their approaches and subject matter within a national context and illuminates ways in which London has always been a centre of great artistic vitality, and at times at the forefront of national innovation.

Divided into thematic groupings, the exhibition has been installed in a traditional, closely arranged Salon style. Almost all of the selections are paintings, as oil and acrylic are less sensitive to light and humidity than works on paper, and so can be displayed for longer periods of time. Sections include Faces, which involves portraits by London painters. Their work sometimes depict prominent London citizens. A special component within this theme celebrates the paintings of Paul Peel (1860-92) this area’s best-known 19th-century artist. Another subgroup focuses on strong figurative works produced by London’s women artists from the 19th to approximately the mid-20th centuries. Their efforts were pivotal in the evolution of what is now Museum London.

A second theme, Places, brings together views of London and the surrounding area, illustrating how much it has grown and changed. A third main grouping, London Regionalism, explores an important cultural impulse which began in the 1960s and is still being examined today. And a fourth theme samples work by artists who emerged after the heyday of Regionalism, including more technologically focused practices.

To provide background, and to showcase the astute judgement and generosity of donors and other supporters, Taking the Long View includes works produced across Canada. These include paintings by the Group of Seven, and by pioneers of Canadian abstraction, such as the Automatistes, Plasticiens, Painters Eleven, and Regina Five. There is also a changing display of fragile works on paper, now sampling our significant collections of Inuit drawings and prints. The Moore Gallery also features a Spotlight Gallery for changing exhibitions. These expand upon themes in the permanent installation, and include new voices.

The Museum London art collection is by no means a finished project. It underpins all programs, and is a resource for internal and external scholarship. The collection is regularly evaluated to suggest new areas for acquisition. This strengthens an understanding of what we already preserve, and acknowledges the changing experience of Canadian art and society.
1. Frederic Marlett Bell-Smith
   *The Wave*, c. 1894
   oil on canvas
   Gift of the Artist, 1895

2. Jamelie Hassan
   *Matrilineal*, 1984
   watercolour on paper
   Gift of Phyllis and Alan Cohen, London, 2010

3. Greg Curnoe
   *View from the Most Northerly Window on the East Wall*, 1969
   acrylic and mixed media on board with found objects
   Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1980
This section features figurative works by women artists from this region from the 19th century through to approximately the mid-20th century. Women artists were crucial to the development of art in London and across Canada. Museum London owns important works by such painters as Florence Carlyle and Eva Bradshaw. Women, working in volunteer groups, also raised important funds for acquisitions, and were instrumental in developing our permanent collection.
Faces of London: Women Artists

1. Mildred Peel
   Study for Portrait of Laura Secord, c. 1904
   oil on canvas
   Anonymous Gift, 2012

2. Mildred Peel
   Untitled Portrait, undated
   plaster with varnish (or paint)
   Anonymous Gift, 2013

3. Mildred Peel
   Portrait of Mrs. J.R. Peel, c. 1875
   oil on canvas
   Anonymous Gift, 2012

4. Florence Carlyle
   Portrait of a Girl, c. 1895
   oil on canvas
   Gift of Donald Routledge, Esq., London, Ontario, 1966

5. Florence Carlyle
   The White Flower, c. 1895
   oil on canvas
   Gift of Dr. Charles Fisher, London, Ontario, 1990, and conserved by the Canadian Conservation Institute of the Department of Canadian Heritage

6. Florence Carlyle
   Mère Adèle, 1897
   oil on canvas
   W. Thomson-Smith Memorial Collection, 1948

7. Florence Carlyle
   Portrait of Lorna Gibbons, c. 1910
   oil on canvas
   Transferred from the Material Culture Collection, 1997

8. Caroline Farncomb
   The French Girl, undated
   oil on canvas mounted on wood
   Gift of Mrs. Pennington, London, Ontario, 1953

9. Caroline Farncomb
   Woman with Basket, undated
   oil on canvas
   Gift of Mrs. Pennington, London, Ontario, 1953

10. Mary Healey
    Portrait of a Young Girl, undated
    oil on canvas
    Gift of Mr. E. T. Lamont, London, Ontario, 1997

11. Kate Taylor Cumming
    Kate, Self Portrait, c. 1910
    oil on canvas
    Gift of the Kate Taylor Cumming Memorial Collection, 2001

12. Mary Healey
    Portrait Study, undated
    oil on canvas
    Gift of W. Baldwin, Esq., London, Ontario, 1956

13. Mary Healey
    Study of a Girl's Head, undated
    oil on canvas
    Gift of Mary Healey through the Nicholas Wilson Chapter of the I.O.D.E., London, Ontario, 1926

14. Dorothy Seely-Smith
    Portrait of a Woman, undated
    oil on canvas
    Gift of Dorothy Betts Seely-Smith through the I.O.D.E., Nicholas Wilson Chapter

15. Eva Bradshaw
    Plums, c. 1924
    oil on canvas
    Art Fund, 1956

16. Eva Bradshaw
    Untitled (Portrait of a Young Girl), undated
    oil on canvas

17. Eva Bradshaw
    Girl at Window, undated
    oil on canvas
    Gift of the Estate of Jean Campbell Brady, London, Ontario, 1988

18. Eva Bradshaw
    Portrait of Francis Thomas Aldridge, undated
    oil on canvas
    Gift of Francis Thomas Aldridge, Sidney, British Columbia, 1972

19. Eva Bradshaw
    Untitled (Back View of a Young Lady), undated
    oil on canvas
    Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1980

20. Paddy Gunn O’Brien
    Untitled (Self Portrait Sketch), c. 1950-54
    oil on canvas board

21. Mackie Cryderman
    Untitled, undated
    oil on canvas
Faces of London

London can boast of many accomplished portraits, including many that depict prominent early citizens. This selection ranges from a colonial style developed outside of academic circles, often by itinerant artists, to more academic oils by George Theodore Berthon and Robert Reginald Whale. Of particular note are images of the Ridout and McClary families, and Frederic Marlett Bell Smith's *The Return from School* (1884), which featured the portraits of several daughters from leading London homes.
### Faces of London

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Description</th>
<th>Date</th>
<th>Medium</th>
<th>Gift Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ezekiel Sexton</td>
<td>Self-Portrait with Wife and Daughter</td>
<td>c. 1852</td>
<td>oil on canvas</td>
<td>Gift of Ed McKone, Esq., London, Ontario, 1940</td>
</tr>
<tr>
<td>2.</td>
<td>Unidentified Artist</td>
<td>Portrait of Phoebe Lee</td>
<td>undated</td>
<td>oil on canvas</td>
<td>Gift of the Misses Pennington, London, Ontario, 1976, and conserved by the Canadian Conservation Institute of the Department of Canadian Heritage</td>
</tr>
<tr>
<td>5.</td>
<td>George Theodore Berthon</td>
<td>Portrait of Joseph Ridout</td>
<td>c. 1850</td>
<td>oil on linen</td>
<td>Gift of the Misses Pennington, London, Ontario, 1976, and conserved by the Canadian Conservation Institute of the Department of Canadian Heritage</td>
</tr>
<tr>
<td>7.</td>
<td>Samuel Bell Waugh</td>
<td>Portrait of Louisa Lawrason</td>
<td>1844</td>
<td>oil on canvas</td>
<td>Gift of the Misses Pennington, London, Ontario, 1976, and conserved by the Canadian Conservation Institute of the Department of Canadian Heritage</td>
</tr>
<tr>
<td>14.</td>
<td>Frederic Marlett Bell-Smith</td>
<td>Untitled</td>
<td>1886</td>
<td>oil on academy board</td>
<td>Gift of Mark L. Jones of London, Ontario, in Memory of Mary H. Cooper, 2009</td>
</tr>
<tr>
<td>15.</td>
<td>John Griffiths</td>
<td>Portrait of Rose Griffiths</td>
<td>undated</td>
<td>oil on card mounted on card</td>
<td>Gift of the Estate of Margaret H. Griffiths, Ottawa, Ontario, 1993</td>
</tr>
<tr>
<td>16.</td>
<td>Frederic Marlett Bell-Smith</td>
<td>Albert Edward Cooper</td>
<td>1884</td>
<td>oil on canvas</td>
<td>Gift from the Estate of Albert E. and Annie Cooper from their Granddaughters, Frances A. Pritchard, Jean G. Hawkin, and Nora Prouse, 1993</td>
</tr>
<tr>
<td>17.</td>
<td>Mary Dignam</td>
<td>Immigrant Boy</td>
<td>undated</td>
<td>oil on canvas</td>
<td>Gift in Memory of Albert E. and Annie Cooper from their Granddaughters, Frances A. Pritchard, Jean G. Hawkin, and Nora Prouse, 1993</td>
</tr>
<tr>
<td>18.</td>
<td>Frederic Marlett Bell-Smith</td>
<td>The Return from School</td>
<td>1884</td>
<td>oil on canvas</td>
<td>Presented to the City of London by Mrs. Annie W. G. Cooper in Loving Memory of her Husband, Albert Edward Cooper, 1940</td>
</tr>
<tr>
<td>20.</td>
<td>Julian Ruggles Seavey</td>
<td>In the Doctor's Study</td>
<td>1890</td>
<td>oil on canvas</td>
<td>Gift of the Estate of Dr. Fred Luney, London, Ontario, 1987 and conserved by the Canadian Conservation Institute of the Department of Canadian Heritage</td>
</tr>
</tbody>
</table>
Paul Peel is London’s best known 19th century artist. He came of age in an era when many Canadians travelled to Europe for salon training in the arts. Before his untimely death in 1892, Peel garnered great success. He mastered the Beaux-Arts painting style prevalent at the time, mixing in invigorating elements of Impressionism. Having won a medal at the 1890 Paris Salon, he became one of the first Canadian artists to receive international recognition in his lifetime.
Paul Peel

1. Portrait of Hamilton King Meek, 1890
   oil on canvas
   Hamilton King Meek Memorial Collection, 1940

2. Portrait of Mr. William Y. Brunton, 1888
   oil on canvas
   Gift of Mr. F. K. Ashbaugh, Windermere, Ontario, 1974

3. A View in a Cemetery, Pont Aven, France, 1881
   oil on canvas
   Purchased with Funds from the Somerville Bequest, 1983

4. Portrait Bust of Amelia Singleton Hall Peel, 1883
   plaster
   Gift of Mr. Kilgour Shives, Vancouver, British Columbia, 1984

5. Autumn Leaves, 1881
   oil on canvas
   Purchased with Funds from the Volunteer Committee, the Estate of Miss Dorothy Gunn, a Donation in Memory of Mr. & Mrs. Joseph Dixon Isaacs given by their son, Mr. James D. Candler, 1986 and conserved by The Canadian Conservation Institute of the Department of Canadian Heritage

6. The Artist in his Studio (Self Portrait), 1890
   oil on canvas
   Bequest of Miss Marguerite Peel, Laguna Beach, California, 1959

7. The Wreck, 1884
   oil on canvas
   Gift of Mrs. Richard Bland, London, Ontario, 1933

8. Toll If You Please, 1880
   oil on canvas
   Gift of Mary and Martin O'Meara, London, Ontario, 1998

9. Portrait of Robert Andre Peel, 1892
   oil on canvas
   Bequest of Miss Marguerite Peel, Laguna Beach, California, 1959

10. The Modest Model, 1889
    oil on canvas
    Gift of the Estate of Allan J. Wells with the Assistance of the Canadian Cultural Property Export Review Board, 1990, and conserved by the Canadian Conservation Institute of the Department of Canadian Heritage

11. In Disgrace, 1892
    oil on canvas
    Purchased with the Assistance of a Movable Cultural Property Grant accorded by the Department of Canadian Heritage under the terms of the Cultural Property Export and Import Act and with Funds from the Volunteer Committee to Museum London, 2006

12. Portrait of Isaure Verdier Peel, 1886
    oil on canvas
    Bequest of Miss Marguerite Peel, Laguna Beach, California, 1959

13. Courtyard, Brittany, 1885
    oil on canvas
    Art Fund, 1976

14. Untitled Sketch (Girl Blowing Bubbles), undated
    oil on canvas
    Anonymous gift, 2013

15. The Young Botanist, c. 1888-90
    oil on canvas
    Purchased with the assistance of the Richard & Jean Ivey Fund, London, Ontario, 1987

16. (Sketch for) The Dancing Doll, c. 1892
    oil on canvas
    Anonymous gift, 2013

17. Untitled Sketch (Cow), undated
    oil on canvas
    Anonymous gift, 2013

18. Untitled (Étaples), 1886
    oil on canvas mounted on artist's board
    Bequest of Muriel Elsie Buller, Victoria, British Columbia, 2018

19. Portrait of Master Lyford P. Edwards, 1883
    oil on canvas
    Donated by the Council for Canadian-American Relations through Mr. Lyford P. Edwards, Bridgeport, Connecticut, 1982

20. Portrait Bust of John Robert Peel, 1883
    plaster
    Gift of Mr. Kilgour Shives, Vancouver, British Columbia, 1984
The works featured in these sections were produced by artists who gave rise to London Regionalism. This was an art movement of the late 1950s, 60s, and 70s, sparked by local practitioners who championed their home as the centre and subject of creative activity. By the late 1960s, the impulse became an object of interest for Canadian art critics, notably art historian Barry Lord. In a 1969 *Art in America* article, he acclaimed London as “the most important art centre in Canada and a model for artists working elsewhere, the site of ‘Canada’s first regional liberation front.’”
London Regionalism

1. Ron Martin
   *Sky*, 1966
   oil enamel on wood
   Gift of the Western Art League, 1966

2. Murray Favro
   *Motorcycle Rally*, 1964
   oil on masonite
   Gift of Ron and Tabita Moore, Napanee, Ontario, 2017

3. John B. Boyle
   *The London Six*, 1984
   oil on canvas
   Gift to the City of London from Suncor Incorporated, 1987

4. Robert Bozak
   *Max Ferguson “Star”*, c. 1974
   enamel on plywood

5. John B. Boyle
   *Fathers of Confederation*, 1966
   oil on wood
   Gift of Sheila Curnoe, London, Ontario, 1993

6. Robert Bozak
   *Stompin’ Tom Neon Sign*, 1978
   acrylic on canvas

7. Murray Favro
   *Guitar*, 1982
   wood; aluminum; steel; guitar hardware
   Purchased with a Canada Council Matching Grant and Funds from the Volunteer Committee, 1985

8. Bernice Vincent
   *Ironing Board*, 1978
   acrylic on board
   Gift of the Artist, 2006

   *Domtar with Truck*, 1970
   acrylic and mixed media on canvas
   Purchased with Funds from the Estate of Paddy Gunn O’Brien and the Volunteer Committee to Museum London, 2013

10. Walter Redinger
    *Caucasian Study*, 1968
    fibreglass, urethane
    Gift of Mr. Av Isaacs, Toronto, Ontario, 1985

11. Walter Redinger
    *Untitled Sphere No. 2*, 1970
    fibreglass
    Purchase, General Acquisition Fund, 1971
The works featured in these sections were produced by artists who gave rise to London Regionalism. This was an art movement of the late 1950s, 60s, and 70s, sparked by local practitioners who championed their home as the centre and subject of creative activity. By the late 1960s, the impulse became an object of interest for Canadian art critics, notably art historian Barry Lord. In a 1969 *Art in America* article, he acclaimed London as “the most important art centre in Canada and a model for artists working elsewhere, the site of 'Canada's first regional liberation front.'”
London Regionalism

1. Greg Curnoe
*The True North Strong and Free*, #1-5, 1968
stamp pad ink and polyurethane on plywood
Art Fund, 1970

2. Greg Curnoe
*Car*, 1967
oil with metal on masonite and wood
Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1978

3. Greg Curnoe
*Untitled*, 1990
fired clay with glaze
Gift of Mr. and Mrs. John H. Moore, London, Ontario, 1994

4. Greg Curnoe
*I Have Been Looking at Rousseau*, 1965
oil on wood
Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1978

5. Greg Curnoe
*Spotlight/Dec. 3/69*, 1969
acrylic on wood

6. Greg Curnoe
*Quotation No. 2 – Godel*, 1968
oil on wood
Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1980

7. Tony Urquhart
*Five Doors*, 1971
mixed media

8. Tony Urquhart
*Large Diptych*, 1968
acrylic on plywood
Gift of Tony Urquhart, Wellesley, Ontario, 1993

9. Jack Chambers
*Olga, Diego and Geraniums*, 1966
oil on plywood
Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1978

10. Jack Chambers
*Mantle Group*, 1966
oil on board

11. Jack Chambers
*Three Sisters Waiting*, 1964
oil on plywood
Gift of C.I.L., Willowdale, Ontario, 1982

12. Jack Chambers
*Moonrise*, 1965
oil paint and metal on wood
Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1985
For generations, the Group of Seven set the very definition of Canadian art. Influenced in part by Art Nouveau design and Scandinavian landscape painting, the members developed what came to be seen as a national vision, one which equated the harsh beauty of the North with the strength of Canadian citizens. The Group, which had ten members over its existence between 1920 and 1932, influenced the subject matter and approach of painters for decades. Their works are joined on this wall by those of Tom Thomson. Thomson was not a member of the Group, but has historically been accepted as their mentor.
Group of Seven

1. School of Tom Thomson
   Untitled Sketch, undated
   oil on wood panel
   Purchased with Funds from the Mitchell Bequest, 1955

2. J. E. H. MacDonald
   Rainy Weather, Algoma, 1918
   oil on heavy card
   Art Fund, 1948

3. Alfred Joseph Casson
   Mist, Rain, and Sun, 1958
   oil on masonite
   Gift of the Volunteer Committee, 1958

4. A. Y. Jackson
   Sun, Snow, Barn, c. 1930
   oil on wood panel
   F. B. Housser Memorial Collection, 1945

5. A. Y. Jackson
   Morning, Baie St. Paul, 1928
   oil on wood panel
   F. B. Housser Memorial Collection, 1945

6. A. Y. Jackson
   Cacouna, 1921
   oil on wood panel
   F. B. Housser Memorial Collection, 1945

7. A. Y. Jackson
   Lake Superior at Port Munroe, 1923
   oil on wood panel
   F. B. Housser Memorial Collection, 1945

8. J. E. H. MacDonald
   The Little Fall, 1919
   oil on canvas
   F. B. Housser Memorial Collection, 1945

9. Arthur Lismer
   Pine Tree and Rocks, 1921
   oil on canvas
   F. B. Housser Memorial Collection, Permanent Loan by 1945; Gift, 1978

10. A. Y. Jackson
    St. Fidéle, undated
    oil on wood panel
    Art Fund, 1945

11. A. Y. Jackson
    Road to Charlevoix, c. 1936
    oil on canvas
    Art Fund, 1957

12. A. Y. Jackson
    Untitled, c. 1948
    oil on wood panel
    Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1978

13. Franz Johnston
    Gibraltar, Eldorado, Great Bear Lake, North West Territories, 1939
    oil on masonite
    Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1978

14. A. Y. Jackson
    Czech Farm, Fernie, B.C., undated
    oil on wood panel
    F. B. Housser Memorial Collection, 1948

15. Franz Johnston
    Radium Strike, Labine Point, Great Bear Lake, N.W.T., 1939
    oil on masonite
    Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1980

16. Lawren Stewart Harris
    From The North Shore, Lake Superior, c. 1927
    oil on canvas
    Gift of H. S. Southam Esq., Ottawa, Ontario, 1940

17. Lawren Stewart Harris
    Northern Autumn, 1922
    oil on canvas
    Art Fund, 1949

18. Lawren Stewart Harris
    Glaciers, Rocky Mountains, undated
    oil on card
    F. B. Housser Memorial Collection, 1945

19. Lawren Stewart Harris
    Lake Agnes above Lake Louise, Rocky Mountains, 1955
    oil on canvas
    Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1978

20. Alfred Joseph Casson
    Bedard Pond, 1960
    oil on masonite
    Gift of Mr. and Mrs. Richard M. Ivey, London, Ontario, 1972

21. Frederick Varley
    Mimulus, Mist and Snow, 1927-28
    oil on canvas
    Gift of the Volunteer Committee and Mr. & Mrs. Richard M. Ivey, London, Ontario, 1972

22. Arthur Lismer
    The Glacier, 1930
    oil on canvas
    Art Fund, 1956

23. J. E. H. MacDonald
    Mongoose Lake, Algoma, c. 1920
    oil on heavy card
    Art Fund, 1948

24. Lionel LeMoine FitzGerald
    Ponemah, c. 1920
    oil on canvas
    Gift from the Douglas M. Duncan Collection, 1970

25. Franklin Carmichael
    Untitled Landscape, c. 1920-30
    oil on card
    Gift of Mr. & Mrs. John Mastin, 1996

26. J. E. H. MacDonald
    Evening, Mongoose Lake, 1920
    oil on heavy card
    Art Fund, 1948

27. Lionel LeMoine FitzGerald
    Prairie Sunset, c. 1920
    oil on masonite
    Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1980

28. Lionel LeMoine FitzGerald
    Watering Can, undated
    oil on canvas
    Gift from the Douglas M. Duncan Collection, 1970

29. Franklin Carmichael
    Farm and Stump Fences, Orillia, 1936
    oil on card
    Gift of Mr. & Mrs. James Mastin, Richmond Hill, Ontario, 1996

30. J. E. H. MacDonald
    The Log Pickers, Georgian Bay, 1913
    oil on canvas
    Art Fund, 1955

31. Frederick Varley
    Mountains, 1929
    oil on wood panel
    F. B. Housser Memorial Collection, 1977

32. Franklin Carmichael
    Grace Lake, c. 1931-45
    oil on wood
    Gift of Mr. & Mrs. John Mastin, 1996
This theme is divided into two parts, presenting early and more recent vistas of London’s changing face. Works encompass the early, jewel-like oils of James Hamilton, to the townscapes of Paul Peel, and the colourful street views of Clark McDougall and Albert Templar. Only one artist is not from this area: Sheila Ayearst, however, revisits a subject immortalized by major Regionalist artist Jack Chambers, *401 Towards London No. 1* (1968-69).
1. Joseph Sydney Hallam
   London, Ontario, 1842, c. 1945
   oil on canvas
   Gift of the O'Keefe Brewing Company, Toronto, Ontario, 1946

2. Clare Bice
   Royal Visit, London, Ontario, June 1939, 1939
   oil on canvas

3. Clare Bice
   View from St. Paul's Cathedral, undated
   oil on canvas
   Gift of Mrs. Jean Snell, 2007

4. Henry Nesbitt McEvoy
   Near Gibbons Park, undated
   oil on canvas

5. Charles Chapman
   Thames River, 1882
   oil on canvas

6. Henry Nesbitt McEvoy
   Scene from Springbank Park, 1880
   oil on canvas

7. John Munnoch
   Painting of Elmwood Avenue with View of Normal School, 1904
   oil on canvas
   Transferred from the Material Culture Collection, 2013. Gift of Mrs. Eddythe Milkowski, 1963

8. Paul Peel
   Three Boys Fishing at the Coves, 1880
   oil on canvas
   Transferred from the Material Culture Collection, 2009. Gift of Mrs. Edna Bland Stratton in memory of her Father, John Bland, 1959

9. James Hamilton
   Forks of the Thames, c. 1850
   oil on canvas
   Anonymous Gift, 1968

10. William Lees Judson
     Near Hyde Park, undated
     oil on canvas
     Gift of Mrs. Audre E. Walker through her Daughter, Mrs. Anne E. Hayman, London, Ontario, 1987, and conserved by the Canadian Conservation Institute of the Department of Canadian Heritage

11. William Lees Judson
     First Council Chamber, c. 1870
     oil on paper on board
     Transferred from the Material Culture Collection, 2013. Gift of the Estate of Mrs. Olive Eleanor Carty, 1977

12. William Lees Judson
     Untitled, c. 1870-90
     oil on board
     Purchase, 2012

13. William Lees Judson
     Oxen Ploughing, 1881
     oil on canvas
     Transfer from the Material Culture Collection, 2009

14. John Powell Hunt
     Untitled (River Scene), 1909
     oil on canvas
     Purchase, 2012

15. James Hamilton
     Roger Smith's Mill, London, c. 1848
     oil on card
     Anonymous Gift, 1964

16. Paul Peel
     The Covent Garden Market, London, Ontario, 1883
     oil on canvas
     Gift to the City of London by Mrs. Marjorie Barlow, London, Ontario, 1969

17. Edward Middleton
     Manigault Poplars at Dawn, 1906
     oil on canvas

18. James Hamilton
     The Courthouse and the Mechanics' Institute, undated
     oil on wood panel
     Gift of Dr. Fred Landon, London, Ontario, 1956

19. James Hamilton
     The Flats, London, Canada West, 1850
     oil on paper
     Art Fund, 1948

20. James Hamilton
     The Clay Banks (East of Vauxhall Bridge), c. 1860
     oil on paper
     Art Fund, 1948

21. John Powell Hunt
     Landscape with Cows, undated
     oil on canvas
     Gift of Mrs. Pennington, London, Ontario, 1953

22. Edward Glen
     Dexter's Old Mill (Evening), 1919
     oil on board
     Purchased with Funds from the Volunteer Committee, 2012

23. John Powell Hunt
     Looking Down Thames from Dundas Street, London, undated
     oil on canvas
     Transferred from the Material Culture Collection, 2013. Gift of Mr. Gordon Mclauchlan, 1967

24. John Powell Hunt
     The Wishing Well, undated
     oil on panel
     Purchased with Funds from the Volunteer Committee, 2012

25. James Hamilton
     Blackfriars Mill, 1894
     oil on canvas
     Transferred from the Material Culture Collection, 2013. Gift of F.C. Westcott, 1964
This theme is divided into two parts, presenting early and more recent vistas of London’s changing face. Works encompass the early, jewel-like oils of James Hamilton, to the townscapes of Paul Peel, and the colourful street views of Clark McDougall and Albert Templar.
26. Clark McDougall
*Site*, 1977
acrylic on board
Gift of the Volunteer Committee, 1978

27. Maurice Stubbs
*Thames Debris Field*, 2007
oil on panel
Gift of the Volunteer Committee, 2012

28. Albert Templar
*Ridout and Carling Streets*, 1954
oil on canvas

29. Albert Templar
*Abbott Block, Dundas St., London, Ontario*, 1928
oil on canvas
Anonymous Gift, 1973

30. Paddy Gunn O’Brien
oil on canvas
Purchase, 1992

31. Albert Templar
*Condominium Construction, 600 Talbot St., London, Ont.*, c. 1980
oil on canvas
Purchased with Funds from the Volunteer Committee, 2009

32. Brian Jones
*Yard Scene # 1*, 1978
oil on canvas

33. Albert Templar
*Scene Near Hamilton Road*, c. 1926
oil on wood
Gift of Mr. Albert Langford, London, Ontario, 1990

34. Bernice Vincent
*Spring 2007, Looking West along King St. from Covent Market*, 2007
*Summer 2008, Sitting on Lawn on Kent St. Looking West*, 2008
*Summer 2008, Looking East along King St. from Middlesex Health Unit*, 2008
all acrylic and graphite on panel
Gifts of the artist, 2011

35. Gary Spearin
*401EXIT232: EAST AND WEST*, 2018
digital print on Hahnemuhle Photo Rag Bright White 308 gsm paper, mounted on aluminum
Purchase, 2021
Contemporary Art

London continues as to enjoy a vibrant art scene. Places of learning, from BealArt to Fanshawe College and Western University, draw innovators, and train generations of artists. Subjects for art are as plentiful as the practitioners, and new technologies are expanding what art can be. The selections here generally range from the 1970s to the 2000s.
Contemporary Art

1. Kerry Ferris
   *Mother and Michael, Automne 1973*, 1973
   acrylic on canvas
   Art Fund, 1975

2. Kim Moodie
   *Untitled*, 1998
   oil and acrylic on canvas

3. Herb Ariss
   *Box of Idols*, 1963
   ceramic on wood
   Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1987

4. Robert Fones
   *Whiz*, 1997
   casein on wood
   Purchased with the support of the Canada Council for the Arts Acquisition Grants program and the John H. and Elizabeth Moore Acquisition Fund, 2015

5. Margot Ariss
   *Lerida*, 1973
   glazed clay on wood
   Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1978

6. Robert Fones
   *Sonne by Whom*, 2011
   oil on canvas
   Purchased with the support of the Canada Council for the Arts Acquisition Grants program and the John H. and Elizabeth Moore Acquisition Fund, 2015

7. Patrick Thibert
   *Axis #19*, 1978
   welded steel
   Purchased with the financial support of the Elizabeth L. Gordon Art Program’s Challenge Grant for Art Acquisitions through the Walter and Duncan Gordon Foundation, 2015
Art which relies on line, colour, and form but does not refer to a place, person, or thing is called nonrepresentational or abstract—although abstraction can still represent some aspect of the objective world. Canada has experienced several different waves of this modernist movement, mostly occurring after the Second World War. These include such groups as the Automatistes and Plasticiens in Quebec, the Painters Eleven in Ontario, and the Regina Five in Canada's west. Nonrepresentational art remains a major and vital element in Canadian contemporary art.
Canadian Abstraction

1. Ray Mead

*Dark Image*, 1954
oil on canvas
Gift of Mrs. Joan Murray, Whitby, Ontario, 1999

2. Alexandra Luke

*Sound Vibrations*, 1963
oil on masonite
Gift of the Volunteer Committee, 1964

3. Jack Bush

*Blue Spot on Green*, 1963-64
oil on canvas
Art Fund, 1968

4. Tom Hodgson

*Horizontal Abstraction*, 1952
oil on masonite
Gift of Mr. Frederick Laflamme, Kingston, Ontario, 1993

5. William Ronald

*Untitled*, 1997
acrylic on canvas
Gift of Mrs. Helen Ronald, Toronto, Ontario, 2002

6. Walter Yarwood

*Relief Number 1*, undated
cast aluminum with acrylic
Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1987

7. Kazuo Nakamura

*Lakeside, Summer Morning*, 1961
oil on canvas
Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1978

8. Harold Town

*Centrebiz*, 1965
oil and lucite on canvas
Art Fund, 1966
Art which relies on line, colour, and form but does not refer to a place, person, or thing is called nonrepresentational or abstract—although abstraction can still represent some aspect of the objective world. Canada has experienced several different waves of this modernist movement, mostly occurring after the Second World War. These include such groups as the Automatistes and Plasticiens in Quebec, the Painters Eleven in Ontario, and the Regina Five in Canada’s west. Nonrepresentational art remains a major and vital element in Canadian contemporary art.
**Canadian Abstraction**

9. Marcel Barbeau
   *Untitled [Puck, Puck, Puck]*, 1961
   Oil and acrylic on canvas
   Gift of Matthew Teitelbaum, Toronto, Ontario, 2009

10. Fernand Leduc
    *Blanc Pression*, 1957
    Oil on canvas
    Gift of Gordon and Carol Schacter, London, Ontario, 2018

11. Yves Gaucher
    *Gris, Bleu, Bleu/Vert*, 1972
    Acrylic on canvas
    Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1978

12. David Urban
    *John Henry*, 2003
    Oil on canvas
    Purchased with the support of the Canada Council for the Arts Acquisitions Assistance Program and Funds from the Volunteer Committee, 2003

13. Duncan de Kergommeaux
    *Burnt Island*, 2008
    Oil on linen
    Gift of the artist, 2011

14. Gershon Iskowitz
    *Variation on Green No. 4*, 1976
    Oil on canvas
    Art Fund, 1977

15. Richard Lacroix
    *Variante '66*, 1966
    Acrylic on canvas
    Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1978

16. York Wilson
    *Whirling Dervish*, 1976
    Acrylic on canvas
    Gift of Mrs. Yvonne McKague Housser, Toronto, Ontario, 1976

17. Guido Molinari
    *Orange, Bleu, Vert (Green)*, 1969
    Oil on canvas
    Gift of Rob and Sandra May, London, Ontario, 2018

18. Gino Lorcini
    *Alpha VII*, 1964
    Aluminum and plexiglass
    Gift of Mr. and Mrs. John H. Moore, London, Ontario, 1994

19. Jacques Hurtubise
    *Gribouille*, 1969
    Acrylic on canvas
    Art Fund, 1970

20. Roy Kiyooka
    *Homage to Bela Bartok*, 1966
    Aquatex on cotton canvas
    Art Fund, 1968

21. Jean McEwen
    *La Toile en Bleu*, 1963
    Oil on canvas
    Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1978

22. Kenneth Lochhead
    *Blue Rest*, 1972
    Acrylic on board
    Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1978

23. Alex Janvier
    *True Blue Racists*, 1973
    Acrylic on canvas
    Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1978

24. Harold Klunder
    *Blue Study for DNA*, 1997-99
    Oil on jute canvas
    Gift of Allan Thornley, Ottawa, Ontario, 2016

25. Alfred Pellan
    *Les Sémaphores*, 1959
    Oil on canvas
    Purchased with Funds donated from Mr. Wayne Porter and a Wintario Grant, 1977

26. Kent Monkman
    *Softly and Tenderly*, 2001
    Acrylic on canvas
    Purchased with the support of the Canada Council for the Arts Acquisitions Assistance Program and Funds from the Volunteer Committee, 2003

27. David Bolduc
    *Juke*, 1975
    Acrylic on canvas

28. Paterson Ewen
    *Untitled*, 1967
    Acrylic on canvas
    Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1980

29. Takao Tanabe
    *One Orange Strip*, 1964
    Acrylic on canvas
    Purchased with the assistance of the Canada Council Acquisition Assistance Program and matching funds from the Volunteer Committee, 2007

30. Ron Bloore
    *Anvil*, 1983
    Oil on masonite
    Gift of Mr. Victor Whittaker, Ottawa, Ontario, 1991

31. Ron Martin
    *Black Past #8*, 1976
    Acrylic on canvas
    Gift of the Carmen Lamanna Gallery Trust, Toronto, Ontario, 2000

32. David Craven
    *Blister*, 1994
    Mixed media on canvas
    Gift of Jared Sable, Toronto, Ontario, 2001

33. Fernand Toupin
    *Le Temple Interdit*, 1962
    Oil on canvas
    Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1980

34. Paul-Émile Borduas
    *Au Gré des Crêtes*, 1957
    Oil on canvas
    Gift of Mr. and Mrs. John H. Moore, London, Ontario, through the Ontario Heritage Foundation, 1978

35. Jean Paul Riopelle
    *Le Trou des Fées*, 1957
    Oil on canvas
    Art Fund, 1962

36. Jack Shadbolt
    *Dark Garden #2*, 1960
    Oil on masonite
    Gift of the Volunteer Committee, 1965
Works on Paper

Here you see some of Museum London’s large collection of important Inuit prints. In the later 1950s, printmaking was introduced to communities in the Arctic as a way to supplement Inuit incomes, and share the culture of Canada’s north far and wide.

Five main communities developed remarkable print programs: Cape Dorset (Kinngait), Povungnituk, Holman (Ulukhaqtuuq), Baker Lake (Qamani’tuaq), and Pangnirtung. Subject matter varies widely, including cultural history and spirituality, the uniqueness of Arctic nature, and elements of everyday life. Many museums, including Museum London, purchased prints from annual portfolios. This grouping includes well-known artists such as Kenojuak Ashevak, Luke Anguhadluq, Parr, and Kananginak Pootoogook.

Later in 2019, Museum London will install secured cabinets in this alcove. Here, visitors will be able to view a range of our diverse but fragile works on paper. Cabinets will allow curators to present old and new paper-based artworks for long periods of time, away from the effects of humidity and light exposure.

Until these are put in place, this area will contain changing displays of works on paper. Please visit again to see the changing displays!
Inuit Artists

1. Niviaksiak
   *Caribou - Winter Light*, 1959
   skin stencil print on paper
   Print Fund, 1960

2. Kananginak
   Pootoogook
   *Three Narwhal*, 1959
   stencil print on paper
   Print Fund, 1960

3. Anguadluq
   *Muskox Grazing*, 1979
   stonecut print on paper

4. Attributed to Parr
   *Hunters of Old*, 1974
   stonecut print on paper

5. Pitseolak
   *Summer Home*, 1972
   stonecut print on paper

6. Kenojuak
   *Bird Humans*, 1960
   stonecut print on paper