List of Works

A Digital version of this booklet can be found at museumlondon.ca/ttlv
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  
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.
1. Ezekiel Sexton
*Self-Portrait with Wife and Daughter,* c. 1852
oil on canvas
Gift of Ed McKone, Esq., London, Ontario, 1940

2. Unidentified Artist
*Portrait of Phoebe Lee,* undated
oil on canvas
Gift of the Misses Pennington, London, Ontario, 1976, and conserved by the Canadian Conservation Institute of the Department of Canadian Heritage

3. Unidentified Artist
*Portrait of a Lady,* undated
oil on board
Gift Mrs. A. M. Cleghorn, London, Ontario, 1960

4. George Theodore Berthon
*Portrait of Lionel Ridout,* c. 1857
oil on linen
Gift of the Misses Pennington, London, Ontario, 1976, and conserved by the Canadian Conservation Institute of the Department of Canadian Heritage

5. George Theodore Berthon
*Portrait of Joseph Ridout,* c. 1850
oil on linen
Gift of the Misses Pennington, London, Ontario, 1976, and conserved by the Canadian Conservation Institute of the Department of Canadian Heritage

6. George Theodore Berthon
*Portrait of George Ridout,* c. 1850
oil on linen
Gift of the Misses Pennington, London, Ontario, 1976, and conserved by the Canadian Conservation Institute of the Department of Canadian Heritage

7. Samuel Bell Waugh
*Portrait of Louisa Lawrason,* 1844
oil on canvas
Gift of the Misses Pennington, London, Ontario, 1976, and conserved by the Canadian Conservation Institute of the Department of Canadian Heritage

8. George Theodore Berthon
*Portrait of Louisa (Lawrason) Ridout,* c. 1857
oil on linen
Gift of the Misses Pennington, London, Ontario, 1976, and conserved by the Canadian Conservation Institute of the Department of Canadian Heritage

9. George Theodore Berthon
*Portrait of Louisa Jane Ridout,* c. 1858
oil on linen
Gift of the Misses Pennington, London, Ontario, 1976, and conserved by the Canadian Conservation Institute of the Department of Canadian Heritage

10. Robert Reginald Whale
*Portrait of Theresa McClary,* c. 1870
oil on canvas
Gift of the Estate of Miss Dorothy Gunn, London, Ontario, 1982

11. Robert Reginald Whale
*Portrait of Catherine McClary,* c. 1870
oil on canvas

12. Unidentified Artist
*Portrait of a Young Man,* undated
oil on canvas

13. Edward Glen
*Portrait Study,* 1911
oil on wood panel
Gift of Mrs. Pennington, London, Ontario, 1953

14. Frederic Marlett Bell-Smith
*Untitled,* 1886
oil on academy board
Gift of Mark L. Jones of London, Ontario, in Memory of Mary H. Cooper, 2009

15. John Griffiths
*Portrait of Rose Griffiths,* undated
oil on card mounted on card
Gift of the Estate of Margaret H. Griffiths, Ottawa, Ontario, 1993

16. Frederic Marlett Bell-Smith
*Albert Edward Cooper,* 1884
oil on canvas
Gift in Memory of Albert E. and Annie Cooper from their Granddaughters, Frances A. Pritchard, Jean G. Hawkin, and Nora Prouse, 1993

17. Mary Dignam
*Immigrant Boy,* undated
oil on canvas
Transfered from the Material Culture Collection, 2013. Gift of Miss Jane Metcalf, 1959

18. Frederic Marlett Bell-Smith
*The Return from School,* 1884
oil on canvas
Presented to the City of London by Mrs. Annie W. G. Cooper in Loving Memory of her Husband, Albert Edward Cooper, 1940

19. Edward Glen
*Head Study,* 1909
oil on canvas

20. Julian Ruggles Seavey
*In the Doctor’s Study,* 1890
oil on canvas
Gift of the Estate of Dr. Fred Luney, London, Ontario, 1987 and conserved by the Canadian Conservation Institute of the Department of Canadian Heritage

21. John Powell Hunt
*Portrait of an Old Man Reading,* undated
oil on canvas
Gift of John Powell Hunt through the Nicholas Wilson Chapter of the I.O.D.E., London, Ontario, 1926
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
London Regionalism (continued)

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 – Gödel*, 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
   Art Fund, 1949

10. A. Y. Jackson
    St. Fidèle, 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. John H. Moore, London, Ontario, through
    the Ontario Heritage Foundation, 1978

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
Places of London

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).
8. Paul Peel  
**Three Boys Fishing at the Coves**, 1880  
oil on canvas  
Transfer 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.
Places of London

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, Autumne 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

8. Meryl McMaster
*Edge of a Moment*, 2017
archival inkjet photograph on paper
Purchase, John H. and Elizabeth Moore Acquisition Fund, 2017

9. Kent Monkman
*Nativity Scene*, 2017
mixed media installation
Purchased with funds from the Volunteer Committee Acquisition Fund (1956-2017) in memory of Shelagh MartinMcLaren, 2017
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.
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.
<table>
<thead>
<tr>
<th>9. Marcel Barbeau</th>
<th>Untitled [Puck, Puck, Puck], 1961</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>oil and acrylic on canvas</td>
</tr>
<tr>
<td></td>
<td>Gift of Matthew Teitelbaum,</td>
</tr>
<tr>
<td></td>
<td>Toronto, Ontario, 2009</td>
</tr>
<tr>
<td>10. Fernand Leduc</td>
<td>Blanc Pression, 1957</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Gift of Gordon and Carol Schacter,</td>
</tr>
<tr>
<td></td>
<td>London, Ontario, 2018</td>
</tr>
<tr>
<td>11. Yves Gaucher</td>
<td>Gris, Bleu, Bleu/Vert, 1972</td>
</tr>
<tr>
<td></td>
<td>acrylic on canvas</td>
</tr>
<tr>
<td></td>
<td>Gift of Mr. and Mrs. John H.</td>
</tr>
<tr>
<td></td>
<td>Moore, London, Ontario</td>
</tr>
<tr>
<td></td>
<td>through the Ontario Heritage</td>
</tr>
<tr>
<td></td>
<td>Foundation, 1978</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Purchased with the support of the</td>
</tr>
<tr>
<td></td>
<td>Canada Council for the Arts</td>
</tr>
<tr>
<td></td>
<td>Acquisitions Assistance Program</td>
</tr>
<tr>
<td></td>
<td>and Funds from the Volunteer</td>
</tr>
<tr>
<td></td>
<td>Committee, 2003</td>
</tr>
<tr>
<td></td>
<td>oil on linen</td>
</tr>
<tr>
<td></td>
<td>Gift of the artist, 2011</td>
</tr>
<tr>
<td>14. Gershon Iskowitz</td>
<td>Variation on Green No. 4, 1976</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Art Fund, 1977</td>
</tr>
<tr>
<td>15. Richard Lacroix</td>
<td>Variante ’66, 1966</td>
</tr>
<tr>
<td></td>
<td>acrylic on canvas</td>
</tr>
<tr>
<td></td>
<td>Gift of Mr. and Mrs. John H.</td>
</tr>
<tr>
<td></td>
<td>Moore, London, Ontario</td>
</tr>
<tr>
<td></td>
<td>through the Ontario Heritage</td>
</tr>
<tr>
<td></td>
<td>Foundation, 1978</td>
</tr>
<tr>
<td></td>
<td>acrylic on canvas</td>
</tr>
<tr>
<td></td>
<td>Gift of Mrs. Yvonne McKague Housser,</td>
</tr>
<tr>
<td></td>
<td>Toronto, Ontario, 1976</td>
</tr>
<tr>
<td>17. Guido Molinari</td>
<td>Orange, Bleu, Vert (Green), 1969</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Gift of Rob and Sandra May,</td>
</tr>
<tr>
<td></td>
<td>London, Ontario, 2018</td>
</tr>
<tr>
<td>18. Gino Lorcini</td>
<td>Alpha VII, 1964</td>
</tr>
<tr>
<td></td>
<td>aluminum and plexiglass</td>
</tr>
<tr>
<td></td>
<td>Gift of Mr. and Mrs. John H.</td>
</tr>
<tr>
<td></td>
<td>Moore, London, Ontario</td>
</tr>
<tr>
<td></td>
<td>1994</td>
</tr>
<tr>
<td></td>
<td>acrylic on canvas</td>
</tr>
<tr>
<td></td>
<td>Art Fund, 1970</td>
</tr>
<tr>
<td>20. Roy Kiyooka</td>
<td>Homage to Bela Bartok, 1966</td>
</tr>
<tr>
<td></td>
<td>Aquatex on cotton canvas</td>
</tr>
<tr>
<td></td>
<td>Art Fund, 1968</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Gift of Mr. and Mrs. John H.</td>
</tr>
<tr>
<td></td>
<td>Moore, London, Ontario</td>
</tr>
<tr>
<td></td>
<td>through the Ontario Heritage</td>
</tr>
<tr>
<td></td>
<td>Foundation, 1978</td>
</tr>
<tr>
<td>22. Kenneth Lochhead</td>
<td>Blue Rest, 1972</td>
</tr>
<tr>
<td></td>
<td>acrylic on board</td>
</tr>
<tr>
<td></td>
<td>Gift of Mr. and Mrs. John H.</td>
</tr>
<tr>
<td></td>
<td>Moore, London, Ontario</td>
</tr>
<tr>
<td></td>
<td>through the Ontario Heritage</td>
</tr>
<tr>
<td></td>
<td>Foundation, 1978</td>
</tr>
<tr>
<td>23. Alex Janvier</td>
<td>True Blue Racists, 1973</td>
</tr>
<tr>
<td></td>
<td>acrylic on canvas</td>
</tr>
<tr>
<td></td>
<td>Gift of Mr. and Mrs. John H.</td>
</tr>
<tr>
<td></td>
<td>Moore, London, Ontario</td>
</tr>
<tr>
<td></td>
<td>through the Ontario Heritage</td>
</tr>
<tr>
<td></td>
<td>Foundation, 1978</td>
</tr>
<tr>
<td>24. Harold Klunder</td>
<td>Blue Study for DNA, 1997-99</td>
</tr>
<tr>
<td></td>
<td>oil on jute canvas</td>
</tr>
<tr>
<td></td>
<td>Gift of Allan Thornley, Ottawa,</td>
</tr>
<tr>
<td></td>
<td>Ontario, 2016</td>
</tr>
<tr>
<td>25. Alfred Pellan</td>
<td>Les Sémaphores, 1959</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Purchased with Funds donated from</td>
</tr>
<tr>
<td></td>
<td>Mr. Wayne Porter and a Wintario</td>
</tr>
<tr>
<td></td>
<td>Grant, 1977</td>
</tr>
<tr>
<td></td>
<td>acrylic on canvas</td>
</tr>
<tr>
<td></td>
<td>Purchased with the support of the</td>
</tr>
<tr>
<td></td>
<td>Canada Council for the Arts</td>
</tr>
<tr>
<td></td>
<td>Acquisitions Assistance Program</td>
</tr>
<tr>
<td></td>
<td>and Funds from the Volunteer</td>
</tr>
<tr>
<td></td>
<td>Committee, 2003</td>
</tr>
<tr>
<td>27. David Bolduc</td>
<td>Juke, 1975</td>
</tr>
<tr>
<td></td>
<td>acrylic on canvas</td>
</tr>
<tr>
<td></td>
<td>Gift of the Carmen Lamanna</td>
</tr>
<tr>
<td></td>
<td>Gallery Trust, Toronto, Ontario,</td>
</tr>
<tr>
<td></td>
<td>2000</td>
</tr>
<tr>
<td></td>
<td>acrylic on canvas</td>
</tr>
<tr>
<td></td>
<td>Gift of Phyllis &amp; Alan Cohen,</td>
</tr>
<tr>
<td></td>
<td>London, Ontario, 1999</td>
</tr>
<tr>
<td>29. Takao Tanabe</td>
<td>One Orange Strip, 1964</td>
</tr>
<tr>
<td></td>
<td>acrylic on canvas</td>
</tr>
<tr>
<td></td>
<td>Purchased with the assistance of</td>
</tr>
<tr>
<td></td>
<td>the Canada Council Acquisition</td>
</tr>
<tr>
<td></td>
<td>Assistance Program and matching</td>
</tr>
<tr>
<td></td>
<td>funds from the Volunteer Committee,</td>
</tr>
<tr>
<td></td>
<td>2007</td>
</tr>
<tr>
<td>30. Ron Bloore</td>
<td>Anvil, 1983</td>
</tr>
<tr>
<td></td>
<td>oil on masonite</td>
</tr>
<tr>
<td></td>
<td>Gift of Mr. Victor Whittaker,</td>
</tr>
<tr>
<td></td>
<td>Ottawa, Ontario, 1991</td>
</tr>
<tr>
<td>31. Ron Martin</td>
<td>Black Past #8, 1976</td>
</tr>
<tr>
<td></td>
<td>acrylic on canvas</td>
</tr>
<tr>
<td></td>
<td>Gift of the Carmen Lamanna</td>
</tr>
<tr>
<td></td>
<td>Gallery Trust, Toronto, Ontario,</td>
</tr>
<tr>
<td></td>
<td>2000</td>
</tr>
<tr>
<td>32. David Craven</td>
<td>Blister, 1994</td>
</tr>
<tr>
<td></td>
<td>mixed media on canvas</td>
</tr>
<tr>
<td></td>
<td>Gift of Jared Sable, Toronto,</td>
</tr>
<tr>
<td></td>
<td>Ontario, 2001</td>
</tr>
<tr>
<td>33. Fernand Toupin</td>
<td>Le Temple Interdit, 1962</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Gift of Mr. and Mrs. John H.</td>
</tr>
<tr>
<td></td>
<td>Moore, London, Ontario, through</td>
</tr>
<tr>
<td></td>
<td>the Ontario Heritage Foundation,</td>
</tr>
<tr>
<td></td>
<td>1980</td>
</tr>
<tr>
<td>34. Paul-Émile Borduas</td>
<td>Au Gré des Crêtes, 1957</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Gift of Mr. and Mrs. John H.</td>
</tr>
<tr>
<td></td>
<td>Moore, London, Ontario, through</td>
</tr>
<tr>
<td></td>
<td>the Ontario Heritage Foundation,</td>
</tr>
<tr>
<td></td>
<td>1978</td>
</tr>
<tr>
<td>35. Jean Paul Riopelle</td>
<td>Le Trou des Fées, 1957</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Art Fund, 1962</td>
</tr>
<tr>
<td>36. Jack Shadbolt</td>
<td>Dark Garden #2, 1960</td>
</tr>
<tr>
<td></td>
<td>oil on masonite</td>
</tr>
<tr>
<td></td>
<td>Gift of the Volunteer Committee,</td>
</tr>
<tr>
<td></td>
<td>1965</td>
</tr>
</tbody>
</table>
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 Parr, and Irene Avaalaaqiaq.
Works on Paper: Inuit Artists

1. Miary (Mary Pudlat)
   *Bear*, 1964
   stonecut print on kozo paper, printed by Timothy Ottochie
   Print Fund, 1972

2. Iyola Kingwatsiak
   *Arctic Rock Cod*, 1959
   skin stencil print on paper
   Print Fund, 1960

3. Shouyu Pootoogook
   *Ducks Feeding*, 1964
   stonecut print on paper
   Print Fund, 1972

4. Parr
   *Birds and Animals*, 1964
   stonecut print on paper
   Print Fund, 1972

5. Oshutsiak Pudlat
   *Untitled (three figures)*,
   undated
   graphite, coloured pencil, and ink on paper

6. Irene Avaalaaqiaq
   *All Different Thoughts*,
   1978
   stonecut on paper
   Gift of Richard and Beryl Ivey,
   London, Ontario, 1996