CANADA '67, an exhibition of more than 40 recent prints by Canadian painters and sculptors, opens at The Museum of Modern Art on May 2, in conjunction with Canada Week in New York, and will remain on view through June 4 in the Museum's Auditorium Gallery.

This is the first all-Canadian exhibition to be shown at The Museum of Modern Art, although an earlier exhibition prepared by the Museum, FIFTEEN CANADIAN ARTISTS, circulated throughout the United States from 1963 until 1965 under the auspices of the Museum's International Council.

"This highly selective survey suggests the vitality, excitement and variety of Canadian art today," says William S. Lieberman, Director of the Department of Drawings and Prints, who selected the works with Miss Riva Castleman, Curatorial Assistant for Prints.

Miss Castleman states in the introduction to the exhibition, "The work of Jean-Paul Riopelle illustrates the earlier French Canadian tradition which compelled artists to seek inspiration in Paris. A few English Canadians, however, sought, if not promoted, a national tradition. Among them are Harold Town and Alex Colville. In Vancouver, Alistair Bell rhapsodizes the dramatic presence of nature in British Columbia. He is the only artist represented by woodcuts in the exhibition. Aside from these, the tendencies are varied and the influences apparent. A third of the artists included in the exhibition were born abroad, most immigrating as adults. Many have lived and studied in Europe, encouraged primarily by grants from the Canada Council, established a decade ago. The result is an artistic production international in character, embodying current imaginative use of material and subjects.

"When, in the 20th century, artists recognized the tactile possibilities of the printed surface, some began to treat the print as a sculptural form. John Esler and
Benita Sanders are two such printmakers, using techniques developed by the British engraver Stanley William Hayter. Yves Gaucher has gone further. He molds the paper between masonite 'plates' much as an automobile body would be stamped out in a factory. The next and most logical step to Les Levine, a Canadian resident of New York, was his vacuum formed 'disposable' of vinyl plastic. His multiples have not only tactile possibilities but incorporate contemporary subjects and attitudes. Certainly, until today, few artists have seriously created a work which is intended to be ephemeral.

"Architectural subjects in new materials are reflected in the work of Francois Dallegret and Sheldon Cohen. Hard-edge, optical and minimal concepts are translated into serigraphs by Jack Bush and Francois Theapot of Toronto and Richard Lacroix and Guido Molinari of Montreal. From the portfolio Toronto 20, several works challenge the term 'print.' Mark Twain's 'Jumping Frog of Calaveras County' finds a rival in the paint-covered toad who leaped his way across the entire edition (100 sheets) of Gordon Rayner's print. This and Richard Gorman's print from magnetically attracted ball bearings give evidence that there is also wit within a not readily defined Canadian personality."

Also included in the exhibition are four Eskimo prints -- sealskin stencils and stonecuts -- recently acquired by the Museum, the gifts of Mrs. Donald B. Straus. Of the works, Miss Castleman says, "The prints by the Eskimos of Cape Dorset on Baffin Island, just south of the Arctic Circle, are a recent development in Canadian printmaking. Through the encouragement of the Canadian government new techniques were evolved for making prints from materials already being utilized for sculpture and the decoration of clothing. Since 1959, the Eskimo artists have depicted scenes of everyday life and legend in stone-cut and sealskin stencil prints. Pootagook, one of the printmakers whose work is shown, was formerly the ruler of the Cape Dorset Eskimos."

Mr. Lieberman first became involved with Canadian prints in 1964 when he was (more)
the sole juror for the first biennial Canadian Water Colours, Drawings and Prints, to which more than 1,400 works were submitted. Sixty of these were selected for exhibition and, subsequently, were purchased by the National Gallery in Ottawa and exhibited throughout Canada. Earlier this year, Miss Castleman visited Toronto, Ottawa and Montreal under the auspices of the Canada Week Committee and Mr. Lieberman went to British Columbia as the guest of the Vancouver Art Gallery.

The Museum Collections include more than 110 works by Canadian artists (a complete list of painters and sculptors represented is attached); photographs by Yousuf Karsh; and approximately sixty additional prints.

CANADA '67 is one of four exhibitions and events at The Museum of Modern Art celebrating Canada's centennial. THE STAR GARDEN (A PLACE), a new work by Les Levine, opened on April 20 in the Museum's Sculpture Garden, where it will remain on view through May 21. A model and photographs of HABITAT, Expo 67's new housing project, will go on view later in May. The Museum's Department of Film will present a two-week cycle of films, A SALUTE TO THE NATIONAL FILM BOARD OF CANADA, from May 4 through May 15.

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Photographs and additional information available from Elizabeth Shaw, Director, and Lynn Traiger, Assistant Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. Circle 5-8900.
Unless otherwise noted, the artists are resident in the place of their birth.


BOYD, James. Born Ottawa, 1928.


5. Quiet Life. 1966. Relief metal collage, 22 1/2 x 17 3/8" (1/1). Lent by The Isaacs Gallery, Toronto.

BUSH, Jack. Born Toronto, 1901.


7. Stripes to the Right, from the portfolio Five Colour Prints. 1965. Serigraph, 26 1/16 x 20 1/2" (58/100). Lent by The David Mirvish Gallery, Toronto.


(more)


FORTIER, Michel. Born Montreal, 1943.


GAUCHER, Yves. Born Montreal, 1934.


16. Random Magnetic Print Series...Three Red Five Blue from the portfolio Toronto 20. 1965. Inked ballbearing, guided magnetically, 26 x 20" (76/100). Lent by The Isaacs Gallery, Toronto.


24. Plate from the portfolio Toronto 20. 1965. Serigraph, 16 x 16 1/2" (76/100). Lent by The Isaacs Gallery, Toronto. (Petersen 2745).

   Lent by Gallery Moos, Toronto.

MOLINARI, Guido. Born Montreal, 1933.

   Lent by the artist.

27. Bi-Blue. 1965. Serigraph, 34 x 22 1/8" (E.A.2/5).
   Lent by the artist. (Petersen 2754).


   Lent by the artist.

   Lent by the artist.


   Lent by The Douglas Gallery, Vancouver.

   Lent by The Douglas Gallery, Vancouver.

32. Silent Bay. (1965). Etching, 3 x 3 15/16" (15/25).
   Lent by The Douglas Gallery, Vancouver.

33. Silent Departure. (1965). Etching, 3 1/16 x 3 15/16" (A.P.).
   Lent by The Douglas Gallery, Vancouver.


34. Plate from the portfolio Toronto 20. 1965. Paint-covered leaping toad,
   26 x 20" (76/100). Lent by The Isaacs Gallery, Toronto. (Petersen 2742).


   Lent by Galerie Maeght, Paris. (Petersen 2750).


   Lent by the artist.


   Lent by the artist. (Petersen 2751).

(more)


40. Plate from the portfolio Toronto 20. 1965. Photo offset and relief cut, 24 x 17 3/4" (76/100). Lent by The Isaacs Gallery, Toronto.


TOWN, Harold. Born Toronto, 1924.

43. The First Infernal Submarine. 1957. Monotype, 18 1/4 x 23 7/8" (1/1). The Museum of Modern Art, Advisory Committee Fund.


PRINTS BY ESKIMOS OF CAPE DORSET, BAFFIN ISLAND, CANADA

NIVIAKSIK. 1920(?)-1959.


PARR. Dates unknown.


POOTAGOOK. 1889(?)-1959.

47. Igloo Builder. (1959?). Stone rubbing and stone cut, 9 5/16 x 19 1/16" (1/50). The Museum of Modern Art, gift of Mrs. Donald B. Straus.

TUDLIK. Born ca. 1888.


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