



DORIS MCCARTHY

Life & Work

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Contents

03

Biography

27

Key Works

54

Significance & Critical Issues

67

Style & Technique

79

Where to See

86

Notes

97

Glossary

110

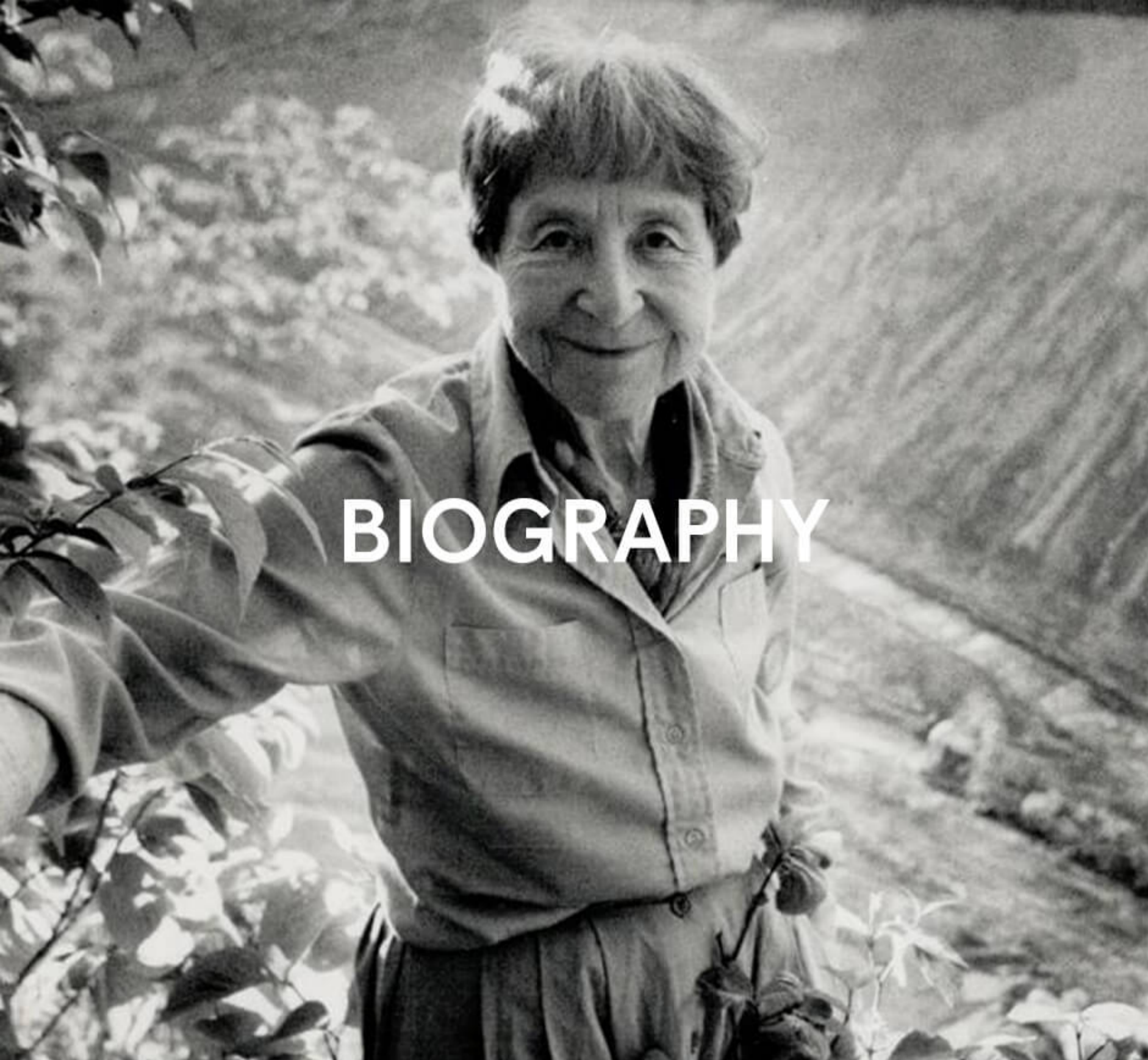
Sources & Resources

118

About the Author

119

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BIOGRAPHY

Doris Jean McCarthy (1910–2010) had a long and successful career as an artist, teacher, and writer. She is one of Canada’s pre-eminent landscape painters and the only one who worked in every part of the country. Her love of nature and attention to detail enabled her to capture the character of each region she visited. Though trained in the shadow of the Group of Seven, she soon forged her own distinctive approach as an artist. McCarthy proved to be an inspiring and devoted educator whose students included Joyce Wieland (1930–1998) and members of Painters Eleven. Her passion for writing resulted in three autobiographical volumes.

EARLY YEARS

Doris McCarthy's childhood was quite ordinary, though the family moved frequently at first.¹ Her father, George Arnold McCarthy, met Mary Jane Colson Moffatt, a promising singer, while he was studying civil engineering at McGill University in Montreal. They married in 1901 and moved to Niagara Falls, where Kenneth was born the following year. In 1907, the family welcomed Douglas in North Bay, and, finally, in 1910, Doris Jean arrived in Calgary on July 7. Over the next three years, the McCarthys lived in Vancouver, Boise (Idaho), Berkeley (California), and then Moncton. There, they decided that the lucrative life of contract work was straining the family, and in the fall of 1913 George McCarthy became a city engineer in Toronto, in charge of railways and bridges.²

The first three years of McCarthy's life left her with an indelible urge to keep moving, both mentally and physically. Everyone she met recognized her energy and insatiable desire to travel. Her father imbued her with a love of nature—a fervour that found its way into her art.³ The family spent the summers renting cottages on Lake Ontario or the lakes north of Toronto: "Dad had conditioned me to feel that nature and the out-of-doors were an important part of my heritage."⁴ In 1926, George bought a cottage near Beaumaris on Lake Muskoka. It was in rough shape, but father and daughter set to work shingling the roof and making repairs. These manual skills came in handy later, when McCarthy bought her own property on the Scarborough Bluffs and almost singlehandedly built her home there.

McCarthy's relationship with her mother was strained, particularly in relation to how women should behave and live. Although McCarthy inherited her mother's stubbornness, she remained devoted and loyal to her: "I think she looked back wistfully... at the opportunity she had missed, and I'm sure that was one of the reasons she supported me in every effort... to become an artist."⁵ Like her mother, she was also deeply religious.



LEFT: Doris McCarthy and brothers Doug (*left*) and Kenneth (*centre*), 1913, photographer unknown, University of Toronto Scarborough Library. RIGHT: George Arnold McCarthy, 1922, photographer unknown.



LEFT: Marjorie Beer, Doris McCarthy, and Doris's mother on the dock at Silver Island, 1922, photographer unknown, University of Toronto Scarborough Library. RIGHT: Doris McCarthy with a basket of flowers at the Church of St. Aidan, 1921, photographer unknown, University of Toronto Scarborough Library. Photo taken at the Church of St. Aidan at the debut of a play written by Doris McCarthy and Marjorie Beer.

When she was eight, McCarthy met Marjorie Beer (1909–1974) and, as they nurtured each other's literary ambitions, they became inseparable friends for life. Though McCarthy showed an interest in art and studied it in high school, she initially envisioned pursuing a career as either an author or a teacher: "Marjorie was already writing and being published in the 'Young Canada' page of the *Globe*. She and I were confident that we would be Canada's next L.M. Montgomerys."⁶

McCarthy's earliest surviving painting is a small watercolour, *Untitled (Dunbarton Island)*, dated 1924 and initialed "DJM." It depicts a cottage seen from Silver Island, where the McCarthys began renting a cottage in 1922. Though the paper has yellowed, the brushwork shows promise in its understanding of watercolours and shading.⁷ Most interesting is the elevated viewpoint that would become more pronounced as her career progressed.⁸



LEFT: Doris McCarthy, *Untitled (Dunbarton Island)*, 1924, watercolour on paper, 22.9 x 30.5 cm, Doris McCarthy Gallery, Scarborough. RIGHT: Doris McCarthy and Marjorie Beer on a bench near the water, c.1922, photographer unknown, University of Toronto Scarborough Library.

In 1926, McCarthy and Beer joined Canadian Girls in Training (CGIT), an organization founded in 1915 by major Protestant churches and supported initially by the Young Women's Christian Association (YWCA). It involved Bible study on Sunday and a mid-week program that, guided by their leader, were "planned, carried out, and evaluated" by the teenage girls themselves. During the summer they also attended camp. McCarthy described her first one as "blissful," though she wished there had been a better session on sex

education.⁹ She introduced her Sunday School class at her local Anglican Church of St. Aidan in the Beaches area to CGIT, and this group of around ten girls bonded together for life, calling themselves the Shawnees.¹⁰ To McCarthy's regret, the fellowship she shared with them never spilled over into her artistic life.



Camp attendees at Beausoleil Island, site of "Canadian Girls in Training" provincial leadership camp, 1928, photograph by Edith Humphreys, University of Toronto Scarborough Library. Pictured from left are Dolly Flemming, Mildred Cole, Marion MacPherson, Del Mitchel, Doris McCarthy, Lilian Williams, Taka Masuda, Betty Quiggan, and Tsugi Ackyama.

In her last year of high school at the Malvern Collegiate Institute in Toronto, where she rated her art classes a "total loss," McCarthy attended an art course every Saturday morning at the Ontario College of Art (OCA, now OCAD University).¹¹ The course was run by Arthur Lismer (1885–1969), a member of the Group of Seven, who gave a short talk and an assignment at the start of each class. McCarthy was disappointed that the students were encouraged rather than taught, but she learned "that Canadian art was changing, and that there were painters who were pioneering a new style of landscape painting."¹² At the assembly marking the end of term, two of her paintings were included in the display and, to the shock of her parents, she was announced as the winner of a full-time scholarship to OCA. By the time they arrived home, the decision to accept had been made—and it changed the course of her life. "I was so happy," she recalled years later. "I never looked back. I just loved it."¹³

ART SCHOOL

McCarthy began her studies at the Ontario College of Art (OCA, now OCAD University) in the fall of 1926. Her initial impressions were favourable, and, although she disliked Lismer's jokes, she was impressed by his drawing skills and lectures: "I love to watch and listen to him talk."¹⁴ At the end of her first year, however, as she and a group of fellow students were preparing to go to a

“sketching house party” near Kitchener supervised by Yvonne McKague Houser (1897-1996), they heard that Lismer had resigned. He and Principal George Agnew Reid (1860-1947) disagreed over educational reforms at the college.¹⁵ Most of the students in the group immediately quit and formed themselves into the Toronto Art Students’ League, but McCarthy, although she supported them, would lose her scholarship if she left. Moreover, she would need a degree if she wanted to teach in the school system. She carried on with her studies, but for the rest of her life she assessed OCA poorly for both its teaching and its

traditional academic programming at the time, which focused on a naturalistic idealism, predominant use of earthy colours, careful application of linear perspective and chiaroscuro, and the absence of any brushwork in the finished work.¹⁶ “I think it was an absolutely lousy training.... I didn’t learn anything about drawing until I went to England.”¹⁷

What stood out most for McCarthy were the friendships she developed at the college and the events and activities hosted there. She bonded in particular with Ethel Luella Curry (1902-2000), who came from Haliburton, was eight years older, and took her art training seriously: “Too many of our classmates... were content to fritter away the days, but there were some hard-working, creative people with us, and we began to do things together after class.”¹⁸ Curry invited McCarthy to visit her family at the end of 1928, and she was overjoyed by winter scenes in the village of Haliburton and the rustic appearance of their home: “It was like stepping back fifty years,” she wrote.¹⁹



Arthur Lismer, *Spruce, Algoma*, 1922, oil on wood, 22.9 x 30.4 cm, The Robert McLaughlin Gallery, Oshawa.



LEFT: Doris McCarthy, *[Ethel] Curry Rowing at North Lake*, 1932, mixed media, 19.1 x 12.7 cm, private collection. RIGHT: Doris McCarthy, *Spruce*, 1929, oil on millboard, 26.7 x 34.3 cm, private collection. *Spruce* is likely inspired by the time McCarthy spent in Haliburton, Ontario.

While at OCA, McCarthy's interest in religion intensified. She was still involved with the Canadian Girls in Training and participated in major religious conferences such as the Student Christian Movement of Canada meeting in Muskoka in 1927, which hosted theologian Reinhold Niebuhr (1892–1971) and other leading figures. She wished she could combine her two passions: "I was being pulled in two directions. I loved school and was happy with Curry and the gang there, but their friendship was without the spiritual dimension that gave richness to my love for... our widening circle of camp friends."²⁰

At the end of McCarthy's final year at OCA, she and Curry were hired to teach Saturday morning classes to children at the Art Gallery of Toronto (now the Art Gallery of Ontario), where Lismer was the director of education. They followed his pedagogical approach of encouraging creativity rather than teaching only technical skills. It was McCarthy's first teaching assignment. Soon after, her father died.²¹ It was a devastating loss for her; he was not only a confidant but a strong supporter of her art career.



Arthur Lismer conducting a children's outdoor sketching class in Grange Park, 1934, photographer unknown, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.

A year into the Great Depression, McCarthy faced the daunting prospect of looking for work. She earned some money making posters and cards, supplementing the meagre income she received teaching her classes at the art gallery. Early in 1931, her mother went

into hospital for surgery and, from the window in her room at Toronto General Hospital, McCarthy painted the view that looked south to the newly opened Royal York Hotel and towering Canadian Bank of Commerce Building. She submitted the work to the Ontario Society of Artists annual open exhibition, where it was accepted—her first success in a juried show.²²



LEFT: Doris McCarthy, *View from the Toronto General Hospital*, 1931, oil on canvas, 61 x 68.6 cm, private collection. RIGHT: Toronto aerial view, north side, from Board of Trade building, September 8, 1930, City of Toronto Archives.

TEACHING ART

At the end of 1931, McCarthy heard of an opening in the art department at Central Technical School (Central Tech). A teacher planned to marry at Christmas, meaning she would have to resign from her position. McCarthy contacted Charles Goldhamer (1903-1985), who had taught her at the Ontario College of Art (OCA, now OCAD University) and was also at Central Tech. He set up an appointment with art director Peter Haworth (1889-1986), who promptly hired her. McCarthy's first week of teaching was hell: "Peter's method of teacher training was to fling the novices into the situation and let them fight their own way to the surface."²³ Her classes were filled with vocational students with little interest in art, and during her first year she frequently thought of quitting, but she needed the money. Haworth preferred to hire artists who he hoped could teach rather than teachers who learned art over the summers. The new staff, however, were still expected to get their teacher training certificates. Under his leadership, the art department flourished as the teachers were able to maintain viable art practices.



LEFT: Central Technical School, Toronto, March 23, 1921, photographer unknown, Library and Archives Canada, Ottawa. RIGHT: Peter Haworth, *Georgian Bay Rhythms*, n.d., watercolour, 48.9 x 54.6 cm, private collection.

McCarthy's career as an artist progressed well that first year. She joined in a group exhibition at Victoria College at the University of Toronto, and had her first solo exhibition at McGill University in Montreal. The Ontario Society of Artists accepted another of her paintings for its annual juried exhibition. She also received a public commission to decorate the children's reading room at the Earls court Branch of the Toronto Public Library, where she painted murals based on popular fairy tales.



Doris McCarthy, Children's club room murals, Earls court Library, 1932/restored 2008, medium unknown, Toronto Public Library.

McCarthy registered for her teaching certificate at the Ontario Training College for Technical Teachers in Hamilton. She found the academic courses easy but the practice of teaching challenging. Her critic-teacher was Hortense Gordon (1886-1961), who became a member of Painters Eleven in 1953 and whose understanding of design principles far exceeded anything McCarthy had been taught at OCA: "I was hungry for more intellectual content, and Mrs. Gordon provided it."²⁴ In the spring of 1933, McCarthy earned her certificate.

Over the summer of 1933, McCarthy enjoyed the first of many extensive painting trips, this time with Ethel Luella Curry (1902–2000). They went to Ottawa before crossing over the border into Quebec, where they visited Mont-Laurier and then Baie-Saint-Paul, a popular artists' village, followed by a trek along the south shore of the Gaspé Peninsula. The next summer they went to Peggy's Cove with



LEFT: Doris McCarthy, *Off to Make a Sketch*, 1932, pencil crayon and pastel on paper, 40.6 x 33 cm, Doris McCarthy Gallery, Scarborough. RIGHT: Doris McCarthy, *Two Boats at Barachois*, 1934, oil on board, 29.2 x 34.3 cm, private collection.

Noreen (Nory) Masters (1909–1983), a fellow teacher at Central Tech, and then to the Gaspé Peninsula, stopping at the towns of Gaspé, Mal Bay (La Malbaie), and the fishing village of Barachois, where McCarthy painted *Two Boats at Barachois*, 1934.

At school, McCarthy was gaining confidence: "At last I had several classes of art students on my timetable, even one third-year group. I felt more reconciled to teaching."²⁵ However, she dreamed of going overseas to study for a year and decided on England. She secured an unpaid leave from Central Tech and, on September 27, 1935, with Masters as her travel partner, boarded the SS *American Farmer* in New York bound for London. They landed on October 6 and settled in a flat in Chelsea.



Doris McCarthy and friends aboard the SS *American Farmer* to England, 1935, photographer unknown, University of Toronto Scarborough Library. From left to right: Maurice Birchall ("Winnipeg"), Major Arthur Balbernie ("the Major"), Elinor Christie, Noreen (Nory) Masters, and Doris McCarthy.

EUROPE & THE PACIFIC COAST

When McCarthy and Masters showed up at the Royal College of Art with their portfolios, they were directed to the Central School of Arts and Crafts, which catered to advanced students on short-term study programs. They were impressed with the quality of instruction, even though McCarthy received some brutally honest criticism of her work. She learned a great deal about drawing from John Skeaping (1901-1980) and new watercolour techniques from Frederick James Porter (1883-1944), but found life drawing challenging. After an afternoon with Duncan Grant (1885-1978), she wrote: "He said that being this good I should be much better, that my drawings were worse than bad because they are mediocre, that I need more sensitive perception. My hand is okay, it's my eyes and brain that are failing. He told me to use charcoal for a while, to have some fun... to *feel* more."²⁶ This advice must have reminded McCarthy of Lismer's suggestion to "think a think and draw a line around it."²⁷

McCarthy and Masters made the most of their spare time enjoying the sites in and around London, taking a weekend jaunt to Paris, and making new acquaintances. They purchased a car and spent the last six weeks touring England and Scotland, painting as they journeyed and producing works that were similar to their earlier images at home. McCarthy noted that the lessons she learned at Central Technical School (Central Tech) took time to percolate, but they eventually found their way into some of her most important early mature works, such as *The Complete Barachois*, 1954.²⁸

During their return voyage in late summer 1936, McCarthy spotted her first iceberg: "We tore to see it and watched it grow from a light speck to a lovely fairy creation of white and green shadows."²⁹ Little did she know that she had caught her first glimpse of a subject that would dominate her late work.

The following summer, McCarthy journeyed out west for the first time. After a stop in Jasper, she travelled the Pacific coast from Prince Rupert to Vancouver and then visited Revelstoke in the B.C. Interior. The Rocky Mountains offered an entirely different landscape, and, though she struggled to translate a sense of their size into her paintings, she welcomed the challenge with some striking and colourful results, as witnessed in *Mountains Near Revelstoke, B.C.*, 1937.



Doris McCarthy, *The Complete Barachois, a Panoramic View of the Fishing Village, Gaspé*, 1954, watercolour, 60 x 90 cm, Passages Art Inc., Toronto.



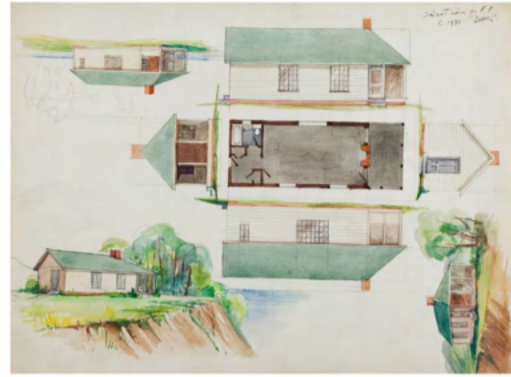
Doris McCarthy, *Mountains Near Revelstoke, B.C.*, 1937, oil on panel, 29.2 x 34.3 cm, private collection.

In the fall of 1938, McCarthy began to look for a place of her own. In November, she found a block of land near the Scarborough Bluffs on which to build her new abode: "A heavenly spot, twelve acres on the corner between the bluffs and a great lovely ravine, nature on three sides, my beautiful lake, the ravine, the broad fields like Normandale. It's a perfect spot!... Mother labelled it 'that fool's paradise of yours,' and I put it in capital letters and made it official."³⁰ A year later, McCarthy moved out of the family home. Tensions between her and her mother had reached a boiling point. She found a bungalow in the Beaches neighbourhood to rent, relatively close to her land.³¹

A CAREER IN ART

With the outbreak of the Second World War, fellow teachers Charles Goldhamer and Carl Schaefer (1903-1995) were recruited as war artists, leaving McCarthy with senior drawing and painting classes filled with students who were interested in art. Masters married during the summer of 1940, and Virginia Luz (1911-2005), a former student, took over her position.³² Before long, McCarthy and Luz became fast friends.

Meanwhile, McCarthy progressed with building her dream home, Fool's Paradise, using the skills her father had taught her. Another fellow teacher, Bob Ross, designed the pine weather vane depicting an angel that became its "brand."³³ McCarthy included it in some of her works.



LEFT: Doris McCarthy, *The Drawing Class*, 1946, oil on canvas, 76.2 x 86.4 cm, location unknown. RIGHT: Doris McCarthy, *Idea for Fool's Paradise [Floorplan I]*, c.1938-40, watercolour on paper, 26.7 x 37.5 cm, Doris McCarthy Gallery, Scarborough.

McCarthy exhibited frequently during the war, in part due to the increased opportunities for women artists, and her work gained more critical attention. Generally, her paintings had not evolved noticeably, although technically they demonstrated a high degree of skill—such as *Haliburton, New Year's Eve Day*, 1940, for example. After a solo show at the Simpson's Department Store in Toronto in 1944, she was finally elected as a member of the Ontario Society of Artists. This moment marked her arrival as a professional artist, or, as she put it, "an artist among artists."³⁴ Up to that point, McCarthy likely saw herself as more of a teacher than an artist and was not highly motivated to advance her work. This recognition, along with her continued exposure to landscapes by contemporaries such as Paraskeva Clark (1898-1986) and Isabel McLaughlin (1903-2002), encouraged her to forge a more unique approach.



LEFT: Doris McCarthy, *Haliburton, New Year's Eve Day*, 1940, oil on panel, 30.5 x 34.3 cm, location unknown. RIGHT: Paraskeva Clark, *Our Street in Autumn*, 1945-47, oil on canvas, 68 x 76.5 cm, Art Gallery of Ontario, Toronto.

When her colleagues returned at war's end, McCarthy was again relegated to teaching junior classes at Central Technical School (Central Tech)—and she was not happy about it.³⁵ She found solace in completing Fool's Paradise, as she proudly called it, at the end of 1946—and she lived there for the rest of her life.

In August 1948, when wartime restrictions on gasoline had lifted, McCarthy travelled to Rockport, Maine, and then to the Rocky Neck Art Colony in Gloucester, Massachusetts. She visited the studio of Umberto Romano (1906-1982), a minor American Expressionist painter who ran a school there. McCarthy

was intrigued by the vivid, rich colours of the paintings she saw there: "I came out somewhat drunk on colour and paint, and determined to throw caution into the tidal pools."³⁶ It marked the beginning of her "Post-Romano period," when she introduced bright colours and a looser approach in her work, as found in *Red Rocks at Belle Anse, Gaspé, 1949*.³⁷



Doris McCarthy, *Red Rocks at Belle Anse, Gaspé, 1949*, oil on canvas, 61 x 68.6 cm, Art Gallery of Mississauga.

Around this time, McCarthy and her mother improved their relationship, though when the latter finally visited Fool's Paradise in the summer of 1949, she fell down the cellar stairs and broke her back. Still, "from then on," McCarthy wrote, "Mother accepted me as her daughter, her confidante, her support."³⁸ Reflecting on turning forty in 1950, McCarthy wrote: "I was no longer self-conscious about my failure to marry. Instead I had accepted my status as a single woman and discovered that there were rich consolations.... I had become a happy teacher.... I had my own home.... What I still wanted... was growth as an artist."³⁹ She celebrated the next part of her life with a memorable year of travel.

TRAVELS & MATURITY

In June 1950, McCarthy and Virginia Luz set out for Europe on a year-long sabbatical. Their first painting location was the west coast of Ireland, where they sketched the countryside of Connemara. Initially, McCarthy was not happy with her work: "Those days painting in Ireland would have been idyllically happy if I could have relaxed and been content to record the country and the weather. Instead, I kept demanding of myself that I should be producing Great Art.... Later I could see that my sketches did capture the moodiness of the constantly changing light and the unaccustomed brilliance of the wet Irish colour."⁴⁰



Doris McCarthy and Virginia (Ginny) Luz, c.1950, photographer unknown, University of Toronto Scarborough Library.

McCarthy and Luz next began a driving tour of England and Scotland. McCarthy was particularly impressed by the Gothic cathedrals—a subject she had included in her art history course at Central Technical School (Central Tech).⁴¹ They thoroughly enjoyed the theatre productions they saw—John Fletcher and William Shakespeare's *Henry VIII*, T.S. Eliot's *The Cocktail Party*, and Christopher Fry's *Ring Around the Moon* (an adaptation of Jean Anouilh's *Invitation to the Castle*). But McCarthy's greatest excitement was meeting Dorothy L. Sayers (1893–1957), whose books she had been reading since childhood and who agreed to have lunch with her.⁴²

Next, McCarthy and Luz went to Holland and Germany, where Christmas in Düsseldorf was a highlight. They then drove through Austria to Northern Italy and met up with a former student, Stanislao Dino Rigolo (b.1924), who guided them through Venice, Ravenna, Florence, and Tarquinia. McCarthy's work was richly varied, as she adapted her style to the character of the various locations they visited.



LEFT: Doris McCarthy, Virginia Luz, and Dino Rigolo outside St. Mark's Basilica in Venice, Italy, 1951, photographer unknown, University of Toronto Scarborough Library. RIGHT: Doris McCarthy, *Square St. George and St. John, Rome, 1962*, watercolour, coloured ink, and graphite on paper, location unknown.

In early February, McCarthy and Luz arrived in France, where again they sketched and painted. After a side trip to Greece, they visited Paris and finally headed back to England and Ireland, returning to the places they had enjoyed sketching months before. Their "wonderful year"⁴³ ended just days before their fall classes resumed at Central Tech. It had exposed McCarthy to a cornucopia of art, culture, and geography that enriched her art historical knowledge, a subject she taught. All these experiences broadened her palette and loosened her style, giving her an almost chameleon-like ability to capture the character of the places she chose to portray.

The year that followed was a productive one for McCarthy, with six solo shows, several two-person exhibitions with Luz, and nine group exhibitions, even though Toronto had few commercial galleries at the time. As her reputation blossomed, she sold more of her paintings and, in 1951 and 1952, was elected first as an associate of the Royal Canadian Academy of the Arts and then to the Canadian Society of Painters in Water Colour. She went on to serve as secretary of the watercolour society from 1953 to 1955 and as president in 1956.



LEFT: Doris McCarthy, *The Government Pier at Barachois*, 1954. Oil on canvas, 61 x 68.6 cm. Doris McCarthy Gallery, Scarborough.
RIGHT: Doris McCarthy, *Tea Party at the Opening*, 1947. Watercolour and brush ink on paper, 53.3 x 78.7 cm. Doris McCarthy Gallery, Scarborough. This work is an example of McCarthy's watercolours.

McCarthy's annual painting trips to the Gaspé Peninsula and Haliburton continued, producing some iconic pieces such as the angular, Cubist-like *The Government Pier at Barachois*, 1954. These excursions were punctuated by her return to Europe during the summers of 1955 and 1958. Goldhamer succeeded Haworth as head of the Art Department at Central Tech, and McCarthy moved on to teach more senior painting classes. Her personal life settled down substantially in the late 1950s too. With four friends, she bought two neighbouring cottages on Georgian Bay, and in 1960 added a studio to Fool's Paradise. Later that year her mother died, and McCarthy remembered her fondly: "Mother gave me the strong constitution, the physical and emotional energy, the organizing capacity, and the love of an audience that are among my most conspicuous gifts."⁴⁴

At the end of June 1961, McCarthy set off alone on a year-long journey around the world. In part, she wanted to photograph the sites and works she had been teaching in her art history class, and she had applied for a Canada Council grant to fund the trip. Her request was refused, but a bequest from her mother enabled her to continue with her plan. She began in San Francisco and moved on to Japan, but she thought her paintings there were uninspired and destroyed most of them. After Hong Kong, she hoped to visit China, but when her visa was declined, she went on to New Zealand. There, her enthusiasm for sketching returned: "I can remember sitting on a grassy hillside... saying out loud to myself, 'Talk about it. Don't try to imitate it. Tell it, don't show it.' At that point a little magic began to creep in."⁴⁵

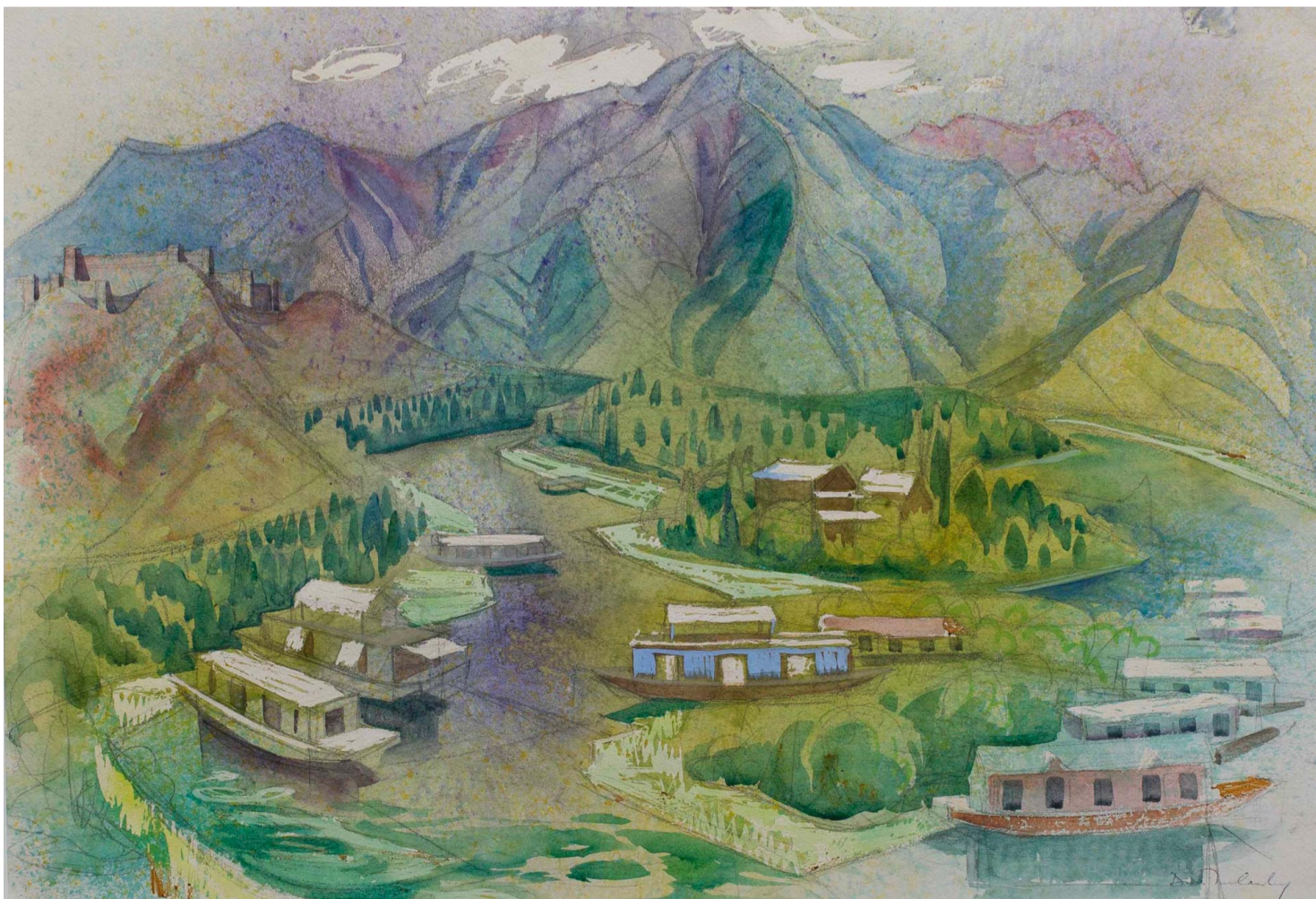


Doris McCarthy, *Whitby from Above*, 1958. Watercolour and ink on paper, 61 x 76.2 cm. Doris McCarthy Gallery, Scarborough. This work is an example of McCarthy's watercolours.



LEFT: Doris McCarthy at a tea ceremony or garden supper, a guest of Mrs. Tamaki, in Kyoto, Japan, 1961, photographer unknown, University of Toronto Scarborough Library. RIGHT: Doris McCarthy, *Blenheim, New Zealand*, 1961, watercolour on paper, 38 x 56 cm, private collection.

McCarthy next headed to Singapore, Thailand, and Cambodia, where she visited the temple complex of Angkor Wat.⁴⁶ India turned out to be “too rich, too diverse, too crowded, and too difficult for me.”⁴⁷ Her adventures took her next to Afghanistan, then Iran (where she visited the remains of the ancient city of Persepolis), followed by Iraq, Lebanon, and Turkey, where, in Istanbul, she marvelled at the Hagia Sophia. Istanbul became her third favourite city after London and Rome. She went on to Greece and Egypt, where she took pictures of the Karnak Temple, and spent Christmas in Israel. Everywhere she took photographs. In Rome, she again met her former student Rigolo before going on to Spain (where she visited the Caves of Altamira), the south of France, and finally England, where, as planned, she met up with Luz.⁴⁸

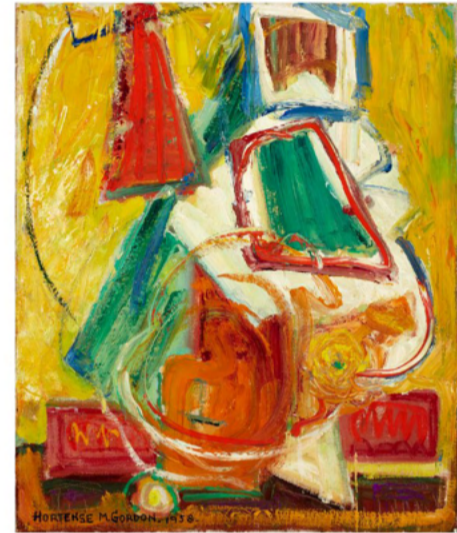


Doris McCarthy, *Dhal Lake, Kashmir*, 1961, watercolour on paper, 57.8 x 75.6 cm, Doris McCarthy Gallery, Scarborough.

It had been a long year travelling the globe alone, but McCarthy concluded that she didn't have any regrets: "The thousands of slides of sculpture and architecture that I carried home made it possible for me to give students a vivid experience of the art of the distant past and share with them my enthusiasm for it."⁴⁹ Her creative output was prodigious as usual and she painted some remarkable scenes, especially exquisite watercolours of Rome, refining the lessons she had learned during her previous year-long trip with Luz.

On returning to Toronto, McCarthy noted a change in the art scene: "[It] was livelier.... Catalogues of the juried exhibitions of the sixties show an eclectic mixture of styles and points of view, with abstraction and abstract expressionism increasingly dominating the galleries. Montreal and New York seemed to be providing much of the inspiration. Jack Bush... was now producing large colour field canvases, to critical acclaim."⁵⁰

The late 1950s and 1960s would be a period of experimentation in the art world, producing work that was very different from the more traditional fare of McCarthy's landscapes. Yet, as a teacher, she felt she needed to keep up with the times. Inspired in part by her students, McCarthy began to experiment with Abstract Expressionism and the hard-edge style of colour-field painting with startling results.⁵¹ Among the former, *Rocks at Georgian Bay I*, 1960, offers frantic, choppy brushwork in swirling patterns, punctuated by tracks of blue, green, purple, and yellow, generating a landscape version of the gestural abstraction of some of the Painters Eleven and their American sources of inspiration.



LEFT: William Pehudoff, *Nanai #6*, 1969, acrylic on canvas, 189.5 x 173 cm, Musée d'art contemporain de Montréal. Closely acquainted with Jack Bush, Pehudoff (1918-2013) was one of Canada's most prominent colour-field painters. RIGHT: Hortense Gordon, *Colour Rhythm*, 1958, oil and charcoal, 60.8 x 50.9 cm, The Robert McLaughlin Gallery, Oshawa.



Doris McCarthy, *Rocks at Georgian Bay I*, 1960, watercolour and ink on paper, 56 x 76 cm, Passages Art Inc., Toronto.

SUCCESS

In 1964, McCarthy became the first woman to be elected president of the Ontario Society of Artists (OSA).⁵² Her tenure there was marked by some significant changes. The Art Gallery of Ontario, led by director William Withrow (1926-2018), began to sever its ties with both the Royal Canadian Academy of Arts and the OSA as it sought to bolster its international reputation.⁵³ Provincial funding to the OSA was also cut. Moreover, McCarthy became a defence witness in an obscenity trial of gallery owner Dorothy Cameron (1924-2000) and the *Eros '65* exhibition she mounted in 1965.⁵⁴ She created and participated in a weekly radio show, *OSA on the Air*, which was broadcast on CJRT-FM.⁵⁵

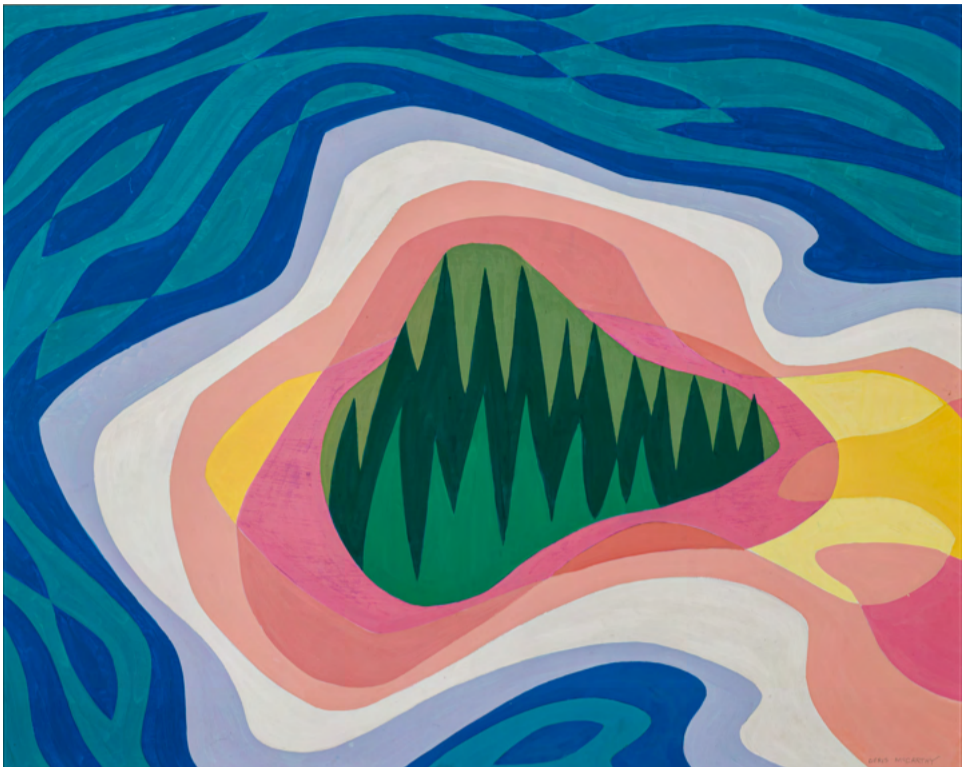
During this busy period in her life, McCarthy experimented with hard-edge landscape paintings. These works are among the most unique, contemporary, and memorable of her oeuvre. Although they push against the boundary between representational and abstract art, she approaches them with an ease and familiarity that gained her professional recognition: "I was working with simplified colour field and hard-edge painting [I escaped] to Georgian Bay... where I tried to say the rocks and water movements in the simplest way possible.... In this most hectic time of my life, my work had a serenity that was new."⁵⁶

As McCarthy approached sixty, Laszlo (Leslie) Reichel, a young Hungarian immigrant who admired her art, acquired approximately forty of her paintings

and, after framing them, organized an exhibition at the Gutenberg Gallery on Toronto's Yonge Street under the title *Doris McCarthy*.⁵⁷ When they all sold, other dealers realized there was a market for her art, and she soon found it challenging to keep up with the demand.⁵⁸

In the mid-sixties, when Virginia Luz was promoted over her at Central Technical School to be assistant head of the art department, McCarthy was "devastated."⁵⁹ She held on, and three years later she accepted a commission to design a flag for the city of Scarborough. Her abstract design of the red maple leaf and the bluffs

overlooking the waves of Lake Ontario is still in use today.⁶⁰ In 1969, Luz became the head of the department, and McCarthy was appointed assistant head. They worked well together, and the new responsibilities made McCarthy's final years at the school more enjoyable.⁶¹



Doris McCarthy, *Georgian Bay from the Air*, 1966, oil on Masonite, 61 x 76.2 cm, Doris McCarthy Gallery, Scarborough.



LEFT: Portrait of Doris McCarthy for her debut as the first woman president of the Ontario Society of Artists, 1966, photograph by Peggy Todd, University of Toronto Scarborough Library. RIGHT: Doris McCarthy, *City of Scarborough Flag*, 1968.

THE BEST YEARS

After four decades at Central Technical School, McCarthy decided to retire. Curiously, she didn't think she would continue her art: "I thought I was painting to be a good teacher and that once I stopped teaching I'd stop painting."⁶² Fortunately, she used the gratuity she received on retiring to go to the Arctic with Barbara Greene (1917-2008), an adventurous new teacher at the school.⁶³

On July 5, 1972, McCarthy and Greene began the voyage north, first to Resolute Bay and then on to Eureka, Grise Fiord, and Pond Inlet. McCarthy experienced a

variety of adventures, including falling into a frozen creek and being flung off a dog sled. But they also observed the culture and customs of the local Inuit population, meeting Joan (Colly) Scullion and John Scullion (the settlement manager at Pond Inlet), and visiting an iceberg: "This was the first time I had seen the brilliant turquoise and incredible green of the deep crevasses of glacial ice."⁶⁴ McCarthy was smitten by the North and returned frequently, producing an impressive body of work that captures the subtle colours, lighting, and majesty of the forms of the region, in particular the icebergs.



Doris McCarthy, *Iceberg Fantasy #2*, 1972, oil on Masonite, 87.6 x 96.5 cm, University of Regina President's Art Collection.

Once retired, the energetic McCarthy embarked on several other new ventures. She enrolled in classes at the University of Toronto, earning a BA Honours in English literature in 1989. When her lifelong friend Marjorie Beer died in 1974, she organized the creation of religious banners that were hung at Toronto's Metropolitan United Church as her memorial.⁶⁵ They became "the beginning for me of a series of liturgical wall-hangings."⁶⁶ In fact, McCarthy had made her first tapestries in 1956 and 1957, part of an ongoing interest in trying out various media that included designing puppets, printmaking, and wood carving. She was tireless in all aspects of her life.

In 1975, McCarthy decided to change her gallery representation and approached The Pollock Gallery, located on Dundas Street opposite the Art Gallery of Ontario. Jack Pollock (1930-1992) agreed—on the condition that she paint larger pictures. She switched to 5 x 7 foot canvases, but by the time she had sufficient work for a solo show, Pollock's gallery had closed. She was picked up by the Merton Gallery, which "proved to be an excellent location... and spacious enough for my new large canvases."⁶⁷ In the spring of 1973, she became a "full member of the Royal Canadian Academy with one of my iceberg fantasies accepted as my diploma piece."⁶⁸ The submitted work was *Iceberg Fantasy before Bylot*, c.1974, a beautiful Arctic scene painted in varying shades of white and pale blue applied to a mix of opaque and transparent forms. When the Merton Gallery closed in late 1978, McCarthy approached the Aggregation Gallery on Front Street run by Lynne Wynick and David Tuck (renamed Wynick/Tuck Gallery in 1982). They represented her very successfully for the rest of her life—and continue in that role.



Doris McCarthy, *Iceberg Fantasy before Bylot*, c.1974, oil on canvas, 76 x 122 cm, National Gallery of Canada, Ottawa.

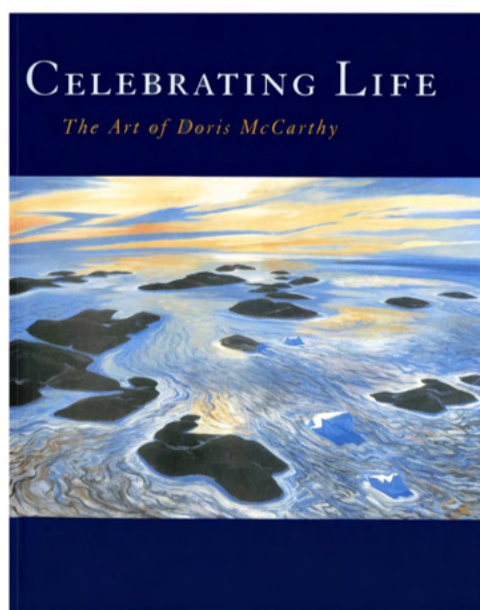
In the spring of 1982, McCarthy and two friends rented a recreational vehicle and headed west to the Canadian Badlands in Alberta, where Wendy Wacko filmed her for the documentary *Doris McCarthy: Heart of a Painter* (1983). Despite many misadventures, the film was completed and premiered in Toronto, followed by screenings in New York and London. McCarthy enjoyed the entire experience and played the film at every opportunity.⁶⁹

In 1986, McCarthy received the nation's highest honour, the Order of Canada. Joyce Wieland (1930–1998), a former student who had been influenced by McCarthy, had nominated her,⁷⁰ and the photograph with Governor General Jeanne Sauv  became McCarthy's second-favourite photo, "after the Arctic Bay igloo."⁷¹

Inspired by her course in creative writing as part of her degree, McCarthy embarked on her two-volume autobiography, *A Fool in Paradise: An Artist's Early Life* (1990) and *The Good Wine: An Artist Comes of Age* (1991). Both were well reviewed.⁷²



LEFT: Doris McCarthy receiving the Order of Canada, 1986, photographer unknown. RIGHT: Cover of *Celebrating Life: The Art of Doris McCarthy*, with contributions by William Moore and Stuart Reid (Kleinburg: McMichael Collection of Canadian Art, 1999).



McCarthy's first major retrospective, *Doris McCarthy: Feast of Incarnation, Paintings 1929-1989*, opened at Gallery Stratford in May 1991, before touring to nine galleries in Ontario and one in Quebec. The following year, she was appointed to the Order of Ontario and received the first of five honorary degrees. In 1996, the City of Scarborough proclaimed June 4th "Doris McCarthy Day." The decade ended with another retrospective, *Celebrating Life: The Art of Doris McCarthy*, organized by the McMichael Canadian Art Collection in 1999 and 2000.

Meanwhile, McCarthy's thirst for travel continued during the 1990s, with trips to Spain, the Antarctic, Hawaii, England, Ukraine, Portugal, China, New Mexico, and Arizona, as well as visiting her usual haunts in Canada. Still, recognizing her age, she decided to designate Fool's Paradise as an artist's retreat managed by the Ontario Heritage Trust. Since 2015, the property has hosted an important artist-in-residence program that has included children's book author Kathy Stinson and artist Tristram Lansdowne. McCarthy also completed the third volume of her autobiography, *Doris McCarthy: Ninety Years Wise* (2004).⁷³



LEFT: Doris McCarthy, *Weather Over the Hills at Yawl*, 1999, oil on canvas, 61 x 76.2 cm, private collection. RIGHT: Doris McCarthy, *Morning Hush Near Guilan, China*, 1998, watercolour on paper, 38.1 x 55.9 cm, private collection.

McCarthy started to slow down heading into the new millennium, although her curiosity and lust for life never waned. She continued to paint, in watercolour, and wrote a new chapter for the condensed version of her autobiography, *Doris McCarthy: My Life* (2006). On November 25, 2010, McCarthy died peacefully at Fool's Paradise at the age of 100. The last retrospective of her work, *Roughing It in the Bush*, opened in the gallery bearing her name that same year and introduced her most abstract landscapes from the 1960s, which had rarely been seen. They further solidified her place in the history of Canadian art.



DORIS MCCARTHY

Life & Work by John G. Hatch



Doris McCarthy, 1989, photograph by Patti Gower, Toronto Star Archives, Toronto Public Library.



KEY WORKS

During her eighty-year art career, Doris McCarthy painted more than 5,000 works in styles that she adapted to the varied landscapes she visited in her extensive travels across Canada and around the world. Although her Arctic images are the best known, she experimented in traditional and modern styles and media to benefit her students while also enriching her own oeuvre. These key works reflect the rich array of styles she adopted even as they also mark pivotal moments in her life and travels. Remarkably, although she experimented widely, her technical mastery of painting never waned.

VIEW FROM THE TORONTO GENERAL HOSPITAL 1931



Doris McCarthy, *View from the Toronto General Hospital*, 1931
Oil on canvas, 61 x 68.6 cm
Private collection

McCarthy painted this canvas from her mother's fourth-floor room at the Toronto General Hospital, looking south to the recently opened Royal York Hotel and the towering Bank of Commerce Building, then the tallest structure in the Commonwealth. It offers an intriguing take on the Toronto cityscape, with clear colours and forms in the foreground, an unusual diagonal recession to the middle ground, and a greyish background. With the play of light and shade in the foreground giving way to haze in the distance, the image is a classic example of atmospheric perspective. Although similar to some paintings of Toronto houses by Lawren S. Harris (1885–1970), the colours are not as bright—an echo of the academic training McCarthy had received at the Ontario College

of Art (now OCAD University), notably from John William Beatty (1869–1941). As she noted: “It took years to free yourself from the Beatty colour.”¹ The sharp diagonal recession is unusual for a city view of the time, when most paintings depicted structures from the front.

The high vantage point depicted in the painting recalls some images of L’Estaque and other areas of southern France by Paul Cézanne (1839–1906), as in *Gardanne*, 1885–86, for example. McCarthy went on to use an elevated viewpoint and high horizon frequently in her works (except in her prairie and Haliburton images), as did many other Canadian landscape artists, perhaps to avoid the difficulty of handling perspective in wide open spaces. Additionally, McCarthy appears to adapt Cézanne’s brushwork, notably in the rendering of the sky and treatment of buildings.



LEFT: Lawren S. Harris, *House, Toronto (Upper Yorkville)*, c.1920, oil on panel, 27.7 x 35.6 cm, private collection. RIGHT: Paul Cézanne, *Gardanne*, 1885–86, oil on canvas, 80 x 64.1 cm, Metropolitan Museum of Art, New York.

When McCarthy submitted *View from the Toronto General Hospital* to the annual exhibition of the Ontario Society of Artists in March 1931, it was accepted—her first in a juried show. Pearl McCarthy (no relation), art critic for *The Globe and Mail*, called it a “major canvas” and the result of “honest workmanship.”² McCarthy’s own assessment was far less generous, writing that she was “ashamed” of her canvas.³ Like many artists, McCarthy was her harshest critic and rarely satisfied with the finished product.

VALLEY OF THE BOW RIVER ABOVE REVELSTOKE 1938



Doris McCarthy, *Valley of the Bow River Above Revelstoke*, 1938

Oil on canvas, 61 x 68.6 cm

Doris McCarthy Gallery, Scarborough

This is a fascinating image of the Rocky Mountains looking down on the Bow Valley and the river that flows through it. With its elevated viewpoint and high horizon, the cropping generates a claustrophobic effect, pushing the eye into the image rather than allowing it to pan across it. As with *View from the Toronto General Hospital*, 1931, it provides a textbook application of atmospheric perspective.

McCarthy made sketches of this scene during her first trip to Western Canada in July 1937. She travelled to Jasper, staying at Lake Edith, then headed to Maligne Lake and on to Prince Rupert, where she boarded a boat to follow the

coast south to Vancouver. Finally, she camped in the Rockies at Mount Revelstoke.

McCarthy's use of colour is intriguing because it is not realistic. Rather, it is rhythmic in the way the colours are selected, with browns and ochres in the foreground, bluish green in the middle ground on the left and a rusty red (a mix of raw and burnt sienna) on the right, fading to a light ochre in the background. The forms in turn are arranged to complement the colours. There is a platform at the base of the picture, then a brown rise on the right that slopes down to the left, at which point the eye can continue along the river to the background or move up the slope on the right to the peak, before dropping back down into the background. The eye zigzags smoothly as it moves from the foreground to the background.



Hortense Gordon, *Saint Saviour's Road, Jersey*, c.1934, oil on canvas, 48.1 x 59.1 cm, The Robert McLaughlin Gallery, Oshawa.

McCarthy learned this back-and-forth technique from Hortense Gordon (1886–1961), her instructor at the Ontario Training College for Technical Teachers in Hamilton. As McCarthy notes in her autobiography: “[Gordon] taught that the basic principle of rhythm was orderly sequential change: of direction, as by allowing the trunks of trees in a grove to vary subtly in their slope from the vertical; of size..., of form..., of tone..., and so on with colour and texture. Any two elements in a design could be brought into harmony by creating a step half-way between them. To me, this was light shining into darkness.”¹

As McCarthy often observed, Gordon was almost singlehandedly responsible for teaching her composition, in which the principle of rhythm was a key component—something she felt she was never properly taught at the Ontario College of Art (now OCAD University).

POST ROMANO, FOOL'S PARADISE 1948



Doris McCarthy, *Post Romano, Fool's Paradise*, 1948

Oil on board, 50.8 x 61 cm

Private collection

This colourful, playful image of Fool's Paradise, McCarthy's home on the Scarborough Bluffs, echoes the bold tones favoured by the Fauve painters at the beginning of the twentieth century. It departs from McCarthy's usual realistic depiction of her subject. It may have been inspired by the whimsy she admired in the paintings of her friend and painting companion Bobs Cogill Haworth (1900-1988), the wife of art director Peter Haworth (1889-1986), who had hired her to teach at Central Technical School.¹ As the title suggests, the painting relates to an obscure Italian-born, American painter, Umberto Romano (1905-1982). On a trip to Gloucester, Massachusetts, McCarthy visited Romano's studio and was captivated by the vibrancy and energy of the paintings she saw there:



LEFT: Bobs Cogill Haworth, *Fishing Village, Gaspé*, n.d., oil on board, 56.5 x 38.1 cm, private collection. RIGHT: Umberto Romano, *Horse Trainers*, 1952, oil on panel, 59 x 90.8 cm, private collection.

I bought a war surplus jeep and loaded two friends into it and we drove to the closest sea... the coast of Maine. Rockport, Maine, was an artists' colony.... [In] Gloucester [we] visited the studio of a man called Romano.... We walked through his studio and that opened my eyes to the vitality of raw... exciting colour.... I was ready for some new stimulus... fed up with the work I had been doing.... And so I went into what I call in retrospect my Post Romano period, when I played with colour for its own sake, and it shook me loose from a lot of inhibitions.²

Generally, McCarthy painted her post-Romano works in primary colours, raw or lightly stirred together, while also using black and pure white paint. Although the phase was short lived, it was critical in removing her fear of experimenting with her technique. From this point on, she broadened the technical range of her work considerably.

McCarthy built Fool's Paradise, her first and only home, almost singlehandedly, so it is appropriate that this painting represents a new development in her style. Both figuratively and literally, it marks the beginning of her independence. It freed her from her mother's overbearing attention, especially after the death of her father. Its name constantly reminded her of this escape, as her mother had sarcastically referred to it as "that fool's paradise of yours."³

MEVAGISSEY, CORNWALL 1950



Doris McCarthy, *Mevagissey, Cornwall*, 1950
Watercolour on paper, 38.1 x 55.9 cm
Doris McCarthy Gallery, Scarborough

Created during "our wonderful year,"¹ when McCarthy travelled with fellow teacher and friend Virginia Luz (1911–2005) across Europe while on sabbatical from Central Technical School, the painting depicts some of the homes along the hillside of the fishing village of Mevagissey in Cornwall. This work represents a turning point in McCarthy's mastery of drawing technique—not just of capturing the scene but of structuring it as well. The image is composed in the zigzag pattern she adopted from her instructor Hortense Gordon (1886–1961) at the Ontario Training College for Technical Teachers. The colours are rich and varied, and the mat medium complements the sunless English sky while retaining the lushness of the setting. McCarthy's decision to paint this location was doubtless influenced by her love for fishing villages in the Gaspé, Quebec, which she visited often.²

McCarthy credited her skill in drawing to her training at the Central School of Arts and Crafts in London, England, where she learned from teachers including Frederick James Porter (1883–1944) and John Skeaping (1901–1980) "what

structure and drawing meant.”³ Thereafter, she was extremely critical of the education she had received previously at the Ontario College of Art (now OCAD University). “I came home with this going on in my head,” she said, “and from then on, that’s what I taught.”⁴ While in England, McCarthy also met Duncan Grant (1885–1978), and she may have learned from him about the

Austrian artist Egon Schiele (1890–1918). Her painting of Mevagissey bears an uncanny resemblance to some of Schiele’s townscapes that are equally claustrophobic, use tight, nervous lines, and adopt a high vantage point.



LEFT: Doris McCarthy, *Mal Bay with Fish Rack*, 1954, watercolour on paper, 56 x 76 cm, private collection. RIGHT: Egon Schiele, *Crescent of Houses II (Island Town)*, 1915, oil on canvas, 110.5 x 140.5 cm, Leopold Museum, Vienna.

ST. AIDAN BANNER C.1957



Doris McCarthy, *St. Aidan Banner*, c.1957
Unknown media, 274.3 x 91.4 cm
Church of St. Aidan, Toronto

McCarthy's banner depicts Saint Aidan (d.651 CE), the seventh-century Irish monk who was the founder and first bishop of the Lindisfarne monastery and church on the northeast coast of England.¹ He is presented in a frontal, iconic pose, wearing a decorated vestment. Saint Aidan holds a sceptre topped by a Gaelic Cross in his right hand and a model of a church in the other, presumably that of Lindisfarne Priory. At his feet, which are bare, is his name, and below that on the left is King Oswine (d.651 CE); in the centre, an illustration of a horse, a gift from the King that Saint Aidan gave to a beggar. Above Saint Aidan are two pairs of hands, one large and the other small—perhaps the hands of God holding Saint Aidan's, or the hands of Saint Aidan holding those of his converted followers. On each side are five fish, probably symbolizing that Lindisfarne was an island. The circular shape in the upper centre could represent that island, with the fish suggesting the surrounding waters. In 1958, McCarthy visited Lindisfarne and painted on and around the Holy Island.²

McCarthy's relationship to her faith was a profound one. She was a devout parishioner of the Church of St. Aidan in the Beaches neighbourhood of Toronto practically all her life, from Sunday school on. At the age of eleven, she and her friend Marjorie Beer (1909–1974) wrote a play that was performed there,³ and her Canadian Girls in Training group frequently met there, too.⁴ During the Second World War, McCarthy carved a Christmas crèche and directed a number of the holiday nativity plays.⁵



LEFT: Doris McCarthy, *Untitled Crèche Figure (Virgin Mary)*, c.1925–2006, ceramic, 39.4 x 13.3 x 23.5 cm, Doris McCarthy Gallery, Scarborough. RIGHT: Doris McCarthy, *Untitled Card (Adoration of the Magi I)*, c.1925–2006, linocut, red on paper, 21.6 x 27.9 cm, Doris McCarthy Gallery, Scarborough.

The *St. Aidan Banner* was one of two banners McCarthy made for the chancel of the church in 1956 and 1957 in honour of its fiftieth anniversary.⁶ They were hung for the celebration but soon were taken down, with no explanation.⁷ McCarthy was not happy and withdrew from participating until Beer's death in 1974.

McCarthy organized a group production of banners in honour of her friend for Beer's church, the Metropolitan United Church in downtown Toronto.⁸ Their success inspired McCarthy to continue: "Marjorie's banners were the beginning for me of a series of liturgical wall-hangings."⁹

The style of the banner has a folklike quality, recalling the figures in her first public project in 1932—the murals for the children's reading room at the EarlsCourt Branch of the Toronto Public Library. What is surprising about the *St. Aidan Banner* are its departures from conventional iconography. Traditionally, Saint Aidan is never shown with bare feet, but McCarthy may have used this to represent humility before God. Saint Aidan is usually shown holding a Bible, or a torch to lead followers out of darkness. The torch could also be a reference to

the saint's name: in Gaelic, Aidan is a gender-neutral name that means "little fire." Holding a church is a common image for bishops who order a building's construction, as Saint Aidan did, and McCarthy may have been inspired by her 1951 visit to the Basilica of San Vitale in Ravenna, Italy, where a mosaic shows Saint Ecclesius (d.532 CE) presenting the church to an enthroned Christ.¹⁰ The staff crowned by a Gaelic Cross is also rare in Saint Aidan iconography, as he is usually shown with a shepherd's crook. The hands and fish have no precedent either, although the hands may reference one of Saint Aidan's miracles when he beseeched God to save the city of Bamburgh from the ravages of King Penda of Mercia (c.606-655 CE).

The poetic licence McCarthy took for her image of Saint Aidan is likely the result of a lack of accessible information about his iconography. In the early 1970s, he was overshadowed by the more famous bishop of Lindisfarne, Saint Cuthbert. As such, McCarthy's interpretation deserves great credit.



Bishop Ecclesius from the apse mosaic of the Basilica of San Vitale, completed 547 CE, Ravenna, Italy.

KITCHEN OF THE KNOTHOLE 1959



Doris McCarthy, *Kitchen of the Knothole*, 1959
Oil on board, 40.6 x 30.4 cm
Art Gallery of Ontario, Toronto

This rendering offers a cropped view of a rustic cottage kitchen with a counter on the left, dishcloths hanging near the rear wall, and a stovepipe snaking its way to the pitched ceiling, framing what appear to be shelves or a three-paned opening to another room. A basket of fruit sits on the cabinet in front of the stovepipe, and a folding camp chair dominates the foreground. McCarthy painted this image in one of the two cottages on Georgian Bay she purchased with four friends in 1959. The largest cottage, known as the Keyhole, was named after a nearby inlet, while the smaller one, which McCarthy shared with artist Virginia Luz (1911-2005), was christened the Knothole "because it is not the Keyhole."¹ McCarthy had spent summers in this region since her childhood, and she loved it.²

Kitchen of the Knothole is one of the few interiors McCarthy painted. She may have found them challenging—this image looks hurried and unfinished, and the space is difficult to read. In another similar work, *Woodstove in Wardens Cabin, Revelstoke, B.C.*, 1957, the relative sizes of the objects depicted seem disproportionate: most noticeably, the shoes under the stove appear oversized compared to the pans resting on it. In *Kitchen at Fool's Paradise*, 1954, she adopts a close-up view while depicting the objects in a cartoonish manner. Obviously, as an outdoors person, McCarthy was not captivated by interiors.



LEFT: Doris McCarthy, *Woodstove in Wardens Cabin, Revelstoke, B.C.*, 1957, watercolour over graphite on paper, 46 x 31.2 cm, private collection. RIGHT: Doris McCarthy, *Kitchen at Fool's Paradise*, 1954, oil on board, 76.2 x 60.9 cm, private collection.

Despite its apparent shortcomings, *Kitchen of the Knothole* is a visually engaging work, drawing the eye across the surface through its use of line while punctuating the space with swathes of ochre, teal, and green. The lack of finish may be symptomatic of McCarthy's transition to the abstract landscapes of the 1960s—such as *Rhythms of Georgian Bay*, 1966. It may also have been a product of her exposure to gestural abstraction in Toronto, highlighted by Painters Eleven and the massive influence of Abstract Expressionism: "I did a certain amount of Abstract Expressionism and gesture painting... but I didn't take it seriously."³ McCarthy, who had been a teaching assistant to Hortense Gordon (1886-1961), had also taught two members of Painters Eleven, Tom Hodgson (1924-2006) and Kazuo Nakamura (1926-2002). "It was a great thing to see a group that were doing this interesting work," she said, "and we had a lot of their work in the [Ontario] Society [of Artists] shows."⁴

McCarthy noted that, as a teacher, it was important for her to know the latest contemporary art trends: "There was always the pressure to keep up with art studies when I was teaching.... I felt that my own work should be reasonably contemporary and I tried all the new movements. I had to teach action painting. I knew how to do hard-edge and Pop. I had to discover what made them tick as



art movements. They were valid periods, a challenge, and they broadened my own art appreciation.”⁵

The late 1950s and 1960s marked a period of radical experimentation in the art world, ranging from performance pieces to Pop art to the text-based works of Conceptual art. One of McCarthy’s most famous students, Joyce Wieland (1930–1998), was becoming a major player in this newly revitalized art scene.

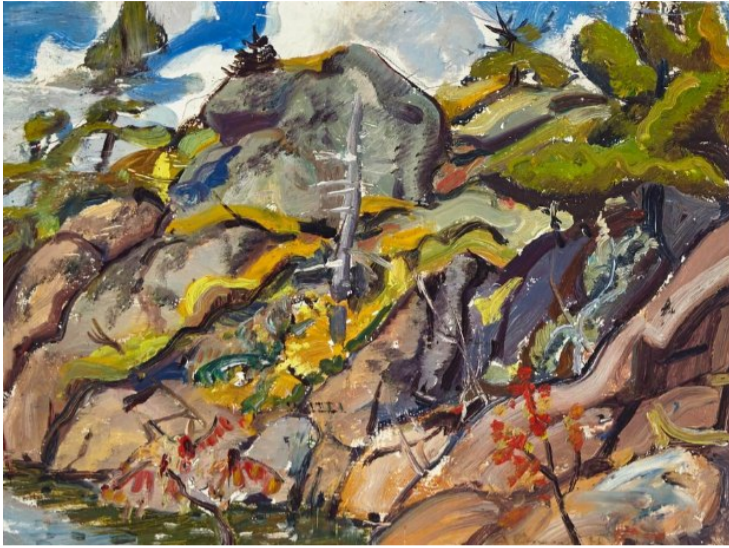
Kitchen of the Knothole was purchased by the Art Gallery of Ontario in 2019—the only painting by McCarthy in the collection. Bafflingly, all the major Canadian art institutions have largely ignored her work.

RHYTHMS OF GEORGIAN BAY 1966



Doris McCarthy, *Rhythms of Georgian Bay*, 1966
Oil on board, 61 x 76.2 cm
Doris McCarthy Gallery, Scarborough

This highly abstracted and striking work offers a view of Georgian Bay, revealing what may be a combination of stones, shoreline, and waves. The reddish orange may refer to granite formations in the bay or the dramatic sunsets, and the white and greys to other types of rocks. McCarthy christened this simplified style "poetic realism."¹ McCarthy described the paintings she produced during this busy period as "serene": "One curious observation is that in this most hectic time of my life, my work had a serenity that was new. Perhaps it became a sanctuary for me."² These works were only publicly shown in McCarthy's final years, having remained in her personal storage for decades.³



LEFT: Arthur Lismer, *Rock Rhythm, Georgian Bay*, 1944, oil on panel, 30.5 x 38.1 cm, private collection. RIGHT: Doris McCarthy, *Dark Island*, 1967, oil on canvas, 61 x 76.2 cm, private collection. This painting is an example of McCarthy's abstract works.

Rhythms of Georgian Bay bears some of the hallmarks of McCarthy's more figurative works, with its repetition of basic forms, her "echo" (a central shape at the bottom setting the tone), and the zigzag pattern she learned from Hortense Gordon (1886-1961) guiding the eye through the whole painting. The subject and theme was a popular one among McCarthy's mentors: Arthur Lismer (1885-1969) created *Rock Rhythm, Georgian Bay*, 1944, and *Georgian Bay (Pine Rhythm)*, 1948, for example, and her department head at Central Technical School, Peter Haworth (1889-1986), painted his own version titled *Georgian Bay Rhythms*.

McCarthy produced around one hundred works in this abstract style in the 1960s and early 1970s, inspired predominantly by colour-field and hard-edge painting. She was determined to keep up with the various contemporary "isms" for the sake of her students: "You can't really teach anything adequate that you haven't experienced. And so I started using colour field and minimalism and... a certain amount of Abstract Expressionism and gesture painting.... I could get my students to take it seriously but I wasn't really interested in it.... Colour field... taught me something.... You can see how that period of work effected my return to a more image-oriented and more painterly handling of my material."⁴

Had McCarthy's abstract works been shown at the time, they might have secured her place in Canadian art more firmly, given their original take on contemporary trends. As to why McCarthy rarely exhibited these paintings, it may have been because they were too out of character for her, or, more to the point, too derivative. The influences McCarthy adopted were usually of specific things that modified her style, but it remained her style; the colour-field works represented a wholesale espousal of a technique that wasn't really her own and had initially been done solely for pedagogical reasons. But when it came to the Arctic works that followed, she adapted the lessons learned from the abstract paintings into a new direction that she felt was hers.



Joseph Hartman, *Silent Island, Georgian Bay, ON*, 2018, digital chromogenic print, 68.6 x 86.4 cm, Stephen Bulger Gallery, Toronto. In Hartman's photograph, the zigzag patterns formed by the rock formations as they recede into the horizon line echo the compositional pattern McCarthy keenly employed in her own work.

ICEBERG FANTASY NO. 9 1973



Doris McCarthy, *Iceberg Fantasy No. 9*, 1973
Acrylic on canvas, 61 x 76.2 cm
Private collection

As the title suggests, this work is not a rendering of a specific place but a naturalistic fantasy based on McCarthy's experiences in the Canadian Arctic. It shows three floating pieces of ice in the foreground with a large translucent iceberg in the middle ground and mountains behind it. It is painted in blue-green shades, with touches of dark grey, white, and off-white. Free to compose the work on her own terms, McCarthy introduced the zigzag movements from foreground to background that she learned from Hortense Gordon (1886-1961). The contrast between the opaqueness of the ice floes and the transparency of the iceberg enables her to capture the radiating light as well as the colours of the waters around it. The iceberg's translucent quality also reinforces its temporal quality as opposed to the mountains behind.

McCarthy first visited the Arctic with her colleague Barbara Greene (1917–2008) soon after she retired from Central Technical School in 1972. That summer, they headed north, landing first at Resolute Bay before continuing on to Eureka, Grise Fiord, and Pond Inlet. In the years that followed, icebergs became a recurring motif in McCarthy's work and her most identifiable theme.



LEFT: Doris McCarthy, *Iceberg Fantasy #19*, 1974, oil on canvas, 61 x 76.2 cm, private collection. RIGHT: Doris McCarthy sketching in the Arctic, c.1976, photographer unknown.

A government manager of the area, John Scullion, and his wife, Joan (Colly) Scullion, befriended the artists and went on to become major collectors of McCarthy's work. After John arranged for a dogsled trip for them to see an iceberg, McCarthy was smitten: "I went crazy about icebergs and started doing ice form fantasies."¹ She had actually seen her first iceberg in 1936 as she travelled back from England.² After the Arctic journey, however, she returned for the next five years and made several trips during the 1980s and 1990s, with her last in 2004.³

Iceberg Fantasy No. 9 is part of a series of sixty works that are clearly indebted to the lessons she learned from her hard-edged landscapes of the 1960s and early 1970s. Although she managed a substantial amount of plein-air painting, the conditions were often demanding. She couldn't use acrylics or watercolours because they would freeze, and even oils would eventually harden.⁴ Painting the fantasies was one way of solving the problem.

McCarthy's Arctic paintings are often compared with those by Lawren S. Harris (1885–1970)—a point that always irked McCarthy.⁵ Harris's images are much more sculptural and stylized, whereas McCarthy's seem more natural and organic, playing with the qualities of the snow and ice. In distinguishing her treatment of the Arctic landscape from those by Harris, she said: "Mine is less abstract, warmer and more loving."⁶

GREY SPRUCE IN THE DITCH 1977



Doris McCarthy, *Grey Spruce in the Ditch*, 1977
Oil on wood, 30.5 x 40.6 cm
Doris McCarthy Gallery, Scarborough

This work is a fascinating study in oil of spruce trees among other foliage, painted predominantly in grey. Most of the trees are in decline, signalled by the severe branch dieback. The murky water is rendered in thin streaks of horizontal grey paint amid clear water with immaculate reflections. In this highly tactile work, McCarthy has taken great care to capture the differing textures with an eye for detail, yet, judging by the brushwork, in a simple, almost hasty manner.

Grey Spruce in the Ditch is unusual in McCarthy's oeuvre because the foliage dominates the canvas, generating a claustrophobic feeling amplified by the cropping—a device also used in *Valley of the Bow River Above Revelstoke*, 1938. It is interesting to compare it with a watercolour of the same scene, *Grey Spruce, Inuvik*, 1977. We don't know which version came first, but the watercolour appears more intangible and less textured, with the white paper standing in at times for a tree trunk. The water seems pristine, then muddied, with a dragging

of grey across the reflections. The sense of open space is produced in part by the semi-transparency of the objects depicted and the white ground that shows through in areas where there is a light wash of colour. It's impossible to say that one version is better than the other –they are simply different.

There's no hint in either work of location, but the title of the watercolour indicates that McCarthy painted them during her visit to the Northwest Territory community of Inuvik in June 1977 at the invitation of John and Joan (Colly) Scullion.¹ She met this couple on her initial visit to the Arctic in 1972, where John worked as the settlement manager for Pond Inlet on the northern part of Baffin Island.² After she gave one of her works to them, they went on to acquire "the largest privately owned collection of McCarthy paintings extant," as she wrote in 1991.³

McCarthy was curious about the Indigenous peoples she encountered on her trips to the Arctic, and it is possible that she knew of the importance of spruce trees to the Gwich'in First Nations people of the area who used them for everything from building fires to making ropes and many medicinal purposes.⁴ Inadvertently, McCarthy may have been recording the effect of climate change: one of the results of rising average temperatures is the movement of spruce trees into northern areas that used to be tundra.



Doris McCarthy, *Grey Spruce, Inuvik*, 1977, watercolour, 29.8 x 40 cm, private collection.

ROCKGLEN, SASKATCHEWAN 1983



Doris McCarthy, *Rockglen, Saskatchewan*, 1983
Watercolour over graphite on paper, 57.4 x 76 cm
Private collection

This work is a striking watercolour depicting a railroad station house and two grain elevators on the edge of Rockglen in the first month of spring. In the background are the hills northwest of the town that mark the beginning of the Saskatchewan badlands. The painting imparts the isolation and cold temperature of this place. The crisp air makes the buildings stand out, punctuated by the snow drifts and the blue-violet sky that fades to a creamy-white colour. As might be expected for the Canadian Prairies, the image is dominated by the open sky.

This painting came about by accident. McCarthy and two companions had rented an RV to drive from Toronto to the Canadian Badlands in Alberta, where Wendy Wacko would film McCarthy painting for her 1983 documentary about the artist.¹ The trip was beset with adverse weather and mechanical incidents, and the forced stop in Saskatchewan "gave us four days to use, enough for a taste of prairie painting that turned out to be a real plus."²

Compositionally, *Rockglen, Saskatchewan* must have presented a challenge because there are few similar shapes allowing for the repetition of forms that McCarthy liked, nor could she find a zigzag pattern that recedes from the foreground to the background. She settled on the receding line of the road heading north that leads from the station house on the left to the hills in the distance. Those hills then direct viewers to the lower third of the canvas, where the blue-violet of the sky is repeated before receding into infinity. This image is an exceptional example of McCarthy's gift for suggesting space on the canvas: "Space is one of my obsessions," she said, "and I usually find my inspiration by looking into the distance."³ The town of Rockglen provided her with the penultimate scene in which to challenge that obsession. In many ways, this painting brings to mind the famous prairie scenes of Lionel LeMoine FitzGerald (1890-1956).



LEFT: Lionel LeMoine FitzGerald, *The Prairie*, 1929, oil on canvas, 28.7 x 33.6 cm, Winnipeg Art Gallery. RIGHT: Doris McCarthy, *South Saskatchewan Hillocks*, 1982, oil on panel, 48.3 x 57.8 cm, Doris McCarthy Gallery, Scarborough.

ANTARCTICA FROM ABOVE 1991



Doris McCarthy, *Antarctica from Above*, 1991
Oil on canvas, 106.7 x 152.4 cm
Private collection

In this work, a massive body of water is dotted with large rocks and a few pieces of ice as the sun, low over the horizon, bathes the scene in streaks of blue and yellow. Although typical of the images McCarthy gravitated toward late in life—wide open expanses seen from an elevated vantage point—it has a haunting quality that is absent from her Arctic paintings. This sense may result from Antarctica having a much rockier geography than the Arctic during the warm months.

McCarthy had long expressed an interest in visiting the area and finally had the opportunity when she went on a tour organized by the American Museum of Natural History in early 1991—at the peak of summer. However, she was disappointed because the trip was plagued by poor weather and focused more on the wildlife than the scenery. Moreover, the ice floes in the south prevent visitors from getting close to the icebergs there. Still, she produced a substantial body of work that contrasts nicely with the Arctic pieces: the northern pieces tend to be brighter and the shapes more ethereal, in contrast to the overcast

skies and darker rocks she encountered in the Antarctic.

At the time of year when McCarthy travelled, the Antarctic lacked the vast expanses of snowfields she might have expected, and this may have been a disappointment. The penguins obviously charmed her: a number of her paintings and sketches, such as *Penguins Swimming*, 1991, include these aquatic, flightless birds. Given that public attention began to be drawn to climate change in the early 1990s, it is possible that the causes of the increasing melting polar ice were also on McCarthy's mind.



LEFT: Doris McCarthy painting on a ship heading to Antarctica, 1990, photograph by Elizabeth Seymour, University of Toronto Scarborough Library. RIGHT: Doris McCarthy, *Penguins Swimming*, 1991, watercolour on paper, 41.9 x 49.5 cm, Doris McCarthy Gallery, Scarborough.

Antarctica from Above is the standout among McCarthy's Antarctic works, capturing a dramatic moment of illumination from the sun as it rides above the horizon during the summer months, never setting, and with a hint of the curvature of the earth. It graced the cover of the catalogue for the McMichael Canadian Art Collection's 1999 retrospective exhibition of McCarthy's work. In May 2021, it fetched the highest auction price of any of her paintings, just over \$190,000—a sign that McCarthy is finally gaining recognition in the art world.

HOODOOS AT DINOSAUR PARK 1994



Doris McCarthy, *Hoodoos at Dinosaur Park*, 1994
Oil on canvas, 76.7 x 102.2 cm
Private collection

It is in Jasper that McCarthy learned about the Canadian Badlands, as she relates in a 1983 interview: “[T]he Badlands! That all began when I went to a workshop in Jasper several years ago and saw photos of the Badlands. They excited me. I started making enquiries and the upshot was, we rented a van and went.”¹ This would become important subject matter for the painter, visible in bold works like *Hoodoos at Dinosaur Park*.

The hoodoos in Dinosaur Provincial Park in the Canadian Badlands of Alberta are odd rock formations composed of sandstone and topped by harder material such as basalt or limestone. They are naturally formed over millions of years through the erosion of the sandstone by wind, water, and frost. Here, McCarthy uses a group in the foreground as her focal point before leading viewers to a smaller group on the left and, ultimately, via the sediment lines, to the background. A second path from foreground to background is defined by the cap stones on the ground to the right. Although McCarthy was fond of using

repeating shapes, or echoes, throughout a work, the landscape of Dinosaur Park delivered them in spades.

McCarthy was introduced to this area by Wendy Wacko, a former student at Central Technical School, whom she met by chance on a flight to Edmonton in June 1977.² She invited McCarthy to visit her in Jasper to paint, and, while there, they saw photos of the Badlands. Then, in 1982, when Wacko was making the documentary *Doris McCarthy: Heart of a Painter*, she asked McCarthy to come to the

Badlands for filming.³ Initially, McCarthy wasn't impressed by the place: "In the Alberta Badlands, the snow was gone and they were dry and desert-like, all ochres and earth colors; a strange unfamiliar landscape, full of strange forms, almost irrational, unreal. I didn't like them very much. I was sure they had been designed by a cartoonist. But as I worked, I liked them better, for you discover some rhyme and reason to the form. I fell in love with them actually."⁴

McCarthy loved the challenge of painting unique landscapes, and the Badlands were like nothing she had seen before. If at first they seemed foreign to her, she warmed up to the pictorial possibilities of such a barren place in no time. They became the icebergs of her later years. She always returned to the places that tested her the most: McCarthy painted *Hoodoos at Dinosaur Park* on a subsequent trip to the Badlands with Wacko in the spring of 1994.



LEFT: Richard Leiterman filming *Heart of a Painter*, April 1982, photographer unknown, University of Toronto Scarborough Library. RIGHT: Doris McCarthy, *Badlands Revisited*, 1989, oil on canvas, 94.6 x 125.1 cm, Doris McCarthy Gallery, Scarborough.

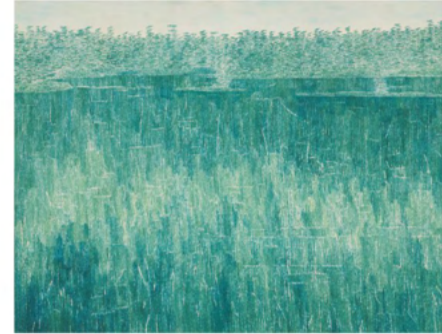


SIGNIFICANCE & CRITICAL ISSUES

Doris McCarthy is the only Canadian artist to paint every province and territory in Canada—a remarkable accomplishment that merited the Order of Canada in 1986. In her landscapes, she expressed her sense of adventure, her faith, and her love of the country. She also wore many hats over her long career, nurturing some of Canada's most famous artists in her role as a teacher and constantly innovating through her published writings. Confronting sexism throughout her life, she courageously dedicated herself to each pursuit in an uncompromising way, and in recent years her remarkably varied body of work is being rediscovered and appreciated.

EDUCATING ARTISTS

In a 1999 article for the *Toronto Star*, McCarthy writes: "I taught Sunday school at 13 and found I had a natural talent. So at 21 I became an art teacher because it allowed me to eat and create."¹ In fact, where most artists take up teaching to supplement their art, it had always been McCarthy's goal to be a teacher (initially as an English instructor and aspiring writer),² and she remained in that profession for forty years at Central Technical School (Central Tech).³ As with everything she undertook, she did so with commitment.



LEFT: Portrait of Doris McCarthy, photographer unknown, University of Toronto Scarborough Library. RIGHT: Kazuo Nakamura, *August, Morning Reflections*, 1961, oil on canvas, 93.7 x 121.5 cm, National Gallery of Canada, Ottawa.

McCarthy's former students spoke of her as both an inspiration and a role model. They include Kazuo Nakamura (1926-2002), Tom Hodgson (1924-2006) (both members of Painters Eleven), Joyce Wieland (1930-1998), Jack Kuper (b.1932), Harold Klunder (b.1943), and Barry Oretsky (b.1946). Wieland described McCarthy as "the most exciting woman I'd ever met," adding, "when she walked into the classroom... you could feel her warmth and kindness.... I worshipped the ground she walked on. She was the first Bohemian I ever met.... She was a very great teacher."⁴ Oretsky recounted how McCarthy came into his class and critiqued the students' work. They asked what she thought of Oretsky's piece. She responded, "He's an artist... and you're students." She explained that Oretsky was willing to experiment, fail, and try again, "because he wants it that bad."⁵ Later, she nominated him to the Royal Canadian Academy of Arts. Kuper, an orphaned European war refugee, arrived in Canada in 1947 and, when he wanted to take art classes, McCarthy lobbied to get him into the art department at Central Tech and fought to get him financial support. "I often think of Doris McCarthy with gratitude and the highest esteem," he said, "and wonder what direction my life would have taken without her."⁶

McCarthy's approach to teaching likely adopted elements she absorbed from her own instructors and colleagues. Initially, like her former teacher Arthur Lismer (1885-1969), she focused on nurturing creativity rather than technical skills.⁷ From John Dewey (1859-1952) she adopted his "project method of education... where the students pick their own goals... organize themselves... [and] evaluate the work," just as she had experienced in her teens when she joined the Canadian Girls in Training.⁸



LEFT: Joyce Wieland, *Summer Blues-Ball*, 1961, mixed-media collage, 91.5 x 83 cm, Agnes Etherington Art Centre, Kingston.
RIGHT: Barry Oretsky, *The Popcorn Vendor*, 1988, acrylic on canvas, 61 x 91.4 cm, Rehs Contemporary Galleries, Inc., New York.

Most of the students McCarthy taught in her first decade were in vocational training programs where art was only an elective course. She no doubt had to modify her progressive approaches in favour of a more conventional pedagogy. She may have been spurred on by what she learned at the Central School of Arts and Crafts in London, England, while on leave in 1935 and 1936, where it became obvious that her training at the Ontario College of Art (now OCAD University) fell short on fundamentals.⁹

Few have written about McCarthy's pedagogy beyond the fact that she focused on the foundational elements of artmaking.¹⁰ She echoed the Bauhaus model of teaching favoured by her department head Peter Haworth (1889-1986), with its emphasis on experimentation in various media while simultaneously teaching basic principles of form and colour.¹¹ As she later said to Klunder: "We considered technique as grammar. You need to know it in order to talk. You never think about grammar when you are talking, but you use it. I never think about perspective when I'm working, but I'm using it all the time."¹² In the words of art historian and writer Jann Haynes Gilmore: "McCarthy taught composition, design, and other disciplines, always experimenting, deducting, and simplifying her subject.... Her methods were engaging and stimulating for the vocational 'toughies' (her words) that she taught."¹³



Photograph of summer students learning puppetry at Central Technical School, c.1950, photographer unknown, University of Toronto Scarborough Library.

During the Second World War, when many of her male colleagues at Central Tech had enlisted, McCarthy had the opportunity to teach senior painting classes—and she made the most of it. As she wrote in her autobiography:

I began to give assignments that would make them explore some currently fashionable ways of working... to create a painting using only two flat colours... [or] to produce a good piece of "found art"... I showed the class a film of Karel Appel, the Dutch abstract-expressionist master, in which he filled a spatula with heavy paint and ran the length of his studio to gain momentum for the slashing stroke he made with it on the canvas. We moved outside to the playing-field [where] the students flung paint around by the big brushful and let the drips run where they would.... Because I wanted them to learn to evaluate their own work, my criticisms were usually Socratic.... To develop my own discrimination I myself began to work in flat colour with hard edges, to eliminate detail and tell my story in the simplest form possible. I found this challenging and exciting.¹⁴



Doris McCarthy, *Banner #2*, 1969, acrylic on canvas, 123.2 x 152.4 cm, MacLaren Art Centre, Barrie. This is an example of a McCarthy work with flat colour and hard edges.

McCarthy was disappointed at war's end to be reassigned to junior classes, but she continued to learn about contemporary art in order to stay up to date with the newest trends. She took a sabbatical from 1961 to 1962 to travel around the

world and develop her slide collection for art history classes, gaining remarkable insight into the worlds of art beyond the Canadian context.

PORTRAITS OF A NATION

In Wendy Wacko's 1983 documentary *Doris McCarthy: Heart of a Painter*, McCarthy states:

"I want to paint Canada."¹⁵

McCarthy went on to visit and paint in every province and territory, especially after she retired from teaching in 1972. Her longer journeys took her overseas, most often to England, but also around the world during her 1961 to 1962 sabbatical year.

McCarthy credits the Group of Seven for inspiring her goal of painting the whole of the country.¹⁶ The specific prod appears to have been her first trip to the Arctic (Northwest Territories), prompted by her younger Central Technical School colleague Barbara Greene (1917–2008) in the summer of 1972. The paintings from this region soon triggered invitations to visit other areas of the country—Alberta and Prince Edward Island in 1974, Newfoundland and British Columbia in 1975, the Yukon in 1976, Manitoba and Saskatchewan in 1982, and Nova Scotia and New Brunswick in 1986—with frequent returns.

McCarthy's liking for travel, her love of the great outdoors, and her painting style made her ideally suited to become a visual chronicler of Canada. She adapted her style to the scenes she depicted so they reflected the "look" of a place as well as its character: "Painting demands a concentration and sensibility that grows into an intimacy with the country, greatly intensifying your awareness of it."¹⁷ With over 5,000 works, McCarthy was able to achieve in a single person the goal of the Group of Seven and its successor the Canadian Group of Painters, to paint the whole of Canada—an achievement no other single artist has accomplished. It is fitting that she was awarded the Order of Canada in 1986 as the great painter of the Canadian landscape.



Doris McCarthy, *Neighbours, P.E.I.*, 1985, oil on canvas, 71.1 x 91.4 cm, Doris McCarthy Gallery, Scarborough.



Doris McCarthy, *Okanagan Valley Near Osoyoos, B.C.*, 1989, oil on canvas, 152.4 x 213.4 cm, private collection.

THE DIVINE IN LANDSCAPE

McCarthy was a devout Christian, and her early years were punctuated by her participation in various religious groups. She regretted that her art friends never showed any affinity for religion,¹⁸ so the only way she could bring both interests together was through her love of the natural world.

McCarthy produced a number of religious pieces, including a carved nativity scene for the Church of St. Aidan and several church banners representing biblical scenes. She also featured the angel in the weather vane on her home, Fool's Paradise, in some of her works, such as *Home*, 1964.¹⁹ Here, the image is flattened with its extreme bird's-eye view, an angle that may represent God or an angel looking over McCarthy's dwelling. The treatment echoes the religious paintings of early Renaissance masters, in particular Giotto (1266/67-1337), whose work she taught, and modern artists such as Carlo Carrà (1881-1966), who revived the style.

Though McCarthy's landscapes do not speak directly of religion or the divine, they reveal a love for the land and a degree of intimacy with it. In one interview, she spoke of wanting "to get to know mountains as individuals."²⁰ In the 1983 documentary *Doris McCarthy: Heart of a Painter* by Wendy Wacko, she expresses her frustration at having her Arctic paintings compared to those of Lawren S. Harris (1885-1970): "I know what they mean—we both paint the Arctic,



LEFT: Doris McCarthy, *Home*, 1964, oil on Masonite, 244 x 122 cm, location unknown. RIGHT: Carlo Carrà, *Pine by the Sea*, 1921, oil on canvas, 68 x 52.5 cm, private collection.

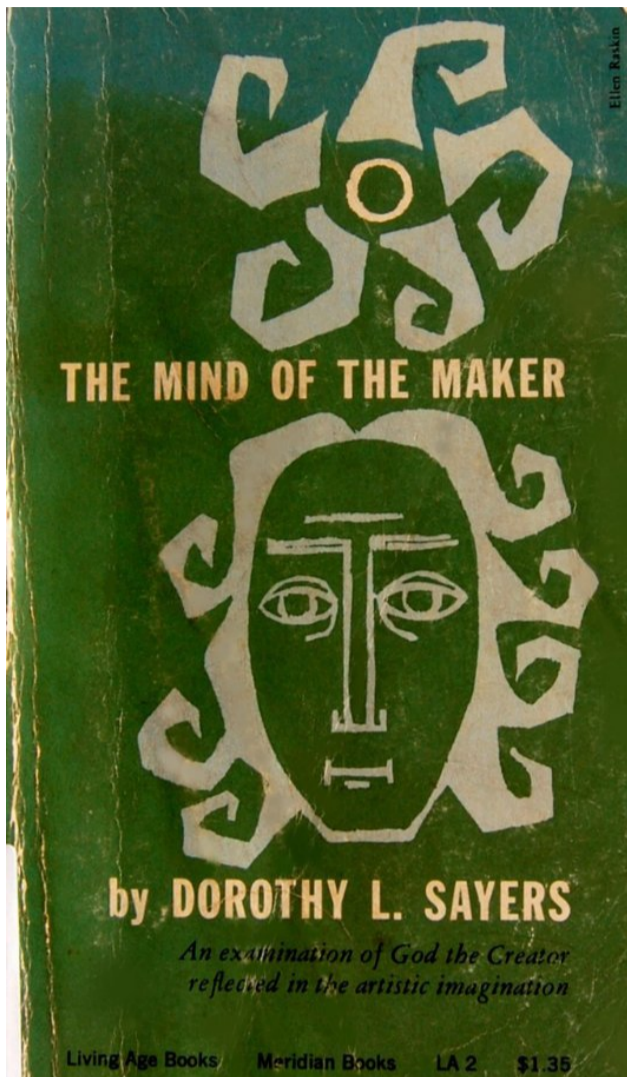
[but] I'm romantic and I see God in nature."²¹ She was not expressing pantheism, but, as she wrote in her autobiography: "The mystery of creation convinced me that God was immanent as well as transcendent in the rocks, the trees, the animals and me—still creating but not exercising the authority I had once believed."²²



LEFT: Lawren S. Harris, *Grounded Icebergs (Disco Bay)*, c.1931, oil on canvas, 80 x 101.6 cm, Art Gallery of Ontario, Toronto.
RIGHT: Doris McCarthy, *Aurora and the Bergs*, 1996, oil on canvas, 91.4 x 121.9 cm, private collection.

McCarthy's relationship with the divine comes not only in admiring nature but in revealing the hand of God in its creation: "Nature is without moral quality. It just is. I want to offer you nature with meaning and purpose and love in it. The Kingdom of God, in my mind, involves beauty and order. I try to create that in a painting with coherence and unity."²³ In other words, the act of painting is one of re-creation where the artist echoes the divine. The artist is a microcosm of the macrocosm: "I saw God (revealed) in nature and God was real to me."²⁴ Elsewhere, she notes that her art "is an expression of my belief in the unity of all creation and creation's unity with the Creator."²⁵

In many ways, McCarthy was following a tradition famously expressed during the height of the Gothic period in European art history (12th-14th centuries), where the creative act was seen as a re-enactment of the divine act of the creation of the universe. It was expressed in the construction of Gothic cathedrals and in images showing God holding an architect's compass. Dorothy L. Sayers (1893-1957), an author McCarthy loved and met, rephrased this idea in *The Mind of the Maker* (1941),²⁶ where the creative process functions in a dynamic relationship with the Trinity.²⁷



LEFT: Cover of *The Mind of the Maker*, by Dorothy L. Sayers (New York: Meridian Books, 1956). RIGHT: *God as Architect/Builder/Geometer/Craftsman*, Frontispiece of *Bible Moralisée*, c.1220-30, illumination on parchment, 34.4 x 26 cm, Austrian National Library, Vienna.

THE ARTIST AS A WRITER

McCarthy decided early in life to be a writer. As a teenager, she felt that although “drawing and painting came naturally to me, there were two other girls at school who could draw ladies better than I could.”²⁸ She also saw something sibylline about art: “I didn’t think ordinary people got to be artists. I expected to be a writer, which didn’t seem quite so mysterious or hard to achieve.”²⁹ She wrote in her autobiography: “Although I chose the art option at high school, nothing at Malvern nourished my talent or my interest.... The courses in English and the teachers were inspiring, and my marks in literature and composition were high. Writing seemed a possible career, and university a route that could lead me in that direction.”³⁰

Circumstances, however, made the choice for her. She graduated from high school at the age of fifteen but was not eligible to enter university for another year. Then, after attending Saturday morning art classes at the Ontario College of Art (now OCAD University) during her school years, she was awarded a full-time scholarship to the college.

McCarthy was happy with the change in plans, but her interest in writing and English literature never left her. Describing her abstract hard-edge landscapes, such as *Banner #2*, she writes: “The OSA [Ontario Society of Artists] eased off in the summer and let me escape to Georgian Bay..., where I tried to say the rocks

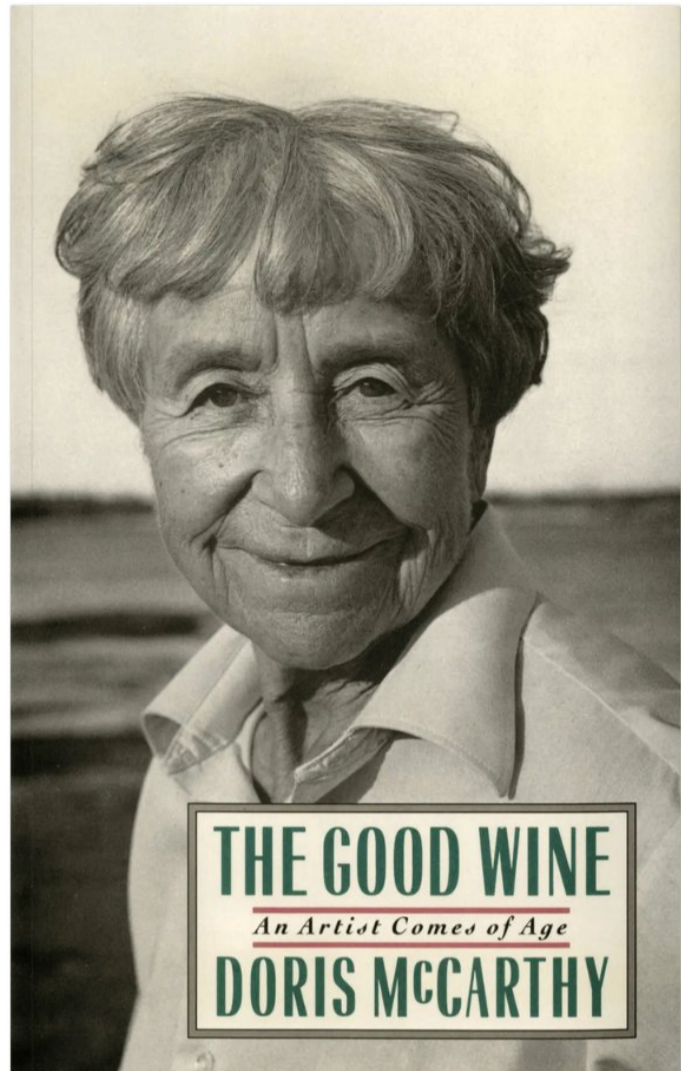
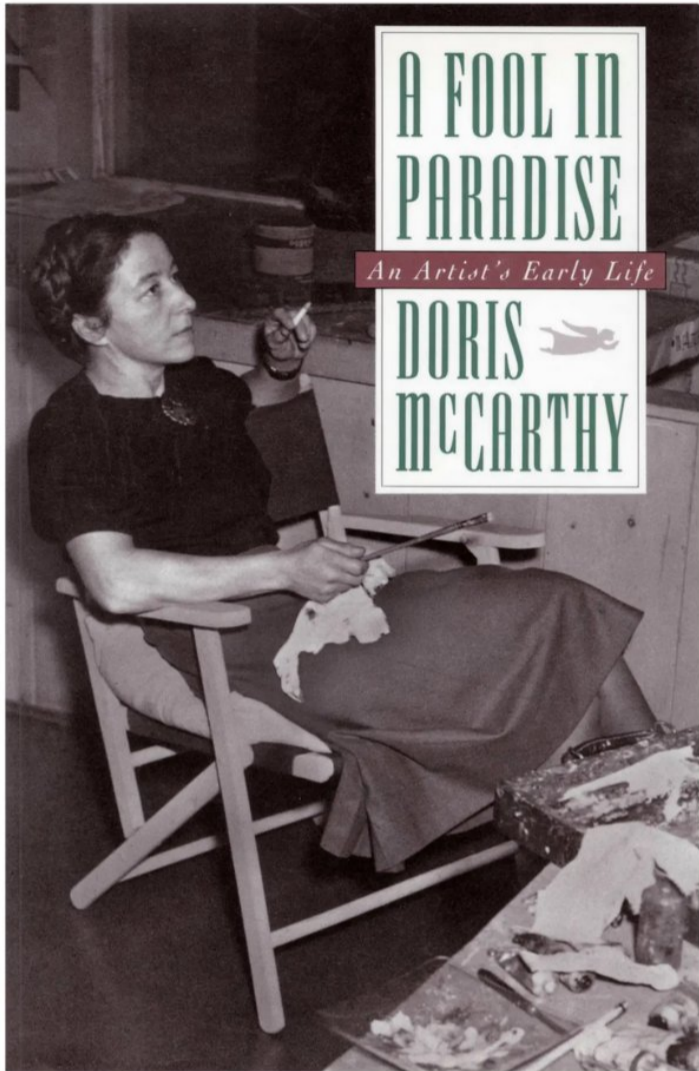
and water movements in the simplest way possible."³¹ Later, in New Zealand in 1961, she regained confidence by goading herself to "tell" the scene rather than imitating it.³² It seems that whenever she needed inspiration, she drew on the writer within her.



LEFT: Dorothy McCarthy, *Banner #2*, 1968, oil on canvas, 69.9 x 85.1 x 3.2 cm, Doris McCarthy Gallery, Scarborough. RIGHT: Doris McCarthy, *New Zealand*, 1961, watercolour on paper, 38.1 x 55.9 cm, Doris McCarthy Gallery, Scarborough.

McCarthy enrolled in English literature classes at the University of Toronto soon after she retired from teaching at the Central Technical School. One of her instructors was the noted literary critic Northrop Frye (1912-1991). In 1987, as one of her final courses to complete a BA Honours in English Literature, she registered in creative writing. She began writing her life story, resulting in the publication of *A Fool in Paradise: An Artist's Early Life* (1990), *The Good Wine: An Artist Comes of Age* (1991), and *Doris McCarthy: Ninety Years Wise* (2004). A fourth book appeared in 2006, *Doris McCarthy: My Life*, composed of parts from her first two books with one new chapter.³³

A Fool in Paradise was well received by critics. Elspeth Cameron described the book as "so direct and simple it seems almost to invent its own form," adding, "she has produced a unique and valuable literary work that could become a model for others."³⁴ In this way, McCarthy's writing echoes her visual output. As is common with artists, however, she wrote little about her art, teaching, or practice.



LEFT: Cover of *A Fool in Paradise: An Artist's Early Life*, by Doris McCarthy (Toronto: Macfarlane Walter & Ross, 1990). RIGHT: Cover of *The Good Wine: An Artist Comes of Age*, by Doris McCarthy (Toronto: Macfarlane Walter & Ross, 1991).

The autobiographies gave McCarthy the opportunity to take stock of her long life. She was turning eighty when the first volume appeared. She had the tools on hand because she had always kept her letters and journals.³⁵ Moreover, she had a big personality and she liked to be in control. An autobiography is an excellent way to control the narrative of one's life.

CONFRONTING SEXISM

When McCarthy got her job at Central Technical School (Central Tech) in 1931, she took over from a teacher who had to resign because she was getting married.³⁶ Yet, as she told art critic Sarah Milroy, "I was fortunate in that there was very little sexism in the art department at Central Tech"—except "in terms of promotion... but I just didn't care."³⁷ She taught junior grades at the school until the outbreak of the Second World War, when her male colleagues enlisted, and, although she relished working with senior students, she was again demoted when the men returned after the war. Similarly, she was initially denied membership in the Ontario Society of Artists because she was a woman.

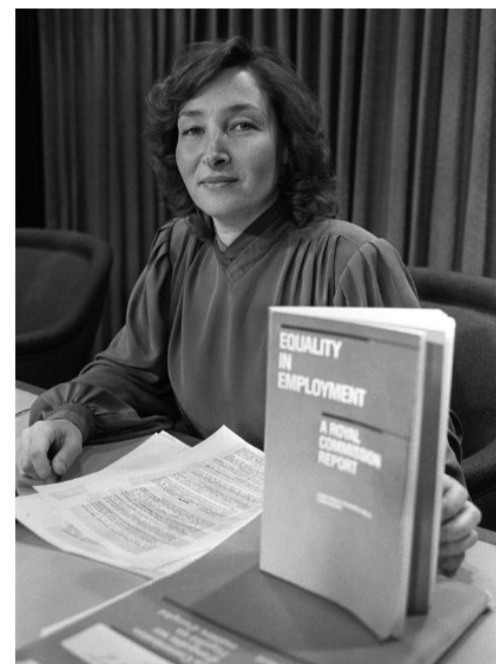
It was not until the 1960s and early 1970s that substantial changes would be made to better accommodate women in the workplace, with statutory maternity leave and rules against discrimination on the basis of sex or marital status in hiring, firing, training, and promotion.³⁸ The very term "employment equity" only came into existence in the 1980s, with the publication of Rosie Silberman

Abella's book *Equality in Employment*, published in 1984. These reforms came too late for McCarthy.

Nevertheless, McCarthy seems to have developed an independence and blasé attitude about sexism in her early years. Her father imbued her with a passion for the outdoors, which meant she had to be self-reliant and resourceful. She told writer Susan Crean that "my family was not patriarchal and I didn't grow up feeling defensive about being a girl."³⁹ She lived life with the attitude that there was no time to waste: Wendy Wacko, who documented McCarthy's life in film, noted: "She thought the best approach was to do the best job you can and don't waste time whining about it."⁴⁰



LEFT: McCarthy at North Lake (Pine Lake), 1932, photographer unknown, University of Toronto Scarborough Library. RIGHT: Doris McCarthy, *Untitled Postcard (McCarthy with Waterbottles)*, 1961, watercolour on paper, 14 x 9.5 cm, Doris McCarthy Gallery, Scarborough.



LEFT: Women marching in the street during the 1978 Toronto International Women's Day rally, photographer unknown, Canadian Women's Movement Archives collection, University of Ottawa Library. RIGHT: Justice Rosalie Abella with her report *Equality in Employment* in November 1984, photograph by The Canadian Press. The term "employment equity" was coined by her work.

RECOGNITION & LEGACY

McCarthy may not have been a feminist fighting the inequality she encountered, but her stubborn independence and self-reliance made her a modern woman artist who forged ahead in getting what she wanted without dwelling on the roadblocks she encountered. Her approach became a model for many of the young women artists who were taught by her—such as Joyce Wieland.

The greatest injustice toward McCarthy may be the lack of recognition by Canadian art institutions. As *The Globe and Mail* arts reporter James Adams noted in 2010, the year McCarthy died, she had been omitted from a recent survey of twentieth-century Canadian art, and *The Canadian Encyclopedia* had no entry on her.⁴¹ To this day, the National Gallery of Canada has only two of her oils and four watercolours in its permanent collection; the institution's former Curator of Canadian Art, Charles Hill, explained: "I don't think she's contributed anything original that's enduring."⁴² The McMichael Canadian Art Collection has only one large McCarthy oil painting, and the Art Gallery of Ontario has one oil and one watercolour.



LEFT: Doris McCarthy with paintings, 1973, photographer unknown, University of Toronto Scarborough Library. RIGHT: Doris McCarthy, *Along the Yangtze*, 1998, oil on canvas, 61 x 76.2 cm, Doris McCarthy Gallery, Scarborough.

In spite of the poor opinion of McCarthy's work by heads of major art institutions, such as Hill, McCarthy's star has been rising, as has those of many of her friends, including Yvonne McKague Housser (1897-1996) and Bobs Cogill Haworth (1900-1988). The major retrospectives at the end of the 1990s have given way to a series of exhibitions that occurred shortly after McCarthy's passing. In 2010, Nancy Campbell curated an exhibition of McCarthy's work at the Doris McCarthy Gallery, writing in her curatorial essay that "Throughout her decades of experimentation and adventure, always fearlessly roughing it in the bush, [McCarthy] has created a place for herself as an artistic pioneer, and as one of Canada's most precious interpreters of the Canadian landscape."⁴³ In 2012, the Michael Gibson Gallery hosted *Doris McCarthy: Selected Works 1963-2005*, describing her as "one of Canada's leading female artists who is recognized as one of the most cherished interpreters of the Canadian landscape."⁴⁴ More recently, in 2019, the McLaren Art Centre presented *The Clean Shape*, an important group show of the work of McCarthy, Rita Letendre (1928-2021), and Janet Jones (b.1952), portraying them as pioneers of Canadian abstraction.

As historical and critical attention on women artists in Canada has grown, McCarthy has emerged as a force among her peers. Her longevity, tenaciousness, dedicated friends and followers, and relative disregard for conforming to current trends have allowed her to survive in a world that, up to now, has not looked kindly on the accomplishments of women artists.



DORIS MCCARTHY

Life & Work by John G. Hatch



Doris McCarthy, *Dog Team at the Berg*, 1975, oil on canvas, 91.4 x 121.9 cm, private collection.

An abstract painting featuring a central cluster of stylized, dark green, pointed shapes resembling trees or mountains. The background is composed of large, overlapping, organic shapes in various colors including shades of pink, red, orange, yellow, and blue. The overall style is expressive and modern.

STYLE & TECHNIQUE

Nomadic as a traveller, Doris McCarthy was just as restless when it came to painting. She adapted her style to suit her subjects, always trying to capture the look and feel of a place. Not surprisingly, she insisted on working *en plein air*, using photographs as a reminder of her emotional response to a place. She always composed her works carefully, either by selecting what she wanted to paint or subtly manipulating a scene. Some of these qualities were inherited from the Group of Seven, whose shadow loomed large over her career, but over time she established her independence.

A VARIETY OF STYLES

Although by the end of her life McCarthy was well known for her pared-back and simplified landscape paintings, throughout most of her career, she worked in a variety of styles. She was influenced by the scenes she chose to paint, so, unlike Tom Thomson (1877–1917), Emily Carr (1871–1945), or Lawren S. Harris (1885–1970), for instance, her art varied stylistically from place to place.¹

One critic dubbed her the “chameleon of the canvas.”²



LEFT: Emily Carr, *Western Forest*, c.1931, oil on canvas, 128.3 x 91.8 cm, Art Gallery of Ontario, Toronto. RIGHT: Doris McCarthy, *Stella's House Rhethymnon, Crete*, 1969, watercolour and pencil on paper, 23 x 33 cm, private collection.

McCarthy wanted to represent each landscape faithfully, without any preconceived notions. When asked about her affinity to Harris, for instance, she responded that he “was more interested in art than he was in mountains. I’m more interested in mountains than I am in art.”³ The paintings she made during her world travels attest to the accuracy with which she read each location, whether peat bogs in Ireland, the Dal Lake in India, or the Colosseum in Rome. She captured not only the appearance of a place but also its “feel.”⁴ One common feature is the abstracting quality in her work, a sort of shorthand that doesn’t dwell excessively on details.

At times, McCarthy experimented with different styles, such as in her highly coloured “post-Romano”⁵ paintings like *Hills at Dagmar*, 1948, or in her hard-edge landscapes or iceberg fantasies, such as *Iceberg Series 2*, 1972. She did so partly to be skilled in a variety of techniques as she taught her students at Central Technical School: “[On occasion] I experimented with all the ‘isms.’ When I was teaching senior painting students, those ideas [were] important.... They enrich your vocabulary. But I abandoned most of the ‘isms’ as soon as I started painting myself.”⁶



LEFT: Doris McCarthy, *Iceberg Series 2*, 1972, collograph monoprint on paper, 50.8 x 54 cm, Doris McCarthy Gallery, Scarborough.
RIGHT: Doris McCarthy, *Hills at Dagmar (aka Farm in Dagmar Hills)*, 1948, oil on canvas, 61 x 68.6 cm, location unknown.

McCarthy was reluctant to credit the influence of other artists who had some impact on her approach, but she did add pieces of their individual styles to her arsenal of techniques. Early on, for example, in her first exhibited work, *View from the Toronto General Hospital*, 1931, it's clear that the buildings in the foreground adopt a style similar to Harris's depictions of the city, while the distant winter background recalls a nineteenth-century academic style.⁷

Others who influenced her included Hortense Gordon (1886-1961), particularly her lessons on composition using a receding zigzag pattern; some members of the Group of Seven; and Henri Matisse (1869-1954), especially his use of colour and simplified forms.⁸ The fluidity of her approach gave McCarthy the freedom to go in different directions and not, like Kazuo Nakamura (1926-2002), get stuck in a style demanded by collectors—in his case, 1960s bluish-green landscapes. McCarthy, in contrast, could paint whatever she wanted and in the way she preferred.⁹ The result is a richly varied body of work that exudes a love of painting equal to her love of the land.



LEFT: Hortense Gordon, *Village in Jersey or The Mill Settlement, Burks Falls*, n.d., oil on canvas, 48.3 x 60.9 cm, Art Gallery of Hamilton.
RIGHT: Doris McCarthy, *Croft, County Mayo, Ireland*, 1951, watercolour, black ink, pastel, and graphite on paper, 40 x 49.5 cm, Wynick/Tuck Gallery, Toronto.

PHOTOGRAPHY AS A TOOL

There are many photographs of McCarthy painting on site, outdoors. The one she treasured most depicts her painting in the Far North. It highlights the intensity with which she strove to capture the essence of her subject in both appearance and character.¹⁰ Before she began sketching, she spent considerable time studying a place and getting a feel for it. When she travelled to the Canadian Badlands in Alberta to paint the hoodoos, for example, she waited until she developed an affinity for that strange landscape before painting it.¹¹ As she wrote: "Painting demands concentration and sensibility that grows into an intimacy with the country, greatly intensifying your awareness of it."¹²



LEFT: Doris McCarthy in Grise Fiord, Nunavut, 1976, photographer unknown, University of Toronto Scarborough Library. RIGHT: Doris McCarthy, Barbara Greene, and Nancy Wright seated on a bench in the Badlands, Alberta, 1982, photographer unknown, University of Toronto Scarborough Library.

McCarthy frequently took photographs of the places she was painting, especially later in life. However, she did not paint from the photographs she took without having first engaged with the landscape in paint. She considered working directly from photographs "the lazy way... and it's not as good. When you're working on the spot you're in a relationship with your subject, which is quite different than working from a two-dimensional record of it."¹³ She did, however, use the camera to record how the landscape constantly changes its appearance and how the light and the air can suddenly change.

Photography permitted McCarthy to retain something of what she was seeing and feeling on site and use it as an *aide-mémoire*: "In the studio I use slides freely. The photographs I have taken on location stimulate me the way the original subject did.... As I look through the viewer... the whole world for me is the slide. I am able to imagine that I am there, seeing that view for the first time."¹⁴ But photography could occasionally function beyond just acting as a memory prompt. Sometimes when stuck for an idea or an approach to how she wanted to paint a setting, McCarthy would play around with her slides:

In my mind I react as I would have done on the spot, looking for a feature to be the focus of my attention, observing what can be used as it is and what needs to be moved, or omitted, or changed in size. I may run twenty or thirty slides through the viewer before one gives me the jab in the solar plexus that I recognize as "an idea." Something, a colour, a form, a



Harbour at Byblos, Lebanon, 1961, photograph by Doris McCarthy, University of Toronto Scarborough Library.

movement, a pattern, or a mood, will suddenly make me want to paint, and I put that slide to one side. After a bit I go back over the ones I have set aside and decide which to use as my starter. Sometimes it is three different views of the same place that I work from. Occasionally I will put two slides into the viewer at once to see if the complexity of the confused images is more exciting than either by itself.¹⁵



LEFT: Reference for *Houses and Boats on Shore*, n.d., photographic slide, photograph by Doris McCarthy, University of Toronto Scarborough Library. RIGHT: Doris McCarthy, *Houses and Boats on Shore*, n.d., photographic slide of a painting, 24 x 35 mm, University of Toronto Scarborough Library.

But ultimately, for McCarthy, even when photography played a greater role, it was still just a tool.

NOTHING BUT *PLEIN AIR*

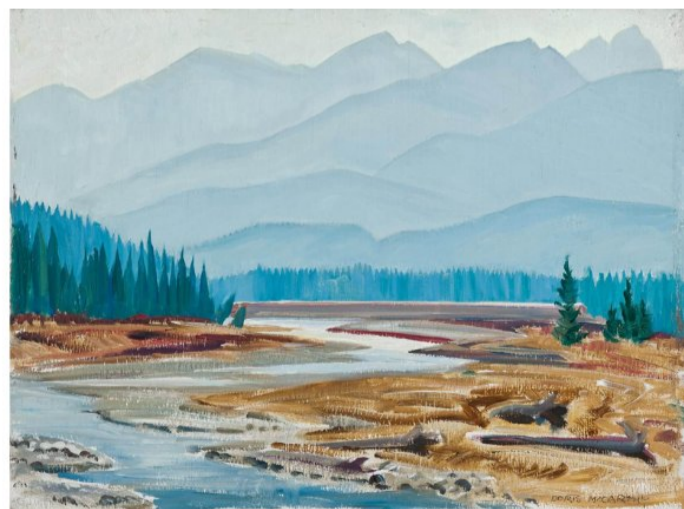
Modern *plein-air* painting has its origins in the nineteenth century with the work of English painter John Constable (1776–1837). It was adapted by the Barbizon School in France, who introduced its use in America and to the Impressionists, in particular Pierre-Auguste Renoir (1841–1919) and Claude Monet (1840–1926). The latter is probably its most famous practitioner in recording the changing light and atmospheric conditions on his subjects. The *plein-air* tradition in Canadian art is an extension of these influences. The novel approach necessitated some important innovations such as the easel and pochade boxes that facilitated the practice.

Wendy Wacko's 1983 documentary *Doris McCarthy: Heart of a Painter* highlights her friend's "outdoor approach,"¹⁶ and, as McCarthy's photographs attest, working in the elements was a central component of her practice. As McCarthy herself said: "When I'm working out of doors and the light is changing every minute, there's a sense of excitement and pressure because you have to get it down, because in the afternoon the shadows are going to go in the other direction. So, you don't waste any time. Spontaneity and speed are elements that can make a painting interesting."¹⁷ The ways that the weather could impact the appearance of a scene sometimes influenced McCarthy's choice of medium, as did the conditions under which she had to work. In general, she preferred oil in cold weather and acrylic and watercolour in hot climates.¹⁸



LEFT: Doris McCarthy sits at her easel on the Scarborough Bluffs, 1979, photograph by Fred Ross, Toronto Star Archives, Toronto Public Library. RIGHT: Doris McCarthy, *Roadside in the Cave Creek Nature Preserve, Arizona*, 2001, watercolour on paper, 55.9 x 74.9 cm, Doris McCarthy Gallery, Scarborough.

Because her time on location was limited, McCarthy prioritized recording the intangibles—the colours, textures, space, and three-dimensional qualities of the forms. “Space is one of my obsessions,” she said, “and I usually find my inspiration by looking into the distance.”¹⁹ When she started a painting, she focused on composition, in part through the selection of what to paint, what portion of the landscape to frame, and some manipulating of forms as she carefully traced a path from the foreground to the background. Representing open space in landscape painting is challenging because linear perspective, originally developed in urban settings, lacks clear sightlines. McCarthy, however, always looked for a “feature to be the focus of my attention, observing what can be used as it is and what needs to be moved, or omitted, or changed in size.”²⁰ In this search she sometimes used her photographs to find “an idea.”²¹



LEFT: Snow landscape with stream and mountains, n.d., photographic slide, 24 x 35 mm, photograph by Doris McCarthy, University of Toronto Scarborough Library. RIGHT: Doris McCarthy, *Kicking Horse River West of Field, B.C.*, 1974, oil on Masonite, 30.5 x 40.6 cm, Doris McCarthy Gallery, Scarborough.

COMPOSITION & PROCESS

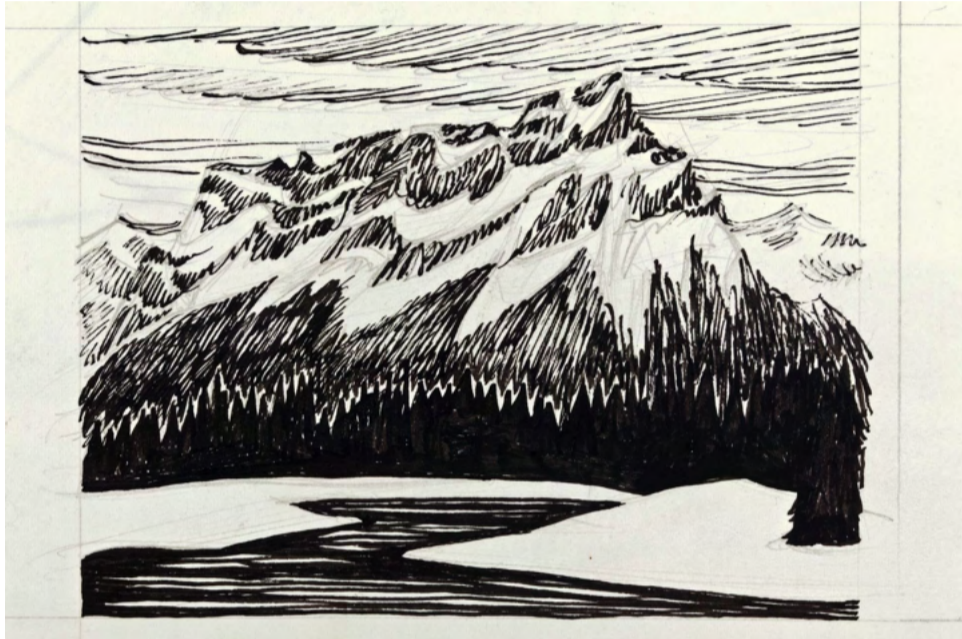
Throughout her career, McCarthy stressed the important role composition played in her painting. She told Canadian art historian and writer Joan Murray in 1983 that “if you don’t have a good composition, you may as well throw [the canvas] away because nothing is any better than its composition.”²² She thought that in *Fisherman’s Shack*, 1933, she first used a well-thought-out composition: “I was deliberately designing, echoing the movement of the nets in the roof-line.”²³ It is a textbook treatment, much like the paintings of the Early Renaissance painter Giotto (1266/67–1337), who first mapped out compositional rules for naturalistic painting and who McCarthy would have referenced in her art history classes. The rows of garden greens pull the eye from the bottom of the canvas to the middle, where an open door invites us into the shack. The hanging nets carry our eye across the middle ground, with the poles drawing us to the sky. The sky then arcs downward on both sides, and the curving waves of the sea pull us back to the shack. McCarthy was disappointed when this important work got little critical attention when exhibited a year later in 1934.²⁴



Doris McCarthy, *Fisherman’s Shack*, 1933, oil on canvas, 52 x 67.3 cm, Doris McCarthy Gallery, Scarborough.

As McCarthy's work evolved, her use of compositional techniques became more subtle. Later, she favoured the term "design" over "composition." "I gradually changed the word composition to the word design... to feel free to create and not just arrange what was in front of me.... Design means to me the relationship of everything in the painting to the story you are telling. You have to make up your mind before you start, what you want to say, and that becomes the focus. I'm very conscious of the edge of the canvas and that I must keep your eye active inside the frame and have a focal point on which it can rest."²⁵

The importance of composition was complemented by strong drawing skills, a lesson McCarthy learned in 1935 at the Central School of Arts and Craft in London, England. There, John Skeaping (1901-1980) taught her to seek out the most telling line, the one that could encapsulate the movement of the object depicted.²⁶ This advice must have resonated with her because it rephrased what Arthur Lismer (1885-1969) had told her as a student: "You think a think, and you draw a line around it."²⁷



Doris McCarthy, *Untitled Mountain Sketch for Notelet*, c.1925-2006, ink and pencil on paper, 28.6 x 39.4 cm, Doris McCarthy Gallery, Scarborough.

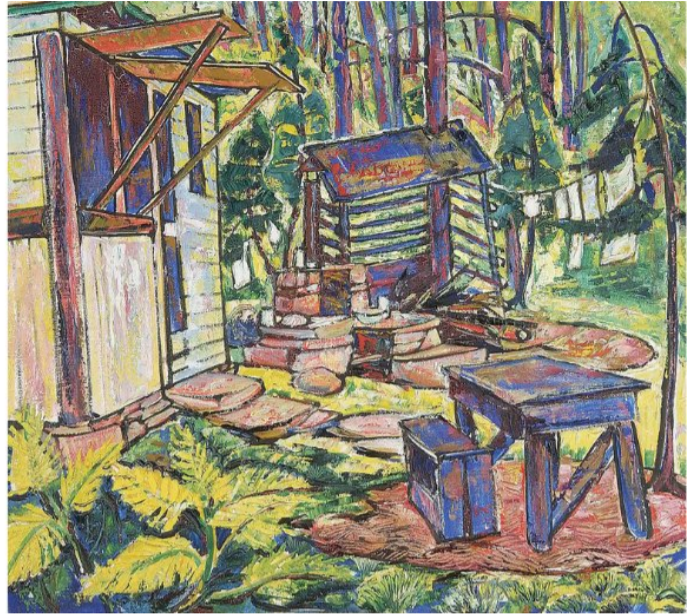
McCarthy's approach to painting a finished work remained relatively consistent :

With thin colour, turps with just a hint of blue in it, I make three quick lines, enough to place the mass off centre, low enough to leave room for the far hills, high enough to allow some less eccentric snow shapes to take the eye upwards and inwards to the centre of interest. With bold light lines I establish the shore-line and the swinging movement of the distant mountains, and plot two or three shapes of foreground snow forms... Then I sit back and evaluate. Unless the shapes are already well balanced, rhythmic in their relationships, interesting, I should not go on with it. From the very first strokes the painting must have enough life to give some of its energy back to me, sustaining me through the whole process of development.²⁸



Doris McCarthy, *Broughton Ballet*, 1978, oil on canvas, 121.9 x 152.4 cm, private collection.

She then worked out the tone scheme, “establishing the dark areas and seeing how well the pattern of dark and light” told the story.²⁹ McCarthy would then stand back to judge the composition before making her final revisions. Only then did she pick up her palette and begin to paint, starting with the most challenging and complex forms, her centre of interest, and the more complex colours. “Every brushstroke must describe the form by its direction and texture as well as by its tone and colour. I am always drawing in paint.”³⁰ This goal is similar to that of French Fauve painters such as Matisse and Maurice de Vlaminck (1876-1958), who said of his technique: “What I wanted to paint was the object itself with its weight, its density, as if I had represented it with the very material of which it was made.”³¹



LEFT: Maurice de Vlaminck, *The Blue House*, 1906, oil on canvas, 54.6 x 64.8 cm, Minneapolis Institute of Art. RIGHT: Doris McCarthy, *Summer Cottage*, 1948, oil on canvas, 55.9 x 76.2 cm, Doris McCarthy Gallery, Scarborough.

THE SHADOW OF THE GROUP OF SEVEN

Though McCarthy acknowledged the importance of the Group of Seven in inspiring her goal to paint every region of Canada, she disliked comparisons that were made between her work and theirs, and, in particular, references that her Arctic paintings were similar to those of Lawren S. Harris. In truth, their styles could not have been more different. Harris's depictions are more sculptural, with solid outlines delineating the various shapes as they echo each other—the snow-covered mountains resembling clouds, and the clouds looking like snowdrifts in the sky. This effect is tied to Harris's transcendental spiritual and mystical beliefs. McCarthy's images of the North, in contrast, convey a sense of warmth in a more intimate space. She gives greater attention to detail as she tries to capture the subtle variations of a scene—the textural qualities, transparency of the glaciers, and rich differences in colour. Even at their most abstract, McCarthy's paintings are anchored in the actual scene.



LEFT: Lawren S. Harris, *Greenland Mountains*, c.1930, oil on canvas, 107.4 x 128.4 cm, National Gallery of Canada, Ottawa. RIGHT: Doris McCarthy, *Untitled (Pangnirtung Fiord with Floes)*, 1973, oil on panel, 30.5 x 40.6 cm, private collection.

When McCarthy was a student at the Ontario College of Art (OCA, now OCAD University), she visited Harris's studio and, though impressed by the artist and his work, she found his paintings "bloodless" and "intellectual": "Mine [are] less

abstract, warmer and more loving.”³² She did, however, admire works by A.Y. Jackson (1882-1974) and Arthur Lismer, who had taught her in Saturday morning classes at OCA.³³ “He gave me faith in myself,” she said, and she also appreciated his approach to art and life.³⁴ He inspired her to become “a great painter of Canada.”³⁵

McCarthy’s early pieces bear traces of the Group of Seven’s art, including the way she nestles her houses in urban and rural scenes and, like Jackson, captures the rhythm of the land. William Moore has noted a number of details that appear to be drawn from specific works by Jackson, Lismer, Harris, and J.E.H. MacDonald (1873-1932).³⁶ When asked about her early work and its style, McCarthy answered: “I would say Group of Sevenish.... I am naturally an outdoor person... so landscape was a natural choice. The Group of Seven were the people that were doing the creative and interesting work with landscapes, so... that’s where I started.”³⁷ In another interview she was more precise: “My original influence was the Group of Seven.... I bought [their] philosophy, and I was thrilled by their work, and I certainly emulated them as a group.”³⁸



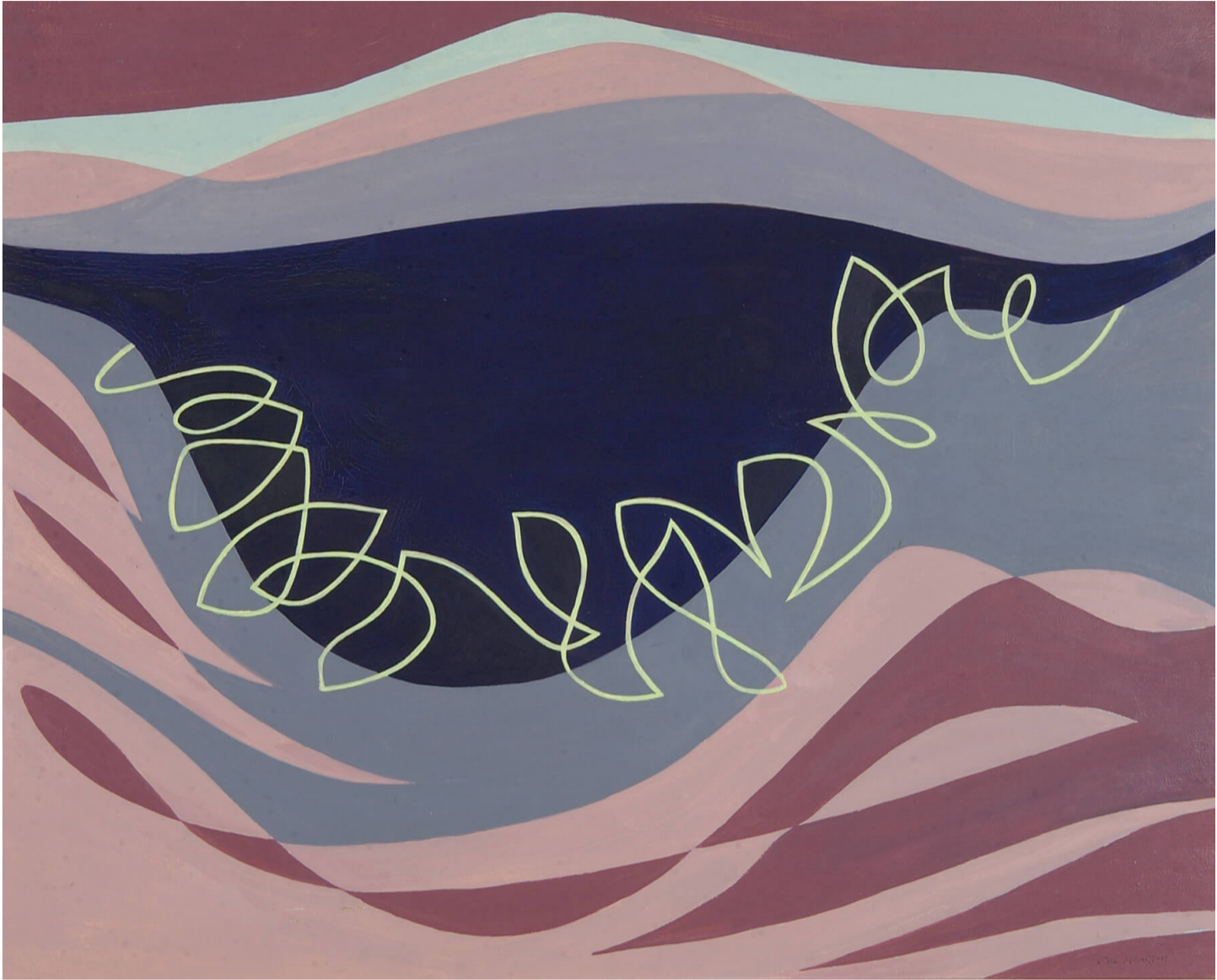
LEFT: A.Y. Jackson, *Islands, Go Home Bay*, 1933, oil on board, 26.7 x 34.3 cm, private collection. RIGHT: Doris McCarthy, *Rock Puddle, Below the Pine, Baie Fine*, 1935, oil on board, 29.2 x 34.3 cm, private collection.

The Group of Seven essentially gave McCarthy licence to go “out into nature and [paint] what was there.”³⁹ She was determined to remain faithful to her subject in a way that defined the style of each painting. The Group, in contrast, went out into nature, but each member forged his own individual style, particularly Harris. As artist John Scott observed while McCarthy was still alive, “McCarthy is the last living artist with a direct connection to the Group of Seven,” but, in forging her own distinct approach, her art can never be mistaken for a Group of Seven work.⁴⁰



DORIS MCCARTHY

Life & Work by John G. Hatch



Doris McCarthy, *Leaf Dance*, 1966, oil on canvas, 60.9 x 76.2 cm, Doris McCarthy Gallery, Scarborough.

The image shows an art gallery with three landscape paintings on the wall. The paintings are in a style that uses bold colors and flat areas, characteristic of Doris McCarthy's work. The gallery has a wooden floor and a white wall. A wooden table in the foreground holds several brochures. The text 'WHERE TO SEE' is overlaid in the center of the image.

WHERE TO SEE

The works of Doris McCarthy are held in public and private collections in Canada and internationally. Although the following Canadian institutions hold the works listed below, they may not always be on view.



ART GALLERY OF MISSISSAUGA

300 City Centre Drive
Mississauga, Ontario, Canada
905-896-5088
artgalleryofmississauga.com



Doris McCarthy, *Red Rocks at Belle Anse, Gaspé, 1949*

Oil on canvas
61 x 68.6 cm

ART GALLERY OF ONTARIO

317 Dundas Street West
Toronto, Ontario, Canada
416-979-6648
ago.ca

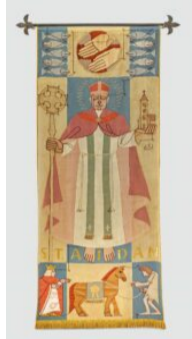


Doris McCarthy, *Kitchen of the Knothole, 1959*

Oil on board
40.6 x 30.4 cm

CHURCH OF ST. AIDAN

2423 Queen Street East
 Toronto, Ontario, Canada
 416-691-2222
 staidansinthebeach.com



**Doris McCarthy, *St. Aidan Banner*,
 c.1957**

Unknown media
 274.3 x 91.4 cm

DORIS MCCARTHY GALLERY

1265 Military Trail
 Scarborough, Ontario, Canada
 416-287-7007
 dorismccarthygallery.utoronto.ca



**Doris McCarthy, *Along
 the Yangtze*, 1998**

Oil on canvas
 61 x 76.2 cm



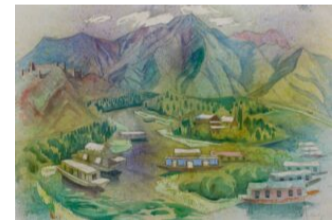
**Doris McCarthy, *Badlands Revisited*,
 1989**

Oil on canvas
 94.6 x 125.1 cm



**Doris McCarthy, *Banner
 #2*, 1968**

Oil on canvas
 69.9 x 85.1 x 3.2 cm



**Doris McCarthy, *Dhal
 Lake, Kashmir*, 1961**

Watercolour on paper
 57.8 x 75.6 cm



**Doris McCarthy,
Fisherman's Shack,
1933**

Oil on canvas
52 x 67.3 cm



**Doris McCarthy,
*Georgian Bay from the
Air*, 1966**

Oil on Masonite
61 x 76.2 cm



**Doris McCarthy,
*Government Pier at
Barachois*, 1954**

Oil on canvas
61 x 68.6 cm



**Doris McCarthy, *Grey
Spruce in Ditch*, 1977**

Oil on wood
30.5 x 40.6 cm



**Doris McCarthy, *Iceberg
Series 2*, 1972**

Collagraph monoprint
on paper
50.8 x 54 cm



**Doris McCarthy, *Idea
for Fool's Paradise
[Floorplan I]*, c.1938-40**

Watercolour on paper
26.7 x 37.5 cm



**Doris McCarthy, *Kicking
Horse River West of
Field, B.C.*, 1974**

Oil on Masonite
30.5 x 40.6 cm



**Doris McCarthy, *Leaf
Dance*, 1966**

Oil on canvas
60.9 x 76.2 cm



**Doris McCarthy,
Mevagissey, Cornwall,
1950**

Watercolour on paper
38.1 x 55.9 cm



**Doris McCarthy,
Neighbours, P.E.I., 1985**

Oil on canvas
71.1 x 91.4 cm



**Doris McCarthy, *New
Zealand*, 1961**

Watercolour on paper
38.1 x 55.9 cm



**Doris McCarthy, *Off to
Make a Sketch*, 1932**

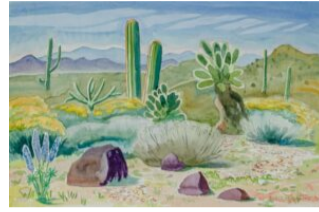
Pencil crayon and pastel
on paper
40.6 x 33 cm



Doris McCarthy,
Penguins Swimming,
1991
Watercolour on paper
41.9 x 49.5 cm



Doris McCarthy,
Rhythms of Georgian Bay,
1966
Oil on board
61 x 76.2 cm



Doris McCarthy,
Roadside in the Cave Creek Nature Preserve, Arizona,
2001
Watercolour on paper
55.9 x 74.9 cm



Doris McCarthy,
Summer Cottage, 1948
Oil on canvas
55.9 x 76.2 cm



Doris McCarthy, *Tea Party at the Opening,*
1947
Watercolour and brush ink on paper
53.3 x 78.7 cm



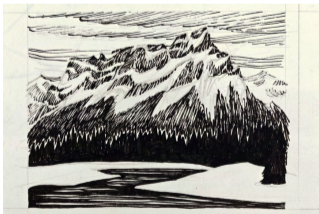
Doris McCarthy,
Untitled Card (Adoration of the Magi I), c.1925-2006
Linocut, red on paper
21.6 x 27.9 cm



Doris McCarthy,
Untitled Crèche Figure (Virgin Mary), c.1925-2006
Ceramic
39.4 x 13.3 x 23.5 cm



Doris McCarthy,
Untitled (Dunbarton Island), 1924
Watercolour on paper
22.9 x 30.5 cm



Doris McCarthy,
Untitled Mountain Sketch for Notelet,
c.1925-2006
Ink and pencil on paper
28.6 x 39.4 cm



Doris McCarthy,
Untitled Postcard (McCarthy with Waterbottles), 1961
Watercolour on paper
14 x 9.5 cm



Doris McCarthy, *Valley of the Bow River Above Revelstoke,* 1938
Oil on canvas
61 x 68.6 cm



Doris McCarthy, *Whitby from Above,* 1958
Watercolour and ink on paper
61 x 76.2 cm



MACLAREN ART CENTRE

37 Mulcaster Street
Barrie, Ontario, Canada
705-721-9696
maclarenart.com



Doris McCarthy, *Banner #2*, 1969

Acrylic on canvas
123.2 x 152.4 cm

NATIONAL GALLERY OF CANADA

380 Sussex Drive
Ottawa, Ontario, Canada
613-990-1985
gallery.ca



**Doris McCarthy, *Iceberg Fantasy
before Bylot*, c.1974**

Oil on canvas
76 x 122 cm



UNIVERSITY OF REGINA PRESIDENT'S ART COLLECTION

3737 Wascana Parkway
Regina, Saskatchewan, Canada
306-585-5420
uregina.ca/president/art/



**Doris McCarthy, *Iceberg Fantasy*
#2, 1972**
Oil on Masonite
87.6 x 96.5 cm



NOTES

BIOGRAPHY

1. This biography draws extensively on Doris McCarthy's memoirs: *A Fool in Paradise: An Artist's Early Life* (Toronto: Macfarlane Walter & Ross, 1990); *The Good Wine: An Artist Comes of Age* (Toronto: Macfarlane Walter & Ross, 1991); and *Doris McCarthy: Ninety Years Wise* (Toronto: Second Story Press, 2004). Surprisingly, in her books and the recordings of her life, McCarthy says little about her art.
2. McCarthy, *A Fool in Paradise*, 4.
3. McCarthy, *A Fool in Paradise*, 5-6.
4. McCarthy, *A Fool in Paradise*, 49.
5. McCarthy, *A Fool in Paradise*, 16.
6. McCarthy, *A Fool in Paradise*, 28.
7. McCarthy, *A Fool in Paradise*, 38.
8. William Moore, "Heart of Vision," in *Doris McCarthy: Feast of Incarnation, Paintings 1929-1989* (Stratford: Stratford Gallery, 1991), 180.
9. McCarthy, *A Fool in Paradise*, 57.
10. "We called ourselves Shawnees, an Indian word for silverbirch, in complement to Silverbirch Avenue where the church was situated." McCarthy, *A Fool in Paradise*, 59. McCarthy was likely mistaken in her interpretation of the word since in the Algonquin language, "Shawnee" refers to a specific Indigenous group originally from the central Ohio Valley, and it is loosely translated as "southerners" or "people of the south."
11. McCarthy, *A Fool in Paradise*, 67.
12. McCarthy, *A Fool in Paradise*, 68.
13. Joan Murray, "Interview with Doris McCarthy, January 21, 1983," unpublished manuscript, archives of The Robert McLaughlin Gallery, Oshawa, 1983, 3.
14. McCarthy, *A Fool in Paradise*, 71.
15. Angela Nairne Grigor, *Arthur Lismer, Visionary Art Educator* (Montreal and Kingston: McGill-Queen's University Press, 2002), 77; Moore, "Heart of Vision," 181.
16. Murray, "Interview with Doris McCarthy," 8; Sarah Milroy, "Portrait of a happy artist," *Globe and Mail*, April 15, 2004.



17. Murray, "Interview with Doris McCarthy," 8; see also, McCarthy, *A Fool in Paradise*, 74-75.
18. McCarthy, *A Fool in Paradise*, 73.
19. McCarthy, *A Fool in Paradise*, 77, 78-81.
20. McCarthy, *A Fool in Paradise*, 87.
21. McCarthy, *A Fool in Paradise*, 114.
22. McCarthy, *A Fool in Paradise*, 117-18.
23. McCarthy, *A Fool in Paradise*, 122.
24. McCarthy, *A Fool in Paradise*, 142-43.
25. McCarthy, *A Fool in Paradise*, 161.
26. McCarthy, *A Fool in Paradise*, 198.
27. Murray, "Interview with Doris McCarthy," 4.
28. Murray, "Interview with Doris McCarthy," 9.
29. McCarthy, *A Fool in Paradise*, 200.
30. McCarthy, *A Fool in Paradise*, 217-18.
31. McCarthy, *A Fool in Paradise*, 221-22.
32. McCarthy, *A Fool in Paradise*, 220.
33. McCarthy, *A Fool in Paradise*, 234.
34. McCarthy, *A Fool in Paradise*, 233, 251.
35. McCarthy, *A Fool in Paradise*, 242, 245.
36. McCarthy, *A Fool in Paradise*, 249.
37. McCarthy, *A Fool in Paradise*, 249.
38. McCarthy, *A Fool in Paradise*, 254.
39. McCarthy, *A Fool in Paradise*, 255-57.
40. McCarthy, *The Good Wine*, 10.
41. McCarthy, *The Good Wine*, 13.



42. McCarthy, *The Good Wine*, 16.

43. "This leave, shared with a friend who was a colleague and fellow artist, was to be an adventure of travel and study that we were to call in retrospect our 'wonderful year.'" McCarthy, *The Good Wine*, 2.

44. McCarthy, *The Good Wine*, 64.

45. McCarthy, *The Good Wine*, 74.

46. McCarthy, *The Good Wine*, 76.

47. McCarthy, *The Good Wine*, 77.

48. McCarthy describes the trip in detail in *The Good Wine*, chapter 3.

49. McCarthy, *The Good Wine*, 102-3.

50. McCarthy, *The Good Wine*, 108.

51. McCarthy, *The Good Wine*, 108-9.

52. McCarthy, *The Good Wine*, 113.

53. McCarthy, *The Good Wine*, 113-15.

54. McCarthy, *The Good Wine*, 118.

55. McCarthy, *The Good Wine*, 120.

56. McCarthy, *The Good Wine*, 120.

57. McCarthy, *The Good Wine*, 134-35.

58. McCarthy, *The Good Wine*, 134-35.

59. McCarthy, *The Good Wine*, 123.

60. McCarthy, *The Good Wine*, 125-26.

61. McCarthy, *The Good Wine*, 135, 137.

62. Sue Careless, "Artist sees God revealed in nature," *Anglican Journal* 113, no. 2 (February 1987): 16; see also the documentary film *Doris McCarthy: Heart of a Painter*, directed by Wendy Wacko (Jasper: W. Wacko Productions Ltd., 1983).

63. McCarthy, *The Good Wine*, 138.

64. McCarthy, *The Good Wine*, 143-54.

65. McCarthy, *The Good Wine*, 173-78.



66. McCarthy, *The Good Wine*, 182.

67. McCarthy, *The Good Wine*, 196.

68. McCarthy, *The Good Wine*, 197.

69. McCarthy, *The Good Wine*, 213.

70. A copy of Joyce Wieland's nomination letter is in the archives of The Robert McLaughlin Gallery, Oshawa.

71. McCarthy, *The Good Wine*, 239.

72. Elspeth Cameron, "Lives of Women," *Saturday Night* 105, no. 6 (July/August 1990): 62-63.

73. McCarthy, *Ninety Years Wise*, 65-68.

KEY WORKS: VIEW FROM THE TORONTO GENERAL HOSPITAL

1. Doris McCarthy, *A Fool in Paradise: An Artist's Early Life* (Toronto: Macfarlane Walter & Ross, 1990), 82; see also William Moore, "Heart of Vision," in *Doris McCarthy: Feast of Incarnation, Paintings 1929-1989* (Stratford: Stratford Gallery, 1991), 181-82.

2. Cited in Moore, "Heart of Vision," 185; see also Pearl McCarthy, "Art and Artists: New Liturgical Banner at St. Aidan's," *Globe and Mail*, October 12, 1957.

3. McCarthy, *A Fool in Paradise*, 118.

KEY WORKS: VALLEY OF THE BOW RIVER ABOVE REVELSTOKE

1. Doris McCarthy, *A Fool in Paradise: An Artist's Early Life* (Toronto: Macfarlane Walter & Ross, 1990), 142-43.

KEY WORKS: POST ROMANO, FOOL'S PARADISE

1. Michael Paul Kelly, *Doris McCarthy: Past and Present* (North Bay: W.K.P. Kennedy Gallery, North Bay Arts Centre & Beatty Printing, 1996), 17.

2. Kelly, *Past and Present*, 18.

3. Doris McCarthy, *A Fool in Paradise: An Artist's Early Life* (Toronto: Macfarlane Walter & Ross, 1990), 218.

KEY WORKS: MEVAGISSEY, CORNWALL

1. "This leave, shared with a friend who was a colleague and fellow artist, was to be an adventure of travel and study that we were to call in retrospect our 'wonderful year.'" Doris McCarthy, *The Good Wine: An Artist Comes of Age* (Toronto: Macfarlane Walter & Ross, 1991), 2.

2. McCarthy, *The Good Wine*, 13.



3. Joan Murray, "Interview with Doris McCarthy, January 21, 1983," unpublished manuscript, archives of The Robert McLaughlin Gallery, Oshawa, 1983, 9.

4. Murray, "Interview with Doris McCarthy," 9.

KEY WORKS: ST. AIDAN BANNER

1. The earliest and best-known account of the life of Saint Aidan is found in *Bede's Ecclesiastical History of the English People* (c.731), trans. A. M. Sellar (London: G. Bell and Sons, Ltd., 1917).

2. Doris McCarthy, *The Good Wine: An Artist Comes of Age* (Toronto: Macfarlane Walter & Ross, 1991), 57-58.

3. Doris McCarthy, *A Fool in Paradise: An Artist's Early Life* (Toronto: Macfarlane Walter & Ross, 1990), 27.

4. McCarthy, *A Fool in Paradise*, 87.

5. McCarthy, *A Fool in Paradise*, 234-36.

6. *The Globe and Mail's* art critic, Pearl McCarthy, wrote a glowing review of the banner accompanied by a reproduction. Surprisingly, she made no mention of its companion piece depicting the Trinity; see Pearl McCarthy, "Art and Artists: New Liturgical Banner at St. Aidan's," *Globe and Mail*, October 12, 1957.

7. McCarthy, *The Good Wine*, 52-55.

8. McCarthy, *The Good Wine*, 173-79.

9. McCarthy, *The Good Wine*, 182.

10. McCarthy, *The Good Wine*, 25.

KEY WORKS: KITCHEN OF THE KNOTHOLE

1. Doris McCarthy, *The Good Wine: An Artist Comes of Age* (Toronto: Macfarlane Walter & Ross, 1991), 214.

2. McCarthy, *The Good Wine*, 214-25.

3. Joan Murray, "Interview with Doris McCarthy, January 21, 1983," unpublished manuscript, archives of The Robert McLaughlin Gallery, Oshawa, 1983, 11.

4. Murray, "Interview with Doris McCarthy," 24.

5. Kay Kritzwiser, "A visit with Doris McCarthy," *City and Country Home* 2, no. 3 (Fall 1983): 153.

KEY WORKS: RHYTHMS OF GEORGIAN BAY

1. Stuart Reid, *the body may be said to think* (Scarborough: Doris McCarthy Gallery, University of Toronto Scarborough, 2019).



2. Doris McCarthy, *The Good Wine: An Artist Comes of Age* (Toronto: Macfarlane Walter & Ross, 1991), 120.

3. Murray Whyte, "Artist Part of the Canadian Landscape," *Toronto Star*, June 26, 2010, E4.

4. Joan Murray, "Interview with Doris McCarthy, January 21, 1983," unpublished manuscript, archives of The Robert McLaughlin Gallery, Oshawa, 1983, 11-12.

KEY WORKS: ICEBERG FANTASY NO. 9

1. William Moore, "Heart of Vision," in *Doris McCarthy: Feast of Incarnation, Paintings 1929-1989* (Stratford: Stratford Gallery, 1991), 199.

2. Doris McCarthy, *A Fool in Paradise: An Artist's Early Life* (Toronto: Macfarlane Walter & Ross, 1990), 200.

3. Jennifer Rudder, "Glam North (and South)," in Jennifer Rudder and Alexander Irving, eds., *GLAM NORTH: Doris McCarthy and Her New Contemporaries* (Scarborough: Doris McCarthy Gallery, University of Toronto Scarborough, 2014), 6.

4. Gary Michael Dault, "Vivacious artist pins down the Arctic air," *Toronto Star*, February 28, 1977, D5.

5. Joan Murray, "Interview with Doris McCarthy, January 21, 1983," unpublished manuscript, archives of The Robert McLaughlin Gallery, Oshawa, 1983, 14.

6. Sue Careless, "Artist sees God revealed in nature," *Anglican Journal* 113, no. 2 (February 1987): 16.

KEY WORKS: GREY SPRUCE IN THE DITCH

1. Doris McCarthy, *The Good Wine: An Artist Comes of Age* (Toronto: Macfarlane Walter & Ross, 1991), 198.

2. McCarthy, *The Good Wine*, 139.

3. McCarthy, *The Good Wine*, 153-54.

4. Alestine Andre and Ingrid Kritsch, "Spruce Trees in Gwich'in Traditional Knowledge: Their Importance in the Northwest Territories," *Forager* 2 (Fall, 2015): 46-55.

KEY WORKS: ROCKGLEN, SASKATCHEWAN

1. *Doris McCarthy: Heart of a Painter*, directed by Wendy Wacko (Jasper: W. Wacko Productions Ltd., 1983).

2. Doris McCarthy, *The Good Wine: An Artist Comes of Age* (Toronto: Macfarlane Walter & Ross, 1991), 206.

3. Doris McCarthy, "County Mayo: A Canadian painter in Ireland," *Canadian Art* 16, no. 3 (Fall 1999): 55.



KEY WORKS: HOODOOS AT DINOSAUR PARK

1. Kay Kritzwiser, "Doris McCarthy," *City and Country Home*, vol. 2 (Fall 1983), 148.
2. Doris McCarthy, *The Good Wine: An Artist Comes of Age* (Toronto: Macfarlane Walter & Ross, 1991), 198.
3. McCarthy, *The Good Wine*, 204-7.
4. Kritzwiser, "A visit with Doris McCarthy," 148.

SIGNIFICANCE & CRITICAL ISSUES

1. Doris McCarthy, "Have paintbrush, camera, will travel" *Toronto Star*, March 13, 1999, J11.
2. Doris McCarthy, *A Fool in Paradise: An Artist's Early Life* (Toronto: Macfarlane Walter & Ross, 1990), 70.
3. Jann Haynes Gilmore, "Rediscovered Women Artists: Doris McCarthy - An Unrecognized Canadian Artist," *AWA News* (blog), February 1, 2021, <https://americanwomenartists.org/rediscovered-women-artists-doris-mccarthy/>; Dustin Ian Garnet, "A Storied History of Art Education: The Art Department at Central Technical School, 1892-2014" (PhD diss., Concordia University, Montreal, 2015), 110, <https://spectrum.library.concordia.ca/id/eprint/980110/>.
4. "The Art of an Education: Great Teachers and Students," *Art Canada Institute Newsletter*, September 11, 2022, <https://www.aci-iac.ca/wp-content/uploads/2020/09/great-art-teachers-and-their-students.pdf>.
5. Garnet, "A Storied History of Art Education," 109-10.
6. Garnet, "A Storied History of Art Education," 108-9.
7. McCarthy, *A Fool in Paradise*, 102-4.
8. Joan Murray, "Interview with Doris McCarthy, January 21, 1983," unpublished manuscript, archives of The Robert McLaughlin Gallery, Oshawa, 1983, 3.
9. McCarthy, *A Fool in Paradise*, 177-81.
10. Sue Careless, "Artist sees God revealed in nature," *Anglican Journal* 113, no. 2 (February 1987): 16.
11. Garnet, "A Storied History of Art Education," 83-84, 117.
12. See Garnet, "A Storied History of Art Education," 106.
13. Gilmore, "Rediscovered Women Artists."



14. Doris McCarthy, *The Good Wine: An Artist Comes of Age* (Toronto: Macfarlane Walter & Ross, 1991), 108-9.
15. *Doris McCarthy: Heart of a Painter*, directed by Wendy Wacko (Jasper: W. Wacko Productions Ltd., 1983).
16. Doris McCarthy, "The Artist's Life," *Globe and Mail*, February 23, 2002, R2.
17. McCarthy, *The Good Wine*, 232.
18. McCarthy, *A Fool in Paradise*, 84-85.
19. Michael Paul Kelly, *Doris McCarthy: Past and Present* (North Bay: W.K.P. Kennedy Gallery, North Bay Arts Centre & Beatty Printing, 1996), 15.
20. Marshall Webb, "Doris McCarthy: A Pioneering Spirit," *Art West* 5, no. 7 (November/December 1980): 14.
21. Lorraine Hunter, "Film features borough artist," *Toronto Star*, May 10, 1983, G25.
22. Doris McCarthy, *Doris McCarthy: Ninety Years Wise* (Toronto: Second Story Press, 2004), 63.
23. Careless, "Artist sees God revealed in nature," 16.
24. Careless, "Artist sees God revealed in nature," 16.
25. McCarthy, *Ninety Years Wise*, 68.
26. Dorothy L. Sayers, *The Mind of the Maker* (London: Methuen Publishing Ltd., 1941).
27. McCarthy, *The Good Wine*, 15-16.
28. McCarthy, *A Fool in Paradise*, 28.
29. Murray, "Interview with Doris McCarthy," 2-3.
30. McCarthy, *A Fool in Paradise*, 28.
31. McCarthy, *The Good Wine*, 120.
32. McCarthy, *The Good Wine*, 74.
33. Doris McCarthy, *Doris McCarthy: My Life* (Toronto: Second Story Press, 2006).
34. Elspeth Cameron, "Lives of Women," *Saturday Night* 105, no. 6 (July/August 1990): 62-63.



35. McCarthy, *A Fool in Paradise*, 26.
36. McCarthy, *A Fool in Paradise*, 120.
37. Sarah Milroy, "Portrait of a happy artist," *Globe and Mail*, April 15, 2004.
38. Mary Morison, "Looking Back: Women's History in Ontario Teacher Federations," *ETFO Voice: Magazine of the Elementary Teachers' Federation of Ontario*, Summer 2016, <https://etfovoice.ca/feature/looking-back-womens-history-ontario-teacher-federations>.
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40. Anne Kingston, "The cult of Doris," *Maclean's* 123, no. 28 (July 20, 2010): 54.
41. In the years since McCarthy's death in 2010, *The Canadian Encyclopedia* has added an entry on the artist.
42. James Adams, "Doris McCarthy: chameleon of the canvas," *Globe and Mail*, July 3, 2010, <https://www.theglobeandmail.com/arts/doris-mccarthy-chameleon-of-the-canvas/article1386446/>.
43. Nancy Campbell, "Doris McCarthy: Roughing It in the Bush," <https://dorismccarthygallery.utoronto.ca/publications/essays/doris-mccarthy-roughing-it-in-the-bush>.
44. Michael Gibson Gallery, *Doris McCarthy: Selected Works 1963-2005*, <https://www.gibsongallery.com/exhibitions/doris-mccarthy-selected-works-1963-2005/>.

STYLE & TECHNIQUE

1. William Moore, "Heart of Vision," in *Doris McCarthy: Feast of Incarnation, Paintings 1929-1989* (Stratford: Stratford Gallery, 1991), 199.
2. James Adams, "Doris McCarthy: chameleon of the canvas," *Globe and Mail*, July 3, 2010, <https://www.theglobeandmail.com/arts/doris-mccarthy-chameleon-of-the-canvas/article1386446/>.
3. Joan Murray, "Interview with Doris McCarthy, January 21, 1983," unpublished manuscript, archives of the Robert McLaughlin Gallery, Oshawa, 1983, 15.
4. Stuart Reid, "Island Sketches: Thoughts on the Watercolour Paintings of Doris McCarthy," in *Celebrating Life: The Art of Doris McCarthy* (Kleinburg: McMichael Canadian Art Collection, 1991), 214-15.
5. Umberto Romano (1905-1982) was an Italian-born, American painter based in Gloucester, Massachusetts. McCarthy visited Romano's studio on one of her trips and was captivated by the "vitality" and "exciting colour" of his paintings. See Michael Paul Kelly, *Doris McCarthy: Past and Present* (North Bay: W.K.P. Kennedy Gallery, North Bay Arts Centre & Beatty Printing, 1996), 18.



6. Cited in Peter Goddard, "Galleries: Doris McCarthy as vibrant and vigorous as her continuing work," *Toronto Star*, February 14, 2002.
7. Moore, "Heart of Vision," 185.
8. Murray Whyte, "Artist Part of the Canadian Landscape," *Toronto Star*, June 26, 2010, E4; Murray, "Interview with Doris McCarthy," 11-13; Michael Paul Kelly, *Doris McCarthy: Past and Present* (North Bay: W.K.P. Kennedy Gallery, North Bay Arts Centre & Beatty Printing, 1996), 18.
9. Doris McCarthy, "The Artist's Life: Doris McCarthy," *Globe and Mail*, February 23, 2002, R2.
10. Reid, "Island Sketches."
11. Kay Kritzwiser, "A visit with Doris McCarthy," *City and Country Home* 2, no. 3 (Fall 1983): 148.
12. Doris McCarthy, *The Good Wine: An Artist Comes of Age* (Toronto: Macfarlane Walter & Ross, 1991), 232.
13. John Sewell, "Tracking down Ms. McCarthy," *Globe and Mail*, November 12, 2004, <https://www.theglobeandmail.com/real-estate/tracking-down-ms-mccarthy/article18277199/>.
14. McCarthy, *The Good Wine*, 236.
15. McCarthy, *The Good Wine*, 236.
16. *Doris McCarthy: Heart of a Painter*, directed by Wendy Wacko (Jasper: W. Wacko Productions Ltd., 1983).
17. Sewell, "Tracking down Ms. McCarthy."
18. Gary Michael Dault, "Vivacious artist pins down the Arctic air," *Toronto Star*, February 28, 1977, D5.
19. Doris McCarthy, "County Mayo: A Canadian painter in Ireland," *Canadian Art* 16, no. 3 (Fall 1999): 55.
20. McCarthy, *The Good Wine*, 236.
21. McCarthy, *The Good Wine*, 236.
22. Murray, "Interview with Doris McCarthy," 9-11.
23. Moore, "Heart of Vision," 186.
24. Moore, "Heart of Vision," 189.



25. Kelly, *Past and Present*, 19; see also McCarthy, "County Mayo," 55: "I used to do a thoughtful composition and drawing in pencil before applying paint... but perhaps because I have been painting so long, I am now apt to establish the plan lightly with my brush. This seems to help me to emphasize rhythm from the start, and I am so familiar with the forms of the features that I am not apt to lose the drawing."
26. Doris McCarthy, *A Fool in Paradise: An Artist's Early Life* (Toronto: Macfarlane Walter & Ross, 1990), 178-79.
27. Murray, "Interview with Doris McCarthy," 4.
28. McCarthy, *The Good Wine*, 164.
29. McCarthy, *The Good Wine*, 164.
30. McCarthy, *The Good Wine*, 164-65.
31. James D. Herbert, *Fauve Painting: The Making of Cultural Politics* (New Haven: Yale University Press, 1992), 34.
32. Murray, "Interview with Doris McCarthy," 15; Sue Careless, "Artist sees God revealed in nature," *Anglican Journal* 113, no. 2 (February 1987): 16.
33. Murray, "Interview with Doris McCarthy," 15.
34. Marshall Webb, "Doris McCarthy: A Pioneering Spirit," *Art West* 5, no. 7 (November/December 1980): 14; see also Sarah Milroy, "Portrait of a happy artist," *Globe and Mail*, April 15, 2004.
35. Doris McCarthy, "The Artist's Life," *Globe and Mail*, February 23, 2002, R2.
36. Moore, "Heart of Vision," 185-86.
37. Murray, "Interview with Doris McCarthy," 12-13.
38. Kelly, *Past and Present*, 17.
39. Whyte, "Artist Part of the Canadian Landscape."
40. John Scott, "Glam North: Doris McCarthy's Northern Landscapes," *Border Crossings* 23, no. 3, 91 (August 2004): 40.



GLOSSARY

en plein air

French for “in the open air,” *en plein air* is used to describe the practice of painting or sketching outdoors to observe nature, and in particular the changing effects of weather, atmosphere, and light.

abstract art

Also called nonfigurative or nonrepresentational art, abstract art uses form, colour, line, and gestural marks in compositions that do not attempt to represent images of real things. It may interpret reality in an altered form, or depart from it entirely.

Abstract Expressionism

A style that flourished in New York in the 1940s and 1950s, Abstract Expressionism is defined by its combination of formal abstraction and self-conscious expression. The term describes a wide variety of work; among the most famous Abstract Expressionists are Jackson Pollock, Mark Rothko, Barnett Newman, and Willem de Kooning.

academicism

A style of painting and sculpture established during the Renaissance, academicism or academic art was favoured by the European teaching academies, which provided a way to professionalize artists who had previously been considered craftsmen or artisans. In official academies, often associated with a royal patron, artists acquired skills in painting or sculpture, creating work that fell into a hierarchy of five categories: history subjects at the top, then portraiture, genre scenes, landscapes, and finally still lifes. By the nineteenth century, academic art had come to be seen as conservative, and it and the academies were eventually superseded by a variety of avant-garde art movements.

academic tradition

Associated with the royal academies of art established in France and England in the seventeenth and eighteenth centuries respectively, the academic tradition emphasized drawing, painting, and sculpture in a style highly influenced by ancient classical art. Subject matter for painting was hierarchically ranked, with history painting of religious, mythological, allegorical, and historical figures holding the position of greatest importance, followed, in order, by genre painting, portraiture, still lifes, and landscapes.

Art Gallery of Ontario (AGO)

Founded in 1900 as the Art Museum of Toronto—and later named the Art Gallery of Toronto—the Art Gallery of Ontario is a major collecting institution in Toronto, Ontario, holding close to 95,000 works by Canadian and international artists.

atmospheric perspective

The effect by which more distant elements and objects appear to take on the colour of the atmosphere, decrease in saturation, and increase in brightness, appearing hazy and less distinct. In landscape painting, atmospheric or aerial perspective is often employed for dramatic effect: the background and more

distant elements are rendered with less definition, creating depth and a sense of space in the image.

Barbizon

From the 1830s to the 1870s, Barbizon (a village on the edge of the forest of Fontainebleau near Paris) was a gathering place for French landscape painters who rejected the academic style in favour of realism. This informal group, later known as the Barbizon school, emphasized painting *en plein air*, in and directly from nature, setting the path for Impressionism. Major artists include Théodore Rousseau, Jean-François Millet, and Camille Corot.

Bauhaus

Open from 1919 to 1933 in Germany, the Bauhaus revolutionized twentieth-century visual arts education by integrating the fine arts, crafts, industrial design, and architecture. Teachers included Josef Albers, Walter Gropius, Wassily Kandinsky, Paul Klee, Ludwig Mies van der Rohe, and László Moholy-Nagy.

Beatty, J.W. (Canadian, 1869–1941)

An influential painter and educator at the Ontario College of Art (now OCAD University), Toronto, who sought to develop a uniquely Canadian style of painting. Beatty was a contemporary of Tom Thomson and the Group of Seven, though his painting style retained more traditional aesthetics than their work did. His most renowned painting, *The Evening Cloud of the Northland*, 1910, is held at the National Gallery of Canada, Ottawa.

Cameron, Dorothy (Canadian, 1924–2000)

A prominent Toronto art dealer, Dorothy Cameron opened her Here and Now Gallery in 1959, changing its name to the eponymous Dorothy Cameron Gallery by 1962. In 1965 Toronto police raided her gallery's exhibition *Eros '65* and charged Cameron with obscenity for displaying a work by Robert Markle showing two nude women touching each other. Despite arguments for the merits of the work and the exhibition, Cameron was found guilty. She closed her gallery, but re-emerged as an artist in the late 1970s, creating sculptural work.

Canada Council for the Arts

A Crown corporation created in 1957 by the parliamentary Canada Council for the Arts Act. The Canada Council exists to encourage art production and to promote the study and enjoyment of art in Canada. It provides support to artists and arts organizations from across all artistic disciplines, including visual art, dance, music, and literature.

Canadian Group of Painters

Founded in 1933 after the disbanding of the Group of Seven by former members and their associates, the Canadian Group of Painters championed modernist painting styles against the entrenched traditionalism of the Royal Canadian Academy of Arts. It provided a platform for artists across Canada who were pursuing a variety of new concerns, from the formal experimentation of Bertram Brooker to the modern-figure subjects of Prudence Heward and Pegi Nicol MacLeod and the expressive landscapes of Emily Carr.



Canadian Society of Painters in Water Colour

An organization launched in 1925 to promote work in watercolour. Founding members included influential figures in the history of Canadian art, such as Franklin Carmichael and C.W. Jefferys. A prestigious group with links to major Canadian art institutions in its early days, it currently manages, along with five other societies, its own gallery in downtown Toronto.

Carr, Emily (Canadian, 1871–1945)

A pre-eminent B.C.-based artist and writer, Carr is renowned today for her bold and vibrant images of both the Northwest Coast landscape and its Indigenous peoples. Educated in California, England, and France, she was influenced by a variety of modern art movements but ultimately developed a unique aesthetic style. She was one of the first West Coast artists to achieve national recognition. (See *Emily Carr: Life & Work* by Lisa Baldissera.)

Carrà, Carlo (Italian, 1881–1966)

An Italian painter and author highly influential for his leading role in the Italian Futurist movement of the early twentieth century. After the First World War, he pioneered a new style, termed Metaphysical Painting, alongside painter Giorgio de Chirico. Carrà's dreamlike exterior scenes featuring symbolic motifs from this period were later highly influential on Surrealism.

Central School of Arts and Crafts (Central Saint Martins)

A public institution founded in London in 1896, which offered courses in design and the visual and applied arts initially inspired by the Arts and Crafts movement led by William Morris. In 1989 it merged with Saint Martin's School of Art to form the Central Saint Martins College of Arts and Design, now part of the University of the Arts London.

Central Technical School

The Central Technical School is a composite high school in Toronto that was founded in 1915 to prepare students for the skilled workforce of the modern age. It was the largest school to be built in Canada at the time, reflecting the great demand for technical education. Renowned artists who studied and taught there include Lawren S. Harris, Arthur Lismer, and Elizabeth Wyn Wood.

chiaroscuro

A term that refers, at its most general, to an artist's use of light and dark and the visual effects thus produced in a painting, engraving, or drawing. Chiaroscuro can serve to create atmosphere, describe volume, and imitate natural light effects. From the Italian *chiaro* (light) and *scuro* (dark).

Clark, Paraskeva (Russian Canadian, 1898–1986)

An outspoken painter who advocated for the social role of the artist and Canadian and Russian cultural ties, Clark arrived in Toronto via Paris in 1931. Her subjects were still lifes, self-portraits, landscapes, and memories of her Russian home. Clark supported fundraising efforts for Spanish refugees during the Spanish Civil War and for the Canadian Aid to Russia Fund in 1942. (See *Paraskeva Clark: Life & Work* by Christine Boyanoski.)



colour-field painting

A term first used to describe Abstract Expressionist works that use simplified or minimalist forms of flat or nuanced colour, as in paintings by Morris Louis. It was later applied to works by such artists as Kenneth Noland and Barnett Newman in the United States and Jack Bush in Canada, whose geometric or abstract motifs highlight variations in colour. Post-Painterly Abstraction, a description coined by the critic Clement Greenberg, includes colour-field painting.

Conceptual art

Traced to the work of Marcel Duchamp but not codified until the 1960s, “Conceptual art” is a general term for art that emphasizes ideas over form. The finished product may even be physically transient, as with land art or performance art.

Constable, John (British, 1776–1837)

Viewed today, along with J.M.W. Turner, as one of the greatest British landscape and sky painters of the nineteenth century. Constable painted mostly in his native region of Suffolk and the surrounding areas. He took a more expressive approach to his paintings than many of his predecessors and contemporaries.

Cubism

A radical style of painting developed by Pablo Picasso and Georges Braque in Paris between 1907 and 1914, Cubism is defined by the representation of numerous perspectives at once. Cubism is considered crucial to the history of modern art for its enormous international impact; famous practitioners also include Juan Gris and Francis Picabia.

Curry, Ethel Luella (Canadian, 1902–2000)

A painter, printmaker, and ceramic artist who is best known for her depictions of the Haliburton Highlands in Ontario. Curry studied under various members of the Group of Seven and eventually taught art at the Art Gallery of Toronto (now the Art Gallery of Ontario).

Cézanne, Paul (French, 1839–1906)

A painter of arguably unparalleled influence on the development of modern art, associated with the Post-Impressionist school and known for his technical experiments with colour and form and his interest in multiple-point perspective. In his maturity, Cézanne had several preferred subjects, including his wife, still life, and Provençal landscapes.

de Vlaminck, Maurice (French, 1876–1958)

A Paris-born painter who, alongside André Derain and Henri Matisse, pioneered the style of Fauvist painting in the very early 1900s, which used intense, unnatural colours to craft highly expressive landscape and urban scenes. De Vlaminck notably criticized the prominence of other modernist art movements prevalent in Europe at the time, especially the Cubism of Pablo Picasso.

Dewey, John (American, 1859–1952)

An academic, philosopher, and educator, Dewey is associated with the philosophical movement known as pragmatism—specifically experimentalism or instrumentalism—as well as with functional psychology and his concern over



social issues. Believing that education was at the root of social and political reform, Dewey lectured on the importance of educational reform, advocating for experiential learning during the 1920s. Among other prominent intellectuals, Dewey founded the New School for Social Research in 1919.

Doris McCarthy Gallery

A public art gallery located at the University of Toronto Scarborough campus, which opened in 2004 and is named after the artist Doris McCarthy. The gallery's permanent collection houses over 2,000 contemporary works of art and two fonds of archival material from McCarthy.

Fauvism

The style of the Fauves (French for "wild beasts"), a group of painters who took their name from a derogatory phrase used by the French journalist Louis Vauxcelles. As a historical movement, Fauvism began at the controversial Salon d'Automne in 1905, and ended less than five years later, in early 1910. Fauvism was characterized by bold, unmixed colours, obvious brush strokes, and a subjective approach to representation. Among the most important of the Fauves were Henri Matisse, André Derain, and Maurice de Vlaminck.

FitzGerald, Lionel LeMoine (Canadian, 1890–1956)

A Winnipeg-born painter and printmaker, FitzGerald was a member of the Group of Seven from 1932 to 1933. He favoured depictions of prairie landscapes and houses, which he executed in pointillist, precisionist, and abstract styles. (See *Lionel LeMoine FitzGerald: Life & Work* by Michael-Parke Taylor.)

Frye, Northrop (Canadian, 1912–1991)

A literary critic and professor of English. Frye's ideas about literature's symbolic underpinnings influenced a generation of critics and writers including Harold Bloom and Margaret Atwood. His focus on myth and archetypes as the basis of a literary universe of the imagination was best articulated in *Anatomy of Criticism* (1957).

gestural painting

A process of painting based on intuitive movement and direct transmission of the artist's state of mind through the brush stroke. In gestural painting, the paint can also be applied freely through a number of different acts, including pouring, dripping, and splattering. Gestural painting is associated with the Abstract Expressionists and action painting.

Giotto (Italian, 1266/67–1337)

An acknowledged master of the early Italian Renaissance who was equally celebrated in his own day: critics including Dante praised the naturalism of his pictures and considered him to have revived painting after a centuries-long slump. Among his most spectacular achievements is the fresco cycle decorating the walls of the Arena Chapel, Padua.

Goldhamer, Charles (Canadian, 1903–1985)

An artist and teacher who worked mostly in charcoal and watercolour, Goldhamer was an official Canadian war artist during the Second World War. His



work is notable for his wartime portrayals of burned Canadian airmen at a hospital in England. Goldhamer, a former student of Arthur Lismer, was a teacher at Toronto's Central Technical School for over four decades.

Gordon, Hortense (Canadian, 1886–1961)

A founding member of Painters Eleven, Gordon was known for her bold abstract paintings. She taught at the Ontario Training College for Technical Teachers and was appointed principal in 1934.

Grant, Duncan (Scottish, 1885–1978)

A painter, interior designer, and costume and set designer, Grant was a member of the Bloomsbury Group. His painting style was influenced by French Post-Impressionism. He was professionally, creatively, and personally connected with artist Vanessa Bell, whom he worked with as co-director of art critic Roger Fry's Omega Workshops.

Greene, Barbara (Canadian, 1917–2008)

A painter who primarily worked in watercolour, Greene was also a commercial artist after studying at the Ontario College of Art (now OCAD University). She was a member of the Canadian Society of Painters in Water Colour.

Group of Seven

A progressive and nationalistic school of landscape painting in Canada, the Group of Seven was active between 1920 (the year of the group's first exhibition, at the Art Gallery of Toronto, now the Art Gallery of Ontario) and 1933. Founding members were the artists Franklin Carmichael, Lawren S. Harris, A.Y. Jackson, Frank H. Johnston, Arthur Lismer, J.E.H. MacDonald, and F.H. Varley.

hard-edge painting

A technical term coined in 1958 by the art critic Jules Langsner, referring to paintings marked by well-defined areas of colour. It is widely associated with geometric abstraction and the work of artists such as Ellsworth Kelly and Kenneth Noland.

Harris, Lawren S. (Canadian, 1885–1970)

A founding member of the Group of Seven in Toronto in 1920, Harris was widely considered its unofficial leader. Unlike other members of the group, Harris moved away from painting representational landscapes, first to abstracted landscapes and then to pure abstraction. The Group of Seven broke up in 1933, and when the Canadian Group of Painters was formed in 1933, Harris was elected its first president.

Haworth, Bobs (Zema Barbara) Cogill (South African Canadian, 1900–1988)

A painter, illustrator, muralist, and potter who worked in an expressionist style, favouring landscapes and abstract compositions. She was a member of the Royal Canadian Academy, the Canadian Society of Painters in Water Colour (for which she also served as president), the Canadian Group of Painters, and the Ontario Society of Artists. During the Second World War, she recorded the activities of the Canadian Armed Forces in British Columbia, later exhibiting this work to critical acclaim.

Haworth, Peter (Canadian, 1889–1986)

Born in Lancaster, England, Haworth immigrated to Canada in 1923 and became director of art at the Central Technical School in Toronto. He is known for his stained-glass work and his painted landscapes and coastal views. During the Second World War, Haworth and his wife, Bobs Cogill Haworth, were commissioned by the Canadian government to document the activities of the armed forces in British Columbia.

Hodgson, Tom (Canadian, 1924–2006)

An Abstract Expressionist painter, advertising art director, respected art teacher, and champion athlete raised on Centre Island, in Toronto Harbour. Hodgson was a member of Painters Eleven; he trained with Arthur Lismer at the Ontario College of Art (now OCAD University), Toronto, and made action paintings that were often immense in scale.

Housser, Yvonne McKague (Canadian, 1897–1996)

A painter associated with the Group of Seven, Housser was an art teacher and later a founding member of the Canadian Group of Painters and the Federation of Canadian Artists. She studied painting in Paris in the early 1920s, and in Cape Cod in the 1950s with the Abstract Expressionist Hans Hofmann.

Impressionism

A highly influential art movement that originated in France in the 1860s, Impressionism is associated with the emergence of modern urban European society. Claude Monet, Pierre-Auguste Renoir, and other Impressionists rejected the subjects and formal rigours of academic art in favour of scenes of nature and daily life and the careful rendering of atmospheric effects. They often painted outdoors.

Jackson, A.Y. (Canadian, 1882–1974)

A founding member of the Group of Seven and an important voice in the formation of a distinctively Canadian artistic tradition. A Montreal native, Jackson studied painting in Paris before moving to Toronto in 1913; his northern landscapes are characterized by the bold brush strokes and vivid colours of his Impressionist and Post-Impressionist influences.

Keith-Beattie (b.Masters), Noreen (Canadian, 1909–1983)

A painter, illustrator, and arts educator, Keith-Beattie shared a studio with artist Doris McCarthy. Also known as “Nory,” she and McCarthy travelled and painted together often.

Klunder, Harold (Dutch Canadian, b.1943)

A Montreal-based painter born in Deventer, the Netherlands, widely acclaimed for his large-scale abstract and surreal self-portrait works on canvas. Klunder’s works, which often employ abundant layering of paint and take years to complete, are included in public collections such as the National Gallery of Canada and the Art Gallery of Ontario.



Kuper, Jack (Polish Canadian, b.1932)

A filmmaker, author, and actor born in Poland whose memoir *Child of the Holocaust* (1967) details his experience surviving the Holocaust by disguising himself as a Polish peasant. Brought to Halifax in 1947 as part of the Canadian Jewish Congress's War Orphans Project, in his adulthood Kuper worked for the Canadian Broadcasting Corporation before establishing a film production company and authoring books and screenplays.

landscape painting

The representation of natural scenery, including rivers, mountains, forests, and fields, landscape painting emerged as a genre in Chinese art in the fourth century. In Europe, landscapes began as background elements in portraits or other figurative paintings, becoming subjects in their own right around the sixteenth century.

Letendre, Rita (Canadian, 1928–2021)

Abstract artist of Abenaki and Québécois descent, associated with the Quebec artist groups Les Automatistes and Les Plasticiens, renowned for her geometric art exploring light, colour, and movement. Working with diverse materials and in evolving avant-garde styles, Letendre's paintings, murals, and prints brought her national and international acclaim. She received the Order of Canada in 2005 and the Governor General's Award in Visual and Media Arts in 2010.

linear perspective

A visual strategy for depicting three-dimensional space on a two-dimensional surface, linear perspective uses lines converging on a vanishing point or series of vanishing points to create an illusion of depth on a flat surface. One-, two-, and three-point perspective are different forms of linear perspective.

Lismer, Arthur (British Canadian, 1885–1969)

A landscape painter and founding member of the Group of Seven, Lismer immigrated to Canada from England in 1911. He was also an influential educator of adults and children, and he created children's art schools at both the Art Gallery of Ontario in Toronto (1933) and the Montreal Museum of Fine Arts (1946).

Luz, Virginia (Canadian, 1911–2005)

A painter and illustrator, Luz trained at Toronto's Central Technical School, where she later taught. She was friends with artist Doris McCarthy, and they would often paint together while travelling. Her interest in landscape painting subsequently turned to an attentiveness to abstraction.

MacDonald, J.E.H. (British/Canadian, 1873–1932)

A painter, printmaker, calligrapher, teacher, poet, and designer, and a founding member of the Group of Seven. His sensitive treatment of the Canadian landscape was influenced by Walt Whitman's poetry and Henry David Thoreau's views on nature.

Matisse, Henri (French, 1869–1954)

A painter, sculptor, printmaker, draftsman, and designer, aligned at different times with the Impressionists, Post-Impressionists, and Fauvists. By the 1920s he

was, with Pablo Picasso, one of the most famous painters of his generation, known for his remarkable use of colour and line.

McLaughlin, Isabel (Canadian, 1903–2002)

A modernist painter of landscapes and cityscapes. McLaughlin's early paintings were influenced by the Group of Seven, though her work evolved toward a simplified aesthetic that integrated pattern and design. She was a founding member of the Canadian Group of Painters, becoming president of the society in 1939.

McMichael Canadian Art Collection

Located in Kleinburg, Ontario, the McMichael is a public institution dedicated to Canadian and Indigenous art. Founded in 1965, the museum was built around Robert and Signe McMichael's collection of works by the Group of Seven and their contemporaries. The permanent collection now holds more than 6,500 artworks. The gallery is also the custodian of the Cape Dorset archive. In addition to the museum, the grounds feature hiking trails, a sculpture garden, and Tom Thomson's shack—the artist's former home and studio.

Monet, Claude (French, 1840–1926)

A founder of the Impressionist movement in France, Monet created landscapes and seascapes that are among the canonical works of Western art. Introduced to *plein air* painting as a teenager, Monet returned to it throughout his life as a means of exploring the atmospheric effects and perceptual phenomena that so interested him as an artist.

Nakamura, Kazuo (Canadian, 1926–2002)

A member of Painters Eleven, Nakamura embraced science and nature in his early abstract landscapes. Later, he created a body of work known as the Number Structures, which explores the connections between mathematics and aesthetics. The Art Gallery of Ontario in Toronto held a posthumous retrospective of his work in 2004. (See *Kazuo Nakamura: Life & Work* by John G. Hatch.)

National Gallery of Canada

Established in 1880, the National Gallery of Canada in Ottawa holds the most extensive collection of Canadian art in the country as well as works by prominent international artists. Spearheaded by the Marquis of Lorne (Canada's Governor General from 1878 to 1883), the gallery was created to strengthen a specifically Canadian brand of artistic culture and identity and to build a national collection of art that would match the level of other British Empire institutions. Since 1988, the gallery has been located on Sussex Drive in a building designed by Moshe Safdie.

OCAD University

OCAD University is located in Toronto and is the oldest and largest art school in Canada. It was founded in 1876 as the Ontario School of Art, becoming the Ontario College of Art in 1912. In 1996 the name changed again to the Ontario College of Art and Design, before being renamed OCAD University in 2010 to reflect its status as a university.



Ontario Society of Artists (OSA)

Canada's oldest extant professional artists' association, the Ontario Society of Artists was formed in 1872 by seven artists from various disciplines. Its first annual exhibition was held in 1873. The OSA eventually played an important role in the founding of OCAD University and the Art Gallery of Ontario in Toronto.

Oretsky, Barry (Canadian, b.1946)

A Toronto-based photorealist painter who has been widely recognized since the 1980s for his detailed large-scale works based on his own photography. Oretsky was taught by painter Doris McCarthy at Toronto's Central Technical School; he also trained at St. Martin's School of Art in London. In 2004, he was elected to the Royal Canadian Academy of Arts.

Painters Eleven

An artists' group active from 1953 to 1960, formed by eleven Abstract Expressionist Toronto-area painters, including Harold Town, Jack Bush, and William Ronald. They joined together in an effort to increase their exposure, given the limited interest in abstract art in Ontario at the time.

performance art

A genre of art presented live and in which the medium is the artist's body in time. The performance may involve multiple participants, as well as the audience. Performance art originated in the early twentieth century with movements like Dadaism and Futurism and found wider prominence in the 1960s and 1970s after the decline of modernism. Common themes of this genre concern the dematerialized art object, ephemerality, the artist's presence, anti-capitalism, and the integration of art with life.

Pollock, Jack (Canadian, 1930–1992)

A gallerist, art dealer, and educator known for an eccentric, vibrant personality and his early support of young artists, including Norval Morrisseau and David Hockney. In 1960 Pollock opened the Pollock Gallery in Toronto and two years later mounted a solo exhibition of Morrisseau's works, the first time an Indigenous artist was shown in a contemporary Canadian gallery. He closed the Pollock Gallery in 1981.

Pop art

A movement of the late 1950s to early 1970s in Britain and the United States, Pop art adopted imagery from commercial design, television, and cinema. Pop art's most recognized proponents are Richard Hamilton, David Hockney, Andy Warhol, and Roy Lichtenstein.

Porter, Frederick James (New Zealand, 1883–1944)

An Auckland-born painter of landscapes and still lifes who trained in Paris at the Académie Julian with artist Jean-Paul Laurens. Porter moved to England in the 1910s; he served as draftsman for the British government during the First World War, exhibited with the London Group from 1916 onwards, and later taught at the Central School of Arts and Crafts for two decades.



Reid, George Agnew (Canadian, 1860–1947)

A painter of portraits, figure studies, and genre and historical scenes. With his training in the academic tradition, and his roles as president of the Royal Canadian Academy of Arts (1906–9) and principal of the Ontario College of Art, Reid became a key figure in Ontario's art scene. Inspired by the mural revivals in Europe and the United States, he promoted mural art in Canada—an activity that was part of his larger concern with using the visual arts to beautify urban life and encourage civic virtues.

Renaissance

The term used since the nineteenth century to refer to the Western art historical period from approximately 1400 to 1600. The Renaissance is associated with the return to classical style in art and architecture, following the medieval period.

Renoir, Pierre-Auguste (French, 1841–1919)

One of the foremost figures of the Impressionist movement. Renoir's prints, paintings, and sculptures often depict scenes of leisure and domestic ease. He left the Impressionists in 1878 to participate again in the Paris Salon, the city's officially sanctioned annual art exhibition.

representational

A term used to describe art that is derived from references to real objects and images that are recognizable as depictions of what exists in the real world. A representational work may not be entirely realistic.

Romano, Umberto (American, 1906–1982)

Born in Italy, Romano was a painter, muralist, and printmaker. He taught at the Wooster Art Museum School and later opened his own summer school. He painted portraits of several notable sitters, including Martin Luther King, Jr. and Albert Einstein.

Royal Canadian Academy of Arts (RCA)

An organization of professional artists and architects modelled after national academies long present in Europe, such as the Royal Academy of Arts in the U.K. (founded in 1768) and the Académie royale de peinture et de sculpture in Paris (founded in 1648).

Royal College of Art

One of the United Kingdom's most prestigious fine arts academies, the Royal College of Art (RCA) has produced such internationally acclaimed alumni as David Hockney, Tracey Emin, Sir Peter Blake, and Henry Moore. Founded in 1837 as the Government School of Design, the RCA currently offers postgraduate degrees in art and design out of three London campuses.

Sayers, Dorothy L. (English, 1893–1957)

A playwright, novelist, and critic, Sayers is best known for the creation of the fictional detective Lord Peter Wimsey, about whom she wrote fourteen novels and short stories. Her plays were broadcast by the BBC and her translation of Dante Alighieri's *Divine Comedy* (c.1308–21), although incomplete, is highly regarded.

Schaefer, Carl (Canadian, 1903–1995)

A painter who studied under Arthur Lismer and J.E.H. MacDonald at the Ontario College of Art (now OCAD University), where he later taught for over twenty years. Schaefer's preferred subjects were the rural landscapes of his Ontario home. He served as a war artist, attached to the Royal Canadian Air Force, during the Second World War.

Schiele, Egon (Austrian, 1890–1918)

An Expressionist artist, Schiele is best known for his distinctive style of misshaped bodies, expressive lines, and works characterized by a psychological intensity and sexual subtext. During his short but prolific career, Schiele painted figurative works and many self-portraits, including notable nude self-portraits.

Skeaping, John (English, 1901–1980)

A painter, sculptor, arts educator, and writer, Skeaping is best known for his depictions of animals, including sculptures of the racehorses Secretariat and Mill Reef. Skeaping also designed a series of animal figurines for the English porcelain manufacturer Wedgwood. He was once married to artist Barbara Hepworth.

Thomson, Tom (Canadian, 1877–1917)

A seminal figure in the creation of a national school of painting, Thomson is known for a bold vision of Algonquin Park—aligned stylistically with Post-Impressionism and Art Nouveau—that has come to symbolize both the Canadian landscape and Canadian landscape painting. Thomson and the members of what would in 1920 become the Group of Seven profoundly influenced one another's work. (See *Tom Thomson: Life & Work* by David P. Silcox.)

Toronto Art Students' League

Founded in 1886, the Toronto Art Students' League initially operated as a form of sketching club, but also organized drawing classes, exhibitions, and publications. From 1893 until 1904, the year it disbanded, members produced an annual calendar, a series now seen as an important milestone in the history of graphic art in Canada.

Transcendentalism

Transcendentalism is a literary and philosophical movement that originated in the northeastern United States in the 1820s and emphasized the importance of independence and personal insight in uncovering truth and spiritual experience. Developed from the writings of Ralph Waldo Emerson and Henry David Thoreau, among others, the movement had a significant impact on artists including Lawren S. Harris and J.E.H. MacDonald.

watercolour

A painting medium in which pigments are suspended in a water-based solution and the term that refers to a finished work painted in that medium, watercolour has a long history both in manuscript illumination (dating to Ancient Egypt) and in Chinese, Korean, and Japanese brush or scroll painting. In Western art, it became a preferred medium for sketching in the Renaissance and grew in popularity through the eighteenth and nineteenth centuries, especially for



botanical and wildlife illustrations. It continues to be used by artists and illustrators because of its transparency and the effects possible by laying washes of pure pigment.

Wieland, Joyce (Canadian, 1930–1998)

A central figure in contemporary Canadian art, Wieland engaged with painting, filmmaking, and cloth and plastic assemblage to explore with wit and passion ideas related to gender, national identity, and the natural world. In 1971 she became the first living Canadian woman artist to have a solo exhibition at the National Gallery of Canada in Ottawa. (See *Joyce Wieland: Life & Work* by Johanne Sloan.)

Withrow, William (Canadian, 1926–2018)

As director of the Art Gallery of Ontario in Toronto from 1961 to 1991, William Withrow oversaw the gallery's expansion and the acquisition of significant portions of its collection, along with its adventurous recognition of contemporary Canadian and American art. He remains the gallery's longest-serving director and was responsible for the renovations that included the construction of the Sam and Ayala Zacks Pavilion, the Henry Moore Sculpture Centre, and the Canadian Wing. During his tenure, the gallery transitioned from its previous identity as the Art Gallery of Toronto to become a provincial institution with international stature.

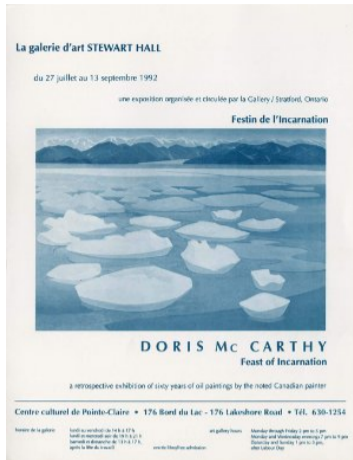
Wynick/Tuck Gallery

Originally founded as a public gallery named the Aggregation Gallery from 1968 to 1982, the Wynick/Tuck Gallery is a private gallery located in Toronto. It is owned and operated by Lynne Wynick and David Tuck and has represented renowned Canadian artists such as Doris McCarthy, Mary Pratt, and Michael Snow.

The background of the page is a colorful, abstract painting of a town. The buildings are rendered in various colors like red, orange, yellow, purple, and green, with thick black outlines. The style is expressive and somewhat cubist, with a focus on bold colors and strong lines. The text 'SOURCES & RESOURCES' is centered over the painting in a white, sans-serif font.

SOURCES & RESOURCES

Doris McCarthy came to prominence once her career as a teacher ended in 1972. As the twentieth century came to a close, she exhibited frequently and attracted some critical attention. Unfortunately, as McCarthy herself noted, landscape painting as a genre waned in popularity by the 1950s. Art historians and major Canadian art institutions consequently gave her work little consideration. Her paintings have, however, remained hugely popular among collectors, and many regard her three-volume autobiography as one of the finest of its kind in Canada.

**Doris McCarthy***Travels*

A selection of watercolours and drawings from six decades including Haliburton, Georgian Bay, Crete, Spain, and the High Arctic
May 30-June 20, 1992
Small Gallery

Opening: Saturday, May 30
Artist present 11-5 pm.

Wynick / Tuck Gallery

80 Spadina Avenue
Fourth Floor
Toronto, Ontario M5V 2J3
(416) 364-8716
Tuesday-Saturday 11-5:30

Sweeping the Street, Early Morning, Rhythymon, Crete, 1969,
watercolour 9"x13"

LEFT: Invitation to the exhibition *Doris McCarthy: Feast of Incarnation* at the Centre culturel de Pointe-Claire, 1992, University of Toronto Scarborough Library. RIGHT: Invitation to the exhibition *Doris McCarthy: Travels* at Wynick/Tuck Gallery, Toronto, 1992, University of Toronto Scarborough Library.

SELECTED SOLO EXHIBITIONS

-
- 1942** Mellors Gallery, Toronto
-
- 1947** Victoria College, University of Toronto, Toronto
-
- 1951** Port Colborne Art Gallery, Port Colborne
-
- 1959** Women's Art Association of Canada, Toronto
-
- 1963** Alice Peck Gallery, Burlington
-
- 1970** Gallery 93, Ottawa
-
- 1972** Gutenberg Gallery, Toronto
-
- 1974** Kensington Fine Art Gallery, Calgary
-
- 1975** Robertson Galleries, Ottawa
-
- 1977** Merton Gallery, Toronto
Wells Gallery, Ottawa
-
- 1980** Aggregation Gallery, Toronto
-
- 1982** Agassiz Galleries, Winnipeg
-
- 1983** Americas Society, New York
Wynick/Tuck Gallery, Toronto
-
- 1984** Robert Vanderleelie Gallery, Edmonton
Impact Gallery, Jasper



DORIS MCCARTHY

Life & Work by John G. Hatch

-
- 1986** *Early Work: Paintings, Drawings and Relief Prints from the 30s, 40s & 50s*, Wynick/Tuck Gallery, Toronto
-
- 1990** Canadian Art Galleries, Calgary
-
- 1991** *Doris McCarthy, A Feast of Incarnation, Paintings 1929-1989*, Gallery Stratford, Stratford; MacLaren Art Centre, Barrie; Chatham Cultural Centre, Chatham-Kent; Pointe-Claire Cultural Centre, Pointe-Claire; McMichael Canadian Art Collection, Kleinburg; Art Gallery of Algoma, Sault Sainte Marie; Thunder Bay Art Gallery, Thunder Bay; The Robert McLaughlin Gallery, Oshawa; Justina M. Barnicke Gallery (Hart House) and the University of Toronto Art Centre, Toronto; Carleton University Art Gallery, Ottawa; Art Gallery of Peterborough, Peterborough
-
- 1992** Whyte Museum of the Canadian Rockies, Banff
Doris McCarthy: Travels, Wynick/Tuck Gallery, Toronto
-
- 1996** *Past and Present*, W.K.P. Kennedy Gallery, North Bay
-
- 1999** *New Watercolours & Sketches from Ireland*, Wynick/Tuck Gallery, Toronto
The View From Here, Art Gallery of Mississauga, Mississauga
Tom Thompson Memorial Art Gallery, Owen Sound
-
- 1999–2000** *Celebrating Life: The Art of Doris McCarthy*, McMichael Canadian Art Collection, Kleinburg
-
- 2000** *Doris McCarthy, Canada and Beyond*, Scott Gallery, Edmonton
-
- 2002** *Recent Paintings in Oil and Watercolours*, The Upstairs Gallery, Winnipeg
-
- 2004** *Everything Which Is Yes: Paintings 1946-2003*, Doris McCarthy Gallery, University of Toronto Scarborough, Toronto
-
- 2010** *Roughing It in the Bush*, Doris McCarthy Gallery, University of Toronto Scarborough, Toronto

KEY GROUP EXHIBITIONS

-
- 1947–50** *Canadian Women Artists*, Riverside Museum, New York
-
- 1950** Two-Woman Show with Virginia Luz, London Art Gallery, London
-
- 1951** Picture Loan Gallery, Toronto
-
- 1958** Minneapolis Bicentennial, Minneapolis



DORIS MCCARTHY

Life & Work by John G. Hatch

-
- 1959** Four-Person Show, Kitchener-Waterloo Art Gallery, Kitchener
-
- 1961** London Art Gallery, London
-
- 1969** Group Show, Calgary Art Gallery
-
- 1976** Watercolours: Japan-Canada, international exchange sponsored by the Japanese Water Colour Society and the Canadian Society of Painters in Water Colour
-
- 1983–84** *The Woman's Show*, Ontario Society of Artists, Canadian National Exhibition (CNE), Toronto, and travelling to other destinations in Ontario
-
- 1988–89** *Home Sweet Home Toronto*, The Market Gallery, Toronto
-
- 1996** Group Show, Davidson Galleries, Seattle
-
- 1997** *Informal Ideas*, Wynick/Tuck Gallery, Toronto
Rediscovering the Landscape of the Americas, Art Museum of South Texas, Corpus Christi
 Gerald Peters Gallery, Santa Fe
 Tucson Museum of Art, Tucson
-
- 2003** *The Boat Show*, Wynick/Tuck Gallery, Toronto
-
- 2014** *Glam North: Doris McCarthy and Her New Contemporaries*, Doris McCarthy Gallery, University of Toronto Scarborough, Toronto
-
- 2018** *Intervention: 31 Women Painters / 31 Femmes Peintres*, McClure Gallery, Montreal
-
- 2018–19** *the body may be said to think*, Doris McCarthy Gallery, University of Toronto Scarborough, Toronto
-
- 2019** *Clean Shape*, MacLaren Art Centre, Barrie

SOCIETY EXHIBITIONS

Canadian Group of Painters: 1954-56, 1960

Canadian Society of Painters in Water Colour: 1938-39, 1944, 1953-56, 1958, 1964-65, 1967, 1970

Ontario Society of Artists: 1931-36, 1939, 1941-42, 1944-45, 1949, 1958, 1964-65, 1967, 1970, 1973, 1975

Royal Canadian Academy of Arts: 1934-37, 1944, 1946-49, 1951-55, 1958-60, 1987

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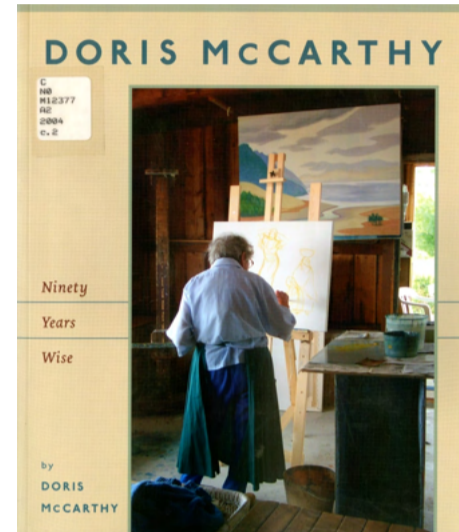
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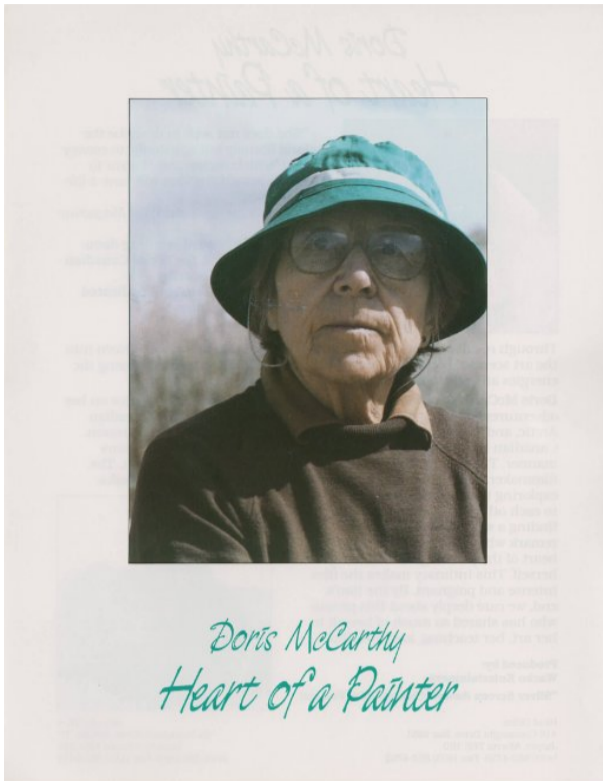
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Doris McCarthy on Take 30. CBC, February 1977.



LEFT: *Doris McCarthy: Heart of a Painter*, documentary media release, 1983, University of Toronto Scarborough Library. RIGHT: Cover of *Doris McCarthy: The View from Here*, by Stuart Reid (Art Gallery of Mississauga, 1999).

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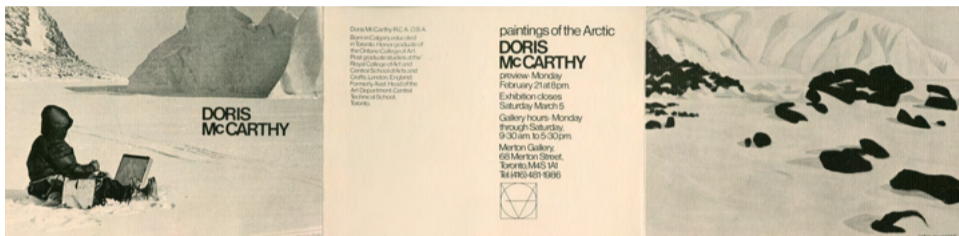
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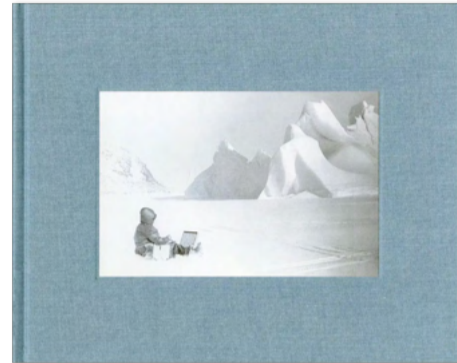
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Cover of *Doris McCarthy: Roughing it in the Bush*, by Nancy Campbell and John Scott (Toronto: Doris McCarthy Gallery, 2010).

ABOUT THE AUTHOR

JOHN G. HATCH

John G. Hatch is an associate professor of art history at Western University in London, Ontario. He previously served at Western University as chair of the Department of Visual Arts from 2016 to 2021 and as an associate dean for the Faculty of Arts and Humanities from 2009 to 2015. Hatch's academic career began with a degree in economics, but after a couple of years in private industry he returned to school to study art history, which led to a PhD in art history and theory from the University of Essex, U.K. His dissertation examined the impact of the physical sciences on modern art.

Hatch's research has focused on the interstices of art and science, particularly in the twentieth century. However, his first published articles looked at geometry in Greek architecture and Keplerian astronomy and religious mysticism in the churches of the Baroque architect Francesco Borromini. The latter, originally published in 2002, was reprinted in 2015 in a two-volume anthology on architecture and mathematics. His numerous articles dealing with science and modern art have ranged from the influence of wave patterns and Machian epistemology on the paintings of František Kupka to the adaptation of the relativistic theories of Henri Poincaré, Hendrik Lorentz, and Albert Einstein in the art and architecture of El Lissitzky and Theo van Doesburg. Of late, Hatch's attention has turned to astronomy, accompanied by the publication of studies on works by Robert Smithson, Max Ernst, Anselm Kiefer, Shi Zhiying, and, most recently, the German photographer Thomas Ruff.



"I knew little of Doris McCarthy until I encountered her 1966 painting *Rhythms of Georgian Bay*. It was one of the most refreshing and novel approaches to the Canadian landscape I had seen in a very long time."



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From the Art Canada Institute

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Finally, we acknowledge the generosity of all those who support the Art Canada Institute and make our work possible.



From the Author

This is my third volume for the Art Canada Institute and remarkably the hardest to write because of the wealth of material available on Doris McCarthy. At times, I questioned whether I could complete this monograph. Thankfully, Sara Angel was always there to encourage me during those moments when I felt overwhelmed by the task at hand. She is a special person with an infectious smile whose vision and tenacity have made ACI the most important resource on Canadian art bar none.

My text benefited greatly from the editing skills of Rosemary Shipton, who managed to trim my penultimate draft by almost half, shaping it into the near perfection of the final version. I also owe a huge debt to my research assistant Sydney McArthur, who did an amazing job digging up resources, a number of which were quite obscure.

I was fortunate to get some early help and words of advice from some of McCarthy's friends, most notably Lynne Wynick and Wendy Wacko—the latter also gave me access to her excellent documentary on McCarthy.

Institutionally, Ann MacDonald at the Doris McCarthy Gallery (DMG) provided an initial roadmap on how best to approach McCarthy, while Carly Wolowich supplied thorough listings of the resources available at the DMG. I must also thank Sonya Jones and Michaela Dickens at The Robert McLaughlin Gallery and the library staff at the National Gallery of Canada.

From ACI, I must acknowledge the invaluable assistance provided by Jocelyn Anderson, Philip Dombowsky, Emma Doubt, Sarah Liss, Tara Ng, Victoria Nolte, Claudia Tavernese, and Simone Wharton. They are part of a gifted team who have been a pleasure to work with.

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Finally, a special thanks to my partner and kayaking ally Karen—I can't imagine life without her.

IMAGE SOURCES

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Doris McCarthy, *Pink Iceberg with Floes*, 2005. (See below for details.)

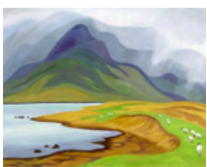
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Biography: Doris McCarthy, 1989. (See below for details.)



Key Works: Doris McCarthy, *Iceberg Fantasy No. 9*, 1973. (See below for details.)



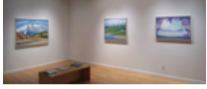
Significance & Critical Issues: Doris McCarthy, *Weather Over the Hills at Yawl*, 1999. (See below for details.)



Style & Technique: Doris McCarthy, *Georgian Bay from the Air*, 1966. (See below for details.)



Sources & Resources: Doris McCarthy, *Whitby from Above*, 1958. (See below for details.)



Where to See: Installation view of *Doris McCarthy: Selected Works, 1963-2005* at the Michael Gibson Gallery, 2012. (See below for details.)



Credits: Doris McCarthy, *Okanagan Valley Near Osoyoos, B.C.*, 1989. (See below for details.)

Credits for Works by Doris McCarthy



Alassio, Italy, 1951. Private collection.



Along the Yangtze, 1998. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2012 (2013.02.052). Courtesy of the Doris McCarthy Gallery.



Antarctica from Above, 1991. Collection of Katia and John Bianchini. Courtesy of Heffel Fine Art Auction House. Photo credit: Heffel Fine Art Auction House.



Aurora and the Bergs, 1996. Collection of Katia and John Bianchini. Courtesy of Heffel Fine Art Auction House. Photo credit: Heffel Fine Art Auction House.



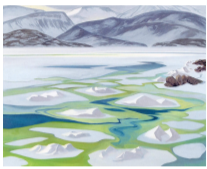
Badlands Revisited, 1989. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of Wendy Wacko, Mountain Galleries, 2022 (2023.01.129). Courtesy of the Doris McCarthy Gallery.



Banner #2, 1968. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of Wendy Wacko, Mountain Galleries, 2022 (2023.01.118). Courtesy of the Doris McCarthy Gallery.



Blenheim, New Zealand, 1961. Private collection.



Broughton Ballet, 1978. Private collection.



Childrens' room murals, Earlscourt Library, 1932/restored 2008. Courtesy of the Toronto Public Library.



City of Scarborough Flag, 1968. Courtesy of Wikimedia Commons.



The Complete Barachois, a Panoramic View of the Fishing Village, Gaspé, 1954. Collection of Passages Art Inc., Toronto. Photo credit: Toni Hafkenschaid.



Croft, County Mayo, Ireland, 1951. Private collection. Courtesy of Wynick/Tuck Gallery, Toronto.



Dark Island, 1967. Collection of Passages Art Inc., Toronto. Courtesy of the Doris McCarthy Gallery, University of Toronto Scarborough.



Dhal Lake, Kashmir, 1961. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of Wendy Wacko, Mountain Galleries, 2022 (2023.01.042). Courtesy of the Doris McCarthy Gallery.



Dog Team at the Berg, 1975. Private collection. Courtesy of Heffel Fine Art Auction House. Photo credit: Heffel Fine Art Auction House.



The Drawing Class, 1946. Private collection.



[Ethel] Curry Rowing at North Lake, 1932. Private collection. Courtesy of Wynick/Tuck Gallery, Toronto.



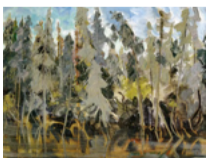
Fisherman's Shack, 1933. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of Mr. Ralph Kelowe, 2016 (2018.01.001). Courtesy of the Doris McCarthy Gallery.



Georgian Bay from the Air, 1966. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2012 (2013.02.020). Courtesy of the Doris McCarthy Gallery.



Government Pier at Barachois, 1954. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2012 (2013.02.062). Courtesy of the Doris McCarthy Gallery.



Grey Spruce in Ditch, 1977. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2012 (2013.02.045). Courtesy of the Doris McCarthy Gallery.



Grey Spruce, Inuvik, 1977. Private collection. Courtesy of Cowley Abbott Fine Art, Toronto.



Haliburton, New Year's Eve Day. Private collection.



Hills at Dagmar (aka Farm in Dagmar Hills), 1948. Private collection. Courtesy of Wynick/Tuck Gallery, Toronto.



Home, 1964. Private collection.



Hoodoos at Dinosaur Park, 1994. Private collection.



Houses and Boats on Shore, n.d. Collection of the University of Toronto Scarborough (61220/utsc11310). Courtesy of the Doris McCarthy Gallery.



Iceberg Fantasy before Bylot, c.1974. Collection of the National Gallery of Canada, Ottawa, Royal Canadian Academy of Arts diploma work, deposited by the artist, Toronto, 1976 (18763). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Iceberg Fantasy #2, 1972. University of Regina President's Art Collection, Gift of Dr. Morris C. Shumiatcher, O.C., S.O.M., Q.C. and Dr. Jacqui Clay Shumiatcher, S.O.M., C.M., 2019 (sc.2019.104). Photo credit: University of Regina.



Iceberg Fantasy No. 9, 1973. Private collection.



Iceberg Fantasy #19, 1974. Private collection. Courtesy of the Doris McCarthy Gallery, University of Toronto Scarborough.



Iceberg Series 2, 1972. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2012 (2013.03.001). Courtesy of the Doris McCarthy Gallery.



Idea for Fool's Paradise [Floorplan I], c.1938-40. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, 2011 (2011.02.210). Courtesy of the Doris McCarthy Gallery.



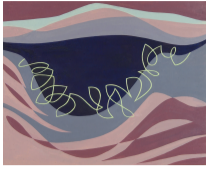
Kicking Horse River West of Field, B.C., 1974. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2012 (2013.02.040). Courtesy of the Doris McCarthy Gallery.



Kitchen of the Knothole, 1959. Collection of the Art Gallery of Toronto, Ontario, Purchase, with funds from the Dennis Reid Fund, 2019 (2019/2323). Courtesy of the Art Gallery of Ontario. © Estate of Doris McCarthy. Photo credit: AGO.



Kitchen at Fool's Paradise, 1954. Private collection. Courtesy of Wynick/Tuck Gallery, Toronto.



Leaf Dance, 1966. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2009 (2010.07.005). Courtesy of the Doris McCarthy Gallery.



Mal Bay with Fish Rack, 1954. Private collection.



Mevagissey, Cornwall, 1950. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2012 (2013.02.202). Courtesy of the Doris McCarthy Gallery.



Morning Hush Near Guilan, China, 1998. Private collection.



Mountains Near Revelstoke, B.C., 1937. Private collection. Courtesy of Heffel Fine Art Auction House. Photo credit: Heffel Fine Art Auction House.



Neighbours, PEI, 1985. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2012 (2013.02.093). Courtesy of the Doris McCarthy Gallery.



New Zealand, 1961. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of Wendy Wacko, Mountain Galleries, 2022 (2023.01.033). Courtesy of the Doris McCarthy Gallery.



Off to Make a Sketch, 1932. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of Wendy Wacko, Mountain Galleries, 2022 (2023.01.137). Courtesy of the Doris McCarthy Gallery.



Okanagan Valley Near Osoyoos, B.C., 1989. Private collection.



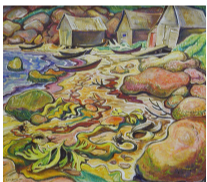
Penguins Swimming, 1991. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of Wendy Wacko, Mountain Galleries, 2022 (2023.01.005). Courtesy of the Doris McCarthy Gallery.



Pink Iceberg with Floes, 2005. Private collection.



Post Romano, Fool's Paradise, 1948. Private collection.



Red Rocks at Belle Anse, Gaspé, 1949. Collection of the Art Gallery of Mississauga. Courtesy of the Art Gallery of Mississauga.



Rhythms of Georgian Bay, 1966. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2012 (2013.02.024). Courtesy of the Doris McCarthy Gallery.



Roadside in the Cave Creek Nature Preserve, Arizona, 2001. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of Wendy Wacko, Mountain Galleries, 2022 (2023.01.055). Courtesy of the Doris McCarthy Gallery.



Rockglen, Saskatchewan, 1983. Private collection.



Rock Puddle, Below the Pine, Baie Fine, 1935. Private collection. Courtesy of Passages Art Inc., Toronto.



Rocks at Georgian Bay I, 1960. Collection of Passages Art Inc., Toronto. Courtesy of the Doris McCarthy Gallery, University of Toronto Scarborough.



South Saskatchewan Hillocks, 1982. Collection of the Doris McCarthy Gallery, University of Scarborough, Gift of Wendy Wacko, Mountain Galleries, 2022 (2023.01.110). Courtesy of the Doris McCarthy Gallery.



Spruce, 1929. Private collection.



St. Aidan Banner, c.1957. Collection of the Church of St. Aidan, Toronto. Courtesy of the Church of St. Aidan. Photo credit: Toni Hafkenscheid.



Stella's House Rhethymnon, Crete, 1969. Private collection.



Summer Cottage, 1948. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2009 (2010.07.003). Courtesy of the Doris McCarthy Gallery.



Tea Party at the Opening, 1947. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2012 (2013.02.165). Courtesy of the Doris McCarthy Gallery.



Two Boats at Barachois, 1934. Private collection. Courtesy of Cowley Abbott Fine Art, Toronto.



Banner #2, 1969. Collection of the MacLaren Art Centre, Barrie. Courtesy of the MacLaren Art Centre.



Untitled Card (Adoration of the Magi I), c.1925-2006. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2011 (FIC.XXXX.XX.242). Courtesy of the Doris McCarthy Gallery.



Untitled Crèche Figure (Virgin Mary), c.1925-2006. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of Dr. Janusz Duksza, 2011 (B-13a). Courtesy of the Doris McCarthy Gallery.



Untitled (Dunbarton Island), 1924. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2012 (2013.02.076). Courtesy of the Doris McCarthy Gallery.



Untitled Mountain Sketch for Notelet, c.1925-2006. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2012 (2013.02.130). Courtesy of the Doris McCarthy Gallery.



Untitled (Pangnirtung Fiord with Floes), 1973. Private collection. Courtesy of Wynick/Tuck Gallery, Toronto.



Untitled Postcard (McCarthy with Waterbottles), 1961. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2012 (2013.02.153). Courtesy of the Doris McCarthy Gallery.



Valley of the Bow River Above Revelstoke, 1938. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2012 (2013.02.063). Courtesy of the Doris McCarthy Gallery.



View from the Toronto General Hospital, 1931. Private collection.



Weather Over the Hills at Yawl, 1999. Private collection.



Whitby from Above. Collection of the Doris McCarthy Gallery, University of Toronto Scarborough, Gift of the Estate of Doris McCarthy, 2012 (2013.02.176). Courtesy of the Doris McCarthy Gallery.



Woodstove in Wardens Cabin, Revelstoke, B.C., 1957. Private collection.

Credits for Photographs and Works by Other Artists



Across the Sea of Life (Cry of The World), 2002-4, by Harold Klunder. Collection of the Caisse de dépôt et placement du Québec. Courtesy of Clint Roenisch Gallery. © Harold Klunder.



Arthur Lismer conducting a children's outdoor sketching class in Grange Park, 1934. Photographer unknown. Collection of the Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto. Courtesy of the Art Gallery of Ontario. Photo © AGO.



August, Morning Reflections, 1961, by Kazuo Nakamura. Collection of the National Gallery of Canada, Ottawa, Purchased 1961 (9525). Courtesy of the National Gallery of Canada. © Estate of Kazuo Nakamura. Photo credit: NGC.



Bishop Ecclesius from the apse mosaic of the Basilica of San Vitale, completed 547 CE, Ravenna, Italy. Courtesy of Wikimedia Commons.



The Blue House, 1906, by Maurice de Vlaminck. Collection of the Minneapolis Institute of Art, Bequest of Putnam Dana Macmillan (61.36.17). Courtesy of the Minneapolis Institute of Art. © Maurice de Vlaminck / ADAGP, Paris / CARCC Ottawa 2024.



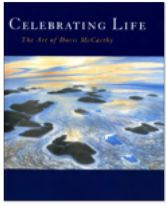
Camp attendees at Beausoleil Island, site of "Canadian Girls in Training" provincial leadership camp, 1928. Photograph by Edith Humphreys. Collection of the University of Toronto Scarborough Library (61220/utsc11296). Courtesy of the Doris McCarthy Gallery.



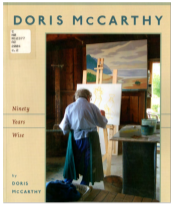
Central Technical School, Toronto, March 23, 1921. Photographer unknown. Collection of Library and Archives Canada, Ottawa (PA-097055). Courtesy of Toronto Harbour Commissioners and Library and Archives Canada.



Colour Rhythm, 1958, by Hortense Gordon. Collection of The Robert McLaughlin Gallery, Oshawa, Purchase, 1971 (1971GH11). Courtesy of The Robert McLaughlin Gallery.



Cover of *Celebrating Life: The Art of Doris McCarthy*, with contributions by William Moore and Stuart Reid (Kleinburg: McMichael Collection of Canadian Art, 1999).



Cover of *Doris McCarthy: Ninety Years Wise*, by Doris McCarthy (Second Story Press, 2004).



Cover of *Doris McCarthy: Roughing it in the Bush*, by Nancy Campbell and John Scott (Toronto: Doris McCarthy Gallery, 2010).



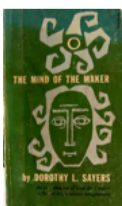
Cover of *Doris McCarthy: The View from Here*, by Stuart Reid (Art Gallery of Mississauga, 1999).



Cover of *A Fool in Paradise: An Artist's Early Life*, by Doris McCarthy (Toronto: Macfarlane Walter & Ross, 1990).



Cover of *The Good Wine: An Artist Comes of Age*, by Doris McCarthy (Toronto: Macfarlane Walter & Ross, 1991).



Cover of *The Mind of the Maker*, by Dorothy Sayers (New York: Meridian Books, 1956). Courtesy of the Crossett Library, Bennington College. Photo credit: Crossett Library.



Crescent of Houses II (Island Town), 1915, by Egon Schiele. Collection of the Leopold Museum, Vienna (LM456). Courtesy of the Google Art Project and Wikimedia Commons.



Doris McCarthy, 1989. Photograph by Patti Gower. Collection of the Toronto Public Library, Toronto Star Archives. Courtesy of Getty Images. © Torstar Syndicate / Getty Images, 2024.



Doris McCarthy and Marjorie Beer on a bench near the water, c.1922. Photographer unknown. Collection of the University of Toronto Scarborough Library (61220/utsc11302). Courtesy of the Doris McCarthy Gallery.



Doris McCarthy and friends aboard the *SS American Farmer* to England, 1935. *From left to right*: Maurice Birchall ("Winnipeg"), Major Arthur Balbernie ("the Major"), Elinor Christie, Noreen (Nory) Masters, and Doris McCarthy. Photographer unknown. Collection of the University of Toronto Scarborough (61220/utsc11054). Courtesy of the Doris McCarthy Gallery.



Doris McCarthy, Barbara Greene, and Nancy Wright seated on bench in the Badlands, Alberta, 1982. Photographer unknown. Collection of the University of Toronto Scarborough (61220/utsc11029). Courtesy of the Doris McCarthy Gallery.



Doris McCarthy and brothers Doug (*left*) and Kenneth (*centre*), 1913. Photographer unknown. Collection of the University of Toronto Scarborough Library (61220/utsc11233). Courtesy of the Doris McCarthy Gallery.



Doris McCarthy and Virginia (Ginny) Luz, c.1950. Photographer unknown. Collection of the University of Toronto Scarborough (61220/utsc11021). Courtesy of the Doris McCarthy Gallery.



Doris McCarthy at North Lake (Pine Lake), 1932. Photographer unknown. Collection of the University of Toronto Scarborough (61220/utsc11315). Courtesy of the Doris McCarthy Gallery.



Doris McCarthy at a tea ceremony or garden supper, a guest of Mrs. Tamaki, in Kyoto, Japan, 1961. Photographer unknown. Collection of the University of Toronto Scarborough (61220/utsc11297). Courtesy of the Doris McCarthy Gallery.



Doris McCarthy: Heart of a Painter, documentary media release, 1983. Collection of the University of Toronto Scarborough Library (61220/utsc11153). Courtesy of the Doris McCarthy Gallery.



Doris McCarthy in Grise Fiord, Nunavut, 1976. Photographer unknown. Collection of the University of Toronto Scarborough (61220/utsc1154). Courtesy of the Doris McCarthy Gallery.



Doris McCarthy painting on a ship heading to Antarctica, 1990. Photograph by Elizabeth Seymour. Collection of the University of Toronto Scarborough (61220/utsc11313). Courtesy of the Doris McCarthy Gallery.



Doris McCarthy receiving the Order of Canada, 1986. Photographer unknown.



Doris McCarthy sits at her easel on the Scarborough Bluffs, 1979. Photograph by Fred Ross. Collection of the Toronto Public Library, Toronto Star Archives. Courtesy of Getty Images. © Torstar Syndicate / Getty Images, 2024.



Doris McCarthy sketching in the Arctic, c.1976. Photographer unknown.



Doris McCarthy: Travels, Wynick/Tuck Gallery, 1992. Collection of the University of Toronto Scarborough Library (61220/utsc11223). Courtesy of the Doris McCarthy Gallery.



Doris McCarthy with basket of flowers at the Church of St. Aidan, 1921. Photographer unknown. Collection of the University of Toronto Scarborough Library (61220/utsc10976). Courtesy of the Doris McCarthy Gallery.



Doris McCarthy with paintings, 1973. Photographer unknown. Collection of the University of Toronto Scarborough Library (61220/utsc10970). Courtesy of the Doris McCarthy Gallery.



Doris McCarthy, Virginia Luz, and Dino Rigolo outside St. Mark's Basilica in Venice, Italy, 1951. Photographer unknown. Collection of the University of Toronto Scarborough Library (61220/utsc11264). Courtesy of the Doris McCarthy Gallery.



Fishing Village, Gaspé, n.d., by Bobs Cogill Haworth. Private collection. Courtesy of Cowley Abbott Fine Art, Toronto.



Flowers, 1962, by Tom Hodgson. Collection of The Robert McLaughlin Gallery, Oshawa, Gift of Alexandra Luke, 1967 (1967HT31). Courtesy of The Robert McLaughlin Gallery.



Gardanne, 1885-86, by Paul Cézanne. Collection of the Metropolitan Museum of Art, New York, Gift of Dr. and Mrs. Franz H. Hirschland, 1957 (57.181). Courtesy of the Metropolitan Museum of Art.



George Arnold McCarthy, 1922. Photographer unknown.



Georgian Bay Rhythms, n.d., by Peter Haworth. Private collection. Courtesy of Cowley Abbott Fine Art, Toronto.



God as Architect/Builder/Geometer/Craftsman, frontispiece of *Bible Moralisée*, c.1220-30. Collection of the Austrian National Library, Vienna, Codex Vindobonensis 2554, f.1 verso. Courtesy of Wikimedia Commons.



Greenland Mountains, c.1930, by Lawren S. Harris. Collection of the National Gallery of Canada, Ottawa, Purchased 1936 (4279). Courtesy of the National Gallery of Ottawa. © Family of Lawren S. Harris. Photo credit: NGC.



Grounded Icebergs (Disco Bay), c.1931, by Lawren S. Harris. Collection of the Art Gallery of Ontario, Toronto. Gift from the Estate of R. Fraser Elliott, 2005 (2005/156). Courtesy of the Art Gallery of Ontario. © Family of Lawren S. Harris. Photo credit: AGO.



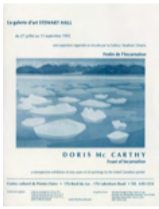
Harbour at Byblos, Lebanon, 1961. Photograph by Doris McCarthy. Collection of the University of Toronto Scarborough (61220/utsc11079). Courtesy of the Doris McCarthy Gallery.



Horse Trainers, 1952, by Umberto Romano. Private collection. Courtesy of Allen Nahman.



House, Toronto (Upper Yorkville), c.1920, by Lawren S. Harris. Private collection. Courtesy of James Rottman Fine Art, Toronto. © Family of Lawren S. Harris.



Invitation to the exhibition *Doris McCarthy: Feast of Incarnation* at the Centre culturel de Pointe-Claire, 1992. Collection of the University of Toronto Scarborough Library (61220/utsc11306). Courtesy of the Doris McCarthy Gallery.



Invitation to the preview and exhibition *Paintings of the Arctic: Doris McCarthy* at Merton Gallery, 1977. Collection of the University of Toronto Scarborough Library (61220/utsc11308). Courtesy of the Doris McCarthy Gallery.



Islands, Go Home Bay, 1933, by A.Y. Jackson. Private collection. Courtesy of Waddington's Auctioneers and Appraisers, Toronto. © A.Y. Jackson / CARCC Ottawa 2024.



Justice Rosalie Abella with her report *Equality in Employment* in November 1984, photograph by The Canadian Press. Courtesy of The Canadian Press. © Canadian Press Images.



Marjorie Beer, Doris McCarthy, and Doris's mother on the dock at Silver Island, 1922. Photographer unknown. Collection of the University of Toronto Scarborough Library (61220/utsc11013). Courtesy of the Doris McCarthy Gallery.



Nanai #6, 1969, by William Pehudoff. Collection of the Musée d'art contemporain de Montréal (A9 6 P 1). Courtesy of the Musée d'art contemporain de Montréal. © Estate of William Pehudoff. Photo credit: Richard-Max Tremblay.



Our Street in Autumn, 1945-47, by Paraskeva Clark. Collection of the Art Gallery of Ontario, Toronto, Gift from the J.S. McLean Collection, by Canada Packers Inc., 1990 (89/794). © Estate of Paraskeva Clark. Photo credit: AGO.



Photograph of summer students learning puppetry at Central Technical School, c.1950. Photographer unknown. Collection of the University of Toronto Scarborough (61220/utsc11025). Courtesy of the Doris McCarthy Gallery.



Pine by the Sea, 1921, by Carlo Carrà. Private collection.



Portrait of Doris McCarthy. Photographer unknown. Collection of the University of Toronto Scarborough (61220/utsc10989). Courtesy of the Doris McCarthy Gallery.



Portrait of Doris McCarthy for her debut as the first woman president of the Ontario Society of Artists, 1966. Photograph by Peggy Todd. Collection of the University of Toronto Scarborough (61220/utsc111285). Courtesy of the Doris McCarthy Gallery.



The Prairie, 1929, by Lionel LeMoine FitzGerald. Collection of the Winnipeg Art Gallery, Gift from the Estate of Arnold O. Brigden (G-73-332). Courtesy of the Winnipeg Art Gallery.



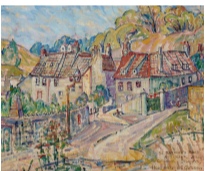
Reference for *Houses and Boats on Shore*, n.d. Photograph by Doris McCarthy. Collection of the University of Toronto Scarborough (61220/utsc11211). Courtesy of the Doris McCarthy Gallery.



Richard Leiterman filming *Heart of a Painter*, April 1982. Photographer unknown. Collection of the University of Toronto Scarborough (61220/utsc11032). Courtesy of the Doris McCarthy Gallery.



Rock Rhythm, Georgian Bay, 1944, by Arthur Lismer. Private collection. Courtesy of Waddington's Auctioneers and Appraisers, Toronto.



Saint Saviour's Road, Jersey, c.1934, by Hortense Gordon. Collection of The Robert McLaughlin Gallery, Oshawa, Gift of the heirs of the Hortense Gordon estate, 1976 (1976GH14). Courtesy of The Robert McLaughlin Gallery.



Silent Island, Georgian Bay, ON, 2018, by Joseph Hartman. Courtesy of the artist and Stephen Bulger Gallery, Toronto.



Snow landscape with stream and mountains, n.d. Photograph by Doris McCarthy. Collection of the University of Toronto Scarborough (61220/utsc11225). Courtesy of the Doris McCarthy Gallery.



Spruce, Algoma, 1922, by Arthur Lismer. Collection of The Robert McLaughlin Gallery, Oshawa, Gift of Isabel McLaughlin, 1989 (1989LA184). Courtesy of The Robert McLaughlin Gallery.



Summer Blues-Ball, 1961, by Joyce Wieland. Collection of the Agnes Etherington Art Centre, Kingston, Purchase, Chancellor Richardson Memorial Fund, 1992 (35-010). Courtesy of the Agnes Etherington Art Centre. Photo credit: Bernard Clark. © National Gallery of Canada, Ottawa.



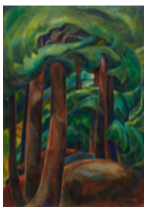
The Popcorn Vendor, 1988, by Barry Oretsky. Courtesy of Rehs Contemporary Galleries, Inc., New York. © Barry Oretsky.



Toronto aerial view, north side, from Board of Trade building, September 8, 1930. Collection of the City of Toronto Archives. Courtesy of the City of Toronto Archives.



Village in Jersey or The Mill Settlement, Burks Falls, n.d., by Hortense Gordon. Collection of the Art Gallery of Hamilton, Gift of the heirs of John and Hortense Gordon, 1963. Photo credit: Robert McNair, 2010.



Western Forest, c.1931, by Emily Carr. Collection of the Art Gallery of Ontario, Toronto, Purchase, 1937 (2419). Courtesy of the Art Gallery of Ontario. Photo © AGO.



Women marching in the street during the 1978 Toronto International Women's Day rally. Photographer unknown. Collection of the Canadian Women's Movement Archives (CWMA), University of Ottawa Library (10-001-S3-1206). Courtesy of the University of Ottawa Library.

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