

**KAZIMIR GLAZ, THE CENTRE FOR CONTEMPORARY ART
AND THE PRINTMAKERS AT OPEN STUDIO
AS TWO ASPECTS OF PRINTMAKING PRACTICE
IN THE 1970S IN TORONTO**

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Canada

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ABSTRACT

The thesis argues that emerging printmakers, as exemplified by Kazimir Glaz and the founders of Open Studio, Richard Sewell, Barbara Hall and Open Studio's first master printer, Donald Holman, played important roles in stimulating printmaking practices in Toronto during the 1970s, by bringing in international expertise and know-how and by putting them to work in a variety of contexts. Also, using the momentum created by Canada's economic prosperity, with the help of printmaking, these immigrant artists successfully negotiated their role in the Toronto arts milieu, in the Canadian society, and internationally.

This thematic study of the two artist-run organizations (Glaz/Toronto Centre for Contemporary Art, and Open Studio), engaged in printmaking practices and dissemination of prints, is set against an overview of the developments of printmaking in the 1970s in Toronto in larger international and national cultural context.

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INTRODUCTION

The 1970s were a decade when visual artists of various backgrounds turned to printmaking in Toronto and partook not only of a local, but also of an international printmaking experiment. The development of printmaking practices in Toronto, which owed much to the influx of artist printmakers from Europe and the United States and to favourable economic conditions, prompted an emergence of an international character in the city's visual arts scene. Moreover, because of the egalitarian nature of the print medium (associated with affordable multiple copies of one image), the availability of public funding and accessibility of printmaking facilities, Toronto's emerging artists were able to significantly contribute to the printmaking scene in Canada.

This thesis examines selected collective phenomena of contemporary printmaking in Toronto during the 1970s. The study is intended to contribute to the general understanding of the history of contemporary fine art prints in Canada and to the appreciation of specific contributions to printmaking in Toronto. Specifically, the thesis focuses on the Toronto print movement of that decade as means of disseminating the work of emerging artists and a stimulant for the organization of artist-run print centres. The study centres on two distinct exponents of the printmaking activity, the Centre for Contemporary Art (CCA), an artist-run centre established in 1969 by Polish-born artist printmaker, Kazimir Glaz (1931 -), and Open Studio, a printing workshop, set up in 1970 by two American-born printmakers, Richard Sewell (1942 -) and Barbara Hall (1942 -) both of which contributed to the promotion and production of printed arts in Toronto.

The thesis argues that collaborative activities by emerging artists in Toronto stimulated the organization of print-focused centres and printing workshops which became the means of educating the public about print media, of promoting and

disseminating the work of emerging printmakers and of helping them enter the mainstream art milieu.

The aim of this thesis is to examine the genre of printmaking during a period of its most radical inventions and observe, based on selected examples, how new printmaking practices run across continents to find their way to Canada to connect with the local talent and infrastructure and, with renewed energy, evolve into a distinct and enduring form of artistic expression.

The alternative culture of artist-run centres and printmaking workshops became popular in the US in the 60s and later spread throughout Canada via Atelier Libre [de recherché graphique] in Montreal and via printmaking workshops at the Nova Scotia College of Art and Design in Halifax. These promoted new ideas regarding the artistic process and the rethinking of the scope of printmaking. Collaborations not only allowed individual artists to expand their practice base and use prints to advance their careers, but, more importantly, fostered an interchange of technical skills, influenced dissemination strategies and, consequently, helped to redefine social context of the printmaking practice in the 1970s.

To establish what both the Glaz/CCA and Open Studio brought to the local arts scene, their points of insertion into the scene in Toronto are treated in depth. The thesis introduces the professional backgrounds of the founders and directors of both organizations and studies the conceptual and technical approach to printmaking by CCA's leading printmaker, Kazimir Glaz, and then by Open Studio's master printer, Donald (Don) Holman (1946 -). Their distinct contributions and results are evaluated.

Printmaking is a medium based on process rather than on any fixed or predetermined outcome¹. Hence the evidence of mechanical manipulation as well as the

¹ Simon Morley, *Writing on the Wall: Word and Image in Modern Art* (London: Thames and Hudson, 2003), 105.

social conditions involved in print production and interpretation must be studied as an integral part of the finished product. Also, fine art prints cannot be analyzed without understanding their connection to the print medium and its role as an “agent of change” in communication in general.²

Introduced into Canada in the 1880s, fine art printmaking was first developed by practitioners later associated with The Society of Canadian Painter-Etchers and Engravers (1919) and then further defined by the Canadian Society of Graphic Arts (1933).³ By the mid 60s, following the international rediscovery of the artistic and aesthetic value of prints, fine art prints had entered Canada’s mainstream art. The significance of printmaking in the practices of preeminent Canadian artists like Jean-Paul Riopelle (1923 – 2002), Yves Gaucher (1934 – 2000), Jack Nichols (1921 – 2009), Christopher Pratt (1935 -), Harold Town (1924 – 1990), Greg Curnoe (1936 – 1992), Rita Letendre (1936 -) and Betty Goodwin (1923 – 2008) visibly augmented the impact art prints had on Canada’s national arts scene.

The economic prosperity of the 1960s helped to create favourable conditions for Canadian printmaking and, by the mid-60s, public financial assistance was made available to newly emerging artist-run centres and printing studios in Montreal, Halifax, and Calgary. During the 1960s, printmaking studios were also developed among the Inuit at West Baffin Eskimo Co-operative in Cape Dorset.⁴ Later, massive production of prints and demand for affordable and original works of art increased and this was followed by acceptance of prints by commercial art galleries, and then by museum and collectors’ acquisitions, all of which helped to extract fine art prints from their peripheral status. According to the Toronto art dealer, Jack Pollock, “The old familiar yardstick – the

² Alcorn Baron, Sabrina Lindquist, Eric & Eleanor F. Shelvin. Eds., *Agent of Change, Print Culture Studies after Elizabeth L. Eisenstein* (Boston: University of Massachusetts, 2007), 8.

³ Christine Boyanoski, *A Century of Printmaking in Canada: A selection of prints from the Canadian Historical Collection of the Art Gallery of Ontario* (Toronto: AGO, 1986), 127.

⁴ Denise Leclerc and Pierre Dessureault, *The 60s in Canada* (Ottawa: National Gallery of Canada, 2005), 94.

law of supply and demand – is now controlling the value of graphics in the same way it has always affected original oils and sculpture.”⁵The renewed interest in prints was manifested through a growth of print exhibitions, commercial galleries specializing in prints, university printmaking facilities, and printmaking workshops.

During the 1970s, national and international printmaking exhibitions flourished and Canadian prints garnered recognition in some prestigious shows. This was made possible in part by the availability of experts trained in an array of printmaking methods and by the introduction of well-equipped printmaking studios which allowed the production of colour prints on a larger scale, and also gave access to photographic processes and new combinations of multiple techniques. Canadian public and private art galleries and educational institutions organized shows exclusively for prints. The relative ease of shipping prints allowed printmakers to participate in exhibitions throughout the country and abroad. The use of the series, in addition to large formats, helped prints cross the medium’s boundaries by rendering the works more monumental, and allowing them to operate in a dimension thus far reserved for painting and sculpture.

From 1969 Kazimir Glaz and a group of emerging printmakers were active at the CCA, located on 155A Roncesvalles Avenue. The centre began its activity through participation in Community Art Projects funded under the federal Local Initiatives Program (LIP). One of CCA’s missions was to introduce contemporary art practices into the school environment through creation of Permanent Art Collections, workshops and exhibitions. This mission seems partly inspired by La Guilde Graphique in Montreal which had published, distributed and exhibited contemporary works of art since 1966.

The approaches to print production and dissemination by artist-run centres varied and were impacted by such factors as artists’ printmaking training and

⁵ Kay Kritzweiser, “What is Happening in the World of Graphics?” *The Globe and Mail* (Toronto) 22 June, 1970.

experience. Glaz initiated CCA's involvement in printmaking production based on his academic and work experience first gained in a commercial lithography workshop in Poland and further developed through his contacts with Jean Dubuffet's printing methods during Glaz's residency in France (1965 – 1968). In Toronto Glaz introduced alternative lithography technique which he developed, using aluminum plates and commercial presses, and later published limited editions of print portfolios by individual CCA artists. Over the years, several newspaper and journal articles on the activities Kazimir Glaz and the CCA have been published here and abroad. Glaz's *livres d'artiste* (serving as his professional journals), which contain lithographic and wood-block proofs of prints by CCA members and related ephemera, are now in major library and museum collections in Canada and around the world.

In Montreal, publicly accessible printmaking facilities with traditional lithographic presses were long established (1964), but in Toronto there were almost none until 1973 when Don Holman, a master printer from Landfall Press in Chicago, set up a lithographic press at Open Studio.⁶ This was at first a small commercial printing shop with silkscreen and etching facilities run since 1970 by Richard Sewell and Barbara Hall on 310 Queen Street West before it became an artist-run printmaking workshop in 1972. Open Studio's history and its activity are well documented in several publications and articles, and its archives located on the premises hold a single proof of every print pulled at Open Studio since 1972, the time Holman joined the workshop.

In the case of Open Studio, the founder's approach was directly stimulated by the American printmaking movement of that time and was based on methods originally developed by Stanley W. Hayter's Atelier 17 in France and the United States (1940s)

⁶ Privately owned lithography presses were in use at the studios of a very few artists in Toronto (e.g. Nichols, Hagan, Town, Pachter).

and spread through American workshops during the 1960s.⁷

The common ground for the two is that by 1970 both Kazimir Glaz at the CCA, and founders of Open Studio produced conditions for printmaking practices and for dissemination of prints, and offered professional expertise and a wealth of international thinking and experience. Each was led by an experienced printmaker: Kazimir Glaz was an accomplished painter and printmaker with some years of practice in commercial lithography and in fine art printmaking in Poland and in France. At Open Studio, driven young graduates, Richard Sewell specialized in serigraphy and Barbara Hall in etching, while its first master printer, Don Holman was a lithographer with some experience in collaborative printmaking. All three learnt their printmaking skills in the United States. Thesis research suggests that while Glaz and the CCA concentrated on community focused practices, participating in dissemination of prints and exploring alternative lithography techniques, Open Studio took a technology-oriented approach, laying physical foundations for print production and instruction.

By promoting prints through the creation of community art collections, the CCA contributed to the increasing demand for quality art prints by Toronto's emerging artists whose careers, as a result, flourished. Open Studio responded to this growing demand by offering printing equipment and instruction in a variety of techniques attracting young artists, several of them associated with CCA, who could then benefit from both settings and establish careers based on printmaking. In addition, operating in an environment with little or no competition in Toronto in the area of facilitating collaborative printmaking, Open Studio in particular positioned itself in an economically sound position within reach of the growing artists' population and sustained public funding.

⁷ Atelier 17 was transplanted from its home at 17 rue Campagne-Première in Paris to the New School for Social Research in New York at the beginning of World War II.

The material about and by the two centres can be divided into a number of categories: primary, archival material, and published sources. The thesis uses information gathered from personal interviews and correspondence with Kazimir Glaz, Richard Sewell, Barbara Hall, Don Holman and/or other printmakers/ collaborators. The study enquires about artists' biographies, their teaching philosophy, the organization of programming and facilities, the sources and the value of funding, their professional networking and artistic production. Furthermore, questions as to what motivated Kazimir Glaz to establish the CCA and publish print editions, or what Richard Sewell and Barbara Hall desired to accomplish by setting up a print shop in Toronto are posed. Archival documents and publications pertaining to the CCA's and Open Studio's (OS) operations, exhibitions and printmaking activities are studied.

To build the context for the discussion of prints, the thesis introduces the visual material pertaining to Kazimir Glaz and CCA's lithography editions, as well as examples of single proofs pulled at Open Studio during the 1970 – 1980 decade. The prints by Kazimir Glaz (CCA), Daniel Wojdylo (1952 -), (CCA), Jaan Reitav (CCA), Zbigniew Blazetje (1942 -) (CCA), Rick Evans (CCA & OS), Jaroslav Hovadik (1943 -) (CCA), Harold Klunder (1943 -), (CCA & OS), Alex Cameron (1947 -), (CCA & OS), Anton Cetin (1936 -), (CCA), William Kurelek (1927 – 1977), (CCA & OS), Richard Sewell (OS), Ruth Tulving (1930 -), (OS), Don Holman (OS), Rita Letendre (1928 -), (OS) and Otis Tamasauskas (1947 -), (OS) are the key material base for evaluating their technical and artistic competency.

Through analysis of relevant ephemera, documents, pamphlets, catalogues and press reviews the study gains insight pertaining to the scope and volume, and into the conceptual and physical framework for the printmaking production related to these two centres.

Primary Sources

The research has identified the primary sources for the study of the printmaking input by the CCA, as Kazimir Glaz's *Esoteric Approach III* lithography series (1974) (16 colour lithographs on permanent display at the Kelly Library and Archives, St. Michael's College, University of Toronto), a collection of his fifty *livres d'artiste* containing original prints, CCA's exhibition ephemera and collaborative pieces (the Rare Books Room, Kelly Library, St. Michael's College University of Toronto), two portfolios by Kazimir Glaz, the *Essence* and *The Search for Meaning in Silence* lithography series (1978), and the portfolios of lithography prints by Jaan Reitav *Identity II*, by Rick Evans *Two Lines*, by Zbigniew Blazeje *Structures*, and by Daniel Wojdylo *Recorded Memory* (Carleton University Art Gallery).

The primary sources for the study of Open Studio's printmaking production have been the log books containing detailed references to Open Studio's printmaking output and the selected original proofs of prints pulled at Open Studio during the first decade (Open Studio Archives).

Published Sources

The scholarly literature on the subject of printmaking in the 1960s and 1970s in Canada is uneven. In some areas it is scarce and/or outdated and thus an approach with a more general scope, inclusive of the literature on the US and European printmaking, seems appropriate.

Apart from articles in local newspapers recording and commenting on current printmaking events in Toronto, the earliest published texts come from the catalogues to the annual *Graphex* exhibitions, and from Carleton University's Canadian Printmakers' Showcase, juried print shows, both of which contain records of printmaking activity in Canada at that time. The slim booklet format allowed space for short curatorial essays,

and black and white reproductions of selected prints with concise biographies of participating artists. At the most, the curators praised the efforts of the organizers, and roughly sketched the overall revival of interest in printmaking. Very similar, is a later catalogue of *Canadian Printmaking Today* exhibition at Dorothy Cameron Limited (1969). These sources can be helpful in gathering data on printmaking activities during the period and their value lies in current recording of the best printmaking achievements.

A fair source of information on the first decade at Open Studio, although somewhat superficial, is the catalogue, *Open Studio: Ten Years*, published in 1980, which features text on the history and accomplishments of Open Studio's first 10 years, and includes several illustrations as well as Richard Sewell's extended definitions of selected printmaking techniques.

One of the sources about the arts of the region is *The University of Guelph Art Collection: A Catalogue of Paintings, Drawings, Prints and Sculpture* compiled by the Macdonald Stewart Art Centre's curator, Judith Nasby, and published by the University of Guelph (1980). It includes a separate section focussed on prints held in the collection, accompanied by information on corresponding printmakers. Amongst the prints in the collection is Kazimir Glaz's prize-winning woodcut *Edition 1*. Christine Boyanoski's overview of the Canadian printmaking in *A Century of Printmaking in Canada: A selection of prints from the Canadian Historical Collection of the Art Gallery of Ontario* (1986), is an important bibliographical record of Canadian prints in the AGO's collection. It also traces the historical development of printmaking in Canada.

A further catalogue of exhibition held at the Macdonald Stewart Art Centre in Guelph, Ontario: *Printshops of Canada: printmaking south of sixty* (1987), with essays by Geraldine Davis and Ingrid Jenkner, aimed to summarize and evaluate the artist-run printmaking culture of the 1960s and 1970s. A publication with similar scope and style was the *Parallélogramme Retrospective, 1977 - 1981*, edited by Barbara Shapiro,

published by Association of National Non-profit Artists Centres in Montreal (1982). They both belong to the project of nurturing a distinct national or regional culture supported by public grants and fully reliant on government support.

The 1990s supplied new more sophisticated critics, capable of discussing printmaking in the context of other visual arts. Further studies have been done on collaborative printmaking in Canada and Open Studio published *A Public Room: A Place for Cultural Thinking and Studio Activities* to accompany Open Studio's Twentieth Anniversary Exhibition. It featured a curatorial text by Liz Wylie, an insightful essay by Linda Genereux "The Multiple: In pursuit of art's social aims", and Robert Stacey's text making note of the extent of Open Studio's archive, "Quarrying the Vaults: The Open Studio Archive 1970 -84."

The exhibition catalogue *The Crisis of Abstraction in Canada: The 1950s* (1992) by Denise Leclerc, features discussions of the arts in Canada within the country's socio-political context. The book closes its discussion of Canadian modernism at the beginning of the 1960s and is of a limited help for a discussion of printmaking.⁸ A comprehensive overview of the history of printmaking in textbook format can be found in *The Print in the Western World: An Introductory History*, 1996, by Linda C. Hulst. The book gives emphasis not only to prints by early masters like Durer, Rembrandt, Goya, and to modernists, like Picasso, Miro and Jasper Johns, but discusses the social function of prints, the role of publishers, innovations, or even politics, and concludes in 1980. Susan Tullman's 1996 book *The Contemporary Print from Pre-Pop to Postmodern* is an analysis of the printmaking of this period, and culminates in an illustration of Toronto's General Idea multiple AIDS stamps (1988), commenting on the affinity of a virus with a print multiple. Two exhibition catalogues, the *Landfall Press: Twenty-Five*

⁸ In relation to printmaking Leclerc notes: "...it was Town's autographic prints ... that gained him an international reputation." *The Crisis of Abstraction in Canada: The 1950s* (Ottawa: NGC, 1992), 61.

Years of Printmaking (1995), edited by Joseph Ruzicka, and the *Printmaking in America: Collaborative Prints and Presses, 1960-1990*, edited by Trudy V. Hansen, trace the early developments, funding, and organization of print workshops in the US, which were later used as models for printmaking workshops in Canada. The *Landfall Press* publication places its emphasis on the master printer as a central figure in printmaking and on the relationship between artist and printer. In that respect it is an important reference for the discussion of the role of the master printer at Open Studio. An example of an introduction to prints by an artist, who works in multiple media, is Jean-Pierre Borduas' 1996 article "L'oeuvre Gravé de Jean-Paul Riopelle". The article discusses this artist's skill in lithography and brings to light his use of master printer workshops in France.

New art concepts and trends in the 1970s, in Europe and North America are given attention in *New Art in the 60's and 70's Redefining Reality* (2001), by Anne Rorimer. A fairly new book by Denise Leclerc with Pierre Dessereault is *The 60s in Canada* (2005). It includes two essays related to the multiplicity of approaches that marked the 1960s. These are conveyed through text and images. Although Leclerc presents artists who practiced printmaking (Wieland, Curnoe, Town, Lochhead), she concentrates almost exclusively on Canadian painting and sculpture, and introduces printmaking briefly in her chapter on photography. The book navigates the period immediately preceding the 1970s, and sheds light on aspects of new thinking leading to the eruption of printmaking production and collaborative artist-run centers in Canada. The MOMA's exhibition catalogue *Eye on Europe: Prints, Books & Multiples / 1960 to Now* by Deborah Wye and Wendy Weitman (2006) is a comprehensive analysis of printmaking developments in recent decades in Europe. The publication not only introduces and elaborates on little known facts and issues but also includes references to Central and East European printmaking artists and graphic arts events.

An overview of developments in Canadian art in a set of essays in a book format entitled *Visual Arts in Canada: The Twentieth Century* is the most recent addition to the art-historical scholarship in Canada. Edited by Anne Whitelaw, Brian Foss and Sandra Paikowsky and published by Oxford University Press (2011), it contains several essays by Canadian specialists. In particular Jayne Wark's essay "Conceptual Art in Canada: Capitals, Peripheries, and Capitalism" addresses both conceptualism and printmaking in Canada during the 1960s and the 1970s.

Methodology

To locate my own methodological standpoint in relation to printmaking and to discuss the significance of the printmaking process in the production of cultural shift and the social conditions at work in that context, the study will refer to the following twentieth century theories concerning production and reception process, important here for assessing CCA's and Open Studio's individual approaches to printmaking, and their social impact. The thesis will refer first to a classic text in Walter Benjamin's 1936 essay "*The Work of Art in the Age of Mechanical Reproduction*". Benjamin's theory takes up the concept of understanding the nature of the copy as either student replica, master *répétition*, or third party copy, and infuses it with the multiple and intertwined variations that come to light when printmaking is considered.⁹ His concepts relating to social context of the art object and reproduced image are still valid for a critical discussion of printmaking. Stephen Bann's book, *Parallel Lines: Printmakers, Painters and Photographers in Nineteenth-Century France* (2001), is a recent critical study of the pre-modern development of printmaking in France. It employs current research strategies, which can be applied to an analysis of the printmaking process.

⁹ Stephen Bann, *Parallel Lines. Printmakers, Painters and Photographers in Nineteenth-Century France*, New Haven: Yale UP, 2001, ix and 254.

The critical perspective discussed in Michel Foucault's 1969 seminal essay, "What is an Author" and in Jacques Derrida's essay on deconstructive theory "Writing and Difference", will be applied to deal with such art historical concepts as 'context' and 'author' related to the critical discourse which acknowledged prints for moving the focus from 'artist and his oeuvre' towards 'artistic process' and revising the modernist principles insisting on the singularity of an art object and on the key significance of artistic 'genius'. The loss of significance of the authorship, and of the status of the finished product resulted in opening up to the process-based collaborative art forms, such as prints. This approach will be applied to an investigation of the discourse which sprang up around collaborative printmaking practices and prints exhibitions.

Contribution:

The purpose of this study is to contribute to a knowledge of the diversity of the printmaking practices in Toronto, and of artist-collaborative phenomenon so effective for the practice of the medium during the 1970s. To that end, this thesis sheds light on selected artist's strategies and initiatives which helped to shift the printmaking in Toronto into a central position. The thesis will present an argument for the role of Glaz and the CCA and the Open Studio in developing useful strategies for the production and dissemination of prints in Toronto by immigrant artists, and paving the way for these prints in the Canadian arts scene and internationally.

Although there is a fair amount of scholarly writing on selected Canadian printmakers, local printmaking centers, and artist collaboratives, no coherent critical field for printmaking has been developed. Also, no comprehensive study has been done on Kazimir Glaz and the Center for Contemporary Art (Toronto Centre for Contemporary Art since 1978), or on Open Studio's beginnings. For that reason this work attempts to gather data and generate a discussion on the Toronto arts that is inclusive of

printmaking and its methods at these two centres. The study introduces contribution of Kazimir Glaz/CCA into the printmaking context of Toronto in 1969 as an example of public intervention that engaged in the production and dissemination of prints, later in the 1970s largely represented by printmakers with Open Studio workshop.

For some this approach might suggest a “marginal” art practice, that is striving to acquire relevance by adopting the terms of the central discourse, however conclusions generated as a result of this study are not intended to be authoritarian, rather they offer a starting point for a discussion.

Taking the approach of a case study, the thesis explores the cross-section formed by printmaking practices by Glaz, the CCA and by Open Studio. It proposes that their separate interventions into the context of late 1960s Toronto helped to extract prints from their previous peripheral position and marked an emergence of a transnational and pluralistic cultural environment.

Chapter 1

The first chapter opens with an overview of art practices in Canada during the 1960s in its national political and social contexts and identifies key reasons for the shift towards collaborative practices in print production and towards growing acceptance of art prints. It argues that pop-culture and print products played an important role in bringing about the change in aesthetic sensibility. The study also points to the role of governmental funding as important stimuli for avant-garde practices in Canada.

The study sketches the growing interest in printmaking and discusses the importance of the annual Canadian Printmakers' Showcase, exhibitions at Carleton University in Ottawa, the annual Graphex, print shows at the Art Gallery of Brant in Brantford, Ontario, the Burnaby exhibitions in British Columbia, and the biennial juried exhibitions organized by the Print and Drawing Council of Canada in Montreal, the *Concours d'estampe et de dessin québécois*.

Of some importance for the discussion of contemporary Canadian printmaking is the difference in approach to making prints by artists like Jack Nichols, who collaborated with Hayter, or Jean-Paul Riopelle, who had his lithographs printed at Aimé Maeght's atelier in Paris, and Harold Town who taught himself lithography and named his inventive monotypes "single autographic prints". Richard Lacroix (1939 -), Yves Gaucher and Betty Goodwin are three artists whose printmaking practices well reflect the changes affecting printmaking in Quebec in the 1960s. The prints of Nichols, Town, Gaucher and Goodwin were exhibited nationally and impacted the practice of printmaking elsewhere in Canada.

The study outlines the development of a printmaking framework in Canada, on the one hand as an individual creative practice or in group endeavour through artist-run centres (Glaz/CCA) and on the other hand in a collaborative framework, in professionally-run printmaking workshops (Open Studio). The chapter discusses social and cultural conditions leading to expansion of print culture in Toronto and identifies such factors as the population boom and influx of immigrants to Toronto, the changes in art education and an introduction of art curriculum in schools, public funding for artist-run culture, proliferation of commercial art galleries and inclusion of prints in exhibitions and international print forums.

During the 1970s Toronto became one of the key urban centers in Canada to exhibit prints. To investigate issues of the public reception of prints produced or exhibited in Toronto, the thesis outlines the relevant gallery scene and discusses selected print exhibitions that took place. Among the growing number of commercial art galleries showing prints in Toronto were Dorothy Cameron Gallery, Gallery Pascal, the Marlborough Godard Gallery (later Mira Godard Gallery), Carmen Lamanna Gallery and the Isaacs Gallery. Joining them were non-for-profit galleries, the A Space Gallery, the

Art Gallery at Hart House, Gallery Scollard (later Factory 77), or the Centre for Contemporary Art and Artist's Space. The Toronto art dealer, Avrom Isaacs used prints to promote the works by Joyce Wieland, Kazuo Nakamura (1926 – 2002), Graham Coughtry (1931 -1999), Michael Snow (1929 -) and William Kurelek. To propel their careers, during the 1970s the Isaacs' stable of artists produced their print editions with a printer at Open Studio.

The chapter introduces the concept of a collaborative printmaking workshop with Stanley Hayter's influential Atelier 17 in Paris and in New York and discusses the breakthrough in the attitudes of American artists towards printmaking as an innovative art technique and briefly considers the impact of Hayter's studio on individual artists in Canada (Lacroix, Heywood) and on the creation of the first artist-run printmaking studio in Montreal (1964), l'Atelier libre de recherché graphique. Then the study moves on to discuss the North American phenomena of collaborative printmaking workshops at Universal Limited Art Editions (ULAE), Tamarind Lithography Workshop, Gemini G.E.L. and Landfall Press during the 1960s in the US and then at the Nova Scotia College of Art and Design (NSCAD) and the impact their activities had on Open Studio.

The thesis proceeds to outline the activity of newly established print shops in Montreal, and Halifax and discusses their distinct roles. For example, in the late 1960s Jack Lemon (of Tamarind and the Kansas City Art Institute) was approached by the NSCAD directors to develop a collaborative printmaking program there and then to invite successful contemporary artists to work at the facilities in conjunction with teaching. The college published and sold prints by these visiting artists (e.g. lithographs by Joyce Wieland and Kenneth Lochhead) and the proceeds were channelled back into the program.

The study introduces two distinct initiatives by emerging artists in Toronto in the late 1960s and early 1970s and establishes their common ground. Both established by

political exiles, they helped to create a conducive atmosphere for experimentation in the printmaking medium to which the early activity of both the CCA and Open Studio contributed. Both largely publicly funded, the activities of Glaz/CCA and of Open Studio illustrate two modes of printmaking practice, one engaged in individual printmaking and print dissemination through publishing and socially-engaged educational projects, the other in establishing a publicly-accessible printmaking workshop and facilitating print production through artist - master printer collaborations.

Chapter 2

This chapter will discuss the Center for Contemporary Art co-founded in Toronto by Kazimir Glaz in 1969. It begins with the introduction of the strategies, methods and effectiveness of Kazimir Glaz's artistic theory and printmaking practice, through the establishment and engagement with the CCA in Toronto. Its four founding members represented artists with European and Canadian backgrounds: Glaz, Jaan Reitav (1951 -), Zbigniew Blazeje (1942 -), Rick Evans (1951 -) and Daniel Wojdylo (1952 -), who later were joined by others like Jaroslav Hovadik, Harold Klunder, Grace Glass, Anton Cetin, Alfred Halasa (1942 -) and others. The CCA began as an artist-run centre and was active on two levels: on the one it was dedicated to organizing Community Art Collections funded under Local Initiatives Project which was responsible for setting up permanent displays of original contemporary artworks in Toronto public schools, and on another level it was a collective of printmakers with conceptual and minimalist agenda. The study presents a career overview of CCA's co-founder and director, Kazimir Glaz and, to help grasp the significance of his contribution, proceeds with a discussion of Glaz's printmaking career in Poland and his experiments in France (1965-1968) before it moves on to his involvement with printmaking in Canada through publishing, exhibiting and disseminating print editions under the CCA.

The study enquires about biographical data relating to Kazimir Glaz. It demonstrates that Glaz's considerable experience in traditional and commercial lithography processes (1955 - 1958), in establishing and leading an artists' movement, and in staging art performances worked to Glaz's advantage in Toronto. It is also proposed that his record of successes at the regional and then at the national level in Poland and internationally at the Fourth Paris Biennale (1965) gave him the confidence to pursue art for life. The period in Paris, and as artist-in-residence at the Karolyi Foundation in Venice, is recognized as an important life changing experience and a strong influence for his future printmaking practice in Canada. Because the critical framework for artists whose careers started in Eastern or Central Europe is not well developed in Canada, Glaz's background is discussed at length to serve as reference for similar enquiries.¹⁰

Kazimir Glaz, director of the CCA and the leading printmaker introduced Toronto printmakers to alternative lithographic processes which allowed the group to produce lithographic prints using commercial methods as early as 1970. The study argues that CCA's activity in printmaking and the establishment of the Community Art Collections educated the public about contemporary art practices, including the print medium. The CCA participated in the production and diffusion of original prints in Toronto and promoted careers of its members. Some of them, such as Alex Cameron, Anton Cetin, Rick Evans, and Harold Klunder, came to prominence as printmakers in several solo exhibitions in the mid-70s. The section also builds a context of public showings of lithography print series by Glaz along with exhibitions of prints by other notable printmakers. In particular, the thesis explores the portfolios of lithographs by

¹⁰ The term 'Eastern Europe' was a political designation describing Central European countries under Soviet domination following post-WWII East-West division of influence. Since 1989 the term has been falling out of use and now a more accurate term: Central Europe is used and describes European countries such as: Poland, Slovakia, Czech Republic, Hungary, Romania, Slovenia, Croatia. In: Luc Tuymans, *Brugge Centrale. The Reality of the Lowest Rank A Vision of Central Europe* Exhibition catalogue (Tielt: Lannoo, 2010), 2.

CCA members, and introduces the critical reception of Glaz's work as evidenced by Toronto newspaper reviews (Kritzwiser, Purdie).

Chapter 3

This chapter introduces an artist-run printmaking workshop, Open Studio, which became the main professional venue for Toronto printmakers and here it serves as an important point of reference for the analysis of Toronto-based printmaking during the 1970s. The study argues that the Open Studio played a key role in filling in the gap between what were the artist's needs and what was available to the would-be printmakers in the early 1970s Toronto.

This part also summarizes the argument for the key role of the artist-run centers such as Open Studio, in redefining the social context of the printmaking practice. Its beginnings as a commercial street level silkscreen print shop on Queen Street West run by two artists, Barbara Hall and Richard Sewell, highly contrast with its later development as a full service printmaking atelier. The facility was initially set-up by its founders who used the momentum to set foundations for a printmaking workshop which was then developed by its first master printer, according to professional standards established at Landfall Press in Chicago. The fact that Open Studio became an artist-run collaborative (1972) in equal measure shaped by its American founders, and by the artist-members contributed to its later success and resilience. How it became a publicly funded printmaking facility for producing quality art prints offering instruction and the use of equipment to their members, as well as the master printer's and publishing services, has been elaborated in several publications by Open Studio. The thesis establishes important points in the studio's early history such as the introduction of lithography presses and expertise in printmaking methods, and it proceeds to introduce and analyze the printmaking activity of Open Studio's first decade from 1970 – 1980.

The thesis investigates Open Studio's goals and mission as envisioned by the founders, Richard Sewell and Barbara Hall, and discusses the studio's organization, and the role in the printmaking production played by the master printer; first by an American-born printer, Don Holman, and then by his assistants, Otis (Kazis) Tamasauskas (1947 -) and Susan Farquhar (1948 -). Holman's technical experience, printmaking career and teaching approaches are discussed.

The study argues that through printmaking and group exhibitions, Open Studio's members successfully promoted their artistic careers. Since its incorporation as a not for profit organization in 1974, Open Studio has been federally funded by the Canada Council for the Arts. Later in the decade, the younger generation of printmakers, Richard Sewell, Otis Tamasauskas, Alex Cameron, Rick Evans, Harold Klunder, came to prominence as printmakers in several group and solo exhibitions.

The effectiveness of Open Studio's funding strategies and dissemination politics in the context of similar activity in Toronto at CCA, is addressed. Prints produced during these initial years by artists associated with Open Studio: Alex Cameron, Richard Sewell, Ruth Tulving, Vera Frenkel, William Kurelek, Rita Letendre, Otis Tamasauskas and Graham Coughtry, are introduced. The evaluation of social results is based on a discussion of the production and dissemination methods, and on the reception from critics and the public.

In conclusion, the thesis summarises the argument and maps possible venues for any further enquiry based on the researched material and the findings.

CHAPTER 1

Printmaking culture from the late 1960s to the early 1970s

The late 1960s and the 1970s in Canada witnessed a shift to post-modern sensibility in arts. In Toronto it was characterized by the dynamic activity of the alternative movement in visual arts, where informal participatory groups of artists explored ideas and techniques opposed to traditionally established genres. Moreover, the range of changes in the areas of communications and consumption of goods, including cultural goods, pushed for new media, for appropriating images of popular culture, for personal detachment and for group involvement.

In 1967 Canada was celebrating its centennial and the governmental effort to establish the national style in art was at its peak. The political atmosphere of cultural nationalism inspired such works as Joyce Wieland's collaborative quilt,¹¹ *Reason Over Passion*, which quoted then Prime Minister Pierre Elliot Trudeau's political motto. Art Gallery of Ontario's director, William Withrow, made a connection between nationalism, the 1960s, and the visual arts which, according to him, came together in the 1968 exhibition of Contemporary Canadian Art at the National Gallery of Canada. He wrote: "The excitement and achievement of the sixties reached its peak in centennial year. The national consciousness, the new sense of national identity and purpose with which Canada had emerged from the Second World War, had been growing quietly, steadily. Now it exploded in joyous celebration."¹²

Artists borrowed from two main trends, one rooted in Abstraction, formalist art, and the other in Dadaism, which embraced automatism and popular culture – a trend

¹¹ Professional quilters produced the piece to Wieland's design. Denise Leclerc and Pierre Dessureault, *The 60s in Canada* (Ottawa: National Gallery of Canada, 2005), 18.

¹² William Withrow, *Contemporary Canadian Painting* (Toronto: McClelland and Stewart Ltd., 1972), 16 quoted in: Kristy Arlene Holmes, *Negotiating the Nation The Work of Joyce Wieland 1968-1976*, PhD (Kingston: Queens University, 2007), 40, 41.

contributing to hybridization of print culture and popularization of mixed-media genres. Denise Leclerc has noted, "The disappearance of borders between specialized fields signifies the emergence of a post - modern society and underlines the new contemporary will to value subjectivity, interaction and fusion – notions at the antipodes of the pure ideals of modernity."¹³

American conceptual artist, Robert Kosuth, suggested that the real creative process, and the radical shift, was in changing the idea of art itself.¹⁴ In 1968, the British collective group Art & Language distanced themselves from the idea of individual authorship and became interested in the *process* behind the production of meaning.¹⁵ The concepts of Art & Language were explored on Canadian ground by Greg Curnoe who created language-based prints and paintings, and by the Toronto collective General Idea (1969), who widely experimented with serigraphy prints, ephemera, and popular culture.¹⁶

Conceptual, pop and minimalist art trends deeply influenced art production in the 1970s steering it through this radical change. The American art historian Rosalind Krauss has characterized this period as "diversified, split and factionalised". She wrote: "Unlike the art of the last several decades, its energy does not seem to flow through a single channel for which a synthetic term, like Abstract Expressionism, or Minimalism, might be found. In defiance of the notion of collective effort that operates behind the very idea of an artistic 'movement', '70s art is proud of its own dispersal."¹⁷ This dispersal of

¹³ Denise Leclerc and Pierre Dessureault, *The 60s in Canada* (Ottawa: National Gallery of Canada, 2005), 14.

¹⁴ Simon Morley, *Writing on the Wall : Word and Image in Modern Art* (London: Thames and Huston, 2003), 147.

¹⁵ Ibid.

¹⁶ General Idea was a collaborative of artists AA Bronson, Felix Partz and Jorge Zontal in 1969 in Toronto. The group's provocative imagery challenged social power structures and traditional modes of artistic creation.

¹⁷ Rosalind Krauss quoted by Donna De Salvo in "Introduction," *Open Systems: Rethinking Art c. 1970* (London: Tate Modern, 2005) <http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=629>, accessed 14/11/2010.

ideas was visible in the variety of genres, ways of expression and modes of practice. Artists rejected the notion of craftsmanship in the production of art in favour of the conceptual which resulted in a shift from aesthetic criteria to a visual culture that included “the heterogeneous”.¹⁸ German conceptual artist, Joseph Beuys, extended the notion of art and “saw art as an ongoing and open-ended spiritual process that could be materialized equally in words, things, images or actions”.¹⁹ In contrast to pop artists, Beuys avoided technological forms and used unappealing and discarded forms, laden with memory. In Canada, printmaker Betty Goodwin took a life-long inspiration from Beuys when producing her groundbreaking series of soft-ground etchings printing real objects.²⁰

In Toronto the elements of new art forms were present in the oeuvre of Kazimir Glaz, who introduced conceptual ideas exploring “open systems” and seriality in printmaking practices at the artist-run centre CCA in Toronto as a result of his experiments in Europe (fig. 1). It has been noted that “Conceptual artists in Eastern Europe practiced alternative art forms and devised innovative formats of printed ephemera. ... The idea of art as concept seems to have taken a hold there with a particular rigour and tenacity.”²¹ For example, in 1970 Glaz began to work on “continuous” projects, the ever expanding lithography series (printed on commercial presses in his own technique) with no apparent beginning nor end and with no formal indication of a centre or peripheries (*The Essence Expanding Series*). With the help of public funding, Glaz and other CCA members were also engaged in socially relevant

¹⁸ Leclerc and Dessureault, 15.

¹⁹ Morley, 154.

²⁰ Rosemarie Tovell, *The Prints of Betty Goodwin* (Ottawa: National Gallery of Canada, 2005), 33.

²¹ Deborah Wye and Wendy Weitman, Eds., *Eye on Europe: Prints, books and multiples, 1960 to Now* (New York: MOMA, 2006), 111.

community focused art projects and continued to elaborate on *sensibilistic* theories first expressed in a (1957) manifesto.²²

Later in Toronto, Glaz's oeuvre was created in huge series with no numbering or specific dates, like a labyrinth. Glaz presented his print series as large-scale installations, escalating their visual impact. He also experimented with mixed-media and produced series of collages made of cut-up gouaches and rejected lithography proofs. Other CCA artists, like Rick Evans, also engaged with conceptual theories, producing innovative minimalist prints (fig. 2).

To aid the development of avant-garde practices in Canada, the federal, provincial and municipal governments acknowledged artists' initiatives to create alternative artists' spaces and encouraged activities of new artist-run centres and print shops by channelling significant financial support in that direction. This was a period when the Canadian federal government invested in promoting alternative cultural activities as an integral part of defining national identity. These activities in visual arts, theatre and music were partly funded by special federal government employment programmes, such as the Local Initiatives Project (LIP) or the Opportunities for Youth (OFY) program.

As Leclerc states, "Assisted by government funding, [artists] were forming collectives for exploring both new materials and technologies, and industrial manufacturing processes."²³ Around 1960 the monopoly of "high culture" was already weakened and its exclusive legitimacy was challenged by emerging practitioners of genres derived from and inspired by print and mass-produced objects. Some emerging

²² In a manifesto printed by Glaz in 1956 and officially proclaimed in 1957, Glaz, and a group of young artists announced the new 'ism' in art: Sensibilism, which was followed by a series of sensibilistic performances designed to "sensitize" the public. In Sensibilism, art is not an evolutionary, orderly process, as modernism postulates, but a function of many factors, accidental and intentional. For example, in *sensibilistic* performances, one could start a narrative from any point and observe it branching out in many directions either due to intended intervention, to accident or a misunderstanding. Glaz, interview 21 April, 2010.

²³ Leclerc and Dessureault, 13.

printmakers like Glaz and artists at CCA, engaging in socially relevant community activities, opting for minimalist aesthetics and utilizing industrial processes for printmaking, others, like Sewell and Hall at Open Studio, opening publicly accessible print studio and producing prints appropriating images of popular culture. Both contributed to the construction of cultural infrastructure in Toronto.

At this point a key question should be addressed, why did immigrant artists turn to printmaking and collaboration in the 1970s in Toronto? What was the significance of such a turn and what were the outcomes? An argument by Richard Noyce, a British critic and printmaker, may be of some help here; Noyce tackles the concept of “peripheral”, from the standpoint of criteria such as the physical absence of an artist from the “centre”, being considered an “outsider” (other), or practising an art form seen as “peripheral.”²⁴ For example, Glaz’s presence in Toronto meets all the above criteria. He left the “centre” that supported him previously and was absent from its cultural life for several years. He was punished for his “desertion” by having been practically excluded from any significant exhibition or publication produced in Poland for more than a decade. In his new Canadian environment he chose to practice printmaking – a peripheral, yet very accessible and portable, art form.

According to Noyce, the sense of being an outsider does have some advantages for an artist. One advantage is that “an artist is able to look at the art world without prejudice – having therefore a strong sense of autonomy or artistic freedom”²⁵. Both Glaz and founders of Open Studio took advantage of this increased sense of freedom and commanded enough interest for their printmaking production at CCA and Open Studio, to successfully position them within the local printmaking movement carried by emerging artists.

²⁴ Richard Noyce, “Beyond Making: Printmaking from the Outside” Keynote Presentation: *Impact The International Printmaking Conference*, (Poznan-Berlin: 5-10 September 2005): 4.

²⁵ *Ibid.*

By the mid-60s, with a demand for inexpensive prints growing and printmaking practices becoming popular, a more pluralistic concept of culture had emerged in Canada where original prints, as multiples, presented themselves as affordable forms of fine art.

To note the change in perception of the genre, the Art Gallery of Toronto endorsed publication of *The Toronto 20*, a portfolio of lithographs (edition of 100) by the "Toronto School" of artists,²⁶ which was initiated as a co-operative venture between the University of Toronto Press and five Toronto dealers; the Isaacs Gallery, Dorothy Cameron Limited, Mirvish Gallery, Gallery Moos, and Jerrold Morris Gallery. Each folio included single prints in lithography, silkscreen, etching, and experimental printmaking by Canada's established artists having their commercial base in Toronto, like Jack Bush (1909 - 1977), Greg Curnoe, Joyce Wieland, Michael Snow, William Kurelek, Graham Coughtry, Les Levine (1935 -), William Ronald (1926 – 1998) and others.²⁷ Another generational icon in Toronto, the Coach House Press (1965) focused on experimental publications, including collaborations with Wieland and Curnoe.²⁸

After the successes of the Canadian Printmakers' Showcase exhibitions, and the *Graphex* print shows elsewhere in Canada, in 1968 Marjorie Harris organized Canadian Printmaking Today, a national-scope exhibition at the Dorothy Cameron Gallery in Toronto. Among the exhibiting artists were: Harold Town, Toni Onley (1928 -

²⁶ William Winthrow, "Introduction" in *The Toronto 20* (Toronto: Art Gallery of Toronto and Art Publications Toronto, 1965), 1.

²⁷ Ihor Holubizky, "The Wunderkammer", 1998.
<http://www.ccca.ca/c/writing/h/holubizky/hol003t.html>, accessed: 06/09/2011.

²⁸ The Coach House Press had been founded in 1965 as a small press that focussed on poetry and experimental prose by emerging writers. Among its early publications were the collaborative visual-verbal fiction *The Great Canadian Sonnet* by painter Greg Curnoe and poet David McFadden (1970), and painter Roy Kiyooka's photo book *StoneD Gloves* (1970). Some of these early books had been published independently, others had been subsidized by the LIP and OFY programs, or by Canada Council "titles grants". Early in the 1970s the press had begun receiving stable subsidy through the Canada Council "block grants" program. <http://publish.uwo.ca/~fdavey/c/chpque.ht>, accessed: 12/09/2011.

2004), Richard Gorman (1935 -),²⁹ Richard Lacroix, John Esler (1933 – 2001), Roland Giguère (1929 -), Gilbert Marion (1933 -), Shirley Wales (1931 – 1978), Albert Dumouchel (1916 -1971), Yves Gaucher, James Boyd (1928 – 2002), Jack Nichols, Helen Piddington (1931-) and others. In the catalogue, art writer Robert Ayre, expressed the artists' debt to the printmaking events elsewhere in Canada; "Printmaking has been stimulated by the establishment of the National Print Show at Burnaby, B.C., The Calgary Graphics Annual and special prizes awarded by the Royal Canadian Academy, the Montreal Spring Show and the Winnipeg Show"³⁰. He did not mention Toronto, as one of contributors to the stimulating activity of the printmaking revival. The print show's organizer, Marjorie Harris, also argued that: "Canadian printmaking has centred mainly in Montreal, where teaching institutions with graphic art facilities have long been established. Elsewhere in the country, however, the isolated printmaker, thrown on his own resources, has been making important strides since the 50s."³¹ One of the artists to whom she might have been referring in Toronto, was Jack Nichols. A war artist until 1945 he spent some time at Desjobert's atelier in Paris and, with a prestigious Guggenheim Fellowship, in 1947 went to print his lithographs at S.W. Hayter's New York studio, before moving back to Toronto with his own press.³² The other important Ontario printmaker deserving a mention was Harold Town, a modernist painter based in Toronto, who purchased his own lithography press in 1953.³³ Being interested in the printmaking medium, but highly concerned about the "authorship issue" which was exceptionally important to modernist theories, Town invented and produced from 1953 to 1959

²⁹ Richard Gorman (1935-) of Isaacs Gallery in Toronto. In 1962 Gorman received an award at 7th International Black & White Exhibition, in Lugano, Switzerland and represented Canada at the Paris Biennial in 1966.

³⁰ Robert Ayre, "Introduction" in *Canadian Printmaking Today* (Toronto: Dorothy Cameron, 1968), 1.

³¹ Marjorie Harris, "Curatorial essay" in *Canadian Printmaking Today*, 2.

³² Nichols won a prize at the Second International Exhibition of Drawing and Engraving in Lugano, Switzerland in 1952. His lithographs were exhibited at the Venice Biennale in 1958.

³³ Harris, 2.

monotype-style lithographs which he called "single autographic prints".³⁴ A Toronto printmaker who also comes to mind was Frederick Hagan (1918 – 2003), a head of printmaking at Ontario College of Art (now Ontario College of Art and Design [OCAD]) from 1955 to 1983. Hagan worked in commercial lithography at Miller's Lithography Shop in New York in 1946 and had had his own lithography press since the late 1940s. In the 1960s he produced a significant body of work in traditional etching and lithography. In 1966 Charles Pachter (1942 -) returned with an MFA from Cranbrook Academy of Art (near Detroit) and equipped his printing studio in Toronto with a lithography press and serigraphy equipment (a gift from his partner, Margaret Atwood).³⁵ He began to produce prints incorporating "iconic" Canadian figures such as the Queen, the Mountie, the moose or the Toronto streetcar.

Despite these individual cases, in contrast to the US, at the end of the 1960s, when Kazimir Glaz, Richard Sewell, Barbara Hall, and Don Holman arrived in Toronto, the Canadian art milieu was still modest in size and scope and, in cultural circles it was felt that to stimulate the arts, incentives had to come from the federal government. In 1968 the Canadian Artists' Representation / Le Front des artistes canadiens (CARFAC) was founded in London, Ontario. This organization was to help Canadian artists with their professional recognition and compensation for their services. As Denise Leclerc relates, "Founder, president and principal spokesperson Jack Chambers quite rightly stated *"the artist is the only resource producer in our society who is not paid for his service or encouraged in the slightest to share in the profit and benefits from his work."*³⁶

³⁴ Harold Town gained international recognition for his "single autographic prints". They won awards at print biennials in Ljubljana (Yugoslavia) and Santiago (Chile). Town represented Canada at the Venice Biennale (1956, 1964) and the São Paulo Biennial in Brazil (1957, 1961).

³⁵ Bogomila Welsh-Ovcharov, *Charles Pachter* (Toronto: McClelland & Stewart Inc., 1992), 20.

³⁶ Leclerc and Dessureault, 18.

With the exception of a very few artists, the professional/social status of an individual Canadian artist in the late 1960s was still very fragile.

The end of the 1960s in Canada was rich in events, pivotal for the Toronto arts community. The centennial of Canadian confederation in 1967 provided an impetus to the cultural boom of the next decade, boosting both nationalism and public investment in alternative culture. Although Expo 67 added impetus to Montreal's cultural growth, the political (separatist) developments in Quebec weakened Montreal's position as the country's economic centre. Toronto reaped the benefits and soon replaced Montreal as Canada's new metropolis, as many companies moved their head offices or operations there. By the mid-60s Toronto had become a major centre of commerce and gained the momentum. New architecture, such as the modern City Hall by Finnish architect, Viljo Revell, and the Toronto Dominion Centre, "expressed a humanism and monumentality that defined Toronto as a modern metropolis."³⁷ Numerous institutions, such as regional theatres, galleries and museums received centennial capital grants to update their facilities. For example, the Royal Ontario Museum underwent extensive reorganization, in 1968 becoming a separate entity from the University of Toronto, and the AGO underwent expansion (1967 -1973), adding a new wing and restoring the historic Grange House.

Some of the social and cultural conditions that led to the expansion of printmaking in Toronto in the 1970s included the population boom and the growing heterogeneity of Toronto's inhabitants following the influx of young immigrant artists from the US (due to the Vietnam War), from Eastern Europe (due to the Cold War), and from the UK's former colonial holdings (due to the process of de-colonization). Another important factor for printmaking was the implementation of changes to Canadian art

³⁷ Karen Tipple and al., "Revell: Toronto: Helsinki, Finnish Architecture and the Image of Toronto". Presentation, Exhibition, Symposium (Toronto : City of Toronto and Toronto Society of Architects, 2010), n. p.

education. Following examples at the NSCAD and the Ecole des Beaux-Arts in Montreal, in the course of the 1970s, new printmaking departments were opened in Toronto at OCA, at York University, and at the University of Toronto at Scarborough. As fine-arts departments were developed in the 1960s, printmaking equipment was acquired, and technically competent and experienced instructors were hired, many of them printmakers from Europe and the US. The university and college print departments further stimulated printmaking in Canada.

The third factor was public investment in culture through the creation of funding opportunities which, by the mid-60s, was matched by private investment and fourthly by the growth of commercial galleries, particularly in Toronto. With prints growing in popularity among artists and buyers, gallery owners opened the doors to printmakers. Gallery Moss opened in 1959 and specialized in twentieth-century paintings, sculpture and prints.³⁸ Isaacs Gallery on Yonge Street represented both Canadian and international artists, and was responsible for promoting works, paintings and prints, by its roster of artists³⁹ through regular exhibitions all throughout the 1970s. Avrom Isaacs (1926 -) opened the Isaacs Gallery in 1955, first as a framing shop and then also a gallery exhibiting art by Painters Eleven. In addition Isaacs sponsored film screenings, poetry readings, performance pieces, and mixed media concerts making his gallery the centre of Toronto's avant garde art scene during the sixties.⁴⁰ North of the Isaacs, the Carmen Lamanna Gallery represented a select group of artists, including printmakers.⁴¹

³⁸ She represented Canadians like Rita Letendre and Jean-Paul Riopelle.

³⁹ Gordon Rayner, Richard Gorman, Michael Snow (b. 1929), Joyce Wieland (1931-1998), Tony Urquhart, William Kurelek (1927-1977), Graham Coughtry (1931-1999), and Greg Curnoe (1936-1992) were represented by Isaacs Gallery.

⁴⁰ Isaacs continued to show contemporary art at the Isaacs Gallery until it closed in 1992. Fonds 117 [116 prints], Avrom Isaacs collection, [1962] – 1994, City of Toronto Archives.

⁴¹ For example; two sculptors Royden and David Rabinowitch, painters Paterson Ewen and John Scott and later the Toronto collective, General Idea. Heather Dianne Fyfe, *Mira Godard: Canada's Art Dealer*, (MA thesis, Concordia University, 2008), 39.

In 1972 Mira Godard (in partnership with New York's art dealer Frank Lloyd) opened the Marlborough-Godard Gallery in Toronto and in its first year exhibited Canadian, as well as American, artists. Previously, the Montreal-based Lefort gallery was purchased by Mira Godard in 1967. By that time the Lefort gallery had built artists' reputations and corporate clientele. "Lefort's exhibitions of Canadian and European masters were ...particularly noteworthy as they positioned successful European artists [printmakers] like Hayter with Canadians like Gaucher."⁴² The Lefort Gallery has been credited with "resurrecting" print media in Montreal. At first, the artists represented by Lefort were all European, but later new talent from Montreal was also included. Exhibitions in 1959 and 1961 titled "Gravures et lithos de maitres français et canadiens", included work by Montreal artists Edmund Alleyn (1931 – 2004)⁴³, Albert Dumouchel, Marcelle Ferron (1924 – 2001), Yves Gaucher, Jacques Hurtubise (1939 -), Jean-Paul Riopelle along with Kandinsky, Miro, Picasso, Chagall, Dubuffet and Hayter. As Heather Fyfe argues, "the increase of commercial galleries directed by well-informed dealers ... transformed the Toronto art arena into a market that was becoming increasingly important internationally."⁴⁴

In addition to the role of the commercial art galleries in promoting printmaking among Ontario artists, public funding played its own role in financing the operations of artist-run centres and alternative exhibition venues, and in facilitating annual printmaking reviews such as the *Graphex* at the Art Gallery of Brant, Brantford, Ontario. Of growing importance were the annual juried exhibitions known as the Canadian Printmakers' Showcase, taking place at Carleton University in Ottawa. In its second year (1970) prints

⁴² Fyfe, 21.

⁴³ Alleyn won a bronze medal at San Paulo Biennial in 1959, and represented Canada at the Venice Biennial in 1960.

⁴⁴ In Toronto Jack Bush, Kazuo Nakamura, William Ronald and Harold Town dominated the scene in the 1960s. Later, Michael Snow and Joyce Wieland, joined after their return from NY in 1973. Fyfe, 44.

by printmakers Betty Goodwin, Frederick Hagan and Roland Giguere were recognized with awards by a jury headed by Jack Pollock of the Pollock Gallery in Toronto.⁴⁵ Moreover, every few years the Art Gallery of Ontario also organized print exhibitions such as Canadian Graphics '69, and Graphics Canada, 1974. On the national level, in 1964 the National Gallery of Canada (NGC) organized its first all graphic show. Out of 1400 works submitted only 60 were selected.⁴⁶ "The National Gallery purchased the entire exhibition of 60 works, manifesting the prestige it has bestowed on graphics over many years through its department of Prints and Drawings under the curatorship of Miss Kathleen Fenwick (1901 – 1973)."⁴⁷ Later, in 1970, the NGC organized *How Prints Are Made*, a travelling exhibition of works chosen by an NGC curator. These events and the appearance of a dealer and a curator specialized in contemporary prints were signs of the changes taking place in the visual arts.⁴⁸

Internationally, this period was particularly dynamic and had its impact on Toronto arts culture. One of the most notable international forums in printmaking was the Biennial of Prints in Ljubljana, Slovenia, operating since 1955. It became the model for other printmaking events in the world first in Tokyo, Japan, and Grenchen, Germany, then in Cracow, Poland, and Florence, Italy, and later in Sao Paulo, Mexico, in Lugano, Switzerland, Bradford, UK, and Fredrikstad, Norway. These international venues were open to artists every two years and Canadian artists eagerly participated in the growing number of printmaking events. From Toronto, printmakers such as Frederick Hagan, David Blackwood, Richard Gorman, Jo Manning, Harold Town, and later Pachter, Glaz, Evans, Tamasauskas and Heywood, had a number of international successes. The

⁴⁵ Marjorie Harris, *Canadian Printmakers' Showcase* (Ottawa: Carleton University, 1970), 3.

⁴⁶ The jury was headed by W. S. Lieberman, curator of prints and drawings at MOMA, NY.

⁴⁷ Robert Eyre, *Canadian Printmaking Today* (Toronto: Dorothy Cameron Limited, 1968), 1.

⁴⁸ *Ibid.*

various cultural and geographic settings in which these international exhibitions operated, encouraged participation, while at the same time establishing a transnational perspective on the importance of prints.

In the course of 1970s Toronto took the lead in all areas: as the country's corporate leader, as the centre for the nationalist debate and as the international collaborative centre of Canada. The centennial fostered several collective projects rooted in national culture and regional environment which became eligible for special funds. Although the initial impulse to establish an artists' collaborative was not necessarily nationalistic, the criteria for funding often called for 50 per cent Canadian content (which was easier to define and adhere to in literary works than it was in the visual arts).

The period was characterized by experimental collaborative activities in printmaking, including the Centre for Contemporary Art (CCA) and Open Studio in Toronto, both committed to producing and disseminating prints but distinct in their approaches and methods. As an alternative centre and exhibition space run by artists, the CCA's contribution stands out in the area of its community-based educational commitment and publishing and disseminating of lithography prints. It entered the scene in parallel with activities at other artist-run or publicly funded organizations in Toronto which involved art education, publishing, exhibiting, distributing or producing print media in Toronto like A Space Gallery, Gallery Scollard and Factory 77. Open Studio on the other hand contributed in the area of establishing and successfully expanding the first publicly accessible print shop with printmaking collaboration expertise in Toronto. It led the way in the context of other print centres like the Coach House Press (established by Stan Bevington in 1965), and the Sword Street Press Ltd (established by Geraldine Davis and Don Phillips in 1978).

As for strategies of production and dissemination, because prints were dependant on technology, contemporary prints by established artists were often produced at professional printmaking studios, such as Stanley W. Hayter's Atelier 17 in Paris and in New York, and later during the 1960s and 1970s at other ateliers in North America. The collaborative print shops started in France in the 1930s and in the US in the 1940s (Atelier 17) and reappeared there in the 1960s (ULAE, Tamarind). Then the movement dynamically spread throughout the US (Gemini G.E.L., Landfall Press). In Canada the first publicly accessible printmaking facilities with lithographic presses and a master printer were established in Montreal in 1964 when Richard Lacroix (1939 -) opened his L'Atelier Libre de Recherche Graphique and two years later Pierre Ayot opened there his *Atelier Libre 848* (1966). In Winnipeg, Bill Lobchuk opened the Great Western Canadian Screen Shop (1968), and then the collaborative movement was spread via the Nova Scotia College of Art and Design in Halifax (NSCAD) Lithography Workshops (1969) to the rest of Canada.

Stanley William Hayter (1901-1988) is recognised by historians of printmaking as a technical innovator. A British artist with a background in chemistry and the oil industry, he moved to Paris in the late 1920s to study fine arts and then gravure in the studio of Jozef Hecht (1891 – 1951).⁴⁹ With Hecht's advice, Hayter equipped a commercial printmaking studio in Paris, catering to English-speaking artists, known as Atelier 17. Because of World War II, Hayter moved Atelier 17 to New York during the 1940s. His workshop became famous among the American and European artists who found refuge in the US. Back in Paris during the late 1960s Hayter developed a so-called "viscosity printing method". The process uses the principle of viscosity to print multiple colors simultaneously from a single plate, rather than relying upon multiple plates for color separation. He etched the plate to various degrees and inked with colours of

⁴⁹ Jozef Hecht was a Polish-born printmaker specialized in metal-gravure.

different viscosity to create deep colour effects.⁵⁰ It was considered a fine-art printmaking technique by the professionals, as it allowed variation between proofs. Hayter's prints of the 1960s exploited this sophisticated technique.

As early as the 1940s and 1950s, the first individual Canadian artists travelled abroad to learn printmaking techniques. After Jack Nichols, who learned Hayter's techniques and printed his lithographs at Atelier 17 in New York (1947), Richard Lacroix produced colour lithographs and etchings at Hayter's studio during his residency in France (1961 -1963), before establishing in Montreal his own studio, *L'Atelier Libre*, closely patterned on Atelier 17. The fame of Atelier17 and Hayter's handbook, *New Ways of Gravure* influenced other Canadians such as the Toronto artist, J. Carl Heywood, who travelled to Paris to learn first-hand Hayter's new methods in etching. Curator of Heywood's retrospective, Geraldine Davis related:

By the time Heywood arrived in Paris in the late 1960s, it was the scene of student demonstrations, radical politics, and sexual experimentation. Amid this youthful ferment, the most creative decades in printmaking were getting underway... Atelier 17, which had been so catalytic for Pollock in the 1940s, had a great impact on the young Canadian printmaker. ... Like every artist at Atelier 17, Heywood was initiated into the Hayter method, which involved a complicated series of etching techniques.⁵¹

Hayter's inspiration to others in the area of printing methodology obscures his equally original, artistic achievement. He, like other printmaking technicians, is little known as an independent artist. A British art critic, David Cohen, attempts to explain the obscurity "as an original creative artist he [Hayter] has suffered undue critical neglect, perhaps precisely because his *métier* was gravure, 'the cinderella of the arts' as Herbert Read put it."⁵²

⁵⁰ David Cohen, "S. W. Hayter. Glasgow and Paris," *Burlington Magazine*, 131 (February 1989): 164-165. <http://www.jstor.org/stable/883786>, accessed: 02/12/2009 17:18.

⁵¹ Geraldine Davis, "The Art of Printmaking" in *J.C. Heywood: A Life in Layers*, exhibition catalogue (Burnaby BC: Burnaby Art Gallery, 1985), 9.

⁵² Artists such as Andre Masson as well as other 'big names', including Max Ernst (1891 – 1976), Marc Chagall, Alexander Calder (1898-1976), Alberto Giacometti (1901 – 1966), Yves Tanguy (1900 – 1955), Roberto

The North American printmaking workshop model that is familiar to Canadians is based on the collaboration of artist, publisher, and master printer and has its roots in Hayter's New York venue, active during the 1940s.⁵³ His decade-long presence in the United States sparked an interest in printmaking collaborations among many North American Abstract Expressionists, who eagerly took advantage of this opportunity. This in turn had initiated further development of printmaking workshops in North America in the 1960s.

First, to fill the void left by the departure of Atelier 17 from the East Coast, Russian-born Tatyana Grosman, established in 1957 the Universal Limited Art Editions (ULAE) in West Islip on Long Island, New York, developing important collaborations.⁵⁴ On the West Coast, in 1959 a printmaker, June Wayne, received a grant from the Ford Foundation to establish a Tamarind Lithography Workshop (Tamarind) in Los Angeles. Her reason for seeking the grant was to preserve the "endangered species" of lithography in the United States by nurturing the remaining skill and by passing on the know-how. Since the early 1960s, expertise in lithography was widely disseminated by Tamarind-trained lithographers working in the field.⁵⁵

Grosman at ULAE was keenly interested in maintaining a studio for fine art lithography prints by abstract expressionists and her particular strength lay in providing the highest quality papers and inks and relying on European-trained printers. Grosman

Matta (1912 – 2002), Jackson Pollock (1912 – 1956) Willem de Kooning (1904 – 1997), and Pierre Alechinsky (1927 -) were all members of Atelier 17. Cohen, "Hayter," 164-165.

⁵³ Hayter opened the New York location of his Atelier 17 in 1940 and ran it for a decade, before transferring it back to France in 1950.

⁵⁴ Initially a modest enterprise set up in her garage and equipped with lithographic stones found in her backyard, ULAE could later boast of long-term collaborations with a selected group of famous American artists, like Robert Motherwell, Jasper Johns, or Helen Frankenthaler. ULAE also produced a number of limited edition *livres d'artiste*, with original prints on exceptional papers.

⁵⁵ The technical skill from France was introduced at Tamarind by Marcel Durassier, who worked in Paris at Mourlot Frères lithography workshop. Ken Tyler became Durassier's apprentice at Tamarind and later became a skilled technician who developed collaborations with important American artists Joseph Albers and Robert Rauschenberg. Czech-born Bohuslav Horak operated his own lithographic workshop in Paris before coming to the US in 1963 to serve as master printer & technical director at Tamarind.

was a technical purist, not trained in printmaking she felt that only exact humidity and light conditions could produce identical prints and only one-day of a printmaker's output would create an edition.⁵⁶ In contrast to ULAE, Tamarind was more concerned with dissemination of mass produced lithographic editions, the result of artist- printer collaboration, and had educational ambitions. June Wayne also trained expert lithographers, such as Ken Tyler, who went on to establish their own workshops, and form partnerships. These contrasting outlooks of Grosman and Wayne outline the field in print collaboration, with other printers and workshops falling somewhere in between.

Within a span of a few years, the printmaking studios Gemini G.E.L. and Landfall Press were established in the United States. In the words of Rosemarie Tovell, by that time many American artists - "integrated printmaking as a significant aspect of their art ...and dealers who would normally only have handled paintings and sculpture now promoted and published prints by their own stable of artists. ...For a decade, from the mid-1960s to the mid-1970s, the artist's print saw a recognition, indeed a renaissance, unknown since the etching revival of the 1800s."⁵⁷ One of the most influential artist's in the US was Andy Warhol (1928 - 1987). The main tenet of his oeuvre--which included painting, sculpture, drawing, film, video, and prints--was its inherent reproducibility, which reflected the proliferation of the image within society. This is most evident in his prints. They are often accompanied by a detailed explanation of his working process and its development over time, including extensive video documentation, all of which brought the printmaking process to the foreground.

These new expanded printmaking practices challenged practitioners of the traditional genres, who were often associated under established, national organizations. Initially the American Print Council did not recognize the collaboration between artist and

⁵⁶ Jane Kinsman and Kenneth Tyler, *The Art of Collaboration: The Big Americans* (Canberra: National Gallery of Australia, 2002), 4

⁵⁷ Tovell, 2005, 22.

master printer. In its 1961 publication *What is an Original Print?*, the Council's director, Theodore Gusten, insisted that "artists had to work directly on the matrix themselves for a print to be considered original."⁵⁸ With time the Council's concerns shifted as the collaborative practices flourished for several years and print editions were in demand by gallery owners and art collectors. Since the mid-60s, collaboration has become very popular in North American printmaking and know-how was transferred to Canada over a decade through various channels by individual artists and by trained printers.

The first collective workshops in the country were established in Montreal in 1964. In 1959 Richard Lacroix graduated from Montreal's Institute of Graphic Arts, where he studied printmaking techniques with Albert Dumouchel, a renowned teacher and printmaker. From 1961 to 1963, Lacroix trained in several printmaking shops in Europe, most notably at Atelier 17 in Paris. On his return he equipped *l'Atelier libre* with his own presses and opened it for use by other artists in 1964. With the help of prints, as *l'Atelier libre de recherches graphiques*, the group's objective was to establish a new relationship between the arts and the public. In 1966, Pierre Ayot (1943 – 1995) founded *l'Atelier Libre 848*, a collective printmaking studio which subsequently became Graff.⁵⁹ In 1966 Yves Gaucher founded a printmaking studio at Sir George Williams University (now Concordia University) where he would teach printmaking. With the availability of printmaking workshops locally and a growing interest in art prints, Quebecois artists such as Jean-Paul Riopelle and Yves Gaucher, evolved as printmakers known both in

⁵⁸ *The Big Americans: The Art of Collaboration*, exhibition catalogue (Canberra: National Gallery of Australia, 2002), 11.

⁵⁹ This approach, based on the sharing of facilities, was repeated in other parts of Canada, at St. Michael's Printshop in St. John's, Newfoundland, at the Dundarave Print Shop and the Malaspina Printmakers Society in Vancouver. In 1976 Rudolf Bickers founded Éditions Canada in London, Ontario, to serve as a publisher where local artist, Greg Curnoe worked closely with the printer throughout the process. Anne Moeglin-Delcroix, "Collective Workshops", <http://www.collectionscanada.gc.ca/livres-d-artistes/026001-2100-e.html#a>, accessed 06/10/2010.

Europe and in Canada.⁶⁰ Gaucher represented Canada at the Paris Biennial in 1961, at the Venice Biennial in 1966 and his graphics were part of the exhibition *Canada, art d'aujourd'hui* at Musée d'art moderne de Paris in January, 1968 in Paris.⁶¹

Several established Quebec artists like Pierre Ayot, and Betty Goodwin, were, like Gaucher, well known in the printmaking world because of their active participation in exhibitions and because of reviews published first in Quebec, and then elsewhere in Canada and internationally. For example, debuting in 1969, and continuing throughout the 1970s, Goodwin participated in every Canadian Printmakers' Showcase at Carleton University, in The British International Print Biennial in Bradford, and selectively in other international venues. Some printmaking artists became known for being "biennial artists", producing thematic works, directly addressing the official themes. An important alternative to this mainstream trend in printmaking was offered by art collectives in larger urban centres, such as General Idea in Toronto, who produced prints associated with counter-culture.

In 1969 the Nova Scotia College of Art and Design took a leading role in promoting collaborative printmaking in Canada by inviting established contemporary artists and developing experimental collaborations with Canadian and international artists who left a lasting impression through prints produced at the lithography workshop and published by the NSCAD Press. Wieland, for example, in the words of Denise Leclerc "used her own lipstick as the grease medium and 'kissed' the lithographic stone

⁶⁰ Jean-Paul Riopelle became involved in printmaking in 1965 in France, when he met Aimé Maeght, whose studio enjoyed an excellent reputation in terms of the master printer's skills and the quality of its productions. At Maeght's printed other artists, such as Miró, Chagall and Giacometti. Jean-Pierre Borduas, "L'oeuvre gravé de Jean-Paul Riopelle", *Magazin'Art* 9 (Fall 1996), 85.

⁶¹ Bernard Teyssède, *Vie des Arts* 50 (Spring 1968) 26-31.
URI : <http://id.erudit.org/iderudit/58248ac>

to create her exceptionally patriotic work *O Canada* (1969).⁶² Later in the 1970s

Wieland's dealer, Isaac's Gallery, published other prints of this series at Open Studio.

Printmaking workshops at NSCAD began to operate in 1969 with the help of a Tamarind-trained printmaker, Jack Lemon. After working as a master printer in the mid-60s at Tamarind Lithography Workshop, Lemon taught at the Kansas City Art Institute, where he set up one of the first printmaking workshops in a university setting and taught the collaborative method to the students there. His approach caught the attention of the NSCAD's director, Gary Neil Kennedy, and in the late 1960s Lemon was approached by its representatives to develop a printmaking program there. Lemon invited Canadian professional artists to work in collaboration with him at the NSCAD's facilities and trained new printmakers. The college published and sold prints by these visiting artists (Ken Lochhead, Joyce Wieland, Michael Snow, and Yves Gaucher).⁶³ In 1970 Lemon established a print workshop and a publishing house in Chicago, the Landfall Press. In contrast to Tamarind or ULAE, Landfall Press was interested in artists outside the mainstream, New York-based art world. Lemon invited both established and emerging artists, offering them an opportunity to work in lithography, silkscreen, intaglio, and etching. He trained master printers Bob Rogers and Don Holman both of whom moved to work at printmaking workshops in Canada, Rogers at NSCAD and Holman at Open Studio.⁶⁴

By the late 1960s some sub-cultural art activities in the US, associated with protesting the war in Vietnam, were able to achieve recognition through the growing influence of popular culture. During that period, serigraphy (screen print) as an artistic medium, having been pioneered in the US by such artists as Andy Warhol, Jim Dine

⁶² Leclerc and Dessureault, 46.

⁶³ Andrea Feldman, "A singular vision: Prints from Landfall Press", 24 (New York: MOMA, 1997), 8.

⁶⁴ *Contemporary Canadian Printmaking*, <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0009019>, accessed 12/09/2011.

(1935 -), James Rosenquist (1933 -) and Jasper Johns (1930 -) whose prints were included in exhibition of thirty *American and European Pop Art* prints at the Montreal Museum of Fine Arts (1966),⁶⁵ gained popularity with the Montreal artists associated with Ayot's *Atelier 848* (later Graff). Art critics Wye and Weitman argue that serigraphy appealed to artists "trying to evoke the brashness of the contemporary consumer culture with vivid, often psychedelic effects."⁶⁶ The medium's clear-cut shapes and flat colours were most appropriate for figurative works of the pop, hard-edge or minimal art styles.⁶⁷ The artistic appropriation of media-processed images in pop art substantially altered modes of representation, "defin[ing] neither a manner nor a particular style but an iconography, a reference to the urban and commercial environment and the media."⁶⁸

By the mid-60s printmaking was already enjoying increased popularity among artists and curators in the United States, there was still room for new ideas in prints. Working in series, artists explored this method's technical and metaphorical significance, suggestive of time. The direct use of the objects and inference of time occurs systematically throughout prints by the leading American artists. For example, Robert Rauschenberg's (1925 – 2006) 1960s works are characterized by the use of everyday objects as an integral part of his compositions, and by the manipulation of a chance occurrence into an ordered artistic arrangement.⁶⁹ Working with a skilled master printer,

⁶⁵ Tovell, 2005, 22.

⁶⁶ Wye and Weitman, 42.

⁶⁷ Screen print's full potential for artists was developed by London, England, master printer, Chris Prater, who opened a print shop in 1957, later renowned as *Kelpra Studio*. Based in London, England, artist, Eduardo Paolozzi, collaborated with Prater in 1965 to produce his influential portfolio *As Is When* – a work in screen print which was based on the life of Viennese philosopher Ludvig Wittgenstein. Paolozzi felt a kinship with Wittgenstein (based in Cambridge), as another outsider living in England. After Paolozzi's second portfolio, *Moonstrips Empire*, issued in London by Editions Alecto in 1967, new art began very closely to emulate printed mass media. Influenced by Surrealists, Paolozzi cut up rejected proofs and arranged the pieces to form new compositions and used commercial photomechanical techniques to "refresh an artistic expression he felt had become academic and irrelevant". Wye and Weitman, 40.

⁶⁸ Leclerc and Dessureault, 37. Nicole Dubreuil-Blondin, *La Fonction critique dans le Pop Art américain* (Montreal, 1980), 9.

⁶⁹ Robert Rauschenberg, *Robert Rauschenberg: Prints 1948-1970* (Minneapolis: The Minneapolis Institute of Arts, 1971), 1.

Rauschenberg was able to incorporate accidents and random occurrences into rhythmic compositions in mixed-media prints (serigraphy and lithography). These and other similar artistic strategies raised printmaking's status, while promoting artistic collaboration and changing artists' sensibility.

As lithography⁷⁰ became the most popular technique for artist-printer collaborations during the 1970s, artists trained in the methods and business of running a print shop in America came to work as master printers in Canada. Bob Rogers graduated from Printmaking at Kansas City Art Institute in 1967, worked at Tamarind in 1968 and began teaching at NSCAD in Halifax in 1969. Don Holman, who was also Jack Lemon's student at Kansas City Art Institute and then his assistant at Landfall Press in 1970, as Open Studio's master printer brought the expertise of Landfall Press to Toronto. In 1973, with the help of public funding, he developed a professional lithography workshop at Open Studio.

The collaborative practice offered by printmaking workshops gave for many established artists not familiar with printmaking the opportunity to produce and publish editions of prints in complex new techniques with the help of a master printer. Such important collaborations required significant funds and took time to develop. For up and coming artists on the other hand, collaborative printmaking offered an instant opportunity to connect with other artists and the public, to access funding and to use specialised equipment and expertise. Often, expatriate artists in Toronto would create these conditions themselves and produce significant results in the print medium independently.

⁷⁰ Lithography was the first fundamentally new printing technology since the invention of relief printing in the fifteenth century. It is a mechanical planographic process in which the printing and non-printing areas of the plate are all at the same level, as opposed to intaglio and relief processes in which the design is cut into the printing block. Lithography is based on the chemical repellence of oil and water. Designs are drawn or painted with greasy ink or crayons on specially prepared limestone. The stone is moistened with water, which the stone accepts in areas not covered by the crayon. An oily ink, applied with a roller, adheres only to the drawing and is repelled by the wet parts of the stone. The print is then made by pressing paper against the inked drawing. University of Delaware Library, Special Exhibit: *Color Printing in the Nineteen Century*. <http://www.lib.udel.edu/ud/spec/exhibits/color/lithogr.htm>, accessed 28/ 07/2010.

Their initiatives extended into the areas of print production, publication and dissemination, and were a welcomed fact in the new Toronto where the demand for art prints was fast growing.

Toronto artist and art critic, Ian Carr-Harris, wrote:

Toronto's self-consciousness has seen the growth of a critical or analytical spirit (manifest first but not solely in the writing of a number of capable critics who have analysed the local scene), which has helped to articulate the qualities and questions of Toronto art, and hence an identity beyond its commercial potential. ...Toronto artists demand a lot of themselves and of their institutions...this is a good thing, because it sees to it that aesthetic values are firmly grounded in social values.⁷¹

This set of attitudes by Canadian artists, by national institutions and by art galleries would make the print a critical part of contemporary art practice. The printed image, in which "repetition and mechanical interposition were considered as essential elements of meaning"⁷² came more to the fore.

Despite the visible progress, Ian Carr-Harris (1941 -) noted:

In 1970, Toronto lacked the options open to young artists that we are familiar with now. Indeed, there were few serious options for anyone: [Carmen] Lamanna and [Av] Isaacs both had solid continuing commitments and could only take on new artists infrequently. Yet Toronto in the late sixties was experiencing the pressure of the postwar generation; it is clear that in 1970 fresh options had to be found which were independent of the conservative imperatives of the small Canadian art market.⁷³

Clearly, there was a pressing need for smaller private and public galleries in Toronto. The emerging Toronto artists were gaining access to the art market, as artist-run centres and art galleries were opening up. The Hart House Gallery routinely exhibited works by members of the Colour and Form Society and other emerging artists. After Dorothy

⁷¹ Ian Carr-Harris, Artist's statement in Diana Nemiroff, *Canadian Biennial of Contemporary Art* (Ottawa: National Gallery of Canada, 1989), 52.

⁷² Susan Tallman, "Painters and Printmakers," in *The Contemporary Print from Pre-Pop to Postmodern* (London: Thames and Hudson, 1996), 15.

⁷³ Ian Carr-Harris, "A Space" (Toronto: *C Magazine*, 16 December, 1987), n. p. <http://www.ccca.ca/c/writing/c/carrharris/carr003t.html>, accessed 12/09/2009.

Cameron's printmaking exhibition, the Gallery Pascal stepped in to bring the printmaking to the fore, periodically featuring exhibitions of prints. Gallery Pascal became specialized in showing prints by local printmakers, including Jo Manning (1923-), Vera Frenkel (1938-), Janet Cardiff (1957-), Cameron, Glaz, Sewell, Heywood, Tamasauskas, and others in individual and group shows. The same gallery also showed Canadian printmakers from other centres, mainly Montreal, such as Gaucher, Goodwin, Letendre and John K. Esler. Still, in Toronto artist-run galleries, like the Nightingale Gallery, Gallery Scollard, Factory 77, and A Space gallery were successful in filling the large gap and responding to the heterogeneous pool of Toronto artists showing works by Jiri Ladocha (1942-), Anton Cetin (1936 -), Thomas Lax (1948-) or Harold Klunder.

In recent decades art curators and historians have acknowledged that several senior Canadian artists (like Frederick Hagan (1918 – 2003) or Carl Heywood (1941-) in Toronto) who, throughout their careers, created important works in printmaking, have been unrepresented in the main public art collections and art museum exhibition schedules.

There are several reasons why artwork by such printmakers as Sewell, Tamasauskas, or Glaz, has not been featured in important exhibitions and systematically documented by larger cultural institutions in Canada. One of them is the historical absence of a scholarly framework to recognize the medium. Printmaking was consistently excluded from important art retrospectives and was hardly mentioned in Canadian art historical overviews of the 1960s and 1970s when printmaking was at its peak.⁷⁴ Also Canada lacks such programs as the French *dépôt légal*, which stipulates that every print published in France be included in the printmaking collection of Cabinet des estampes (now Département des Estampes et de la Photographie) at Bibliothèque

⁷⁴ For example, Canadian printmaking was not featured separately in Denise Leclerc and Pierre Dessureault, *The '60s in Canada* (Ottawa: National Gallery of Canada, Canadian Museum of Contemporary Photography, 2005).

Nationale de France in Paris, and be published in the Department's scholarly journal *Nouvelles d'estampe*.⁷⁵

In the case of Kazimir Glaz one other reason comes to light. The continued impact of Cold War isolation, for over four decades politically and economically isolating Central and East European nations from the West , had adversely affected the artists, who began their careers after World War II during the period 1945 to 1989 (the fall of the Berlin Wall in Germany). Moreover, despite the strength in printmaking demonstrated at international biennials and print shows, the lack of commercial or critical promotion of Central European artists on the international scene means that their contribution has rarely received proper recognition in North America in recent decades.

⁷⁵ Wye and Weitman, 26.

Chapter 2

Kazimir Glaz/CCA and the Printmaking in Toronto (1969 – 1980)

Kazimir Glaz (1932 -) has lived and worked in Toronto since 1968. Born and educated in Poland, he has been for over forty years an active participant in the Toronto printmaking milieu as an exhibiting artist, artist collaborator and founder and director of the Centre for Contemporary Art (CCA). Glaz has produced, published and disseminated prints and multiples well into the twenty-first century. He has been recognised with awards and prizes for painting and printmaking in Poland, France and Canada. Although presently almost forgotten in Canada, his life's work has been the subject of several retrospective exhibitions in Poland in recent decades. This chapter will discuss his particular contribution and will evaluate the relevance of Glaz's print oeuvre to Toronto's printmaking scene in the 1970s.

In 1969 Kazimir Glaz, with a group of young artists⁷⁶, founded the Centre for Contemporary Art in Toronto. The Centre offered an informal working and exhibiting space to its collective as well as expertise in printmaking and publishing editions. Its initial project (1970 - 1971), sponsored by the federal government under the LIP and Secretary of State grants, was the production of a Permanent Community Art Collection for public spaces in the Parkdale area of Metropolitan Toronto.⁷⁷ Art historians have noted this socially conscious attitude taken up by artists, as Denise Leclerc wrote "To appreciate the contribution of the visual artists of that decade, one must keep in mind their commitment to reach the public."⁷⁸ With the help of an Ontario Arts Council publication grant, Glaz went on to publish the first edition of his lithographic series in 1972, which was followed by publication of print portfolios by CCA's founding members.

⁷⁶ CCA's co-funding members were: Glaz, Zbigniew Blazeje, Daniel Wojdylo and Rick Evans.

⁷⁷ Mr. Kazimir Glaz, interview by author. Tape recording, Toronto, 21 April, 2010.

⁷⁸ Denise Leclerc and Pierre Dessureault, *The 60s in Canada* (Ottawa, NGC, 2005), 18.

The CCA also held several one-man and group exhibitions featuring prints at its premises or at rented external exhibition showcases, after it was also registered as a not-for-profit art gallery (1974).

Glaz's life-long practice of printmaking can be traced over several distinct periods, each of them characterized by significant development in his work. In 1956 Glaz graduated with a Masters of Fine Arts Diploma (major in monumental painting, minor in printmaking), from the studio of a disciplined printmaking teacher, Stanislaw Dawski (1905 - 1989), formerly with Lvov University.⁷⁹ During the first professional period in Poland (1955-1964) Glaz initially focused on achieving technical proficiency and self-expression in woodcut and lithography. In 1955 Glaz relocated from Wroclaw to Walbrzych to work as a designer and printer at Kalkomania, a state-owned chalcography workshop,⁸⁰ where his professional engagement with printmaking began. The studio, equipped with traditional lithography presses, specialised in design and production of transfer motifs for Walbrzych's ceramics industry. Kalkomania housed quality Heidelberg presses and safeguarded old matrices for the industry.

Chalcography workshops were used to reprint from existing plates and provide the public with inexpensive impressions of old masters."⁸¹ Although the chalcography model is unknown in North America, it is popular in the European system. In the words of critics, Wye and Weitman "Its 'mission' is to collect and preserve the matrices used by... printmakers, and to conduct art historical studies on these matrices to verify attributions, dates, and other valuable details informing our knowledge of the prints

⁷⁹ A printmaker, Dawski was also involved in monumental painting projects and was theoretically concerned with industrial aesthetics. Irena Jakimowicz, *Les Arts Graphiques Polonais Contemporains* (Warsaw : Arkady, 1976), 197.

⁸⁰ "Chalcography" means both the art of engraving as well as an organization which collects the engraved plates. Deborah Wye and Wendy Weitman, Eds., *Eye on Europe* (New York: MOMA, 2003), 21.

⁸¹ Wye and Weitman, 24.

themselves.”⁸² In this respect such studios as Kalkomania would have provided a valuable resource for an investigation of printmaking techniques of the late nineteenth century, particularly the lithographic process, as well as exposure to industrial design and to early European graphic design. During his three-year stint at Kalkomania Glaz produced a body of work in woodcut, lithography and experimental printmaking. He expanded his practical knowledge of working methods in lithography and gained a thorough understanding of the chemical processes involved in several printing methods. Glaz’s prints from Walbrzych were recognized in 1958; the artist was awarded the Walbrzych City Council Artistic Award for that year.⁸³ A selection of original prints from that period can be found in Glaz’s *livres d’artiste* and are available for examination in Canada.⁸⁴ Throughout his later printmaking years in Toronto, and his activity with the CCA, Glaz used the design and working methods in lithography acquired during his early professional years in Walbrzych.

Glaz moved on to experimentation with performance by co-founding the Sensibilism movement,⁸⁵ and then to studio work and painting. His direction at that time seemed to be focused on attaining a central position. This attitude was soon counteracted by Glaz’s subsequent experimental and alternative, “out of the box”⁸⁶ actions.

⁸² These institutions began as royal or papal collections. Wye and Weitman, 24.

⁸³ Kazimir Glaz Fonds, the City of Walbrzych Archives. The Muzeum in Walbrzych Art Collection and Archives store art prints by contemporary artists associated with the city, including those of Glaz.

⁸⁴ Kazimir Glaz Fonds, John M. Kelly Library and Archives, St Michael’s College, University of Toronto.

⁸⁵ Sensibilism (1956) is an art movement which appeared amongst alumni of Panstwowa Wyzsza Szkola Sztuk Pieknych in Wroclaw (PWSSP) in the mid-50s. The name was invented by the movement’s initiator, Kazimir Glaz, and refers to ‘sensibilizators’, chemical compounds sensitising (activating) the pigments in various production processes (e.g. in ceramic industry, where Glaz had his student practicum). The main tenet was contesting the status quo in official art and was expressed through spectacles and street actions (happenings).

⁸⁶ Carter Ratcliff explains the use of the term “out of the box” to describe alternative, out of the four walls of an art gallery performance actions. Carter Ratcliff *Out of the Box and the Reinvention of Art, 1965-1975* (New York: Allworth Press, 2000), 3.

Recent criticism argues that contrary to the common understanding of the social and artistic situation in Eastern Europe, many artists were eager to take part in alternative art practices such as artist collaborations, street performances and happenings as early as the mid-1950s. As Wye and Weitman point out “the main state institutions did not want to occupy themselves with such matters, but the new forms of art were taken care of by marginal student and youth centres and other alternative spaces.”⁸⁷

Similarly, through the vehicle of his group's performances Glaz broke out of the structured politicized environment; out of the “confinement” of four walls of an art gallery (and state censorship) into the open space of performance art and conceptual experimentation. Glaz's artistic actions were designed to question and to distance him from the official socio-realist mode in arts, strictly implemented from 1948, when the decrees were officially introduced by Poland's Ministry of Art and Culture and then legitimized by prominent intellectuals and artists from the West (Pablo Picasso, Louis Aragon), who accepted an invitation to participate in the World Peace Congress (Wroclaw, 1948).⁸⁸

Glaz's early experiences and observations influenced his subsequent decision not to return to the Polish Peoples Republic from France where he was the recipient of a special Award at the 4th Biennial of Painting in Paris (1965). He then stayed as artist-in-residence at Karolyi Foundation in Vence and Paris where his first-hand encounter with contemporary Western avant-garde art took place (1965-1968). This encounter was

⁸⁷ Wye and Weitman, 30.

⁸⁸ Following this event several prominent professors were fired from art academies (e.g. Kantor, Strzeminski, Ingarden) and for the next few years (until 1956) artists had to follow official lists of obligatory themes accompanied by 'iconographic recipes' supplied by the Soviet state. Anda Rottenberg, *Sztuka w Polsce 1945 – 2005* (Warsaw: STENTOR, 2007), 37.

mediated by an expatriate Polish writer, Witold Gombrowicz,⁸⁹ who had resided in Vence since 1964, and who was connected to the French avant-garde artists, such as Jean Dubuffet, who had a studio in Vence and avidly practiced lithography.⁹⁰

Glaz's new works produced in France significantly differed from his earlier semi-abstract art prints created in Walbrzych (Appendix 1). Glaz changed course, from traditional painting and printmaking the artist proceeded further to experiment with building three dimensional structures combining sheets of metal with perforated plastic mesh (used to collect honey in bee-hives) which, in various ways, filtered and projected light onto the steel frames and were meant to evoke memory associations (fig. 3). In particular Glaz broke new ground by repurposing the industrial printing tool to create fine art. He printed his works at the Libella press in Paris and experimented with plastic and metal matrices and printing the impressions of these objects.

Although the period he worked in France was relatively short, it was intense and dominated by an experimental use of commercial printmaking processes and prefabricated objects selected both for their casual aesthetics and geometric, rhythmical structure. The 1965 - 68 printmaking experiments crystallized his interest in studying the physical properties of light and investigating its material and symbolic sense. In his new *Eclairage Rythmique* series the artist was exploring the creative process, permitting accidents and incorporating technical imperfections as well as observing relationships of the materials.

⁸⁹ A Polish playwright, representing literature of absurd. WW II caught Gombrowicz in Argentina. Recipient of a Ford Foundation grant, he moved to France in 1964 with his Canadian secretary, Maria Rita Labrosse (1935-). Gombrowicz died in 1969 in Vence, having married Labrosse a few months earlier.

⁹⁰ Glaz had probably seen some of the pieces from a series of 324 lithographs *Les Phenomenes*, produced by Dubuffet in his own lithography studio with the help of master printer, Serge Lozignot. In particular, Dubuffet's lithographs for the book *Le Mirivis des naturgies* represented a departure from the traditional printmaker's reverence for manual touch.

Near the end of his stay Glaz exhibited his new works *Vibrations du Midi* and *Eclairage Rythmique* series at Galerie Transposition in Paris (1967), where all his paintings and prints were sold,⁹¹ at Galerie Odile Harel in Vence (1968), and at Muzeum Architecture in Wroclaw (1968). While in Vence, he was also presented with an opportunity of settling his private life and continuing his professional career in Canada.⁹² This circumstance turned the balance and prompted Glaz's decision to move to Toronto, in late October of 1968.

Most significant to Kazimir Glaz's mature formation as an artist in Canada was his printmaking and disseminating activity in Toronto beginning in 1969 which continues to the present day. Arriving in Toronto at the peak of his career, Glaz began once again from a peripheral position as an emerging artist practicing peripheral art forms, art collaboration and printmaking. The trajectory of Glaz's artistic life in Canada included establishment of an artist-run centre, collaborative activity and independent dissemination of his prints (exhibitions, editions, publications). Periodically, he would go back to painting, but chiefly he invented and taught his own printmaking technique and continued to effectively employ commercial process to produce prints of his multi-coloured lithographs in ongoing series published in portfolio editions by the CCA. He successfully produced and exhibited prints that expressed his philosophy and utilised his exceptional technical skills in lithography and woodcut before moving on to create and publish his *livres d'artiste*.

For a migrating artist, not only living in Canada, but achieving a meaningful integration of his culture and creativity with the Canadian perspective was a worthwhile challenge. George Ellenbogen, an anglo-Canadian poet from Montreal and, like Glaz, a

⁹¹ Glaz, interview, 21 April, 2010.

⁹² In the course of his stay in France Glaz met Laura Harris, a young Canadian, who was a student in Nice from 1966 to 1968. Glaz, interview 21 April, 2010.

former artist-in-residence at Karolyi Foundation in Vence (1985 – 86) attempted to describe Canadian reality:

... one perspective emerged from the [Canadian] literature again and again. And the truth of it lies in any good map of Canada, which shows the vast majority of the population hugging a band of a hundred miles or so that stretches along its American border from one coast to another. People seem to huddle there as one would around a space heater in a cold flat. The rest of the country -...- is an uninhabited frozen waste for much of the year. Yet it is this absence of people in Canada's northern waste that has energized the imagination of its writers. It is a darkness they lean on, an isolation, a loneliness that surrounds them.⁹³

The new life in Canada would test Glaz's concepts for producing and disseminating culture, but some of his ideas, like his art practice interconnecting life, work, print culture and community involvement would also find a place in Toronto.

Although Glaz's career as a painter and printmaker was previously established in Poland and repeatedly confirmed by national and international recognition, when he came to Toronto in the fall of 1968 at the age of 37 he faced a challenging task – not only had he to find a way to connect to his new place of residence and make himself and his work visible and relevant (in other words produce and present a new body of work), but he also had to resolve the very essential problem of material sustenance. On his arrival, Glaz's view of Canada was shaped by a somewhat dated and romanticized interpretation perpetuated by a Polish novel *Kanada Pachnaca Zywnica* [Canada Smelling of Sap]. It claimed that the Canadian wilderness acted like a narcotic to which one could get addicted from one's first contact with the boreal forest.⁹⁴ To follow up on this myth, Kazimir Glaz performed a "ritual initiation" to Canada. Early in 1969 the artist took a trip to Kahnawake in Quebec to meet with representatives of the First Nations offering his "respects" and asking for their "words of wisdom and of welcome on their

⁹³ "George Ellenbogen: "Writing Philosophy," Interview with *Le Temps (Tunis)* Wednesday, 24 April, 1996. Canadian Poetry on line <http://www.library.utoronto.ca/canpoetry/ellenbogen/write.htm> , accessed 07/04/ 2011.

⁹⁴ Arkady Fiedler, *Kanada Pachnaca Zywnica* (Poznan: Wydawnictwo Fiedlera, 1936).

land".⁹⁵ This trip might have had a more practical purpose as well, that of a visiting Expo 67's site and of exploring the Montreal's arts milieu, and making contacts there. In the end, the experience of having undertaken some travel across the Canadian land resulted in Glaz's first set of gouaches created in Canada entitled, *Greetings from Caughnawaga*⁹⁶ and *Aconolite: Transposition of the Canadian Landscape (1969)*.

Life in a large industrial centre inhabited by a multinational population, which began to characterize Toronto, offered entirely different stimuli. It is evident that Glaz's technical preparation as a printmaker experienced in traditional and commercial lithography processes offered a strong professional advantage, yet there was no lithography studio accessible to artists in Toronto. Teaching printmaking was a viable option. Courses in lithography had been offered at the Ontario College of Art since 1948, when Frederick Hagan began to teach printmaking there.⁹⁷ However, at that time the OCA offered very traditional training and lacked both conceptual teaching strategies and an appreciation for avant-garde. Since 1969 (briefly under the direction of Roy Ascott) it began to undergo deep curriculum restructuring.⁹⁸ The only offer to teach an extra-curricular course in printmaking came from the Central Technical School (CTS), where other Central European printmakers, like Lithuanian-born Telesforas Valius (1914-1977), were also teaching.

Amongst members of the younger generation, artists like Thomas Lax (1948 -), a Czech-born promising printmaker educated in Czechoslovakia and France, and at that time a student at York University, stood out.⁹⁹ Lax experimented, creating mixed-media prints in the early 1970s (*Fingerprints* series, 1972). Glaz remembers Charles Pachter

⁹⁵ Glaz, interview.

⁹⁶ Currently: Kahnawake. The name "Caughnawaga" in title is older spelling, no longer in use.

⁹⁷ Hagan acquired his own lithography press as early as 1942.

⁹⁸ Morris Wolfe, *OCA 1967-1972: Five Turbulent Years*. (Toronto: Grubstreet Books, 2002).

⁹⁹ Teaching Assistant in Drawing & Printmaking 1974 - 76, Faculty of Fine Arts, Department of Visual Arts, York University.

who came back to Toronto from his studies in the US in the mid-60s, and took another route. He purchased his own lithography press and became seriously involved in printmaking (1965 – 1975). His exhibition of lithographs at Gallery Pascal in the spring of 1968 brought his expressionistic black and white and colour art prints to a wider audience and to the attention of Av Isaacs, who became Pachter's art dealer. Ed Bertram (1938 -), was a Toronto-based printmaker born in London, Ontario. Bertram first studied etching with a prominent printmaker, Vera Frenkel (1938 -) at the University of Toronto and then from 1965 to 1968 studied the technique with the "old school" master, Telesforas Valius at the Central Technical School.¹⁰⁰ After that, from 1971, Bertram himself became printmaking instructor in the Central Technical School's Special Art Program, which attracted a number of artists.

To teach his printmaking approach, Glaz led a course called "Unorthodox Lithography" where he introduced students to his alternative approach, the so-called "split fountain" method of making colour lithographs.¹⁰¹ Glaz's first lithographs and woodcuts in Toronto were printed on a Praga press at the CTS. Later he used the Coach House Press facilities and then the Esto Print where "they had a traditional Heidelberg lithography press" – similar to that which Glaz used earlier in Walbrzych.¹⁰²

Consequently, Glaz's strategy to find his own place in Toronto's artistic milieu was to establish a multidisciplinary artists' collective, the Centre for Contemporary Art. The CCA's four co-funding members were: Zbigniew Blazeje, a fine arts graduate from the University of Toronto, Belgian-born, Daniel Wojdylo (1951 –) - an OCA graduate, and Toronto-born Rick Evans (1946 -), also an OCA graduate. Within a short time the

¹⁰⁰ He was described as one of "pioneer's of Canadian printmaking" by Paul Duval in foreword to Romas Viesulas, *Telesforas Valius*, Toronto: TAV Publishing, 1984, 6.

¹⁰¹ Harold Klunder was one of Glaz's students at CTS. Glaz recalled his first encounter with Klunder, who brought to the class one of the issues of the monthly *Poland*, to show a 1962 photograph which featured Glaz with other Wroclaw artists. Glaz, interview, 21 April, 2010.

¹⁰² *Ibid.*

membership grew to include 25 artists, many of them printmaking graduates. The centre's mission was to publish print editions, and participate in art educational initiatives by exhibiting prints and disseminating works by Toronto-based contemporary artists. The name reflected the group's scope of interest, but the CCA's mission seemed to be inspired by other producers of alternative spaces in Canada where art could be made and disseminated, like Lacroix's La Guilde Graphique in Montreal which also published, distributed, and exhibited contemporary art.

Located at 155A Roncesvalles Avenue, in a commercial building in then culturally underdeveloped part of Toronto, the CCA was surrounded by its Central European immigrant neighbourhood. On the main level the building housed a Polish real-estate brokerage. Glaz says that the brokers offered him the spacious second floor initially only in exchange for his graphic design services, until he could "stand on his own feet".¹⁰³

Considering Noyce's theory introduced earlier, the CCA should be viewed as Glaz's primary communication tool conceptualised to enable him to thrive in the new environment, to build an extended relationship with the city, the country and the outside world. Glaz's activity with the CCA negotiated a projection of the self and his insertion into the society. Glaz simply proposes: "I established the Centre for Contemporary Art, because there were numerous galleries in the city but none would take in my grey gouaches."¹⁰⁴ When investigating the context of Glaz's decision to undertake printmaking and art collaboration all through the 1970s, it is clear that at this particular time this route was the most effective way to ensure participation in the cultural life of

¹⁰³ Ibid.

¹⁰³ Ibid.

¹⁰³ Ibid.

Toronto, to make a contribution of his skills and knowledge and most of all to assure the continuity of his professional art practice which for him "was a matter of life or death."¹⁰⁵

In the fall 1969 the collaborative under Kazimir Glaz's direction began to operate as an artist-run centre. During the 1970s CCA members largely consisted of artists with European and Canadian backgrounds. The heterogeneity of the group assured its wider networking potential and influence in a country which assigns great importance to verbal articulation and written expression. In addition to the founding members, CCA's members and collaborators included Harold Klunder (1943 -), who was born in the Netherlands and later took printmaking with Glaz at the Central Technical School, Jaan Reitav (1951 -), a 1973 Fine Arts graduate from the University of Toronto, John Howlin (1941 -), born in London, England, and in Canada since 1969, a Toronto-born artist and OCA graduate, John Elsasser (1946 -), Czechoslovakian-born artist Jaroslav Hovadik (1935 -), a graduate of the Academy of Fine Arts in Prague, and Anton Cetin (1936 -), who was born and educated in Zagreb, Yugoslavia. Others were John Anderson, Alex Cameron, Grace Glass, Alfred Halasa, Bryce Kaubara, Ed Koniuszy, William Kurelek, Kim Ondatje, Krystyna Oremba, Carlos Plankett.¹⁰⁶ The location offered an interesting context for the CCA where Glaz provided an informal working and exhibiting space to the group and led community arts projects with the help of federal funding (1970 to 1978).

To pursue their programming, the CCA applied in 1969 for a grant under the federal government's LIP programs. Their initiative was in the area of art education and its goal was to create Community Art Collection of works by local contemporary artists

¹⁰⁶ Kazimir Glaz, "The Centre for Contemporary Art /Brief History," in *Personal - artistic file: selected documents*, CCA Ephemera (Toronto: CCA, 1976), E. P. Taylor Library and Archives, AGO.

and to make them available to Toronto schools. Obtaining the LIP grant enabled the CCA to hire artists to produce artworks and to undertake community outreach activities.

Considering the goals and accomplishments of the CCA Glaz wrote:

[CCA] has used public space in the Parkdale area to install six permanent art collections which represent at this moment some 180 original works of art by 25 Canadian artists. ...The objectives of the program were manifold. First was to create community art galleries in the form of permanent art collections in schools. ... Second was to carry out a specially designed program in the appreciation of art, and to provide workshops and demonstrations for schools. Thirdly, to challenge the student's creative expression ... so they could discover and appreciate modern forms of art. Fourthly, to publish and distribute original prints of limited editions in the form of portfolios, stressing the artistic unity and the new approach to printmaking.¹⁰⁷

For a few years Glaz, as founding director of the CCA, was responsible for running the program and for producing and setting up permanent displays of original contemporary artwork in Toronto public schools and community centres. For comparison, other local recipients of LIP grants were alternative art centres, printing studios and theatres, including the Coach House Press, the Open Studio, the mobile Printmaking Workshops, Theatre Passe Muraille, and locally the Parkdale Communications Centre.

Kazimir Glaz's first printmaking show took place at University of Toronto's, School of Architecture in 1970. Two years later in 1972 Glaz exhibited his lithographic print series at Hart House Gallery in his first one man show in Toronto. Articles from the *Globe and Mail*, such as "Kazimir Glaz at Hart House" by Kay Kritzwiser¹⁰⁸ and "Silent light came to play", by James Purdie,¹⁰⁹ give an account of a positive critical reaction. At the Hart House Gallery Glaz exhibited his first 12 lithographs under a common title: *Esoteric* (figs 4 - 6). According to Kritzwiser the series of prints unfold in space and time according to mathematical logic, the soft horizontal bands of bright colours are diffused

¹⁰⁷ Ibid.

¹⁰⁸ Kay Kritzwiser, "Kazimir Glaz at Hart House," *The Globe and Mail* (Toronto) : 5 August, 1972, 24.

¹⁰⁹ James Purdie, "Silent music comes in to play....," *The Globe & Mail* (Toronto) : 11 October, 1975,

and the transitions are exceptionally subtle.¹¹⁰ The compositional structure of this series seems to be inspired by the expanse of the Canadian landscape but the colour combinations evoke the artificiality of mass-produced products. Glaz uses the device of 'contrapunkt' – a round mark which changes its position from plate to plate. In music the term is used interchangeably with polyphony and signifies musical work consisting of multiple melodic lines. The *Esoteric* series grew to include 16 colour lithographs and was later expanded into 10 portfolios of large prints and created an ongoing work *Approach III Esoteric*, characterised by an appearance of "frames" in modulated bright colours (fig. 7).¹¹¹

Glaz's prints engaged with a more rigorous form of abstraction, expressed in minimalist forms which were important for a younger group of artists, who joined him at CCA. Like other minimalists, Glaz was assigning a layered meaning to his experimental lithographs and installations. His insistence on meaning when combined with his minimalist prints suggests that Glaz accepted general phenomenological tenets and practiced that philosophy through his work.¹¹² His application of the industrial process served as a tool of detachment, a process in which the artist gives up his "god-like" modernist attitude and allows the context to evoke meaning. With the use of these procedures Glaz reaffirmed his own convictions that abstract art was meaningful and at the same time allied CCA with the international minimalist trend.

The interests of young Toronto printmakers were widely diversified, but the conceptual and communication art trend was represented with particular strength until

¹¹⁰ Kritzwiser, 24.

¹¹¹ Kazimir Glaz/CCA Fonds, John. M. Kelly Library and Archives, St. Michael's College, University of Toronto.

¹¹² For the minimalists, the interest in phenomenology was located in its assumption of a 'pre-objective experience' underlying all perception and guaranteeing that even in its abstractness the artwork is always and already meaningful (ideas developed by Merleau-Ponty in France and Ingarden in Poland).

the mid-70s. Glaz's standing as an internationally recognized exhibiting artist helped CCA to successfully apply for and receive the group's first grant. *Globe and Mail* art columnist, Kay Kritzwiser, gives details of the grant and lists artists participating in the project:

[CCA] applied for a \$24,000 grant, to be shared by seven artists, who in turn would donate three works of art each to Argentia Public School. ... The artists associated with the LIP-sponsored project include John Ellaser, Toronto-born sculptor; Jaroslav Havadik, Czechoslovakian printmaker now living in Toronto, whose work is internationally known; Anton Cetin, born in Yugoslavia, who has exhibited in graphics in Europe and Toronto; Edward Koniuszy, Toronto sculptor; Harold Klunder, printmaker and painter from the Netherlands and R.S. Rania, Toronto painter who was born in Punjab, India, and has exhibited widely in India and East Africa.¹¹³

Similarly, in an early CCA statement published in a pamphlet accompanying the distribution of CCA's Community Art Collection one reads: "The centre's gallery has presented numerous one man and group shows thus encouraging the promising young artists to participate creatively in the life of our community. Exhibiting artists are: Havadik, Rania, Reitav, Klunder, Evans, Anderson, Mac Neil, Baltazar (Paris), Wojdylo, Oremba, Kawiak (Paris) and Bervoets (figs 8 – 10)."¹¹⁴

The statement also pointed out that a unique feature of the Centre's activity had been the creation of Permanent Community Art Collection available to Toronto schools to facilitate "direct contact between the artist and the participating public" and to increase the accessibility and mobility of artworks. Kazimir Glaz, director of the centre and its leading printmaker introduced the group to an alternative lithographic process, stressing the importance of a "new approach to printmaking".¹¹⁵

¹¹³ Kay Kritzwiser, "Artist's Works Displayed in School", *The Globe and Mail* (Toronto) 2nd June 1972, 15.

¹¹⁴ Kazimir Glaz, *Personal - artistic file: selected documents*, E. P. Tyler Library and Archives, AGO.

¹¹⁵ *Ibid.*

To describe the last of the workshops at Argentia Public School, Kazimir Glaz recalled that the artists first talked to children about contemporary art and then demonstrated several techniques used by contemporary artists. Finally they gave children a sheet of paper each and asked them to create a piece illustrating a certain theme or an emotion. The participants were told that they could not use any drawing or painting tools, no scissors, or glue. Glaz related that "only after a short consternation, they began to tear, fold, cramp, puncture and weave the sheets."¹¹⁶ In one of the supporting texts entitled, "First Community", Ted Karkut summarized the workshop:

This completes the first step in the workshop: purposely limiting tools and media and thus impelling the pupils to seek their own solutions to the problem. The second stage involves the combination of the above technical elements into an integrated composition or whole - there is no limit imposed upon experimentation or fantasy. ..On his part, the artist makes the children aware of the beauty of their created composition.¹¹⁷

Further he wrote: "The Centre's pilot programme of artists in the school was begun in December 1971 and thus far has involved 3,000 pupils in seven local elementary schools. ... Kazimir Glaz, the head of the project ... hopes this experience will diminish that so well-known gap between modern art and the traditionally-oriented public."¹¹⁸ Elsewhere Karkut continued: "The Centre's group of artists rejects ... conventional methods and ... poses a direct challenge to the pupils' inventiveness, originality and capacity for exploring... The process of creativity itself becomes as important, if not more so, than the end products."¹¹⁹ Judging by Karkut's comment, the method was producing desirable effects in the areas of creativity and art appreciation.

To comment on CCA's series of workshops at Argentia Public School on Garden Avenue, the newspaper reporter Julia Weston wrote:

¹¹⁶ Glaz, interview, 21 April, 2010.

¹¹⁷ Ted Karkut, *First Community Art Collections*, Catalogue, Sponsored by Local Initiatives Projects and by Secretary of State Grant, (Toronto: CCA, 1971), Glaz, *File*, AGO.

¹¹⁸ Ibid.

¹¹⁹ Ibid.

It is a project which not only has enabled them [the children] to see contemporary painters, sculptors and printmakers at work, to touch their materials and to understand the way different illusions can be created, but will also have a much more lasting value. The seven artists concerned have each donated three of their works to the school to establish what will become the first permanent collection of modern art in a Toronto public school. ... Mr. Glaz ... pioneered, promoted and supervised the whole experiment along with Principal [Jesse] Flis.¹²⁰

The CCA's disseminating activity in schools was informed by Glaz's post-Constructivist social idealism, which stressed the importance of art to society. Participating members recognised that art's relevance was a function of its accessibility, its communication with, and active participation of, a viewer.

At the same time the CCA was engaging in the fulfillment of important Canadian cultural goals. Glaz's initiative to place original works of art by contemporary Canadian artists in schools followed in the footsteps of the National Gallery of Canada and the Art Gallery of Toronto which produced reproductions of Canadian paintings and sent them to Ontario schools during the 1950s. As the Massey Report had noted earlier "reproductions of Canadian works should be exhibited in our schools so that Canadian art would become a daily reality for the pupils."¹²¹

In the twentieth century, since lithography presses could produce an infinite number of high standard copies, mechanical reproduction replaced poor copies and replicas. Cultural theorist Walter Benjamin stated that "in principle a work of art has always been reproducible" and, with reference to the importance of lithography, he continued his argument stating that "it also had captured a place of its own among the artistic processes". By focusing on prints Benjamin discovered the converging point of artistic endeavours and mechanical processes. At the same time he admitted that "Even the most perfect reproduction of a work of art is lacking in one element: its presence in

¹²⁰ Julia Weston, *Parkdale Citizen* (Toronto) April 1972, n. p. *Glaz File*, AGO.

¹²¹ Canada. Royal Commission on National Development in the Arts, Letters, and Sciences. *Report*. (Ottawa: King's Printer, 1951), 21. Chapter 7.

time and space, its unique existence at the place where it happens to be."¹²² In light of his argument, the situation of the original is shifted now and its connection to the source environment creating its "aura" is stressed. In Benjamin's view, the singularity of the experience of "the unique value of the 'authentic' work of art" based on ritual is overcome by dissemination.¹²³

CCA addressed these shifting demands by utilizing the mechanical processes for art-making, by sharing the know-how through workshops and presentations and by placing original artworks in the public domain. The CCA's deposition of original works of art in schools intended for collective viewing was restoring the "aura" which was missing in mechanical reproduction, removed from an original in space and time and lacking the physicality. CCA's effective development of the collection and its delivery of original artworks to communities under the LIP project grants 1970 through 1976 made an impact on thousands of participating school-age youth and, what is equally important, provided a sustained and tangible support to a number of Toronto's young printmakers collaborating with CCA. Their project came as close as possible in the contemporary world to a direct experience of a work of art in a public space.

While prints made up the core of CCA's collection, contemporary sculpture and mixed media artworks were also included. The reason why CCA chose prints and three dimensional installations rather than paintings was that at that time painting was seen as a "reactionary" art form by the alternative culture. This outlook could be explained by Benjamin's claim that "Painting simply is in no position to present an object for simultaneous collective experience, as it was possible for architecture at all times, for the

¹²² Walter Benjamin "The Work of Art in the Age of Mechanical Reproduction", UCLA School of Theatre Film and Television (transcribed by Andy Blunden 1998; proofed and corrected Feb. 2005), 1. <http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>. Accessed 10/28/2009.

¹²³Ibid, 6.

epic poem in the past, and for the movie today.”¹²⁴ Prints, as multiples, were positioned somewhere in between traditional art and the movie. The new technologies and ideas were often tested by artists on site in the demonstration workshops.¹²⁵ In an article “Kazimir Glaz wants to see art an integral part of community” *Toronto Star* columnist, Ann Farrell quoted Glaz, who very positively commented on the reception of CCA’s Collections:

When we first went into the schools, some artists I knew thought that I must be mad to risk displaying my work around children, because of possible destruction. But there is never been a single instance of damage. The schools take a real pride in their collections.¹²⁶

Farrell’s article continued with a description of the multi-media installation by participating artists:

Currently there is a special display at St. Helen’s Separate School 1196 College St[reet]. Artist William Kurelek’s painting “The Garden of Eden” is hanging in the main hall, as part of an exhibit depicting a progression of color and rhythm. Fellow centre artists Grace Glass, Jaan Reitav and Glaz have painted the hallway as a collage and the exhibit includes paintings, sculpture and lithographs.¹²⁷

The interest in new art forms generated by the CCA’s community projects created a sense of cultural affinity. Also, the Community Collections increased the demand for prints from local artists. The alternative lithography method practiced by Glaz and his group required a higher degree of technical competency, not easily matched by inexperienced printmakers. To their satisfaction, since 1973, they could also explore traditional lithography methods at a new printmaking workshop on King Street (Open Studio), which offered printmaking equipment for public use. Some of the artists

¹²⁴ *Ibid*, 14.

¹²⁵ For example, Glaz produced and installed at one of the schools his large-scale Styrofoam minimalist “slab” sculpture entitled *Rhythm, Motion, III North American Series* which was produced using a method of shaping the material with hot wire and by applying house paint and pre-fabricated rubber elements – an ephemeral technique similar to one developed by Dubuffet - but distinct in its modular minimalistic form.

¹²⁶ Ann Farrell, “Kazimir Glaz wants...,” *Toronto Star*, Friday, 26 April, 1974, n. p. Glaz, *File*. AGO.

¹²⁷ *Ibid*.

who were receiving stipends through CCA (Klunder, Cameron, Cetin) began to print at Open Studio or elsewhere, but continued to take part in CCA's programming.

In addition to his activity with CCA, Glaz was active as a printmaking instructor at Central Technical School and as an exhibiting artist. In 1973 Glaz participated in a group exhibition at Marlborough Godard Gallery and, a year later, in 1974, the gallery featured Glaz's lithographic prints in a one-man show. It included prints from three portfolios published by Kazimir Glaz from 1972 to 1974 (consisting of eleven, twelve and eighteen prints respectively) under the common title *Approach III Esoteric*. The artist explained that the title made reference to his third "approach" to art which, according to him, took place in Toronto.¹²⁸ Glaz's show at Marlborough Godard was a sign of his interest in exploring the commercial art market and in launching his professional career in Canada on a larger scale. Dissatisfied with the immediate results, both the lack of sales and of any promotional effort, by late 1975 Glaz parted with Marlborough Godard.¹²⁹ Soon after the exhibition, CCA was registered as a not-for-profit art gallery (1974) and Gaz, as the director, began to successfully represent himself and other CCA artists. (Appendix 2)

The available material suggests that the CCA gained considerable recognition for its activity by having its print editions either purchased by, or donated to, major art galleries and museums of modern art to be included with their permanent collections.¹³⁰ The CCA's 1974 exhibition pamphlet reads: "The centre has sponsored publications of original prints by Jaan Reitav, Kazimir Glaz, Rick Evans, and Daniel Wojdylo. The prints from these editions were included in the permanent collections of the following

¹²⁸ He assigned number one to his artistic period in Poland, and number two to his residency in France.

¹²⁹ The proof is a standard gallery invitation to the exhibition opening. There were no ads in local papers, and no press coverage. Glaz, *File*, AGO.

¹³⁰ The first edition financed by the Ontario Arts Council was donated to a number of institutions, any future prints paid for and published by CCA were offered for a purchase. Glaz, interview, April 21, 2010.

museums: The Metropolitan Museum of Art, New York; Brooklyn Museum, Brooklyn; Museum of Modern Art, Tokyo; Museum of Contemporary Art, Sao Paulo; La Bibliothèque National, Paris; the Library of Congress, Washington; DC; Vatican Museums; the National Museum in Warsaw and Wroclaw, Dresden State Collection, Dresden; and many other[s].”¹³¹

The fact that CCA’s print editions and publications have been acquired by major collections testifies to the notion that from a “peripheral” location on Roncesvalles Glaz successfully developed an international network with prestigious art institutions distributing evidence of CCA’s events which would otherwise remain unknown outside of the artist’s immediate circle. Arguably, Canadian specialists often learned of work by Canada-based artists, like Glaz, from foreign sources. A poignant example of this state of affairs is a letter from Glaz to Sybille Pantazzi, then the Art Gallery of Ontario’s librarian responsible for the collection of prints and drawings, answering her inquiry about his work with CCA after she read about it in a foreign journal:

Enclosed please find our “materials” from the Centre. I [do] send the Art Gallery [of Ontario] all these booklets and invitations and I don’t know why you have not received them. I like the fact that you have learned about us via French magazine. I think that you meant ... *Nouvelles d’estampe* from Paris! Anyway, thank you for your interest in the Centre for Contemporary Art in Toronto.¹³²

By the mid-70s the CCA as a not-for-profit art gallery, funded by Ontario Arts Council, was registered with the Ontario Association of Art Galleries. It frequently exhibited works by its members (Appendix 3) and sent their submissions to international venues such as *L’Estampe Aujourd’hui* at Bibliotheque Nationale in Paris or organized a

¹³¹ Glaz, *File*, AGO.

¹³² Letter with a letterhead “Centre for Contemporary Art, Member of Ontario Association of Art Galleries”, and a subheading “Sponsored by the Federal Government and Ontario Art Council Grants, the Centre is the Founder of the Community Art Collections in Toronto”. Letter was not dated, signed by Kazimir Glaz. *Ibid.*

group show of Canadian printmakers associated with CCA at the Museum of Modern Art in Sao Paulo, Brazil, in the fall of 1974.¹³³

In 1975, Glaz exhibited an installation of his new series of lithographs *Search for Meaning in Silence* with CCA (fig. 11). The exhibit's reviewer, James Purdie, commented: "... you need about 15 minutes with Glaz's prints before you can even begin to feel their effects. At first, you see little more than a series of curious, subtly coloured vertical horizons – the kind of color bands you might expect to see from a tilted space capsule." And he paraphrases Glaz's words: "All he wanted to find in Canada was a way to pursue his decidedly non-commercial work of distilling space, light and color to their purest essences – without having to tailor his work to regular channels, which are too narrow." Purdie explains Glaz's meaning: "By regular channels, he means the galleries, of course, and the pressures of a marketplace that demands 'real pictures', things the common man can understand... Although Glaz is represented by the prestigious Marlborough Godard Gallery in Toronto, he doesn't think that his watercolours and lithographs are matched to the market."¹³⁴ In his conversation with Purdie, Glaz seemed to convey his disenchantment with the commercial art market in Toronto, but perhaps he also meant the "narrowness" of the public institutional channels, which he saw as unsupportive of his art.

In the mid-70s the Toronto market for prints was still developing, and the printmakers had to rely on grants and showings at not-for-profit and artist-run galleries. Theodore Heinrich has summarized it in somewhat dark colours: "Dealers were, with the rarest exceptions, almost totally disinterested in prints, carried them only as a sideline and preferred to show modern European and American artists" ...but he admits that

¹³³ Exhibition ephemera, Glaz, *File*, AGO.

¹³⁴ James Purdie, "Silent Music Comes to Play", *The Globe and Mail* (Toronto) : 11 October, 1975,

“One notable exception to this situation was the Pascal Gallery in Toronto, which dealt exclusively in prints”. He continues: “Museums offered little or no support. There were societies of graphic artists, but even under the leadership of such enthusiastic transplants as Nicholas Hornyansky, they never rose out of the shadow of the stronger societies of painters”.¹³⁵

Admittedly, there was a relatively small market for original, hand-produced prints in Canada. Yet the printmakers were uninhibited about experimenting with new approaches, materials, printing procedures or uses of paper, setting the stage for creative explorations of both new and traditional techniques, which were observed with a growing interest by the specialists and the dealers. Not only Doris Pascal saw prints as an easily movable commodity, but also Av Isaacs, Mira Godard and Carmen Lemanna were interested in representing printmakers and in selling prints. Such CCA members as Alex Cameron, Rick Evans, Anton Cetin and Harold Klunder, came into prominence as printmakers in several solo exhibitions in the course of the 1970s. During the decade they could have benefited from a number of available resources; from printmaking courses at the Central Technical School and OCA, from collaborations with Kazimir Glaz/CCA, and from the availability of print facilities and workshops at Open Studio.

It seems that Glaz's *Search for Meaning* series of minimalist lithographs in soft muted colours, were not easily marketable because they were less effective as individual pieces and more as “holistic systems”. Still, the artist might have expected some more interest from the local curators and from the public collections.

As Diana Nemiroff noted, “the early artist-run spaces ... came into being partly in reaction to the parochial attitudes of the official institutions, and ... deliberately sought an international context for their activities through invitations and exchanges with foreign

¹³⁵ Heinrich, 22.

artists."¹³⁶ A statement by CCA comments on these problems and confirms its taking a similar route:

Unfortunately, due to general economic squeeze, as well as the unsupportive attitude towards [artist-run] programs, held by some of the new art bureaucrats and administrators, the Toronto Centre for Contemporary Art was unable to expand its programs locally. Because of these new conditions, struggling for artistic survival, the Centre had to look outside, to the international art institutions for recognition.¹³⁷

Other members of CCA were taking over some duties at the centre and used their networking potential to secure participation in group and solo exhibitions at other artist-run venues, before moving on to the commercial art market. A Space and Hart House were also showing prints by emerging artists and CCA took part in exchanges, featuring artists from other artist-run centres. Despite the growing funding difficulties at CCA, and with poor sales of Glaz's recent work, that period had been particularly fruitful for the artist. In 1975 Glaz's woodcut *Esoteric 1*, received one of the main prizes at *Edition 1*, the Ontario Arts Council Prints Competition where his work was purchased.¹³⁸ In 1976 Kazimir Glaz's woodcuts were distinguished with one of main prizes at Cracow's 7th International Biennial of Prints A master of woodcut since his years at the commercial chalcography workshop in Walbrzych, his precise skills in this traditional technique were applied to create sensitive abstract designs, as represented in his prize-winning print at *Edition 1*. In Glaz's woodcuts, delicate strokes, both rhythmical and organized to suggest organic structure, verge on the abstract. Printed on delicate hand-made *washi* papers they seemed to correspond with the contemporary Japanese *Ukiyo-e* wood block prints, which were often featured at art galleries in Toronto around that

¹³⁶ Diana Nemiroff, "Local Practice", *Canadian Biennial of Contemporary Art Biennale Canadienne D'Art Contemporain* (Ottawa: National Gallery of Canada, 1989), 16.

¹³⁷ Daniel Wojdylo and Kazimir Glaz, "TCCA : A Selection," Copy No 38/100, Sixteen years of activity, 1986, n. p. Kazimir Glaz Fonds, Kelly Library and Archives, St. Michael's College, University of Toronto.

¹³⁸ *Esoteric 2_1/30*, 1972. Gift of the Ontario Arts Council (1975), in the collection of The Macdonald Stewart Art Centre, University of Guelph Art Collection.

time. However, Glaz's work introduced a semi-black central rectangle in some of the prints, which gave them more depth and weight than the Japanese prints (fig. 12).

Prints are generally appreciated for their portability and for being a multiple medium that is relatively easy to disseminate. The CCA's next project before its incorporation was to engage in printmaking collaborations accompanied by bold disseminating concepts. In April 1977 the *Globe and Mail* announced:

A large range of fine art prints may soon be available for borrowing or studying in public libraries just about everywhere in Ontario – except metropolitan Toronto. The art collection to be produced by printmakers associated with the Centre for Contemporary Art in Toronto, has been offered to the libraries free of charge by Kasimir Glaz, the artist who operates the centre... The prints are to be produced in editions of 50, with 25 from each edition going to the libraries. However, you should be able to see them in the Metro area at the libraries of the Ontario College of Art, York University, Humber College and Centennial College.¹³⁹

As an outcome of this initiative in dissemination of art prints, with the help from a "Wintario" grant, the CCA published the portfolios of lithography prints by Jaan Reitav *Identity II* (fig. 13), Rick Evans *Two Lines* (fig. 14), Zbigniew Blazeje *Structures* (fig. 15), and Daniel Wojdylo *Recorded Memory* (fig. 16), and Glaz's *The Search for Meaning in Silence* lithography series (fig. 17). The portfolio was introduced by a text stating that it contained original prints and reproductions of selected works "to give an idea of the scope of our visual interests" and explaining CCA's views on "original print." By "'original print' we mean a design or a visual situation conceived specifically for this particular work and executed directly from a plate prepared by the artist."¹⁴⁰ These portfolios of print editions by CCA's artists are now available for study in major public libraries in Ontario.

By the mid-70s new rules were devised and implemented for running a not-for-profit organization and the qualifying guidelines for obtaining federal public funds in

¹³⁹ (no author), *The Globe and Mail* (Toronto) : 16 April, 1977, n.p. *Glaz File*, AGO.

¹⁴⁰ TCCA, *A Selection*, John M. Kelly Library and Archives. n.p.

Canada. They endorsed the principle of artist-run centres with a formal constitution, administration, and a board of directors. In practice, for small artist-run organizations such as CCA, Gallery Scollard or Factory 77, not well connected with mainstream bureaucracy, its few members would have to join the new board of directors and that would often constitute a conflict of interest and complicate any future operations.

In its effort to continue its educational programs, the CCA complied with the new regulations and was incorporated as a not-for-profit charitable organization under the name Centre for Contemporary Art in Toronto (TCCA) in 1978. At that time it sent one of the print portfolios (set of 5 prints) as the centre's introduction to Pierre Elliot Trudeau. Glaz, an admirer of Trudeau, was proud to be able to send the portfolio to mark ten years of his creative activity in Canada.¹⁴¹

TCCA's new board of directors began to function immediately after the incorporation, starting with the preparation of new programming proposals. Despite having met all the conditions needed to obtain funding and carry on with their programs, like several other smaller artist-run organizations, since 1978, the TCCA received no operational grants from the federal government for its programming.¹⁴² As a result, the TCCA cancelled the Community Art Collections program and moved on to other projects acting as a not-for-profit art gallery and a publisher with some provincial funding. Reduced in number¹⁴³ the TCCA now concentrated its efforts on organizing exhibitions, on publishing print editions by its members, and on developing international collaborations in *livres d'artiste*. In its effort to connect with the international network, and to assert its position in Toronto, in 1977 the CCA published a small selection of the

¹⁴¹ Glaz received a "thank you" letter, signed by Prime Minister Trudeau, dated in Ottawa, on May 5, 1978, Glaz/CCA Fonds, John M. Kelly Library and Archives.

¹⁴² Daniel Wojdylo, CCA ephemera, 1978. Glaz/CCA Fonds, John M. Kelly Library and Archives.

¹⁴³ Some of CCA's printmakers moved on to other organizations, e.g.: Cameron and Klunder joined Open Studio, Cetin co-rented Pachter's lithography studio.

Voyage Notes (Cartes de Voyage) by Paris-based conceptual artist, Roman Opalka, and later hosted a talk with the artist while Opalka was visiting Toronto on the occasion of his one-man exhibition at the AGO (1978).¹⁴⁴

Through CCA's exhibitions, some of the printmakers (Cameron, Klunder, Cetin, Hovadik) embraced mediums inspired by popular culture dominating art-making since the mid-70s, and expanded their artistic careers through printing and exhibiting multicoloured silkscreen and lithography prints. In Glaz's case, in defiance of the pop culture mode in visual arts, he opted for more "timeless and universal" concepts rooted in Eastern philosophy, as he had alluded to in the titles of his print series: *Esoteric*, *The Essence*, and *Search for Meaning in Silence*, published by CCA between 1972 and 1978. The luminous quality of his colour lithography was successfully introduced by Glaz in the multicoloured minimalistic *Approach III Esoteric*, but the new prints for the continued *Search for Meaning in Silence* series was a conceptual work in muted tones of grey (fig. 18). The silence in the title refers to a higher state of concentration and to his philosophical quiet stance in facing the challenges. In adhering to the "universal" values and referring to silence as the highest mode of concentration, Glaz was aligning with other Canadian printmakers of his generation such as Gaucher.

A prominent Quebec printmaker, Yves Gaucher, created hard edge abstract minimalist prints and paintings, and his critics in Canada commented on the complex theoretical aspect of his work. For example, an art writer, Anne Brodzky introduced Gaucher's new work in *artscanada* with a title "Notice Also Silence Sounds" referencing Gaucher's explorations of music and silence. In their working practices, as well as in philosophy, both Gaucher and Glaz left painting for a while to commit to

¹⁴⁴Roman Opalka, "Voyage Notes," in: Kazimir Glaz, *The Power of Silence* (Toronto: Center of Contemporary Art, 1977), 11, 44, 46, 48.

printmaking alone. When asked by Brodzky, "have you stopped painting then"? Gaucher answered: "Yes, I didn't want to divide my attention. ... Printmaking is a complete form of expression, with its own spirit and demands."¹⁴⁵ With his breakthrough set of prints, *Hommage à Webern*, Yves Gaucher adopted a mode of colour-field abstraction in which positive and negative relief, broken line, and carefully considered colours on a background of varied papers replicated the composer's atonal notes, played in moments of silence.¹⁴⁶ Glaz possessed similar capabilities to fully express himself in the printmaking medium, pushing its technical possibilities. In his distinct style and technique, the color transitions were soft and gradual and meant to evoke cosmic associations, as opposed to Gaucher's hard edge works.

Other printmakers in Canada whose work and sensibility could correspond to Glaz's were Vera Frenkel and Betty Goodwin. Goodwin was born in Montreal of Central European parentage,¹⁴⁷ and Vera Frenkel was born in Bratislava, Czechoslovakia, and came to Canada as a child. Both Glaz's generational contemporaries their engagement with printmaking was of a serious nature. Another printmaker, Rita Letendre was also an accomplished abstract artist from Quebec, based in Toronto. Since the early 1970s she was engaged with printmaking in Toronto, creating abstract colour serigraphs and lithographs representing rays of colour bands printed at Open Studio, and exhibiting prints frequently at Gallery Moos (fig. 19).

Gaucher was Betty Goodwin's printmaking instructor at Sir George Williams University in Montreal. Her professional senior, Gaucher, in the words of curator Rosemarie Tovell, "was coming to understand [by 1963] that the simplification of technique and imagery brought greater freedom of artistic expression". Tovell further

¹⁴⁵ Anne Brodzky, "Notice Also Silence Sounds: The New Work of Yves Gaucher," *artscanada* 25, no 2 (June 1968): 21, 23.

¹⁴⁶ Tovell, 2005, 23.

¹⁴⁷ *Ibid*,

states that Goodwin learned the technique from Gaucher, but it was a European conceptual artist, Jean Beuys, who became Betty Goodwin's "dominant influence" and her life long inspiration. Goodwin, who debuted with her black and white etchings in 1969, experimented with crashed objects and printed their impressions. At Gallery Pascal in Toronto (1971), Goodwin showed soft-ground etchings from her *Vests, Gloves* and *Parcels* series, where she printed the impressions of these objects.¹⁴⁸ Her works heralded a new shift in Canadian art. Using a conceptual framework, the artist would engage with literal objects serving as metaphors. The minimalist, abstract style, as represented in printmaking by Gaucher, or Letendre, and by Evans or Plaskett, was giving way to new media and explorations with three-dimensional installations.

Glaz acknowledged the necessity of evolution and introduced a change to his own art practice by producing and publishing his own versions of *livres d'artiste*. Between the years 1978 and 1998 more than 50 *livres d'artiste*, containing original prints, texts, critical reviews, mail art, and ephemera were produced and published by TCCA. The production of *livres d'artiste* during the 1960s and 1970s both in the Western and Eastern parts of Europe was connected to neo-avant-garde, conceptual, and performance-based practices. *Livres d'artiste* announced the opening not only towards innovative forms, but most importantly, towards innovative ways of presentation, circulation, distribution, and validation outside of the established art system. Practices of *livres d'artiste*, magazines and so-called "pages as an alternative space" emerged in Canada as a form together with neo-avant-garde practices represented by such groups as General Idea, which worked in opposition to ideological art as well as to aesthetic modernism. Canadian printmakers like Betty Goodwin, Jana Sterbak, and Moira Clark worked in a similar vein and practiced this genre in the 1970s with success. In future

¹⁴⁸Ibid, 33.

years Glaz successfully represented himself through TCCA and reconnected with the wider art market and exhibited his works at the National Museum in Wroclaw in 1976, and his prints and *livres d'artiste* at Gallery X in Wroclaw in 1978.¹⁴⁹

Gesta Abols, a young Toronto lawyer, became Chairman of the TCCA's board of directors around 1979 and in 1981, under his direction, the Centre came up with yet another project and opened the Artist's Space gallery centrally located on the main floor in the College Park Building. Its inaugural exhibition in October, 1981, marked ten years of (T)CCA's activity and presented new works by four artists: Doreen Balabanoff, Stewart Reid, Daniel Wojdylo and Kazimir Glaz, *Essence Expanding Series Assemblage* of 50 lithographs 55cm x 45,7cm) (Appendix 4), and was followed by another tenth anniversary exhibition presented by TCCA at Artist's Space with works by Anderson, Blazeje, Cameron, Evans, Fauteux, Halasa, Klunder, Kurelek, Reitav and Oremba.¹⁵⁰

To mark a decade of his creative work in Canada, in 1981 Glaz held an important one man show of his new lithographs, an installation, *Essence Expanding Series* consisting of all 50 prints, at Galerie L'As, Sherbrooke St. in Montreal. In *Vie des Arts* Michele Tremblay Gillon introduced Glaz's exhibition, with these words:

L'oeuvre de Glaz semble avoir deux vies: sa propre vie sur le plan de l'individu, et sa vie multiple à l'égard d'une communauté. Peintre de talent, il allie, avec beaucoup d'intensité et de technique, l'esprit ancien des icônes au monde contemporain, tandis que la création du Centre est une initiative des plus intéressantes, à la fois concrète et généreuse.¹⁵¹

¹⁴⁹ In the late 1970's Glaz began to exhibit in Poland again. He refreshed contacts with his former associates in Wroclaw and, after almost a decade of absence, held his first exhibition, presenting a recent body of work in painting and printmaking.

¹⁵⁰ Glaz, *File*, AGO.

¹⁵¹ Michele Tremblay Gillon, 'Kazimir Glaz, Ou L'Art De L'Immatériel', *Vie Des Arts* Vol. XXVII, 108, (Autumn, 1982), 74. <http://id.erudit.org/iderudit/54424ac>, accessed 15/11/ 2011.

This exhibition resulted in mutual professional contacts of Glaz with Alfred Halasa and Raymond Vézina, both teaching in the graphic design department at l'Université du Québec à Montréal. In future years Glaz would receive invitations from Université du Québec in Montréal to give lectures and present workshops.¹⁵² (Appendix 5)

As a consequence of TCCA's energetic activity in Toronto during the 1970s, more than 300 original art works by twenty-five Canadian artists were included in the Permanent Community Art Collections and 1,000 original prints were distributed to twenty-five regional libraries in Ontario.¹⁵³

TCCA, from its Roncesvalles location, continued its ambitious exhibition programming relying on some local funding, volunteer contributions, and sales, and looking to the international public and art institutions for recognition with the help of *livres d'artiste*, mail art, and other alternative visual communication strategies intended to bring its practices to larger audiences. As a result, many international state collections house prints by Canadian artists affiliated with the (T)CCA. As stated by the centre's director Daniel Wojdylo (1978), these significant results were achieved with a small team of artists and art enthusiasts with earnings from TCCA's art sales alone.¹⁵⁴

According to Glaz's published statements, "good art" speaks with visual, non-language based signs, it taps into the common human consciousness and it is capable of traversing the borders and appeal to anyone, anywhere.¹⁵⁵ This idealistic view may be difficult to defend when we take into consideration the role of museums, governments, and media and their interests in promoting or not promoting certain styles, modes of practice and the representative artists and their works. Interestingly, in contrast to his spoken statements, Glaz's actions testify to his acute awareness of the issue. Selected

¹⁵² Glaz, interview, 21 April, 2010.

¹⁵³ Daniel Wojdylo, "Introduction," in *A Selection: Sixteen Years of Activity* (Toronto: TCCA, 1986), n. p.

¹⁵⁴ Ibid.

¹⁵⁵ CCA ephemera, Glaz *File*, AGO.

prints, texts and exhibition ephemera, were collected by Glaz and published by TCCA in the form of limited edition *livres d'artiste* serving as artist's journals and proving that Glaz's participation in print competitions, international biennials and exhibitions of prints in Canada and internationally contributed to the general discourse on the role of original print, while the (T)CCA's activity took part in the parallel acts of the multiplication of image in print editions, art education and of dissemination of prints by emerging artists.

After the late 1970s, following a trip to Greece and Italy, Glaz resumed his engagement with painting. Glaz's later prints and paintings, from the 1980s turned for an inspiration to the distant past (fig. 20). The artist related that his travels in Europe renewed his previous (1962-64) theoretical engagement with the Byzantine art, particularly with its treatment of the picture plane.

The change of subject matter in Glaz's later works was not uncharacteristic to this period. The visual arts in the 1970s were not hermetic but open to influx of ideas from other disciplines, popular culture and from the past. Certain artists felt a need to return to their sources (e.g. Glaz, Goodwin) and go back to the neo-avant-garde. At that time, the practice of painting became the essential form of art experience for Glaz. His paintings, in a more direct way than his minimalist prints, became the means to make the invisible visible. Pleasing the viewer seemed to be the last thing on the artist's mind. He made the Christ figure elusive, the image blurred and darkened, as if just below the painted surface. His aim now was not to produce aesthetic satisfaction, as in *Esoteric*, but to denote experience and knowledge. In terms of his TCCA commitment, he was done with his social and community involvement and used the centre chiefly for the purpose of disseminating multiples. Although always aware of the risks involved with being an artist, to transcend the reality, Glaz now turned to a continuous reflection on human mortality. Through the 1990s Glaz continued his *Essence* series in the painting

medium, registering ancient images (Crucifixion) and referring to more recent histories and philosophical reflections.¹⁵⁶

Through the course of the 1980s, the TCCA developed new solid relationships in Canada, mostly in Montreal, and internationally, which helped the centre to function during the economic slow-down. The TCCA played an important role in Toronto once more during the late-80s when an influx of Central European immigrants, many of them arts professionals who protested the state of war in Poland (1981), arrived in Toronto. This time the centre, under Glaz's direction, was active in assisting these professionals to assimilate to the host country, using its resources to facilitate the continuity of their careers, by organizing exhibitions, and by providing a forum for exchange of information. The role Glaz and TCCA played during the 1980s on the Toronto stage and internationally, had a positive impact on how his Canadian-produced work had been received in the free Poland during the 1990s. At that time, the prominent art critics in Poland, like Bozena Kowalska, began the integrating efforts by writing "inclusive" post-World War II art histories,¹⁵⁷ and museum curators organized the first retrospective exhibitions of works by exiled artists of proven merit, e.g. *Jestesmy* (We Are), (1991) and *Graficy* (Printmakers) in 1998, both at the Zacheta State Contemporary Art Gallery in Warsaw. The exhibitions were followed by major purchases of art works.¹⁵⁸

In summary, the available material suggests that, using the momentum in Canadian printmaking Kazimir Glaz had made his biggest strides in Toronto in the 1970s. As Canada's economic situation changed by the mid-70s, the socially informed

¹⁵⁶ He has continued his involvement with the TCCA and has also written and published a number of theoretical texts. The TCCA closed its Roncesvalles location around 2002 and selected documents and artworks were transferred to Glaz's Toronto home, from which he continues his publishing activity centred on his collaborations on *livres d'artiste*.

¹⁵⁷ Bozena Kowalska, *W Poszukiwaniu Ladu: Artysci o Sztuce* (In Search of Order: Artists About Their Art) Glaz, (Katowice: Galeria Sztuki Wspolczesnej BWA, Galeria EL Elblag, 2001) pp. 60 – 63.

¹⁵⁸ Printmakers from Canada were: Ludmila Armata, Malgorzata Zurakowska and Kazimir Glaz. All Glaz's works were purchased by the Zacheta. Glaz, interview, 21 April, 2010.

community interventions, like CCA's, lost the support of the Canadian agencies, which now were pouring their resources to promote experimental new media and technology-informed practices. It seems that Glaz, who was practicing printmaking connected to a form of minimalism that was going out of style by the late 1970s, and whose new works in painting and *livres d'artiste* were not intended for popular consumption, did not fit with the new funding politics, nor with the commercial market. His influence in Toronto as an artist and printmaker diminished during the next decade and, as a result, his art seems to have suffered critical neglect in Canada in the later years.

An important question "How can artists from outside the mainstream ... establish their presence in the Canadian stage and what roles can and should their art adopt vis-à-vis the mainstream", has been posed recently.¹⁵⁹ For art historians, the concept of the "mainstream" is there to organize and systematise the critical field but the divide is not impenetrable. Glaz's example proves that the artists and artworks can move in and out of the imaginary "centre." They can actively negotiate their positions, depending on the artist's artistic abilities, his/hers interest in participating, and on the developments in critical discourse.

This attempt at situating Glaz's, and (T)CCA's, production within the larger framework of the 1970s printmaking milieu in Toronto, allowed for a more complex understanding of these artists' advantages and limitations as cultural producers in Canada. This study also helped to establish Glaz/CCA's identity as related to the emerging heterogeneous society, and to the rising concepts of a "difference" shaping up in the Canadian cultural politics during the mid-70s, at the very time of these otherwise exciting, interesting and optimistic developments in Toronto's printmaking milieu.

¹⁵⁹ Anne Whitelaw, Brian Foss and Sandra Paikowsky, introduction to *The Visual Arts in Canada: The Twentieth Century*, Toronto: Oxford University Press, 2011, n. p.

CHAPTER 3

Printmaking at Open Studio: First Decade 1970 – 1980

Despite the expanding trend in printmaking collaborations, and a growing acceptance of fine art prints by commercial art galleries in Toronto during the late 1960s, local artists did not, until then, have access to a studio with professional equipment and expertise – arguably a crucial component in facilitating any printmaker's development. The thriving late 1960s printmaking milieu in Toronto was in need of an infrastructure capable of supporting print activity by both individuals and those affiliated with art centres in an organized, sustained way.

Some critics see this expanding trend in printmaking as a direct consequence of a deepening crisis in traditional painting practices in the 1970s. Popular culture infused the arts, particularly printmaking: "Printmaking was enjoying an astonishing popularity among artists and collectors. This trend was instigated by pop art, which by 1967 was very fashionable, and the printed image was integral to its creative origins."¹⁶⁰ It had also been noticed by the profession that printmaking facilities elsewhere in Canada contributed to the local development of the practice. For example, Marjorie Harris, curator of the annual Printmakers' Showcase, at Carleton University, credits the 'renaissance' in Montreal's printmaking to the creation of a printmaking studio there. She observed: "In Montreal itself, a significant new movement has begun [in 1963] with the enterprising *atelier libre* of Richard Lacroix, which provides facilities for young experimental printmakers."¹⁶¹ Similar opportunities for printmakers in Canada were provided by the professional closed shop at the Nova Scotia College of Art and Design

¹⁶⁰ Rosemarie L. Tovell, *The Prints of Betty Goodwin* (Ottawa: National Gallery of Canada, 2002), 21.

¹⁶¹ Marjorie Harris, *Canadian Printmaker's Showcase, 1972: An Exhibition Sale of the Work of Canadian Printmakers* (Ottawa: Carleton University 1972), 4.

in Halifax and at Pierre Ayot's Studio *Graff* in Montreal. Theodore Heinrich though, was far less optimistic in his assessment of the situation: "The graphic media have always had a few practitioners in this country, but there has been no continuous history, no line of consistent development, no tradition and, until very recently, neither any committed printmakers of real distinction nor any pool of collector-patrons."¹⁶²

Open Studio founders faced the situation with great optimism. Inspired by the news of expanding print shops and print collaborations in the United States and elsewhere in Canada, and yet not finding a similar facility in Toronto, two young Americans, Richard Sewell (1942 -) and Barbara Hall (1942 -) set out to open their own printmaking studio.¹⁶³ Both in their late twenties with college education gained in the United States, they had the potential and the enthusiasm required to make their plan work. The two founders used their extensive contacts in the arts community to help set up the foundation for a printmaking facility that could one day produce quality art prints and publish print editions locally.

Backed by seasoned professionals and printmaking enthusiasts alike, Sewell and Hall established a street-front commercial print shop at 350 Queen Street West in August 1970. In addition to being a commercial venue, the shop offered its premises to participants in collaborative printmaking workshops funded under the Local Initiatives Program (LIP) grants. The venue was to become a seed for a much-needed publicly funded printmaking facility in Toronto. To advertise the concept of full public accessibility to the rented space and to make a reference to Richard Lacroix's highly creative *atelier libre* in Montreal, the print venue was named "Open Studio".

¹⁶² Theodore A. Heinrich, "Open Studio and Printmaking: A Brief History", *Open Studio Ten Years* (Toronto: Harbourfront Gallery, 1980), 22.

¹⁶³ Open printmaking workshops were offered in Toronto, but without any permanent location.

The printmaking workshop model at *l'Atelier libre* [later la Guilde de la recherche graphique] was based, as elsewhere, on collaboration by three interactive forces: the artist, the publisher, and the master printer. During the 1970s printmaking studios in Canada became places where these three forces could productively coexist. Such studios usually possessed the capability to provide a technical base and printing know-how, as well as offering publishing and dissemination opportunities to artists. By introducing the much-needed technical base, both as a commercial endeavour and soon in a collaborative framework, Open Studio itself became a candidate for public funding from the Ontario Arts Council and ultimately a catalyst facilitating the further expansion of Toronto's printmaking milieu.

The emergence of Open Studio was part of a broader development in the art scenes in Canada and the United States. In the years that followed, as Open Studio became an artist-run printmaking workshop (1972), it asserted its role in the art community in Toronto and its activity imparted an image of professionalism. Through its program, Open Studio gained many new members. Such artists as Alex Cameron, Robert Game, Susan Farquhar, Louis de Niverville, Brian Kelly, Harold Klunder, Vera Frenkel, Moira Clark, Otis (Kazis) Tamasouskas, Janet Cardiff, and Judy Gouin, either printed there at some point or joined the ranks at Open Studio. The studio's group exhibitions, first featured at random places, and then at galleries devoted to prints, were important Open Studio events from the mid -1970s onwards. With time, the members of Open Studio gained prominence for the quality of their work and for technical and artistic experimentation and their position in the art community became well established.

The arts community was aware that under the Trudeau-era funding strategies, a group entity had a better chance of accessing operational and production funds, exhibition venues, and dissemination opportunities. These factors also impacted the

printmaking medium - its practice dependant on access to technical equipment and professional services and expertise. Not until the 1970s, was a publicly accessible printmaking workshop with lithography equipment operated in metropolitan Toronto.¹⁶⁴

Richard Sewell came to Canada to avoid the Vietnam War draft, and Barbara Hall, to avoid repercussions connected with her protesting against it. Initially, Sewell and Hall worked as framers at Yves Cousineau's North York Art Gallery. Both were interested in making prints as well as in a business opportunity, thus they devised a plan to open a commercial print shop.¹⁶⁵ To get their project off the ground, like many other initiatives at the time, Sewell and Hall were initially helped by a LIP grant which permitted them to hire other young Americans to work alongside them, making the print shop more profitable.¹⁶⁶ Their interest in printmaking was in tune with initiatives by experienced local artists such as Ontario College of Art printmaking teacher, Estonian-born artist, Ruth Tulving, who was instrumental in helping to obtain public funding under the LIP grants for the mobile printmaking workshops in Toronto, as early as 1969.¹⁶⁷ Tulving also served as Open Studio's board member in the early years from 1970 to 1974, offering expertise and stable support.

Another figure in Toronto's printmaking community was Jo Manning (Joan Elisabeth, 1923 -), an accomplished etcher. Manning was also involved as an instructor with mobile printmaking workshops under LIP Community Programs.¹⁶⁸ In her recently

¹⁶⁴ Liz Wyle, curatorial essay. *Open Studio A place for Cultural Thinking*, Exhibition catalogue (Toronto: Harbourfront Centre, 1990), 6.

¹⁶⁵ Mr. Richard Sewell, interview by author, Tape recording, Mississauga: UTM, 11 May, 2010.

¹⁶⁶ They hired Chuck Wall and Greg Sperry who worked there for a couple of months on an offset press. Philip Mullins purchased silk-screening equipment and began making burlap tote bags bearing the Yellow Ford Truck logo. He also made large flags bearing the symbol of the British nuclear disarmament movement that was by then universally known as the "peace symbol".

¹⁶⁷ Ruth Tulving, "Biography", <http://ruth-tulving.com/otherdistinctions.html>, accessed 11/08/2011.

¹⁶⁸ Jo Manning was President of the Canadian Society of Graphic Art (1965-1972) and a Founding Member of the Print and Drawing Council of Canada. She won a Gold Medal for her etching at the 2nd Biennale in Florence (1970), then first prize at 4th American Print Biennale in Santiago (1970), Editions Award at Graphex II, Brantford, ON, (1975), and Heinz Jordan Award, CSGA, 1976.

published journal, *Printmaker's Memoir*, Manning described how she rented a small room in downtown Toronto to serve as her etching studio in the 1960s. "It cost her \$15 a month and she commuted between home and studio on her bicycle."¹⁶⁹ An independent practitioner, Manning was selling regularly at Gallery Pascal and that supplied her with a small monthly income. She became concerned about difficulties with obtaining grants for individual printmakers and in her capacity of President and Secretary of the Canadian Society of Graphic Art (1965-72) had done research about the Canada Council granting policy, sparking some controversy in the field.¹⁷⁰ She submitted her findings to the Council in 1976, stating that "The Canada Council felt that it would be better for the arts community as a whole to fund workshops rather than individual artist's studios," and then she concluded "Despite this lack of support, the Canadian grassroots printmaking movement was creating original, innovative prints that were widely disseminated and honoured nationally and internationally."¹⁷¹

The interaction among young and experienced printmakers with a wide range of backgrounds at the mobile printmaking workshops¹⁷² offered by such instructors as Manning, or Tulving, had certainly helped to spread the popularity of printmaking among the Toronto artists and, consequently, influenced Open Studio's early development.

Having identified the local potential and resources in their field of interest, Sewell and Hall relied first on their closest contacts, formed at the American exiles' communal lodgings. There, artists and musicians such as Don Holman, Chuck Wall and

¹⁶⁹ Dave Obee, "A life in art: Memoirs of a gifted practitioner", *Times Colonist* (Vancouver) December 02, 2009, Canada.com Newspapers, TV, Radio, accessed 24/08/ 2012.

¹⁷⁰ Jo Manning, *A Printmaker's Memoir: A Personal History of an Era*, Newcastle, ON: Penumbra Press, 2009, 130.

¹⁷¹ Ibid.

¹⁷² Both Tulving and Manning wrote about "mobile" printmaking workshops funded by the LIP grants which were offered to artists at rented spaces, using portable equipment.

Lisa Steele had been residing since 1968.¹⁷³ The young women often posed as models at the OCA, and the men took odd jobs (carpentry, framing, making and selling leather merchandise or maple syrup) just to survive.¹⁷⁴ The exiles lived in an ephemeral environment and were immersed in printed matter with political and artistic content, the latter changing the pair's sensibilities. Coming from the dominant economy in North America, they were confident in seeking original and practical solutions. When Holman left their community to take a job at Landfall Press in Chicago in 1970, Sewell and Hall were already determined to start their own print shop in Toronto.

Richard Sewell's background was in general arts; he graduated with a B.A. from the University of Missouri at Kansas City in the mid-60s, having taken some printmaking courses there. He had also participated in a printmaking workshop organized by Tamarind in Mexico. Soon after, in 1968, he came to Canada to join the expanding colony of exiled Americans in Toronto. For Sewell, a young man with keen interest in visual and performing arts and no previous professional career, all venues and options were fully open. A fast learner, his interest in the arts led him to join a team of framers at Yves Cousineau's North York gallery. Among Cousineau's acquaintances was American printmaker, Jules Heller, freshly appointed as founding dean of the Faculty of Visual Arts at York University, who was put in charge of the development of York's arts curriculum.¹⁷⁵ Also of personal importance was a young ballet dancer,

¹⁷³ Residents in communes on Baldwin and McCaul Streets in Toronto. The housing co-operatives that called themselves 'communes' did so to identify themselves a part of the "counter-culture". Starting in 1968, the year when the "Manual for Draft-Age Immigrants to Canada" was published, exiles strove to start businesses run by American expatriates to help create jobs.

¹⁷⁴ There were several initiatives by the exiles: Chuck Wall and Lisa Steele rented a warehouse in the alley behind Baldwin Street in 1969 for use as an art studio and community centre; the Downchild Blues Band formed at 418 Dundas Street with Chuck Wall playing piano and drums. A newspaper article listed 17 communes most of which were connected to a business, a newspaper, a political group or a producer's co-operative. Diebel, *The Toronto Telegram*, January 23, 1971, n. p.

¹⁷⁵ Heller was author of *Printmaking Today: An Introduction to the Graphic Arts* (New York: Holt, 1958). With David Burnett, Heller served as one of jurors of the *Showcase* at Carleton in 1972. Kay Kritzwiser, "Canadian Printmaker's Showcase", *The Globe and Mail*, 12 August, 1972, 24.

through whom Sewell had made some contacts in the local arts community.¹⁷⁶ The idea to establish a small commercial printmaking enterprise, which would provide “proper conditions” for the print practices appealed to him. He had absorbed the lesson of the Surrealists and of Duchamp’s readymades, was becoming familiar with the new work by General Idea in Toronto and was fascinated by Glen Gould’s music.¹⁷⁷ The potential offered by the duplication of images using print processes for artmaking was immense, and seemed exciting to young Toronto artists like Sewell. As Joseph Beuys said, “By their sheer numbers, and hence availability, multiples signify the end of elitist art.”¹⁷⁸ The consequences of the acceptance of multiples for the traditional printmaking practice were far-reaching, and already widely discussed in Toronto’s artist’s circles.

Open Studio’s second founding partner, Barbara Hall, was born in New York and studied visual arts at the Art Institute of Chicago, receiving her B.F.A. in 1967. During her studies she was briefly introduced to the idea of collaborative print workshops. Like many other young Americans, having difficulty accepting the ideology behind the Vietnam War, she got involved with the protest movement and then opted to leave the US, and to come to Toronto. While employed at Cousineau’s gallery, Hall attended exhibition openings, and mingled with locals searching for further opportunities and a facility where she could print her etchings.¹⁷⁹

This was a period when women’s movements were engaged in a struggle for equality, and empowerment.¹⁸⁰ Like other cultural projects, Canadian women’s efforts

¹⁷⁶ Karen Bowes-Sewell is a graduate of the National Ballet School and former principal dancer with the National Ballet of Canada.

¹⁷⁷ Sewell, interview, 11 May, 2010.

¹⁷⁸ Tovell, 2005, 8.

¹⁷⁹ Ms. Barbara Hall, interview by author. Transcript of phone conversation, Toronto, 18 May, 2010.

¹⁸⁰ During the 1960s Canadian women made strides in identifying sources of their second-class status, and in changing gender-discriminatory vocabulary. The book by the American, Betty Friedan, *The Feminine Mystique* (1963), gained popularity in Canada and served as “catalyst for women’s awareness of

were aided by government LIP grants in the 1970s and later by grants from the Secretary of State for Women.¹⁸¹ For Hall, devising a concept and a business plan to open a printmaking studio with Sewell was an important step in securing her professional status on an equal footing with that of her colleague.¹⁸²

Sewell's organizational talent and contacts, combined with Hall's printmaking abilities gained at the Art Institute of Chicago, gave them a good launching pad. The offer of printmaking equipment to potential renters set Open Studio apart from other print collaboratives in Toronto. The Open Studio's two founding partners' backgrounds and abilities initially complemented each other: Richard Sewell was interested in producing screen-printed items and multiples influenced by pop culture and Barbara Hall printed etchings and assisted other paying clients with that traditional printing medium. Both became members and instructors at printmaking workshops that were closely tied to the print shop. A clear division of their duties facilitated the efficient use of their time and small space: while Sewell supervised silkscreen equipment to pull pop-influenced multiples, Hall contributed her own etching press, which became available to artists interested in exploring the traditional printmaking craft.¹⁸³ In a similar way they tackled the administrative duties by taking portions of responsibilities later shared with other members. Sewell's and Hall's extensive contacts with other printmakers and with young local performing artists (musicians, dancers, actors) were of great assistance in advertising the small venue, and building their client base.

their inhibited development." In 1970 a report by the Royal Commission on the Status of Woman was published. The report's recommendations urged women to organize and to take political action.

Eliane L. Silverman, "Changes in Women's lives", *A Passion for Identity: An Introduction to Canadian Studies*, David Taras, Beverly Rasporich, Eds. (Toronto: ITP Nelson, 1997), 178.

¹⁸¹ Silverman, 181.

¹⁸² Ibid. 179.

¹⁸³ Sewell, interview, 11 May, 2010 and Hall, interview, 18 May, 2010.

Having been led with a no-nonsense, low-key approach, and with its twenty-four-hour availability, Open Studio became very attractive to up-and-coming Toronto artists. In practice, an artist, who had proven some basic printmaking ability, could come to their shop and pull screen prints and etchings for a fee. Young printmakers, fresh out of school, now had a place to continue their practices by becoming steady “renters” at Open Studio. It soon became evident that a collaborative format would ensure the studio’s sustainability and make it eligible for funding. Still, for Open Studio to fully function as an artist-run printmaking workshop it needed to expand its services and to attract an experienced professional to act as a master printer. With professional expertise, the studio could obtain federal operational funding and proper equipment.

The American expatriates in Toronto formed a close-knit group and exchanged information amongst themselves. Of interest to Sewell and Hall was Donald Holman, then a Chicago-based lithographer at Jack Lemon’s Landfall Press lithography workshop, and Lemon’s former student at the Kansas City Art Institute. Early in 1971 Holman decided to return to Toronto to raise his family and approached Sewell and Hall about joining them at Open Studio. His specialization in lithography and the fame of Lemon’s collaborative experiments with Canadian artists at NSCAD and then his business methods for running a workshop and for merchandising the prints at Landfall Press highly recommended him. Holman on his side asserted that a successful leap from a commercial print shop, to a print publisher would only be made possible by the three ingredients coming together. With Holman joining Open Studio, the two most essential components would be in place: an experienced master printer, who had know-how about printmaking, collaborating with artists, and publishing and disseminating art prints, and the availability of public funds for collaborative initiatives.¹⁸⁴ What they were

¹⁸⁴ Mr. Donald Holman, interview by author. Tape recording, 5 June, 2010.

lacking was quality lithography equipment. The three began negotiating Holman's position at Open Studio and ways to expand capacity to include a lithography workshop.

Originally, Don Holman left Kansas City for Toronto in the summer of 1968, right after he was drafted.¹⁸⁵ Holman met Richard Sewell and Barbara Hall for the first time in Toronto.¹⁸⁶ Freshly out of the printmaking program at the Kansas City Institute, Holman was determined to work as a professional printmaker, and soon went to the Nova Scotia College of Art and Design (NSCAD) to look for a job as a master printer there. Instead of Holman, the college employed Bob Rogers, who was also a former student of Jack Lemon at the Kansas City Art Institute and, for a short time, worked with Tamarind Lithography Workshop. In the initial years NSCAD's workshop was extremely productive. Denise Leclerc has noted that "NSCAD set up its dynamic Lithography Workshop in the late sixties with the idea of enabling artists working mainly in other mediums to make lithographs. ... Between 1969 and 1976, at least 186 editions of prints were produced there."¹⁸⁷

With no job offer from NSCAD, but with new references, at the end of 1968, Holman travelled to London, England for a job interview at Electro Editions. After a short sojourn there he returned to Toronto and in early 1969 accepted a job at the Art Gallery of Ontario as a preparator.¹⁸⁸ After two years in Toronto, Holman finally got an offer from Jack Lemon at Landfall Press in Chicago to work as his assistant and moved there in 1970. A year later, in 1971, with his new knowledge and experience, Holman returned to

¹⁸⁵ Holman moved in with his old friends from Kansas, artists and musicians, Chuck Wall, Lisa Steele, Greg Sperry, and Janice Spellerberg, renters of a house on 224 McCaul Street, then at 418 Dundas Street. Philip M. Mullins, "The History of an American exile community in Toronto, 1968-1996". <http://ragnarokr.org/index>.

¹⁸⁶ Ibid.

¹⁸⁷ Leclerc and Dessureault, 108.

¹⁸⁸ Holman, interview 5 June, 2010.

Toronto eager to help Hall and Sewell to expand the Open Studio into a professionally-staffed full-scale printmaking workshop with lithography facilities.¹⁸⁹

In the next step, sometime in the course of 1971, Sewell and Hall introduced Don Holman as Open Studio's master printer. Holman's first contributions were six lime stones which he transferred to the shop¹⁹⁰ and later reconditioned for use in the Open Studio's lithography shop. The importance of these stones to Holman was recorded by a poet Liz Zetlin:

*How stones glow next to skin / settle into hollow of hand/ I gather up all your greys: from charcoal to shadow to ash /Calcareous crush, earth's slow river. Three turquoise hours, forty green minutes /These word pebbles are for you. Place not flowers but stones on my grave / If the sound of a black hole is b-flat, what note does limestone make?*¹⁹¹

By striking a new partnership with Holman and enlisting him as its master printer, Open Studio was expanding its capacity to become print's publisher that also managed its own workshop, now staffed with three experienced printers with a range of technical specialties (silkscreen, etching and lithography) under the direction of a leading master printer. A master printer was usually a hybrid of an artist, printmaker, teacher, curator, and trouble-shooter. As master printer, Holman needed to encompass vast knowledge of the mechanics, papers, inks, solvents, and so on, in order to fix problems, and to advise and ensure safety. Holman's artistic and technical background allowed him to understand and interpret other artists' concepts in preparation for selecting the best possible method of printing. His extended role was to communicate with artists,

¹⁸⁹ Holman returned to raise his family in Canada. In 1972, he met a new partner, Elizabeth (Liz) Zetlin, who immigrated to Canada in 1969. She later became a poet. http://ragnarokr.org/index.php?title=Don_Holman, accessed August 24, 2012.

¹⁹⁰The American renters at Ragnarokr leather shop found a number of limestone slabs that had been used to print posters in the then-demolished print shops along Simcoe and St. Patrick Streets. Mary Rauton secured the lime stones and donated them to Holman. (Rauton went to Toronto from Atlanta to visit a friend, an employee at the National Ballet School, with a goal to help the exiles). Ibid.

¹⁹¹ Liz Zetlin, "Halfway Log Dump" From: *Limestone Ghazals*. Always Press. <http://www.library.utoronto.ca/canpoetry/zetlin/poem1.htm>, accessed 24/08/ 2011.

galleries and dealers. As he relates, whenever someone from their circle was travelling abroad, he/she would take with them a portfolio of artwork to present to gallery owners, curators, etc.¹⁹²

By 1972 Open Studio was registered as an artist's co-operative first located at 310 Queen Street West, and later at the new location on 1 King Street.¹⁹³ As a result of this transformation from a commercial venue into an artists' collaborative, Open Studio became eligible for Ontario Arts Council grants. The workshop began to function as a publicly funded artist-run organization. Open Studio's first board of directors was formed and the two founders assumed duties as directors equally responsible for the administrative, educational, and technical aspects of the studio's programs. The artists who were interested in a long-term relationship signed up as members, paying annual fees, others could continue to use the facilities as renters. The successful day-to-day running of Open Studio depended as much on the organizational talents of its founders'/directors as on their commitment to volunteer their time. Sewell became an administrative director, Holman served as technical director and master printer, and Hall became responsible for the registration and membership. With two years of practice co-running Open Studio, in 1972 Hall began to serve as consultant to the Ontario Arts Council, assisting curators in making selections of artworks for such exhibitions as *Artario '72*, installed at the Canadian National Exhibition with the assistance of Jack Pollock of Pollock Gallery. This was an exhibition of works by 21 Canadian artists (e.g. Kim Ondaatje, Tony Urquhart, Ted Bieler, Vera Frenkel, Michael Hyden, Rita Letendre, Louis de Niverville and Michael Snow) many of them prints.¹⁹⁴

¹⁹² Holman, interview, 5 June, 2010.

¹⁹³ Currently Open Studio is located at 400 Richmond St., a centrally located building housing a number of arts industry tenants.

¹⁹⁴ Kay Kritzwiser, "Artario '72: art multiples project", *The Globe and Mail* (Toronto): 12 August, 1972, 24.

The same year Ruth Tulving, member of the board, received a publication grant for her silk-screen series *What is Man?* Serigraphy (screen print) as an artistic medium was becoming a medium of choice with young Canadian artists. In the course of 1970s several printmakers at Open Studio used images of popular culture for creating bold coloured silkscreen series such as Alex Cameron's No 1 print in Open Studio's archives or in Ruth Tulving's *What is Man?* silkscreen series (1972). The edition was printed at Open Studio and published by the artist (fig. 21). The earnings from this significant commission made Open Studio's further expansion possible. On her involvement in the Toronto's printmaking movement, Tulving related:

In the late 1960s I was involved in starting the Toronto-based Open Studio printmaker's workshop. There, in 1969 [?], I began my two-year-long work based on the study of the human figure in an abstract way, that I called *What is Man?* This is a series of silkscreens done in the op/pop style, a style that was in vogue at the time. The completion of that cycle occurred in 1972, the official Year of the Woman, and the exhibition bearing the title *What is Man?* was circulated in various public art galleries in Canada.¹⁹⁵

Later in 1972, with the support of printmaking professionals and following earlier enquiries and consultations with officers at the Ontario Arts Council, Open Studio submitted its application for a grant to purchase two custom-made lithography presses.¹⁹⁶

Although printmaking studios were already functioning in Montreal and elsewhere, the collaborative printmaking workshop model was not passed from Montreal to Toronto, but was rather transferred to Open Studio from Landfall Press in Chicago, by Don Holman, who studied with Jack Lemon and then apprenticed with him at Landfall Press. The example of Landfall Press was followed by Holman in a number of key areas,

¹⁹⁵ <http://ruth-tulving.com/whatisman.html>, accessed, 28/08/ 2011.

¹⁹⁶ Sewell, interview, 11 May, 2010 and Holman, interview, June 5, 2010.

most notably in his style of collaborative practice, in keeping a record of prints or editions produced at the studio, and in establishing an archive.

Landfall Press passed on to Open Studio the North American workshop model which, based on collaboration between the artist, the publisher, and the master printer, had its North American roots in Stanley Hayter's New York studio during the 1940s.¹⁹⁷ Hayter's presence in the US sparked an interest in printmaking collaborations amongst many American abstract expressionists, who took advantage of this opportunity. This in turn initiated further development of printmaking workshops in the US in the 1960s and in Canada in the 1970s.

Holman's connection to the Landfall Press and his professional credentials did strengthen Open Studio's application for funding, but he was still expected to prove his skill as a master printer capable of collaborating with important Canadian artists. For that "test" he had to print and publish a significant screen-print edition. The commission in question was an edition of serigraph prints by Toronto-based Quebec artist, Rita Letendre, who had received a publication grant from the Canada Council for the Arts and was in need of a suitable studio and a qualified printer.¹⁹⁸ For that important project, a larger space with all the correct safety features and proper printmaking equipment was necessary. To make it possible, at the insistence of Holman, Open Studio changed its location and moved from Queen Street to larger premises at 1 King Street West.¹⁹⁹

Holman recalls:

Open Studio was a gift [to printmakers]. You needed 100,000 just to set it up as a professional studio.... I was responsible for setting it up each time the Open Studio moved during the 1970s. The first move was from 310 Queen Street to 1 King Street West; a new location with vast empty rooms which I found after examining many possible venues. Before, the building on King was a

¹⁹⁷ As said in Chapter 1, Hayter opened the New York location of his Atelier 17 in 1940 and ran it for a decade, before transferring it back to France in 1950.

¹⁹⁸ Holman, interview, 5 June, 2010.

¹⁹⁹ Ibid.

manufacturer, a dress-making place. A West-end space would be cheaper, but members preferred downtown, easily accessible by public transport location.²⁰⁰

Holman's concern with the quality and safety of the facility is not surprising; he was coming from a master's workshop and wanted to impart the same high standards at Open Studio. In the new location, Holman set up Open Studio's serigraphy and etching workshops according to the standards developed at Landfall Press. The ample space, new frames, racks, screens and rollers permitted the printing of larger formats in multiple colours. The last condition of a workshop with a three-way partnership, able to produce and publish print editions was fulfilled when Rita Letendre's silkscreen edition was printed by Holman, and published by the artist in 1973 (fig. 22).

Holman's input into the setting up of an archival system requiring printmakers to register in the log books every print done at Open Studio, and to deposit one proof of every print into the archive was of key importance (Appendix 6).²⁰¹ This system was essential to document the activity and the standards of the workshop's production. Since then the archive has amassed a significant collection of prints by hundreds of artists.²⁰² In the 1970s, works by close to two hundred artists were deposited in the archives.²⁰³

At this stage (1973), having recognized Open Studio's impressive achievement to date, the Ontario Arts Council granted funding for two custom-made Praga lithography presses. The studio received a grant of \$5000 for this equipment and commissioned it from a Czech-born engineer, Emil Carpi, who had owned and operated Praga Industries Company in Toronto since 1963. Praga Industries specialised in producing printing equipment and supplies catering to a growing clientele of satisfied printmaking artists. As

²⁰⁰ Ibid.

²⁰¹ Ibid.

²⁰² Robert Stacey, "Quarrying the Vaults: The Open Studio Archive 1970-1984", *A Public Room A Place for Cultural Thinking and Studio Activities*, Open Studio's Twentieth Anniversary Exhibition (Toronto: Harbourfront Gallery, 1990), 11.

²⁰³ Open Studio Records contained artist's name, medium and the number of the proof, no date of printing was recorded; first log book (21 pages), 110 artist's names and proofs #001 - # 531.

Jo Manning noted “Carpi’s Praga presses were sturdy machines that featured a turning handle with short spokes so that you could pull a print in short tugs – [Carpi] maintained that his gearing made a long handle unnecessary.”²⁰⁴ For Open Studio’s press, Holman made some adjustments to the Carpi’s design, ensuring that each press would be capable of accommodating heavy lime stones of considerable thickness, and of printing large size lithographic prints.²⁰⁵

As the Open Studio grew, the division of the founding members’ responsibilities became more complicated. The duties were now divided between the three leading directors. Sewell was the studio’s administrator responsible for its operation; he ordered and distributed supplies and instructed newcomers at introductory printmaking workshops, while Hall took membership registrations and assigned time-sharing of the facilities to renters. Holman, as master printer, examined and approved candidates for lithography, and negotiated and printed outside commissions.²⁰⁶ Sewell, Holman, and Hall would also act as instructors for young artists. At the same time all three were participating members of the collaborative and continued to develop their own creative careers (figs. 23 - 25).

As an artists’ collaborative, with a growing number of paying members and renters, Open Studio was largely funded by government grants. Yet its main support lay in the passionate approach of Sewell, Hall and Holman, who were contributing numerous volunteer hours to keep it running smoothly and accessible twenty-four hours a day. Holman described Open Studio’s organizational and technical aspects:

Each new-signed member would get an access key to the premises. Initially the membership fee would pay for the use of both equipment and materials, but

²⁰⁴ Jo Manning, *A Printmaker’s Memoir: A Personal History of an Era* (Newcastle, ON: Penumbra Press, 2009), 156.

²⁰⁵ Holman, interview 5 June, 2010.

²⁰⁶ Sewell, interview 11 May, 2010.

that sometimes led to waste of inks, papers, and rugs and it was agreed that materials would be paid for separately. ... To become a participating member of Open Studio, one had to prove basic printmaking skills by education or experience. Otherwise they had to take a class with one of the instructors who taught him how to print. The most basic test in the class was to ask: 'How do you work with hazardous materials'? Unless a candidate was well aware of basic precautions in working with acids and solvents (use of protective gloves, goggles, etc.), he/she had to take an introductory class.²⁰⁷

His focus on technical and safety concerns conveyed Holman's key approach, that of a print technician rather than that of an artist. As a "collaborator" in relationships with artists, his methodology was based on knowing that in this partnership a great printer is the one who knows how to cultivate the talent of a great artist.²⁰⁸ In Sewell's view, Holman was "not inventive", but was an efficient printer, and did not intrude on artists' concepts.²⁰⁹ Holman admitted with pride that his approach was technique-based and he considered it very important to his work practice not to interfere in the aesthetic preferences of other printmakers, unless the issue was related to technical aspects. He was there to "introduce professional procedures, ethics and standards" to young printmakers embarking on independent careers.²¹⁰ His stress on objectivity and his commitment to being a mere "interpreter" contrasted to the interdisciplinary, pluralist approaches of other master printer professionals: approaches that sometimes encroached on the ideas of the artists whose work they printed and published.

The liberal-democratic state in Canada was built upon an unprecedented era of postwar growth and international prosperity that lasted until the early 1970s.²¹¹ In

²⁰⁷ Holman, interview, 5 June, 2010.

²⁰⁸ Riva Castleman, *Seven Master Printmakers, Innovations in the Eighties* (New York: MOMA, 1991), 13.

²⁰⁹ Sewell, interview, 11 May, 2010.

²¹⁰ Theodore A. Heinrich, "Open Studio and Printmaking: A Brief History" in *Open Studio Ten Years* (Toronto: Harbourfront Gallery, 1980), 22.

²¹¹ A vast number of government bureaucrats were employed to administer and regulate the new reforms. In an expanding economy, the growth of public services and assistance to desirable cultural programs seemed natural. By the mid 1970s though, as the growth slowed down and deficit exploded, there was a backlash against the interventionist state which Canada had become in the previous decades. The

essence, the government's role was to strengthen the country's wealth-creating capacity. Thus government agencies promoted public education to raise the skills and capabilities of people, and promoted technology-based initiatives. Money was spent to expand knowledge-based society, and to create opportunities for new products and services that supported infrastructure investment.²¹²

The Ontario Arts Council financially backed Sewell and Hall's undertaking from early on, as it was generally understood that well-equipped print workshops offered better, larger presses and the assistance of a master printmaker. Open Studio's technical capability and growing membership, combined with its full public accessibility were seen to show strong potential which, with some assistance, could foster further transformation of the printmaking scene in Toronto. In fact, the need for the kind of services Open Studio was offering was so great that within a short time span of three years, by 1973, it became a fully funded printmaking workshop and a publisher for print editions pulled by its professional master printer. In the 1980 catalogue, *Open Studio: Ten Years*, Theodore Heinrich wrote with a measured dose of appreciation about the founders' vision, which was not only brought to concrete realisation but was also successfully sustained for the first decade: "The associates of Open Studio are right to feel entitled to some notice for having survived and for having achieved a real degree of distinction in an endeavour for which no such success could have been foreseen."²¹³ Throughout the decade, the studio enjoyed public support and received operational and project grants as well as references for well-paid outside commissions. For example, Isaacs Gallery began to publish all its artists at Open Studio. That way works by Graham

opposition to government support for culture solidified in all major industrial countries, with conservative governments taking lead in the United States and Great Britain and later in Canada. Silverman, 147.

²¹² Ibid. 169.

²¹³ Heinrich, 17.

Coughtry, Nobuo Kubota, William Kurelek (fig. 26), Charles Pachter, Michael Snow and Joyce Wieland came to be printed at the studio.²¹⁴

With a skilled master printer and new print presses Open Studio's membership and print output increased. By 1974 the studio required more funding to fulfill its needs. The growing archive had to be managed, and exhibitions had to be curated and mounted. It was therefore proposed that an administrator and a curator were to be hired. In order to ensure sufficient government funding, the studio had to become a corporation, which would be eligible for the Canada Council for the Arts grants. Open Studio was therefore incorporated as a not-for-profit organization in 1974. In a struggle to stay afloat in a worsening economy, and to face fierce competition for public grants, Open Studio formed an influential board of directors.²¹⁵ As a result of this restructuring, the power of the founders who now functioned as Open Studio's directors was diminished and a professional administrator was hired. Barbara Hall took the opportunity to travel on a grant to Florence, Italy, while Richard Sewell and Don Holman received part-time job offers from local universities.²¹⁶

It was also decided that the way to go about bringing new technologies to the workshop was to invite exceptional printmaking practitioners to the Open Studio. To that end, in 1974 the director of Atelier 17 brought a demonstration of Stanley Hayter's colour viscosity technique to Open Studio.²¹⁷ Holman describes how at first all the participants sat at a square table listening to a lecture and then the printers performed the demonstration. This technique, already practised and demonstrated in Toronto by individual artists like J. Carl Heywood or Kazimir Glaz, was breaking lithography's

²¹⁴ Holman, interview, 5 June, 2010.

²¹⁵ Sewell says that several influential members of the board of directors of the National Ballet of Canada agreed to also serve on the board of Open Studio. Sewell, interview, 11 May, 2010.

²¹⁶ Sewell, *ibid.* and Holman, interview 5 June 2010.

²¹⁷ Hector Sonier, Director of Stanley William Hayter's Atelier 17 in Paris, assisted by Thomas Lax of York University performed demonstrations of Simultaneous Color Printing Process, the so called "viscosity" technique, first at York University and then at Open Studio.

traditional limitations because it was capable of producing colour effects similar to those of painting. Several Open Studio members benefited from this demonstration, expanding their technical vocabulary, as did the master printers who were able to pass it on to others by introducing new tools designed to help achieve the “viscosity effects”.²¹⁸

At that time (1974), Toronto printmaker and Open Studio member, Otis Tamasauskas (1947 -), became director of etching and a second master printer. He was responsible for running the etching and the intaglio studio and assisted Holman with outside lithography commissions.²¹⁹ He learned his first printmaking skills at the Central Technical School, before attending the University of Windsor, ON. Tamasauskas' skills in printmaking collaboration method were acquired from Holman, but his working style and methodical approach differed from that represented by Holman. Tamasauskas' working method was intuitive, and he would sometimes try to influence his clients, neither of which sat well with Holman, who appreciated a more detached and methodical approach driven by a desire to achieve an edition.²²⁰ It seems that Tamasauskas preferred experimental approach aimed at producing a variety of individual prints, instead of a uniform edition. This was an interesting alternative to members who preferred to experiment with mixed printing techniques producing unique pieces (fig. 27). The studio's membership significantly grew by the mid -70s, and another American-born artist, Brian Kelly, joined Open Studio in 1975 as new director of etching and mezzotint, two traditional techniques of gravure on metal plates. This marked the beginning of a change in Open Studio's profile, from its initial experimental and collaborative approach to a more craft-oriented.

²¹⁸ For example: printers from Burnaby, B.C., came to Open Studio to learn how to do collaborative printmaking hands-on. Sewell, interview, 11 May, 2010.

²¹⁹ Otis Kazis Tamasauskas was born in a refugee camp in Germany following his family's flight from the Soviet-occupied Lithuania (1947). In Canada since 1952.

²²⁰ Holman, interview 5 June, 2010.

When talking about Open Studio's significant functions and the politics of public funding, Sewell admitted that: "the Canada Council [for the Arts] loved the professional, publishing side of Open Studio."²²¹ Sewell conveyed his disappointment in what he saw as the failure to recognize the "creative hub" aspect of the print collaborative. He was concerned that the treatment of it as a mere facility downplayed its real achievements, to fit better with the Canada Council for the Art's nation-building project. Because of Open Studio's direct connection with American print movement, the collaborative system introduced at the studio was fully appreciated, but the works produced there by an array of artists of various professional and cultural backgrounds were perhaps seen at that time not as fully Canadian, but rather "as both individual to their creators and international in their approach."²²²

In retrospect, the founding members saw the government's assistance as both a blessing and an interference in Open Studio's dynamics. While in the new corporate formation they could track their volunteer hours and receive stipends, there were no salaries paid for their input at Open Studio. Holman related with humour that one day Barbara Hall brought some celery sticks to Open Studio and told him "here is your salary, Don!"²²³ All three, Sewell, Hall and Holman, had to keep other jobs and lived in housing co-ops. However, they continued to collaborate with Open Studio and kept contributing their experience and knowledge.²²⁴ Sewell comments that "Open Studio survived thanks to the Canada Council [for the Arts], but paid a price in terms of losing its artistic freedom".²²⁵ Again, Sewell expressed his disappointment in being removed from taking vital decisions. In his view, by the mid-70s the years of creative improvisation

²²¹ Sewell, interview 11 May, 2010.

²²² William Withrow, *Contemporary Canadian Painting* (Toronto: McClelland and Stewart Ltd., 1972), 16.

²²³ Hall, interview, 18 May, 2010.

²²⁴ Sewell left Open Studio in 1982 for the printmaking department at York University and Holman went to University of Toronto at Scarborough in 1984 to form a new printmaking department there.

²²⁵ Sewell, interview, 11 May, 2010.

were gone. A poignant sign of the change was members' access to Open Studio. The initial membership always included keys, giving twenty-four hour access to the studio, but as the administrative component of the facilities expanded the use of the studio became more regulated and it was no longer accessible at night. This was an obstacle for the renters who were employed during the day and used the studio at night.²²⁶

All three artists, Sewell, Holman and Tamasauskas played important roles in establishing the initial standards and the reputation of Open Studio as an experimental venue, related to avant-garde which thrives in certain economic and social conditions often marked by scarcity of funds and lack of official validation. When these conditions change, avant-garde artists quickly become 'institutionalized', as could be observed at the example of Open Studio.

By the mid-70s, governed by a board of directors with Tony Castles as new administrative director, Open Studio suffered a growing split among its users along the issue of artist members' use versus collaborations with prestigious artists to produce print editions (such as the commissions it had taken for Letendre, Wieland, Frenkel, Coughtry, Kubota, Snow and Gaucher).²²⁷ Well known artists were encouraged by the Canada Council for the Arts to use prints to advance their careers (figs 28 and 29). Publishing prints with the help of public grants made their work accessible to larger audiences at a reasonable price. Collaborating with established artists and producing and selling limited editions of original prints was Don Holman's passion and goal as master printer.²²⁸ However, although such projects made money for the studio and gave

²²⁶ Sewell *ibid.*, and Holman, interview 5 June, 2010.

²²⁷ Holman, *ibid.*

²²⁸ As an example Holman recalled a deal made with Christo at Landfall Press "Christo was paid \$10,000 to have an edition of his prints published by Landfall Press. He would also receive fifty percent of the profit. The studio printed an edition of portfolios and sold them at a heady profit. Landfall always stipulated a

status to the printer and the workshop, they also required time, space, and an extensive use of equipment. In this conflict Sewell aligned himself with the renters and members who paid for the use of the studio and expected to have regular access to the equipment. The members, who by then included artists such as Janet Cardiff, Alex Cameron, Vera Frenkel or Susan Farquhar, would rather have had the studio all to themselves, shared on equal terms.

Juggling these two conflicting uses of Open Studio was increasingly difficult and the solution was not at hand after the Canada Council for the Art's attempt to finance another print workshop to serve the growing printmaking community failed.²²⁹ To satisfy the members, the board decided that their needs were Open Studio's priority. One of the outcomes of this decision was that the members became responsible for carrying the burden of increased membership fees, and the studio began to cater to mid-career printmakers, who could afford the fees. To accommodate funded projects by more established artists, periods of six weeks in a year were stipulated for individual artists to produce their editions.²³⁰

Holman admits that he could have collaborated with more artists, and the Canada Council for the Arts was eager to assist them with funding, but a majority of board members supported the idea that printmakers do their own printing and opposed the dominance of collaborative printmaking at Open Studio.²³¹ To Holman, such an approach was difficult to accept. To him collaborating with artists was a passion and became a priority since in his full-time role as a master printer and printmaking instructor

number of additional prints for associate members who paid an annual membership fee in exchange for a portfolio of all prints published by the workshop each year." Holman, *ibid.*

²²⁹ Sewell, interview 11 May, 2010, and Holman, interview 5 June, 2010.

²³⁰ Holman, *ibid.*

²³¹ *Ibid.*

²³¹ Holman, interview 5 June, 2010.

²³¹ *Ibid.*

he had given up pursuing his own artistic career. He had also had a realistic view of the studio's print output assessing that: "only some of them [prints] were art" and wished to continue bringing in the talent from outside of the printmaking milieu.²³²

Holman went on to explain aspects of collaborative printmaking from a business point of view: when an edition was published by a dealer, the cost was agreed upon ahead of time; when, on the other hand, it was done by an artist, the cost could not be pre-determined and on occasions the related costs exceeded the artist's funding. Holman goes further in voicing his displeasure at accommodating some projects which were dragged on by artists who would change their minds at an advanced stage.²³³ His comment reminds one of Tamarind's Kenneth Tyler's statement about his collaboration with Helen Frankenthaler: "She loves to proof, for a long time. If you allow Helen she will proof for the rest of her life and never give you an edition."²³⁴ Holman's practical sense also questioned some of the Ontario Art Council's and Canada Council for the Art's decisions to fund projects by artists who would go abroad to print their editions using public funds to get, in his view, an inferior service, and then sell or "give away" the prints at a minimal cost.²³⁵ Such practices, in his view, did not bring know-how to Canada, did not build confidence in Canadian practitioners and did nothing to increase the public's respect and appreciation for Canadian prints.²³⁶

Toronto artists' like Charles Pachter or Carl Heywood, worked from their own studios in mixed techniques of screen print, etching, lithography and photolithography, but much of the innovative printmaking activity in the 1970s came out of artist-run

²³⁴ Jane Kinsman, *The Art of Collaboration: The Big Americans* (Canberra: National Gallery of Australia, 2002), 108.

²³⁵ In particular, Holman recalls an individual travel and publishing grant for an edition printed in Japan on expensive *washi* papers and later sold by the artist at \$50 each. Holman, interview, 5 June, 2010.

²³⁶ *Ibid.*

centres or the co-operative print shops such as Open Studio.²³⁷ During the 1960s and 1970s in Canada it was fairly common for several techniques to be used in a single print. Richard Sewell, Don Holman and others experimented with serigraphy first and Sewell incorporated serigraphy, lithography, and photography in his prints. During the late 1970s, with new equipment added, Open Studio artists began to intensively explore photographic techniques; Judy Gouin used her own landscape photographs as the basis for her serigraphy prints. Her work evolved from photo-realist interpretations of a landscape to almost abstract detachment with only traces of her original inspiration.

Otis Tamasauskas, as Open Studio's second master printer, has produced body of work in both etching and intaglio.²³⁸ Tamasauskas was keen to translate to printmaking the spontaneity and gestural qualities of painting. Open to experimentation, he was captivated by the process of using collage in a trial and error method of working. His abstract compositions usually covered the complete surface of the plate and sometimes of the paper.

Robert Game and Susan Farquhar both began their careers in Toronto as artists and printmakers at Open Studio. For them it was an excellent place to experience the art of collaborative printmaking and to develop technical and business skills. Game participated in mobile printmaking workshops from the time of their inception in 1969 and later became an artist-renter at 310 Queen Street West, then a collaborative member, and as of 1974 a printmaking instructor. In 1982 Game set up an experimental printing studio with a Praga Industries chemist to develop a line of printing inks.²³⁹ Later Game

²³⁷ Janice Carbert, Robert Achtemichuk and Bente Roed, "Contemporary Canadian Printmaking," <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0009019>, accessed 12/09/2011.

²³⁸ Otis Kazis Tamasauskas was master printer at Open Studio from 1974 – 1978 before he moved on to teaching printmaking at McMaster University in Hamilton (1978 -1980), at University of Toronto, Scarborough Campus (1978 -1983), and at Queen's University in Kingston (1980-).

²³⁹ "Atelier GF: A Brief History." <http://ateliergf.com/history/history.html>, accessed 12/09/2011.

moved on to work as master printer at Novak Graphics, a private print studio established by another of Holman's pupils, Kim Novak, which was publishing international artists. Susan Farquhar (1954 -) on the other hand, who was a graduate of Fine Arts Department at York University, worked as Holman's assistant in addition to practicing her own printmaking. An organized and disciplined professional, she soon gained his respect and was allowed to partner in producing collaborative print commissions for Open Studio's outside clients. On leaving Open Studio, she first established Sword Street Press Editions in 1978 then, around 1991, she and Robert Game entered into a partnership to form a commercial printing venue, Atelier GF which specializes in publishing editions by Canadian and international artists.

In addition to the main focus on print creation and the publishing of print editions, Open Studio had set the goal of dissemination, with group and individual exhibitions promoting public interest in contemporary prints. Since its incorporation in 1974 Open Studio had had good relationship with the Canada Council for the Arts officers, and with their help periodically organized group exhibitions for its members, locally and nationally. Through such exhibitions Open Studio members Richard Sewell, Moira Clark and Otis Tamasauskas gained important national and international exposure. Some members (Sewell, Game) took part in the 1974 exhibition Contemporary Canadian Graphics organized by the Art Gallery of Brant in Brantford, Ontario. The very first group show of members' prints entitled *On View*, took place at the new Toronto Dominion Bank's pavilion around 1976. It was funded by the Ontario Arts Council. Holman chose the venue as a suitable place for Open Studio's first exposure due to the large amount of human traffic there. Soon after that Open Studio's first international exhibition, *Open Studio Graphics*, took place at Canada House in London, England, then at the Canadian Cultural Centre in Paris, France and lastly at Canada's Embassy in Brussels, Belgium. During the following years of operations Open Studio's

curator organized annual exhibitions of prints by studio members at the premises and at outside public venues. The members and the renters were encouraged to take part in annual Graphex print shows and in *Editions 1*, the Ontario Arts Council Prints Competition as well as in the annual Canadian Printmaker's Showcase, at Carleton University in Ottawa.

A positive sign in the relationship with granting agencies was the growing attention to art practices by women, a sign which was appreciated by the studio, co-founded as it was by a woman. This new focus became reflected in new policies, which now included recommendations for funding projects, editions and exhibitions by female artists such as Tulving, Letendre, Frenkel, Wieland and Cardiff who all were at some point in the 1970s associated with Open Studio. Although there were fewer female members than men due to their other commitments and limited time availability, they still produced diverse and vital bodies of work in serigraphy and lithography.

Vera Frenkel's printmaking at Open Studio began in the early 1970s (fig. 29). She had had her etchings printed there since 1972.²⁴⁰ Some of these prints had probably been exhibited at the *Vera Frenkel: Printmaking Plus II*, the second stage of Frenkel's exhibition circulated by the National Gallery of Canada from 1971 to 1972. Frenkel was also actively involved at the time in creating and exhibiting *livres d'artiste* containing her poetry and original prints. She was a prolific printmaker, a participant in all national and international shows, such as Mostra Grafica at Biennale di Venezia in 1972, before becoming involved with video installations.

Yves Gaucher used Open Studio to print his *Jericho* lithography print to promote his exhibition at the Art Gallery of Toronto (1978), (fig. 30). Janet Cardiff, guest

²⁴⁰ Open Studio log book.

member, also expanded her early career by practicing printmaking at Open Studio in Toronto in the mid-70s. She chose lithography, although commonly women were considered less successful than men in it, as lithography was viewed as a masculine medium due to the technique's use of heavy stone matrices requiring physical strength.²⁴¹ Holman remembers Cardiff working relentlessly into the late hours experimenting with that medium and producing complex layered effects in lithography.

Moira Clark (1950 -) was a regular member of Open Studio's who specialized in etching and was a printmaking instructor there since 1978. She created and exhibited prints and *livres d'artiste* containing her original prints.²⁴² Both she and Frenkel participated in an exhibition, *Women's Bookworks*, organized by Powerhouse Gallery in Montreal in 1979.²⁴³ Libby Hague (1950 -) was another artist who began her career in printmaking at Open Studio in the late 1970s. Hague showed her prints in an exhibition at Gallery Pascal in 1979 and participated in the Open Studio's important group shows during the 1980s.

During the 1970s several art galleries began to focus on exhibiting and selling prints by Canadian artists. Toronto galleries that regularly exhibited prints included Ciparis/Lennox Gallery, Gallery Moos, Marlborough Godard, and Gallery Pascal. The galleries from the two main cultural centres in Canada began to collaborate, Montreal's Camille Hecht of Gallery 1640, which heralded printmaking by European, Canadian, American and Mexican printmakers, worked in close association with Doris Pascal, owner of Toronto's Gallery Pascal, which was devoted to prints by mostly Canadian

²⁴¹ Holman, interview, 5 June, 2010.

²⁴² Lisa Balfour Bowen, "Canadian Prints - an investment in beauty," *Toronto Star*, 27 December, 1980, 7.

²⁴³ Vera Frenkel showed prints combined with text and Moira Clark similarly incorporated etchings from the series *View of the Stairs*; artist Jana Sterbak was also displaying her art books. Virginia Nixon, "Books of Glass, Books Strung on Wire, Books of Squiggles. Women's Bookworks: something new for all" (*The Montreal Gazette*, 4 October, 1979), 76.

printmakers throughout the 1970s. During 1970s prints were marketed primarily in larger urban centres by consultants to commercial art galleries and by art curators.

To enter the art market in a professional manner, in the mid-70s Open Studio's board of directors hired a curator responsible for marketing the prints, managing annual members' group shows and networking with outside institutions and potential buyers. In 1973 the *Aspects of Canadian Printmaking* exhibition was shown at the Canadian National Exhibition in Toronto and the *Edition Art: Graphics and Multiple Sculpture* exhibition was on display at Aggregation Gallery in Toronto. Both exhibitions included prints by Open Studio members. The *Aspects of Canadian Printmaking* show was at the Mira Godard Gallery in 1978, and in 1979 an exhibition of prints, *Open Studio Exhibition*, took place at the Albright Knox Gallery in Buffalo. That same year, *New Images from Canada* was shown at Abrams Gallery, Rochester. In Toronto, an exhibition *Open Studio Prints* took place at Continental Bank of Canada and *Five Canadian Printmakers* was shown at Aggregation Gallery, both in 1979.²⁴⁴ Open Studio's master printer (1974 - 78), Otis Tamasauskas exhibited his prints in a solo show at Mira Godard Gallery in 1979. Other members had also shown their graphics in group and individual exhibitions: Robert Game was showing at Gallery Moss in 1978 and in 1979. Finally, in October/November 1980 the *Open Studio: Ten Years* exhibition was on display at Harbourfront Gallery in Toronto. The curators, Cathleen Hoskins and Cyndre MacDowall showed a selection of 50 works by 25 artists. It summarised the decade-long struggle by Open Studio founders and members to maintain a world-class professional printmaking facility in Toronto and to bring artworks in printmaking to the mainstream art milieu.

For the 1980 catalogue, after a decade of Open Studio's operation, Richard Sewell attempted to explain that what had inspired him and Barbara Hall in the first place

²⁴⁴ Participating artists: Richard Sewell, Ed Bertram, Otis Tamasauskas, Joan Sutherland, Moira Clark.

was the need to produce prints in a proper setting. Later Sewell also referred to jazz, and suggested that to create print matrices was to “record” a fleeting moment or an idea the same way a sound was recorded on small plastic discs. The printing process was a way to play it back.”²⁴⁵ Thus his metaphor for Open Studio was “a visual recording studio”. Critics noted the importance of Open Studio as a printmaking venue, but often assessed it one-dimensionally. For example, the curator of its first retrospective exhibition, Theodore Heinrich proposed that Open Studio was mainly a setting with proper equipment offering technical instruction.²⁴⁶ Heinrich praised the technical aspect of Open Studio without mentioning the creative freedom fostered by the print shop. The way he discussed the subject represented a rather rigid approach to new print media and did not meet the challenge posed by heterogeneous print production at Open Studio. Perhaps Heinrich was also avoiding the issue of Open Studio’s “internationalism”, an issue not popular with its supporter, the Canada Council for the Arts, as ever concerned with constructing the pure framework for Canadian identity in visual arts.

To reflect on the word “open” used in the name and on the ramifications of its use, Richard Sewell wrote: “This concept word for accessibility to one’s own work within a shared studio setting of accessibility, has succeeded so well that it is now commonly used in other settings where entirely different processes and ideas are located far from Open Studio.”²⁴⁷ It was evident that a print workshop such as Open Studio was a culturally and socially relevant product of its time, and in its turn it became a producer of Toronto’s printmaking culture for decades to come. The twentieth anniversary (1990) catalogue’s title, *A Public Room: a Place for Cultural Thinking and Studio Activities*,

²⁴⁵ Admittedly, Glen Gould’s music is Richard Sewell’s chief artistic inspiration. Sewell, interview 11 May, 2010.

²⁴⁶ Heinrich, 22.

²⁴⁷ E-mail correspondence with the author, September 07, 2010.

summed up Open Studio's activity as follows: "their group consensus of what the place is about : a communal centre, a collaborative situation, not a private, isolated working space."²⁴⁸In this instance, the collaboration between the printmakers and between an artist and a master printer was named as the central tenet of Open Studio, and its conceptual and intellectual results were recognised as equal in value with the technical achievements. One of the exhibition's curators, Linda Genreux, pointed out Joseph Beuys' influence: "To consider the parameters of the multiple, it is useful to consult Beuys, who expanded the field to include objects, object-prints, publications, leaflets, postcards, photos, printed matter, records, audio cassettes, video tapes, films and a variety of signed editions, usually in numbered runs."²⁴⁹

For more than forty years, Open Studio has been dedicated to producing prints in various techniques. One of its main original goals was to provide a dynamic printmaking venue where professional artists could create their works. Initially, some thirty artists of various cultural and aesthetic backgrounds had unlimited access to equipment, expertise and an array of workshops dealing with serigraphy, etching, lithography and intaglio printing.²⁵⁰ The artist members also benefited from a program of activities, including training opportunities, and collaborations between artists and printmakers. The studio offered demonstrations and workshops for aspiring members. During the first ten years, the Open Studio artist members could create and print their own work independently or with a professional printer, while other venues, like for example Sword Street Press, founded by Holman's pupil, Susan Farquhar, offered only

²⁴⁸ Liz Wylie, *A Public Room: A Place for Cultural Thinking and Studio Activities* Catalogue of Open Studio's Twentieth Anniversary Exhibition (Toronto: Harbourfront Gallery 1980), 3.

²⁴⁹ Linda Genreux, "The Multiple: In Pursuit of Art's Social Aims" *A public Room A Place for Cultural Thinking and Studio Activities* Catalogue of Open Studio's Twentieth Anniversary Exhibition (Toronto: Harbourfront Gallery 1980) , 8.

²⁵⁰ "Open Studio: Canada's leading printmaking centre," <http://www.openstudio.on.ca/> , accessed 02/09/2011.

the latter option. Open Studio has attracted and influenced artists and printers from all over Canada.

In terms of assessing print production by Open Studio certain distinctions can be made. By analyzing Open Studio's print production, one can observe the distinct characteristics of prints made by collaboration in comparison with those by independent printmakers. The problem in evaluation is that the new standards by which printmaking is measured are continuously being developed making any definite critical judgement at this point difficult. In relation to prints made by individual artists, some print critics proposed that the print should be judged on the basis of how successful it is in relation to its intention.²⁵¹ The specialists are best capable of discovering and judging the technical mistakes, so applying these criteria is limited to the domain of experts. Its other weakness is that the artistic results in printmaking in some instances transcend their technical imperfections, creating truly unique pieces.

Reviewing collaborative practices some critics have already pointed out the certain sameness of collaborative prints: "... it is discouraging to find that the general appearance of the work is notable more for its similarities than for its differences. One asks to what extent the conventions of collaborative practice are contributing to this sameness?"²⁵² In collaborative prints, along with technical near-perfection, there are usually traces of the master printer's handling of the medium or certain signs of the atelier where they were printed. Moreover, in a collaborative framework the uniqueness and originality of an individual work of art is also in a sense blurred by the handling of the technique and by the involvement of an intermediary, the master printer.

The notion of print as a commodity is emphasized in collaborative printmaking relations. Although prints have always been "consumed" as a cheaper form of fine art,

²⁵¹ Garo Z. Antreasian, "Some thoughts about Printmaking and Print Collaborations" *Art Journal* (Spring, 1980), 181. <http://www.jstor.org/stable/776351>, accessed 22 /08/2011.

²⁵² *Ibid.*

but they have also been “collected” as art forms with distinct aesthetic qualities. As some prints become more common (large editions of printed images), others become more esteemed in the similar way to painting. However, the collaborative method is also intended to distance a “high artist” from the print craftsman, while allowing him/her a full use of the technique's potential. In that respect, the printmaking genre is not alone since conceptualism asserted that an idea in a work of art is of key importance. The contemporary art practices such as sculpture, video, architecture and even painting often use professionals to co-produce their finished works.²⁵³

Open Studio, was established by practicing artists at the brink of their careers and was embedded in the young, emerging artistic community. The written material on printmaking at Open Studio has been mostly documentary and supportive in nature. After forty years since the beginning of printmaking activity at Open Studio, it is the right time to sort out the ramifications of their activity in a more critical manner.

The young founders of Open Studio made a place for themselves in Canada, by setting up and offering technical means to facilitate collaborative printmaking, in addition to instruction for younger generation of printmakers. Open Studio has responded to the trends in printmaking which were focused on the development of new technologies and on pushing the boundaries of the print process - the print as an integral component of installation projects, sculpture or book works. Over the years, Open Studio has trained master printers and produced numerous editions for prominent Canadian artists interested in collaborative printmaking. Open Studio's approach meant not to influence the conceptual strategy of the artist-clients also resulted in heterogeneous print production in terms of artistic quality and style.

²⁵³ For example, Canadian painter and printmaker, Leslie Reid (1947 -), hired apprentices to work on her elaborate paintings (based on photographed images).

When attempting to assess the value of both CCA and Open Studio initiatives, the evidence suggests that both took part in the artist-run movement, and their programs responded to the emerging artists' interests in new print practices and technologies. Both were also engaged in expanding traditional approaches to printmaking in a collaborative setting, and contributed to this process. However, the spheres of influence of the two cooperatives were delineated by the geographic location, the networking potential and the access to funding; while CCA offered community programming, was located at Toronto's cultural periphery, and its board was made up of the few founding members of various backgrounds, the Open Studio was located centrally and, since its incorporation, boasted an influential board of directors, which proved critical to its survival when grants were being re-distributed. With a federally funded exhibitions program led by professional curators, Open Studio successfully supported the artistic careers of several Toronto-based printmaking artists while CCA used modest resources to achieve its results.

CONCLUSION

The original contribution of this thesis is bringing to light the stories of a group of artists, who came to Canada in 1968, and became proactive in using prints and printmaking situations to make important strides not only in their own careers in the context of Toronto, but also in a larger context, by contributing to a discussion on the relevance of printmaking in the visual arts today. CCA and Open Studio testified to the current notion that printmakers, although viewed as peripheral artistic producers, constantly demonstrate that their practices form an interesting boundary, and a valuable place for experimentation which shouldn't be ignored. In addition, the artists at CCA tackled the problem of identity explicitly, by incorporating the issue in the titles of their work, inquiring who, and where they were, or implicitly, by actively engaging in contributing to the collaborative phenomena within the context of Toronto's arts.

By juxtaposing an artist-run centre such as CCA, whose reputation in Canada has all but vanished today, with one like Open Studio, which has acquired national eminence due to stable government funding, I hoped to have drawn a more balanced picture of the 1970s decade, which preceded the rise of centrally-stimulated character of the arts in Canada. From being grounded in the locale, the CCA and Open Studio drew their strength to enter into a larger arts network, one independently of the official institutional channels, the other effectively using these channels to partake in an international collaborative movement. The study pointed also to the social forces such as the communication "revolution," the contested atmosphere, and the centennial funding in the arts, all of which influenced the outcomes and artistic results of these individual actions.

I was fortunate in being able to access, collect and use valuable data from a variety of sources, personal interviews, archival documents and original artworks.

Because these events are relatively recent and the participants are still active professionally, some documents, such as personal papers and correspondence, were not accessible at this time and will probably come to light later on.

The relevance of (T)CCA, as a site for experimental printmaking practices within the community where it primarily functioned, and the relevance of Open Studio, as a site of print production, has been established here on the bases of their considerable social impact and their artistic results. The juncture of the two sites, (T)CCA and Open Studio, isolated in the course of this research, although peripheral, showed some signs of an important fusion, most notably visible in some of the individual artist's practices. Such artists as Klunder, Kurelek, Cameron, Evans or Cetin were at the same time receiving stipends through CCA's programming, and printing at Open Studio. Then they exhibited at CCA and deposited some of their works with the CCA's Community Projects. Except for the records showing that these artists took part in opportunities provided by both centres, and for the proofs of regular participation in print shows at artist-run galleries in Toronto by members of both organizations, for the most part CCA's and Open Studio's printmaking and disseminated activities remained separate; no official co-operation between the two was recorded. From the artists' statements though, it could be concluded that there was an awareness of each other's work.

In its attempt to contextualize Glaz/CCA and Open Studio's distinct contributions to the printmaking scene in Toronto during the 1970s, the thesis research was challenged to isolate a set of parameters (sharing of intellectual and practical skills, dissemination strategies, providing technological infrastructure necessary for the practice, and ability to access public funding and local wealth, etc.), against which such contribution could be measured. The results, as identified in the course of the study were impressive in terms of distinct achievement, yet, were also fragmentary and

heterogeneous, which would make any definite classification appear arbitrary. Therefore, such important issues as whether or why the contribution of Kazimir Glaz and CCA has not been adequately recognized and validated in Canada, or why did the Canada Council for the Arts prefer to fund printmaking workshops, and not collective practices engaged with printmaking or independent printmakers, are presented here, but forming any definite conclusions is left to future art historical investigations.

In respect to Open Studio, the founders and founding members display an enormous pride in the workshop seen by them as “their creation.” A publication of the stories (by founders, curators, master printers and founding members) describing the first decade of the studio’s activity is currently being developed and could add more depth to what is currently known. Its “recorded memories” format is intended to contribute to the establishment of the “founding myth” of Open Studio. The study is led by one of the founders, Richard Sewell, who continues to take an active role in promoting the goals and achievements of Open Studio.

Today, Open Studio is a fully functional printmaking workshop with a significant yearly budget, funded both by the Canada Council for the Arts and by the Ontario Arts Council. The volume of Open Studio’s Archives is stunning. Both the proofs and the log books make a detailed record of over forty years of print activity. They are available for a more systematic study of Open Studio’s heterogeneous print production spanning four decades since the workshop’s establishment. The cataloguing of the archive would greatly benefit the collection, since currently prints are stored in somewhat overcrowded storage space, organized alphabetically, not chronologically, with more prints coming daily. A recent symposium (2010), *Printopolis*, marked forty years of Open Studio’s printmaking activity and fostered the continuing relevance of printmaking.

When considering Kazimir Glaz, in addition to his established career in printmaking and his activity with (T)CCA in Toronto during the 1970s, Glaz’s overall

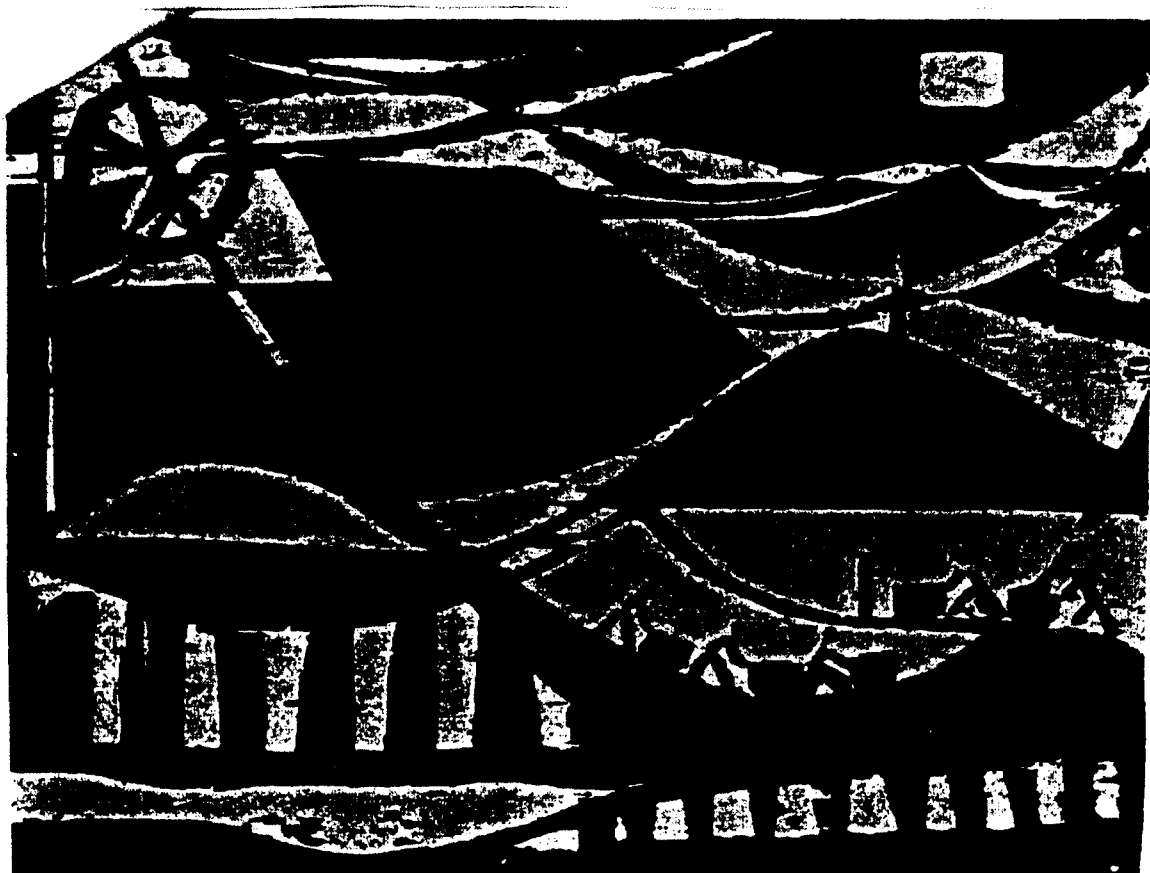
oeuvre created in Canada consists of a significant body of work in paintings, three dimensional structures and *livres d'artiste*. Since the late 1970s, after his trip to Europe, some of his lithographs from the *Essence* series were “cancelled” by his expressive strokes of colour, then his large oil on unprimed canvas paintings began to take on monumental presence, progressing from non-objective abstraction, verging on soft geometry (1980s) to dark, semi-figurative paintings incorporating gestural interventions suggestive of the Crucifixion (1990s).²⁵⁴ When asked by a critic in Poland about his style and the influences present in his work, Glaz chose to define it in terms of what it was not, as “not an art of a pointed arch.”²⁵⁵

Although resisting external interpretation of his work by his contesting stance,²⁵⁶ through his *livres d'artiste*, Glaz takes an active part in constructing his artistic “persona.” Any further study on Glaz should thus include his artistic journals published in limited editions as *livres d'artiste* (1978 – 2006) which are in all major collections in Canada and abroad. They contain prints from his collaborations with other artists, mail art, exhibition ephemera and texts by poets and writers in an international framework, and convey Glaz’s active engagement in collecting and registering traces of his art-making and publishing activities, and in steering the interpretation of his work. Further research on these art forms could bring to light methods and strategies used by the artist to build an international network and take part in the international printmaking discourse, from his permanent home in Toronto.

²⁵⁴ <http://www.youtube.com/watch?v=gLM5KgCEWHw&feature=youtu.be>

²⁵⁵ Andrzej Saj, “Poza ostrym lukiem...czyli uporczywa rozmowa o Sensybilizmie”, *Format* (Wroclaw) 1991, n.p. In *Kazimierz Glaz: The Essence Series, 1977 – 1997. Exh. Cat.*, (Lublin : BWA, Cracow : International Cultural Centre, Toronto : TCCA, 1997). n. p.

²⁵⁶ For example, to an enquiry about his use of a “language of geometry” Glaz, who resists semantic connotations, responded that his is not the kind of language one can “fill out a check to a financial institution with.” In Bożena Kowalska, *W Poszukiwaniu Ladu : Artysci o Sztuce* [In Search of an Order : Artists about Art], (Katowice: BWA, 2001), 60.



K. Glaz, Wałbrzych 1956, woodcut / drzeworyt 70 x 51 cm.



KAZIMIERZ GŁAZ

Appendix 1.

Kazimir Glaz, *Song to a Sun*, woodcut, 70 x 51cm, 1956. Kazimir Glaz File, E. P. Taylor Library and Archives, AGO.

ORIGINAL WOOD BLOCK PRINTS

by Kazimir Glaz, Toronto, 1978
were awarded Medal of Honor at the VII International Biennale of Prints, Krakow, 1978.

KAZIMIR GLAZ

Participations in recent exhibitions: VII International Triennale of Prints, Grenchen, Switzerland; Recent Acquisitions, National Museum, Warsaw; VII International Poster Biennale, Warsaw; VII International Biennale of Prints, Krakow; International Triennale of Drawings, Wroclaw, Poland. Century prints, National Museum in Warsaw, 1978; "enrichissements", Bibliothèque Nationale, Paris 1978.

Kazimir Glaz is represented in public collections: National Museum of Modern Art, Tokyo; Museum of Modern Art, New York; Museo D'Arte Contemporanea, Sao Paulo; Metropolitan Museum of Art, New York; Brooklyn Museum, NY; Collection of Modern Art - Vatican Museums; La Bibliothèque Nationale, Paris; National Museum in Warsaw and Wroclaw; State Art Collection, Dresden; Library of Congress, Washington DC; Art Gallery of Ontario, Toronto; Art Bank - Canada Council, Ottawa; and in many other public and private collections.



Toronto Center for Contemporary Art

155A Roncesvalles Ave., Toronto, M6R 2L3, Telephone 536-6220

APR 1 1978

THE MARLBOROUGH GODARD GRAPHICS

22 HAZELTON AVENUE, TORONTO, ONTARIO - TEL. 964-8197

KAZIMIR GLAZ, ESOTERIC

A series of original lithographs in colour

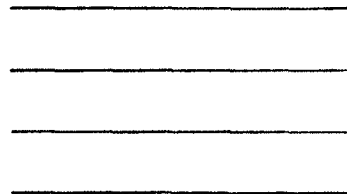
JUNE 15 - 29, 1974.

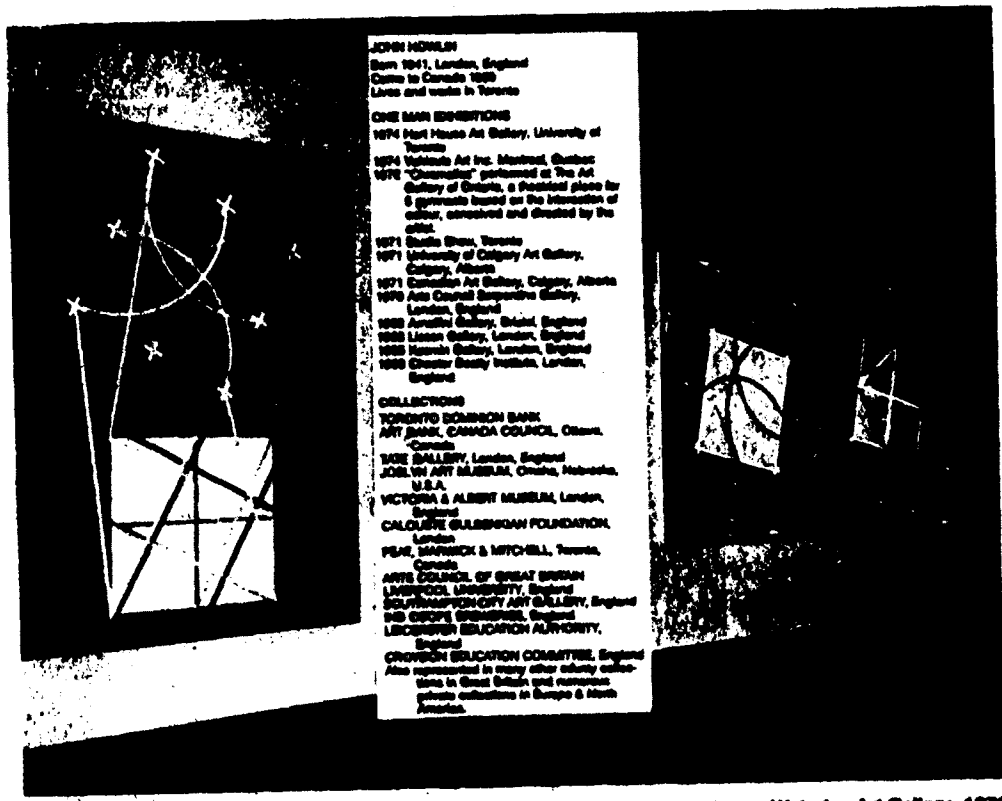
Kazimir Glaz "Esoteric" lithographs in public collections: Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Brooklyn Museum, New York; Museum of Contemporary Art, Sao Paulo; Contemporary Art Collection - Vatican Museums; National Museums in Warsaw and Wroclaw; La Bibliothèque Nationale, Paris. Library of Congress, Washington; Art Bank, Canada Council.

Appendix 2

CCA exhibition ephemera. Kazimir Glaz File, E. P. Taylor Library and Archives, AGO.

APR 9 1979



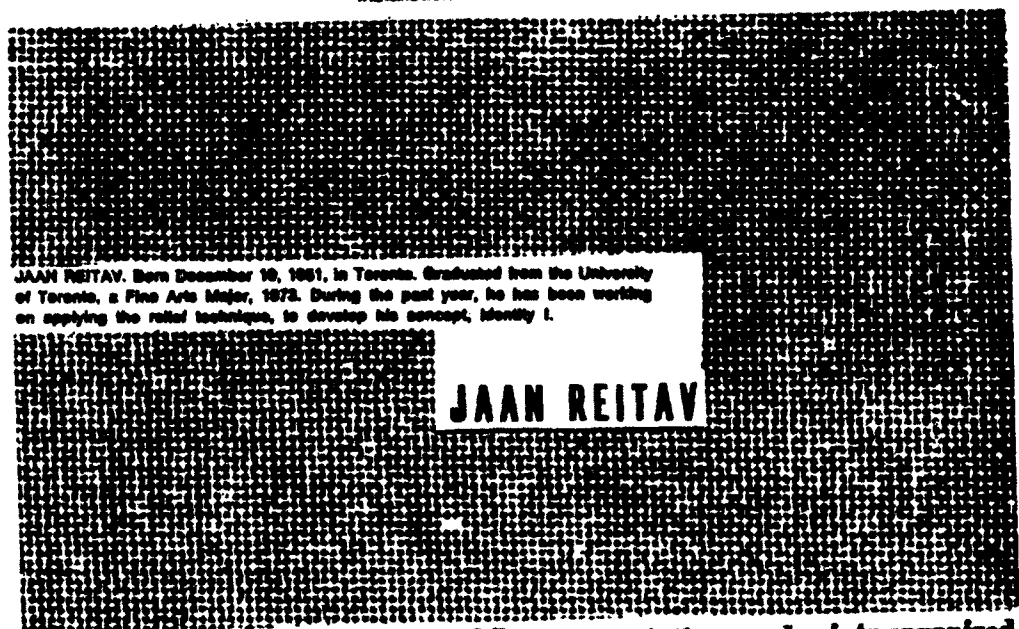


JOHN HOWLIN
 Born 1941, London, England
 Came to Canada 1969
 Lives and works in Toronto

ONE MAN EXHIBITIONS
 1974 Marl House Art Gallery, University of Toronto
 1974 Voltaire Art Inc. Montreal, Quebec
 1976 "Converging" purchased at The Art Gallery of Ontario, a featured piece for 6 grounds based on the intention of color, conceived and created by the artist.
 1977 Stella Shaw, Toronto
 1977 University of Calgary Art Gallery, Calgary, Alberta
 1977 Kitchener Art Gallery, Kitchener, Ontario
 1978 Arts Council Supervisory Gallery, London, England
 1988 Annette Gallery, Bristol, England
 1988 Lison Gallery, London, England
 1988 Toronto Gallery, London, England
 1988 Christie's Gallery, London, England

COLLECTORS
 TORONTO DOMINION BANK
 ART BOARD, CANADA COUNCIL, Ottawa, Canada
 SOLE GALLERY, London, England
 JOEL W. ART MUSEUM, Omaha, Nebraska, U.S.A.
 VICTORIA & ALBERT MUSEUM, London, England
 CALVERT GALLERIAN FOUNDATION, London
 PEAR, MARSH & MITCHELL, Toronto, Canada
 ARTS COUNCIL OF GREAT BRITAIN
 LIVERPOOL UNIVERSITY, England
 SCULPTURE SOCIETY ART GALLERY, England
 THE GROUPS OF BRISTOL, England
 LIVERPOOL EDUCATION AUTHORITY, England
 CROFTON EDUCATION COMMITTEE, England
 Also represented in many other gallery collections in Great Britain and numerous private collections in Europe & North America.

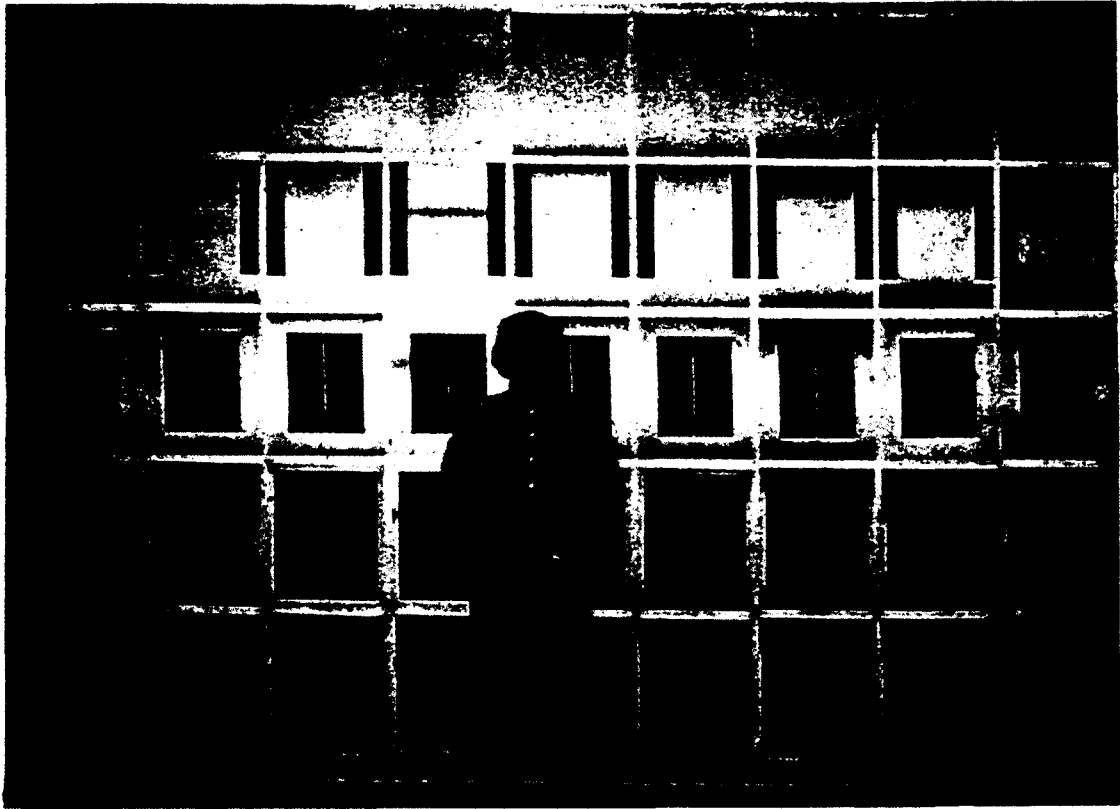
Installation View of Exhibition at the Kitchener-Waterloo Art Gallery, 1976



JAAN REITAV. Born December 16, 1951, in Toronto. Graduated from the University of Toronto, a Fine Arts Major, 1973. During the past year, he has been working on applying the relief technique, to develop his concept, Identity I.

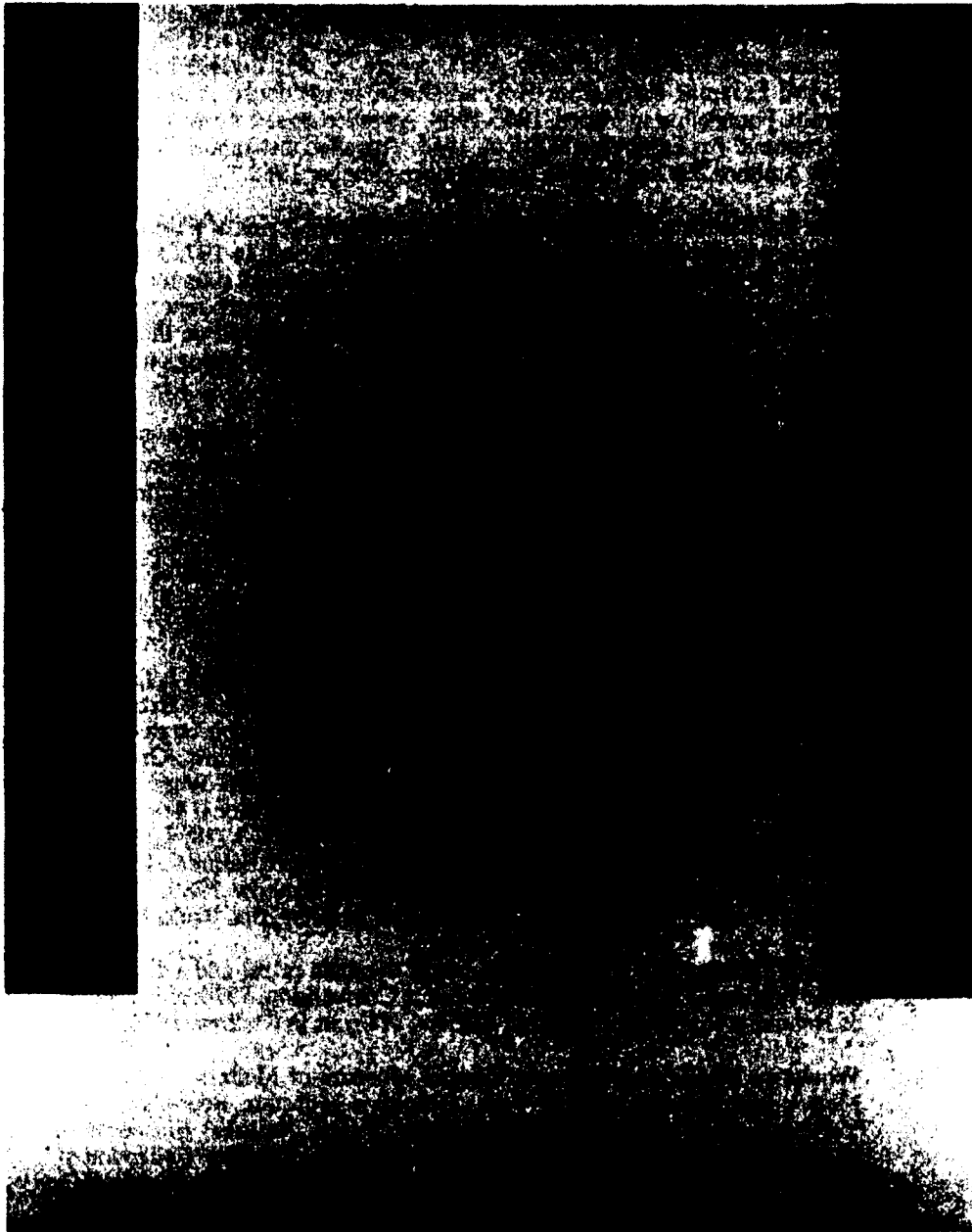
JAAN REITAV

O'Keefe Centre (May 3-28, 76) Exhibition of paintings and prints organized by the Centre for Contemporary Art, 155A Roncesvalles Ave. Toronto, Ont.



Appendix 4.

A photograph of Kazimir Glaz in front of the *Essence, Expanding Series*, Installation of 50 lithographs 460 x 275 cm, Toronto : Toronto Centre for Contemporary Art, 155A Roncesvalles Ave., 1981. Reproduced with the permission of the artist.



Kazimir Glaz

Guest lecturer and exhibiting artist • Design International

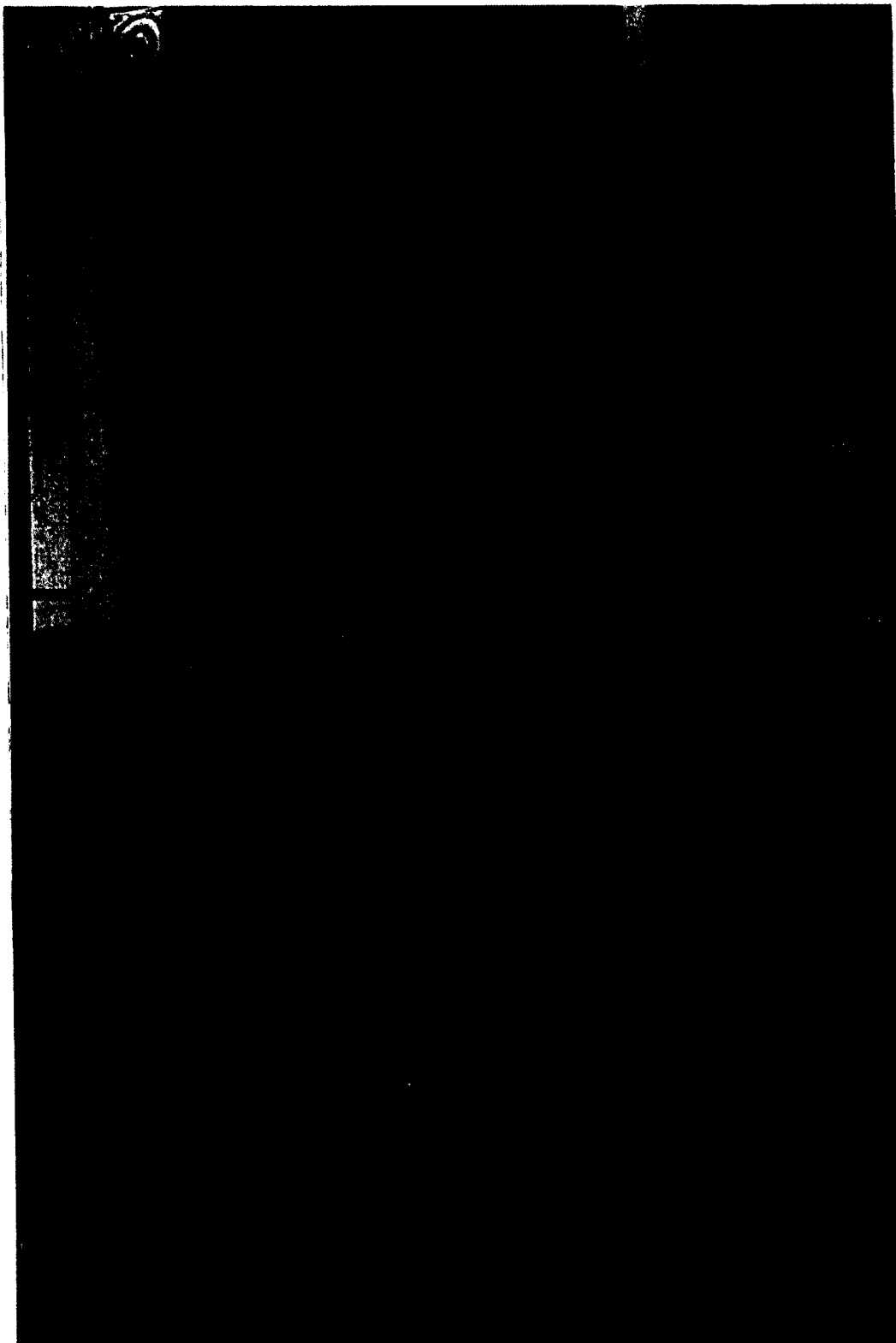
Université du Québec à Montréal

May 12 - June 1 • 1986

Appendix 5.

A copy of a poster/invitation to a lecture by Kazimir Glaz, 1986. TCCA ephemera, Kazimir Glaz Fonds, John M. Kelly Library and Archives, St. Michael's College, University of Toronto.

I. BWA Wrocław. 1992. K. Glaz i M. Jedrzejewski w czasie otwarcia wystawy *Sensybilizm*. Photo: J. Krzysztof Kos.



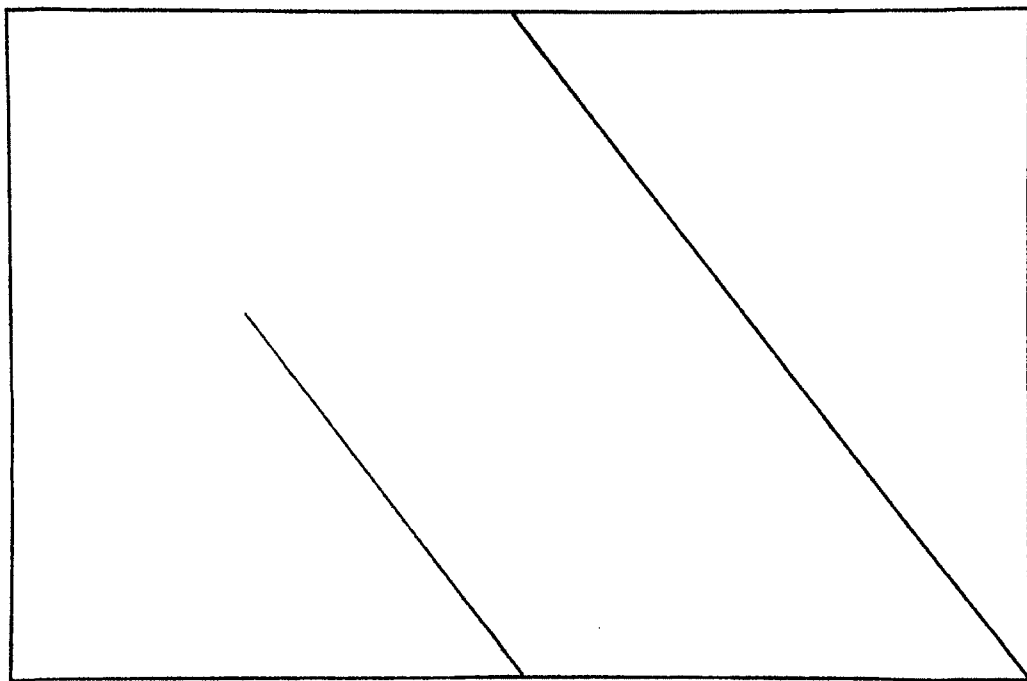
Appendix 7.

Kazimir Glaz and Michal Jedrzejewski at the opening of *Sensibilism* exhibition, Wrocław: BWA (Gallery of Contemporary Art), 1992. Photograph: J. Krzysztof Kos. Reprinted with the permission of the artist.



Figure 1.

Kazimir Glaz, *In Search for Meaning in Silence*, lithography print, Special Collection Toronto Reference Library. Reproduced by permission from TRL.



Rick Evans (Two Lines) 1977.

Figure 2.

Rick Evans, *Two Lines*, 1977, lithography print, (Toronto: CCA, 1977), Carleton University Art Gallery. Reproduced by permission from CUAG.

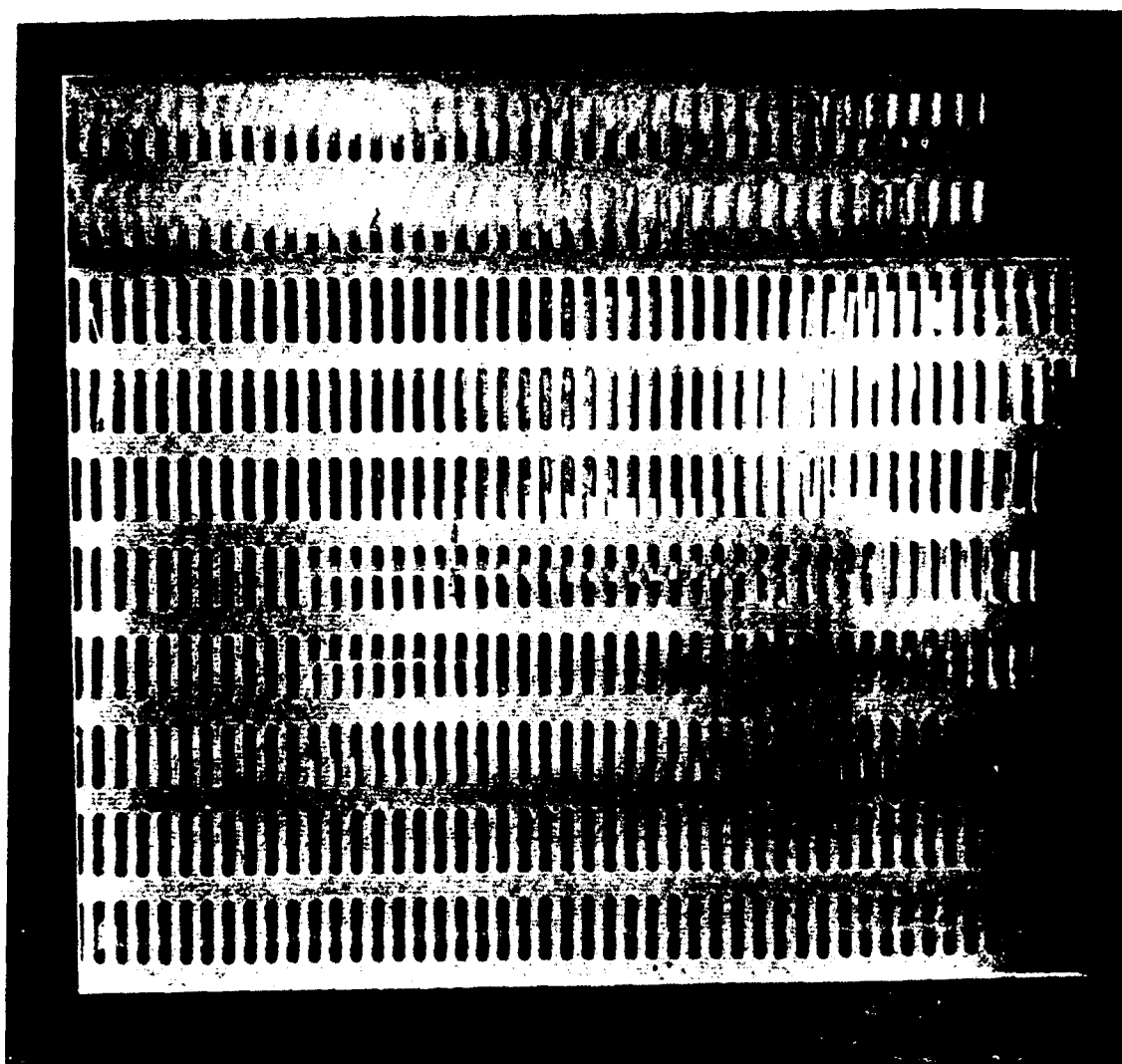


Figure 3.

Kazimir Glaz *Eclairage Rythmique*, experimental print and 3D structure, 1967, private collection. In *Kazimir Glaz: The Essence*, 1997, (Toronto: TCCA, 1997), n.p. By permission of TCCA.

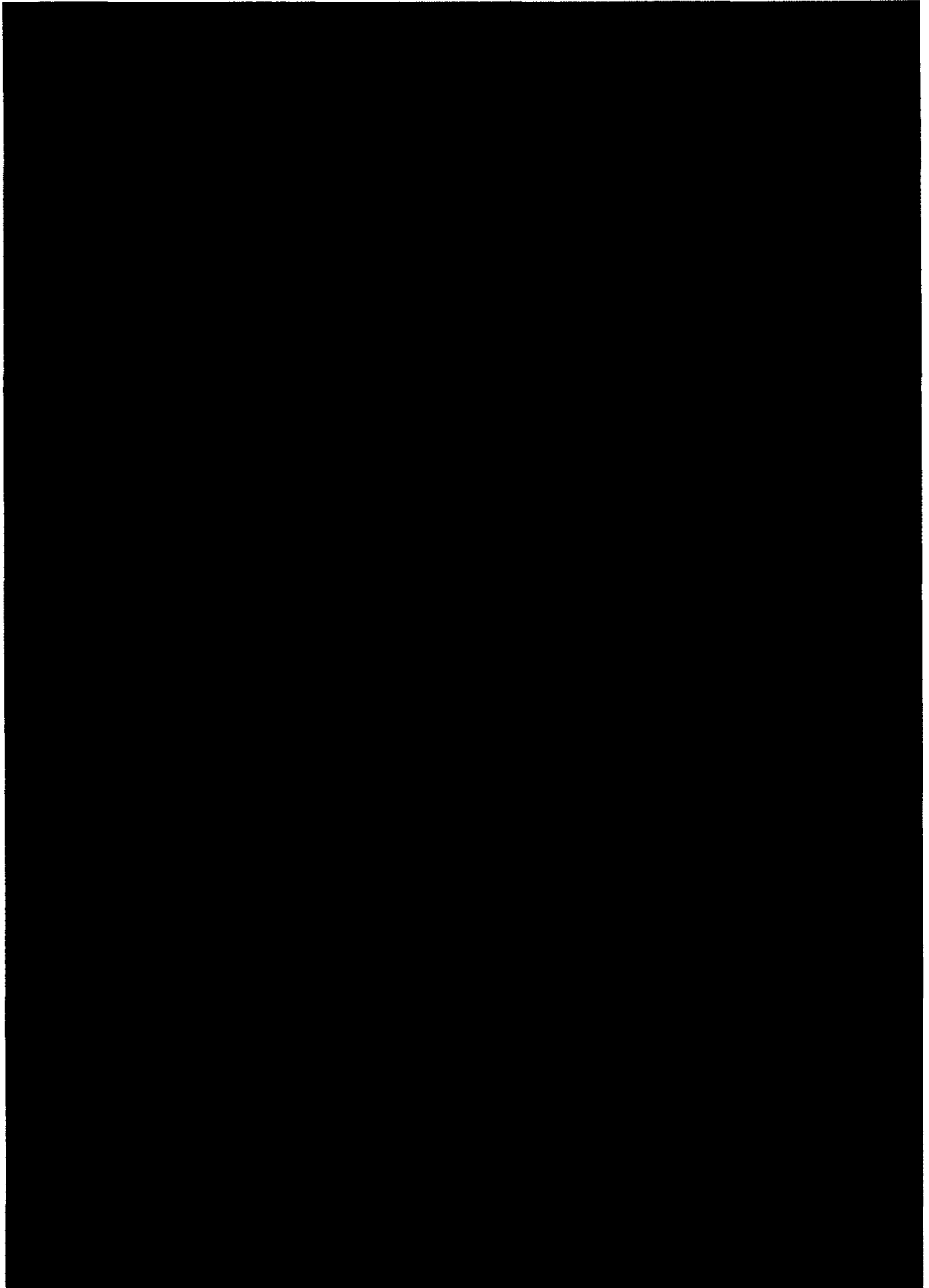


Figure 4.
Kazimir Glaz, *Esoteric* from a series of 12 lithographs, folded and stored in a portfolio, (Toronto: CCA, 1972), Special Collection, Toronto Reference Library. By permission from TRL.

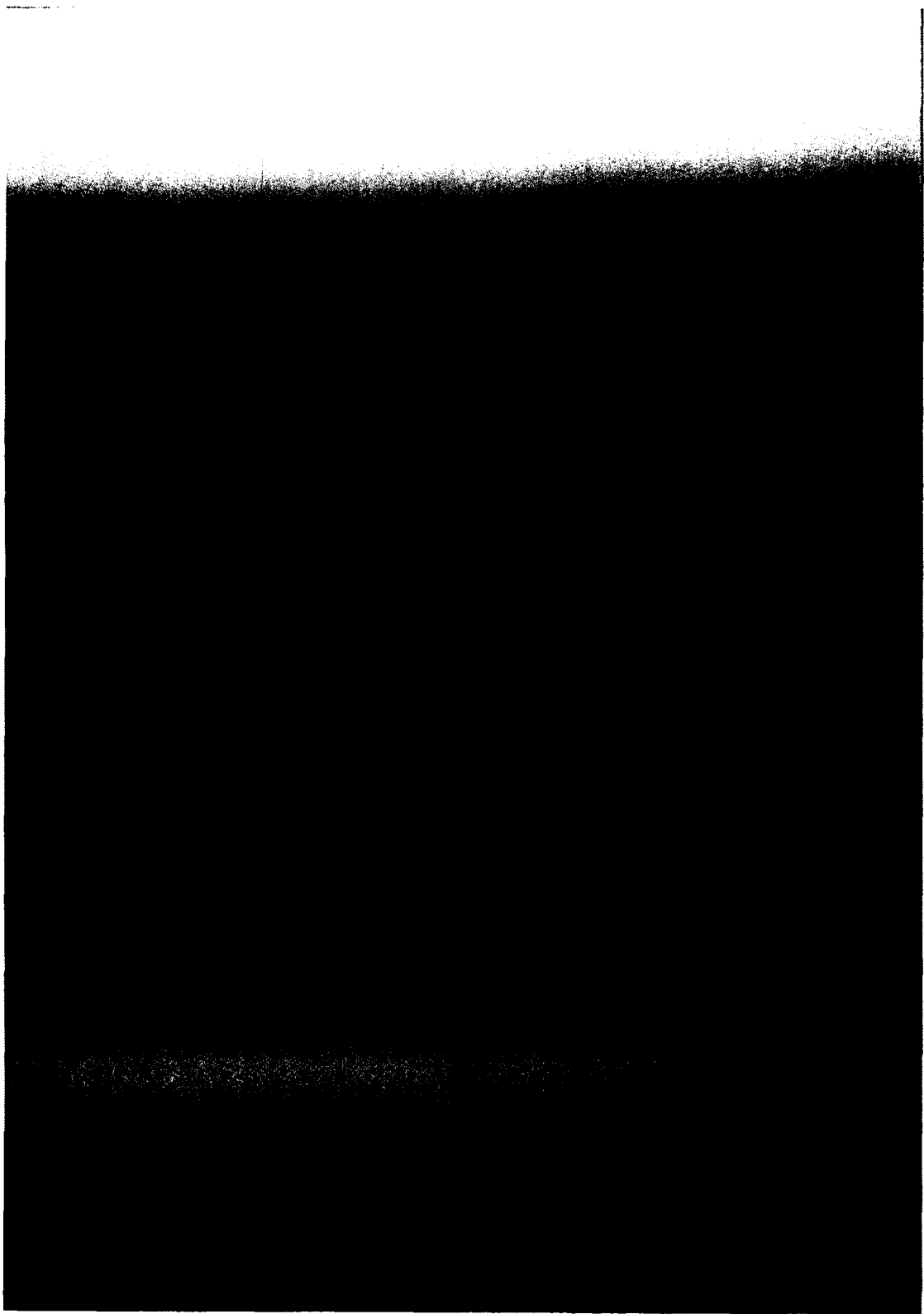


Figure 5.

Kazimir Glaz, *Esoteric*, from a series of 12 lithographs, folded and stored in a portfolio, (Toronto: CCA, 1972), Special Collection, Toronto Reference Library. By permission from TRL.

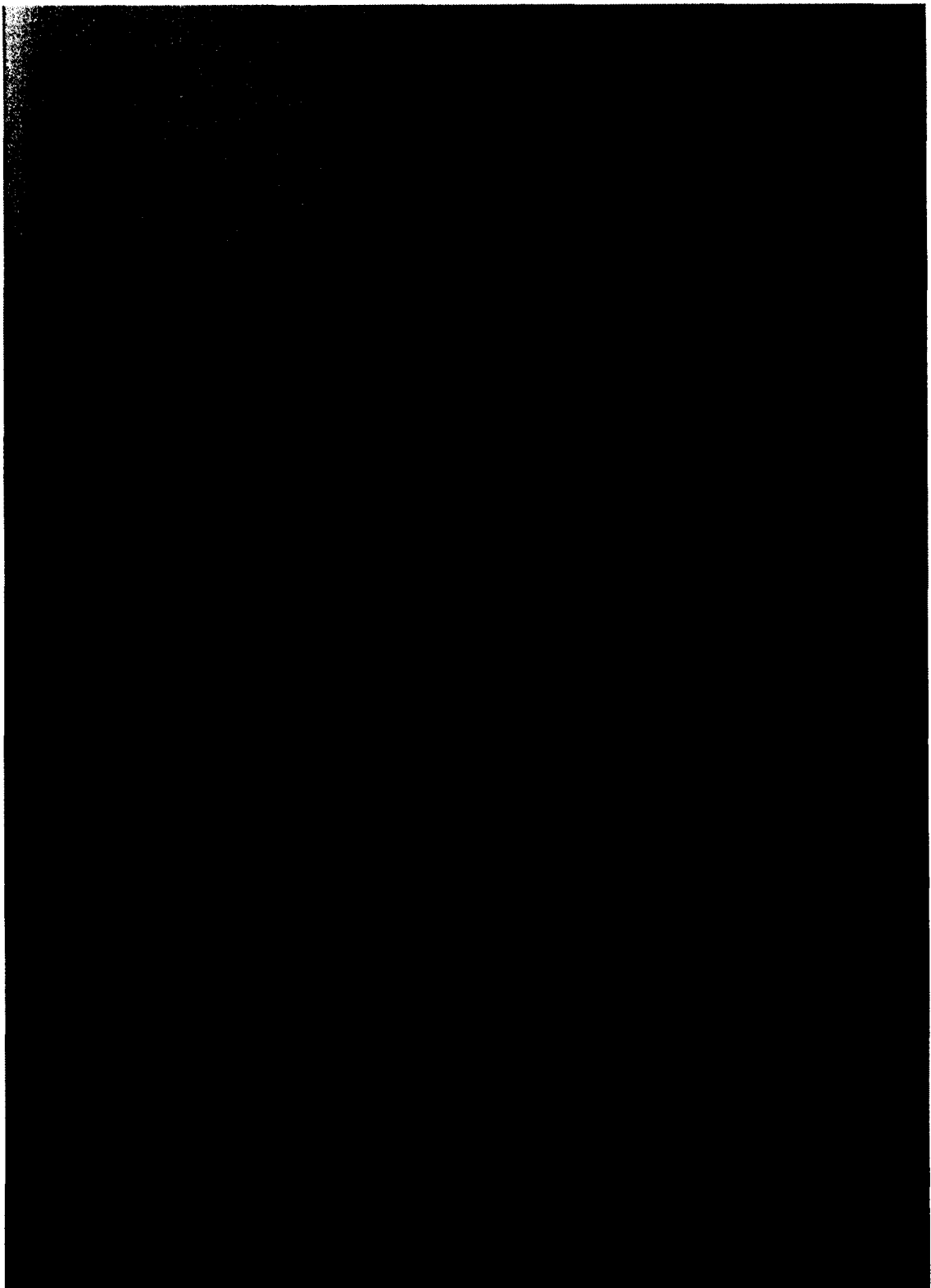


Figure 6.

Kazimir Glaz, *Esoteric*, from a series of 12 lithographs, folded and stored in a portfolio, (Toronto: CCA, 1972), Special Collection Toronto Reference Library. By permission from TRL.

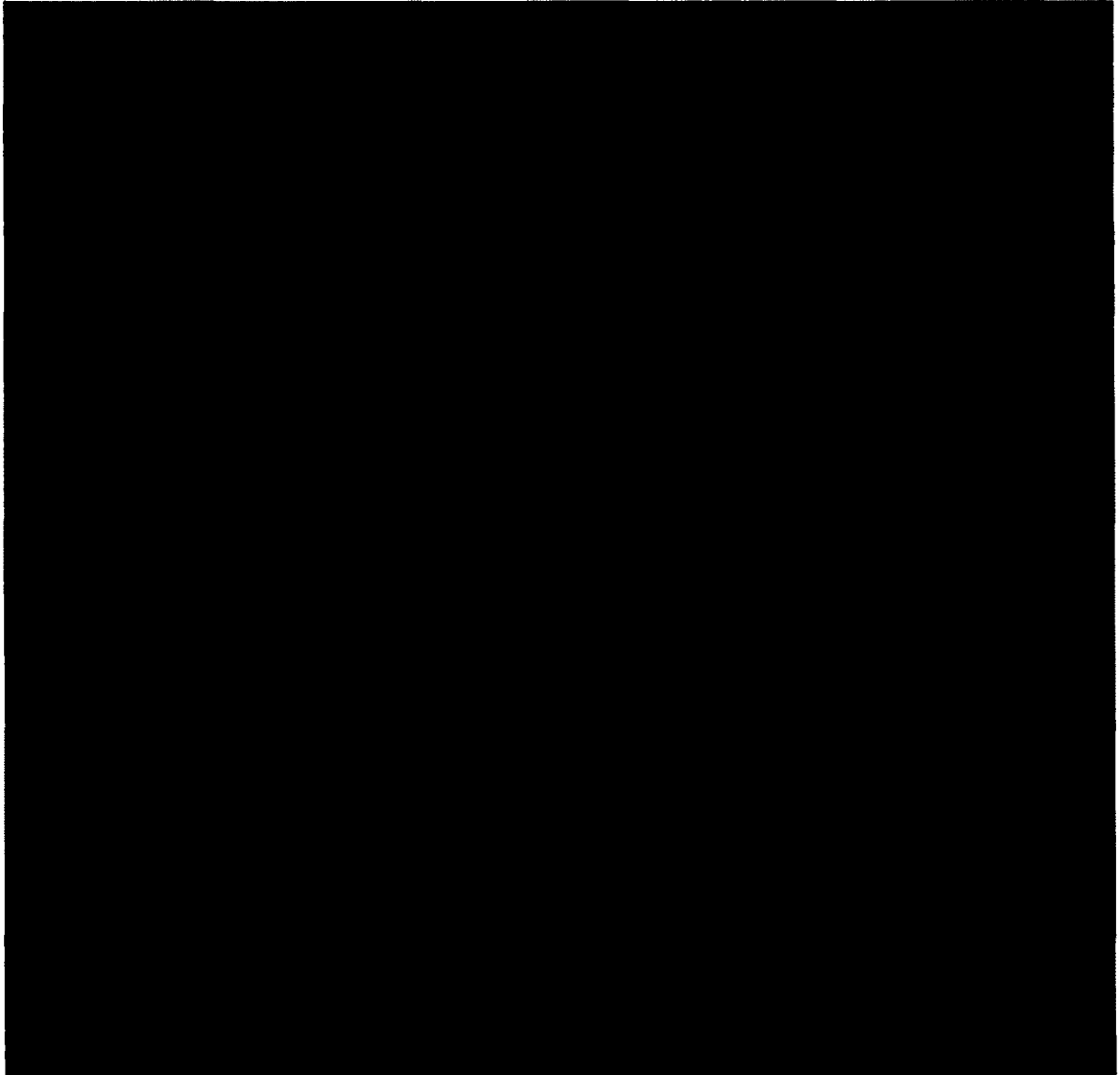


Figure 7.
Kazimir Glaz, *Approach III Esoteric*, lithography print, folded and glued into a book format,
(Toronto: CCA, 1974), Special Collection Toronto Reference Library. By permission from TRL.

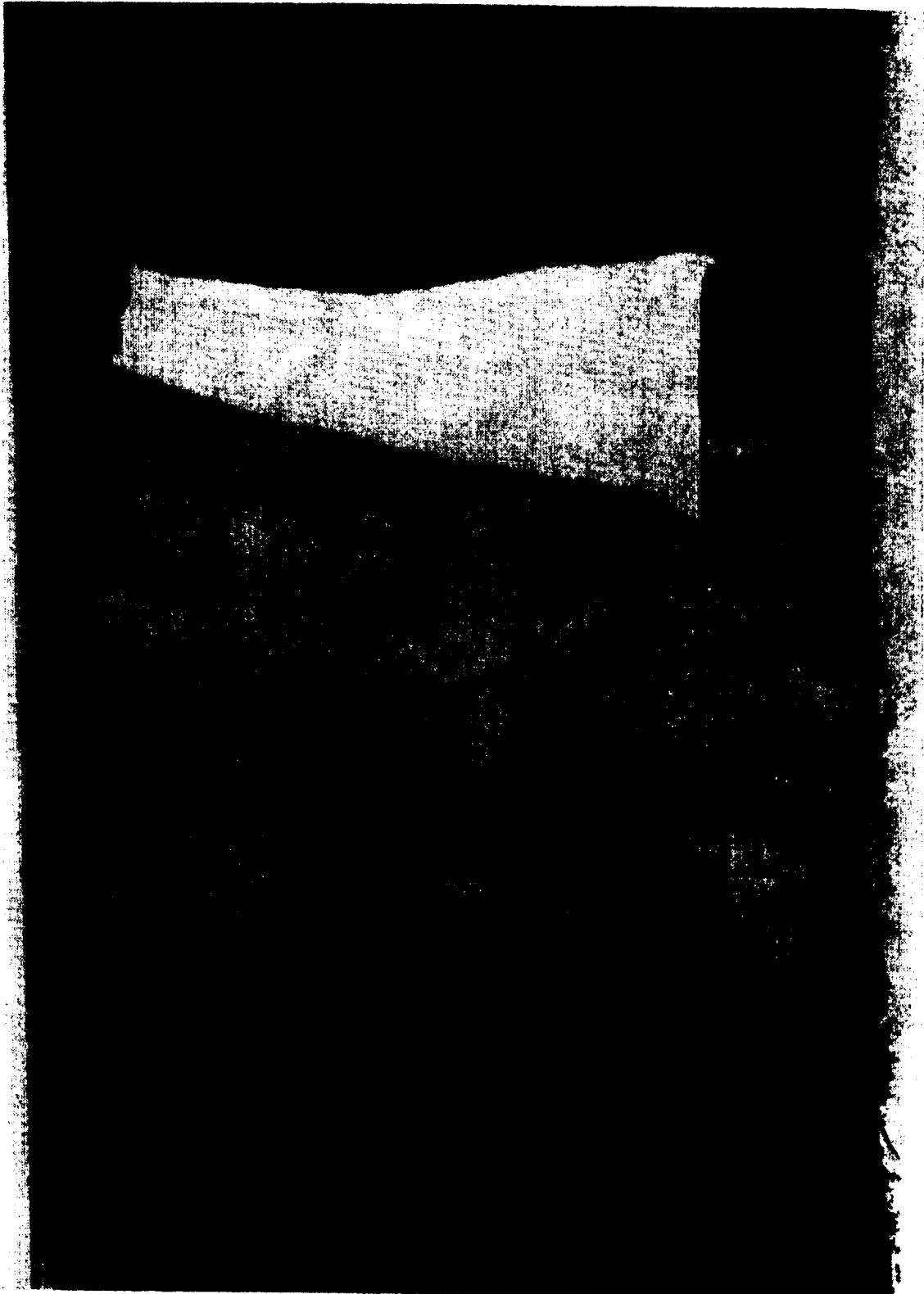


Figure 8.
Harold Klunder, *Untitled*, 1972, monoprint, CCA/Glaz File, AGO.

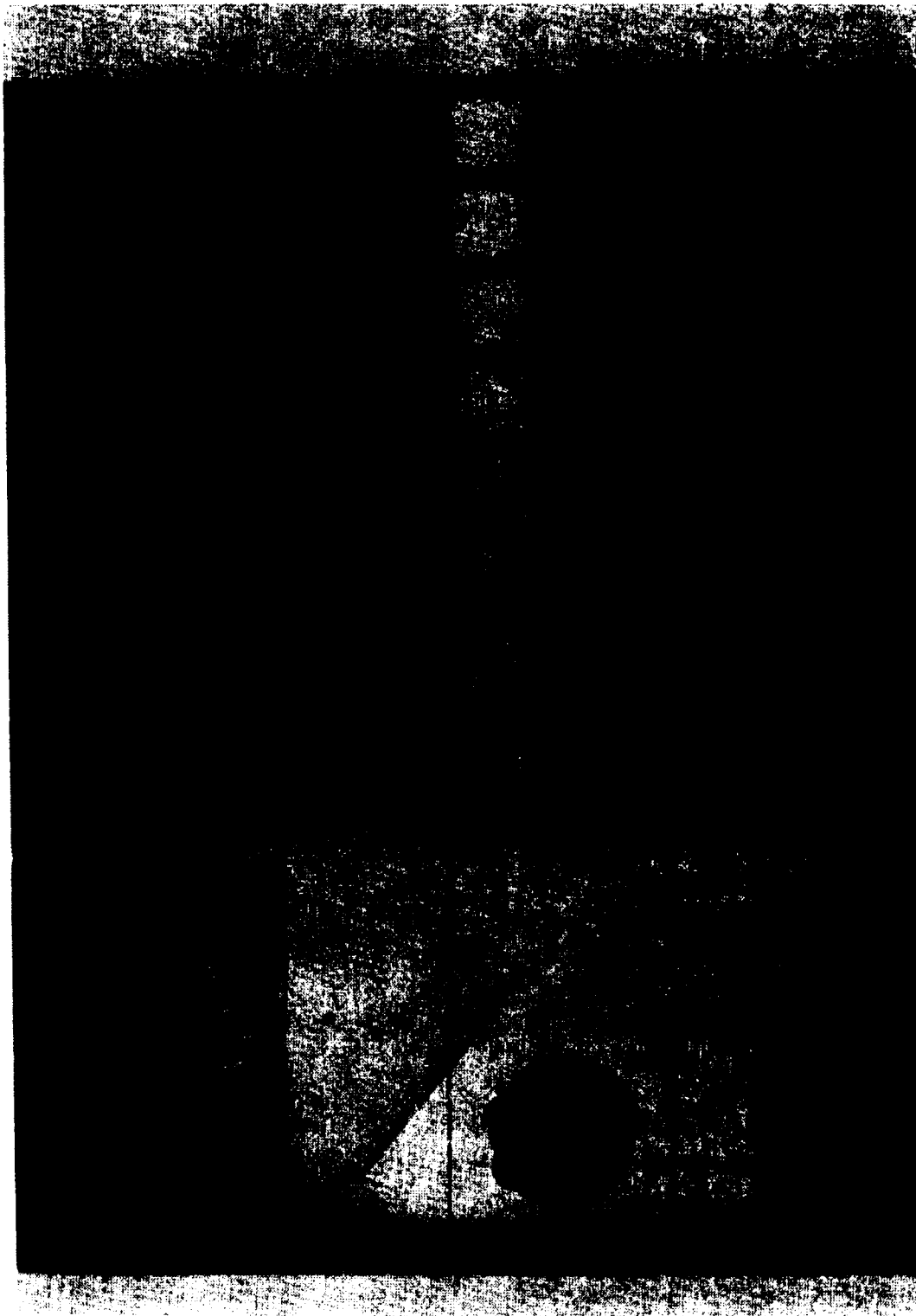


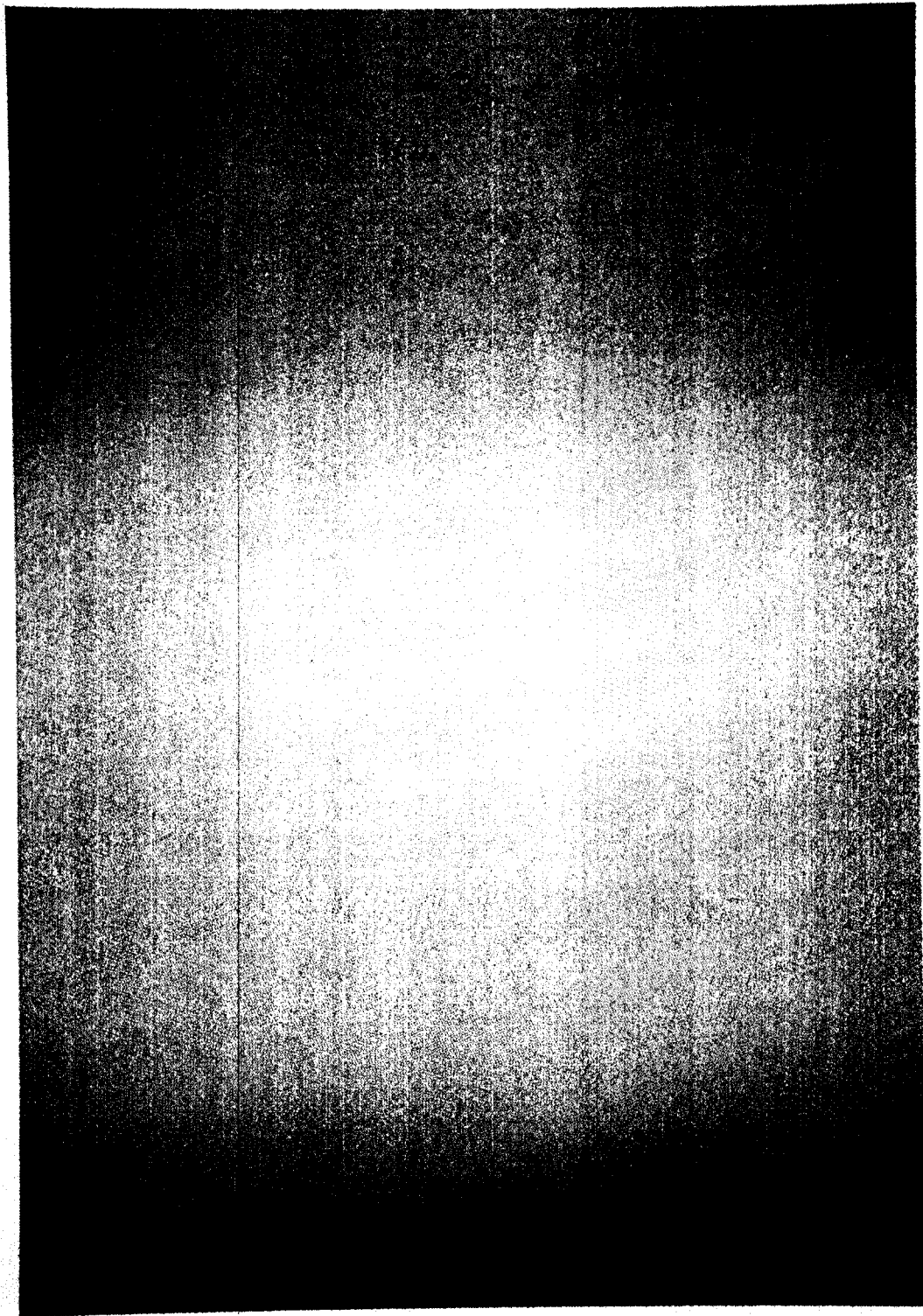
Figure 9.

Anton Cetin, *Universe I*, 1972, intaglio print, CCA/Glaz File, AGO.



Figure 10.

Jaroslav Hovadik, *Triptych*, 1972, intaglio print, CCA/Glaz File, AGO.



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Figure 11.

Kazimir Glaz, *The Power of Silence No 8*, lithography print, 1977, (Toronto, TCCA, 1977), Carleton University Art Gallery. By permission of CUAG.

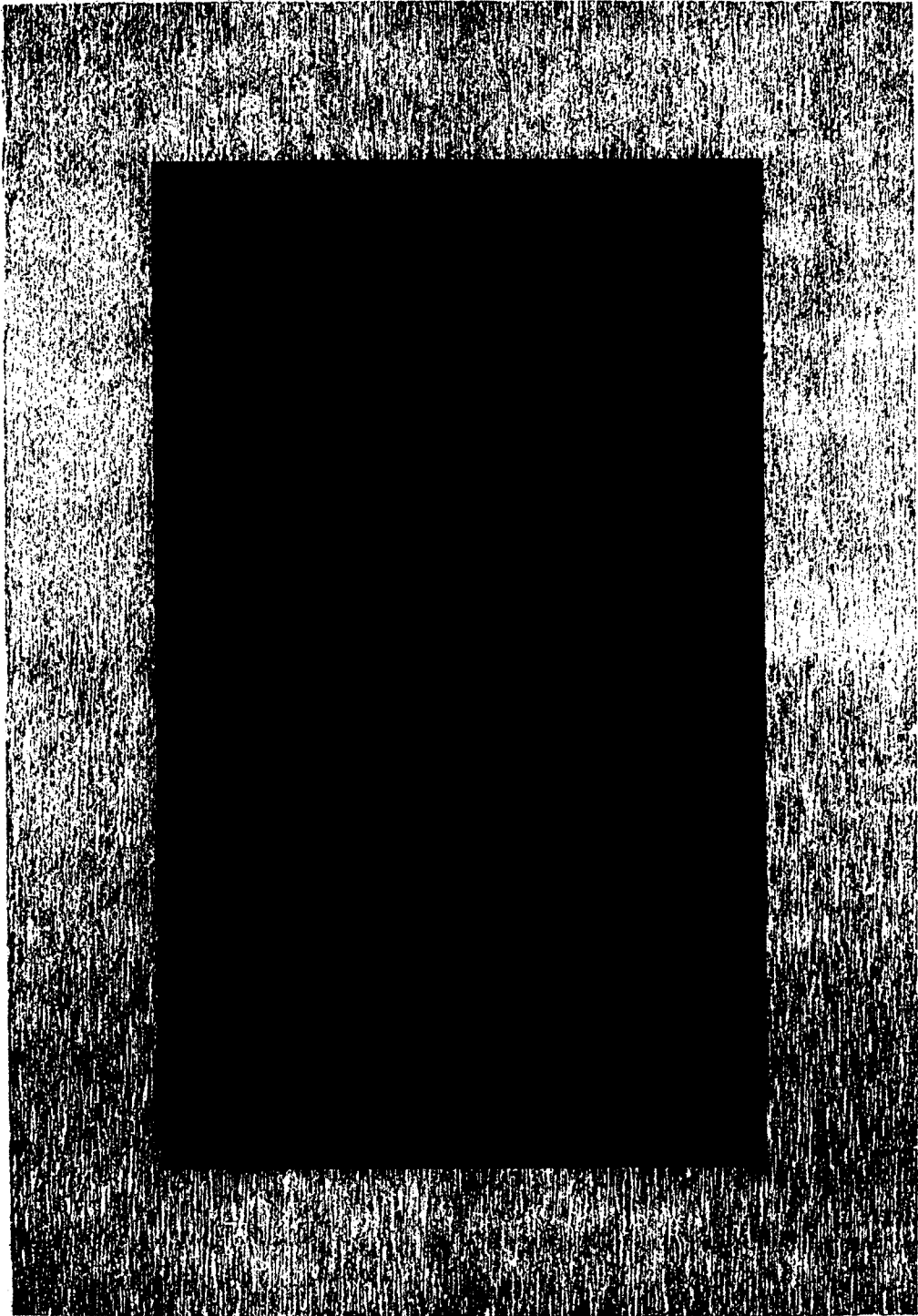
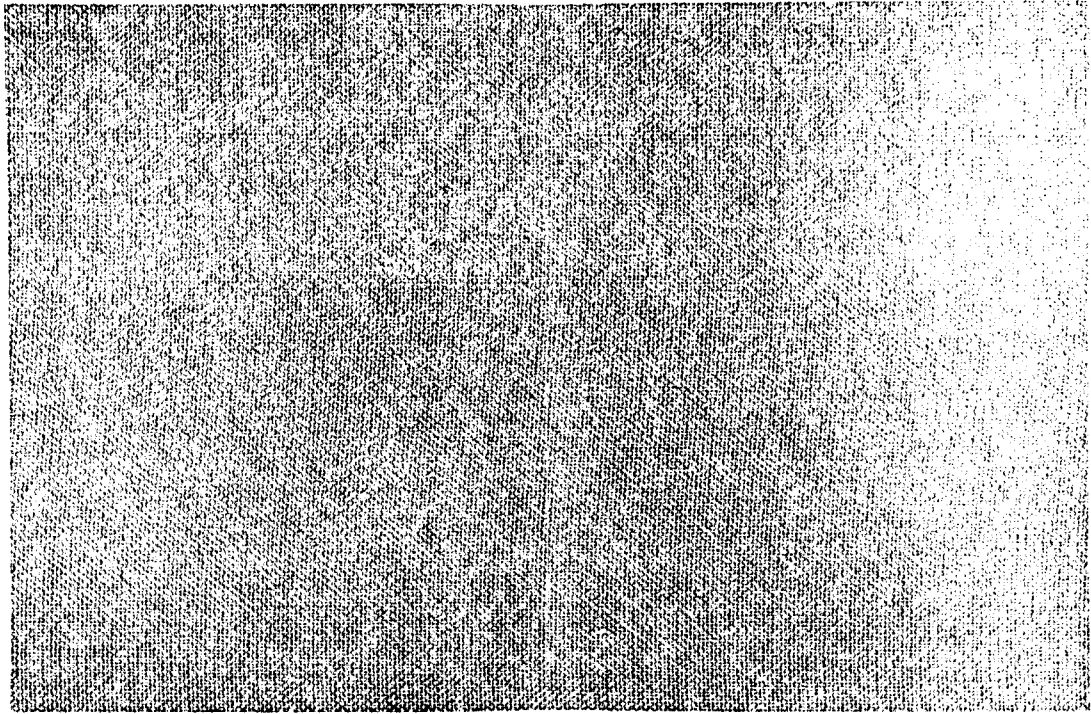


Figure 12.

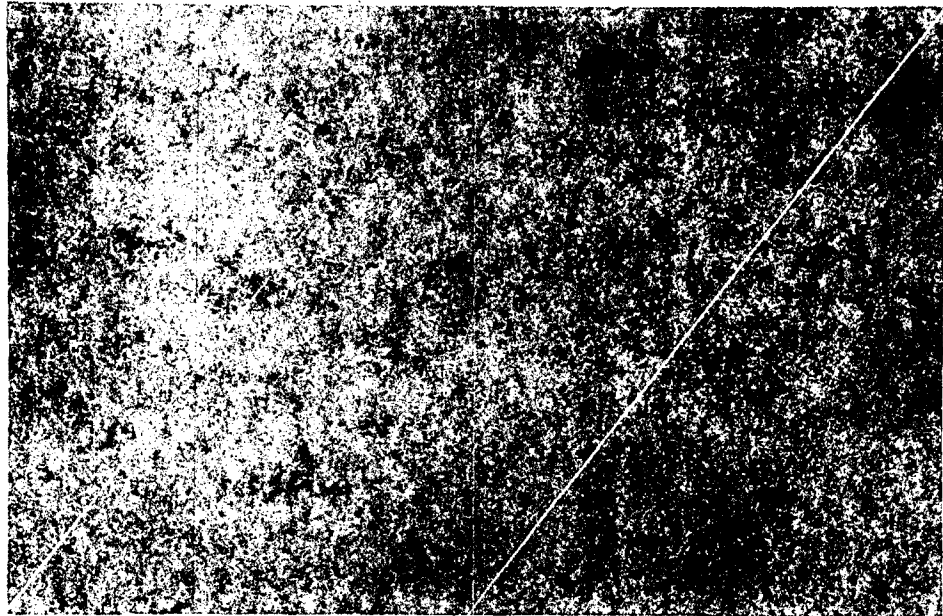
Kazimir Glaz, *Esoteric 1*, woodcut and lithography print from *The Essence* series, 1974. Private collection. By permission of the artist.



Jaan Rejtav (*Identity II*) 1977.

Figure 13.

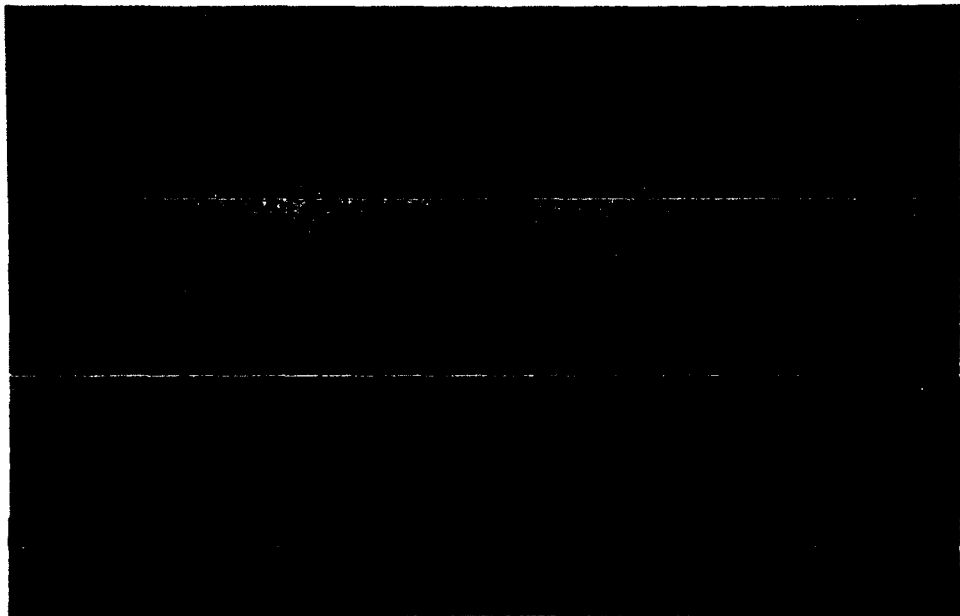
Jaan Rejtav, *Identity II*, lithography print, (Toronto: CCA, 1977), Carleton University Art Gallery. By permission of CUAG.



Rick Evans (Two Lines) 1977

Figure 14.

Rick Evans, *Two Lines*, 1977, lithography print, (Toronto: CCA, 1977), Carleton University Art Gallery. By permission of CUAG.



Zbigniew Blazeje (Space Structure) 1977.

Figure 15.

Zbigniew Blazeje, *Structures*, 1977, lithography print (Toronto: CCA, 1977). Carleton University Art Gallery. By permission of CUAG.

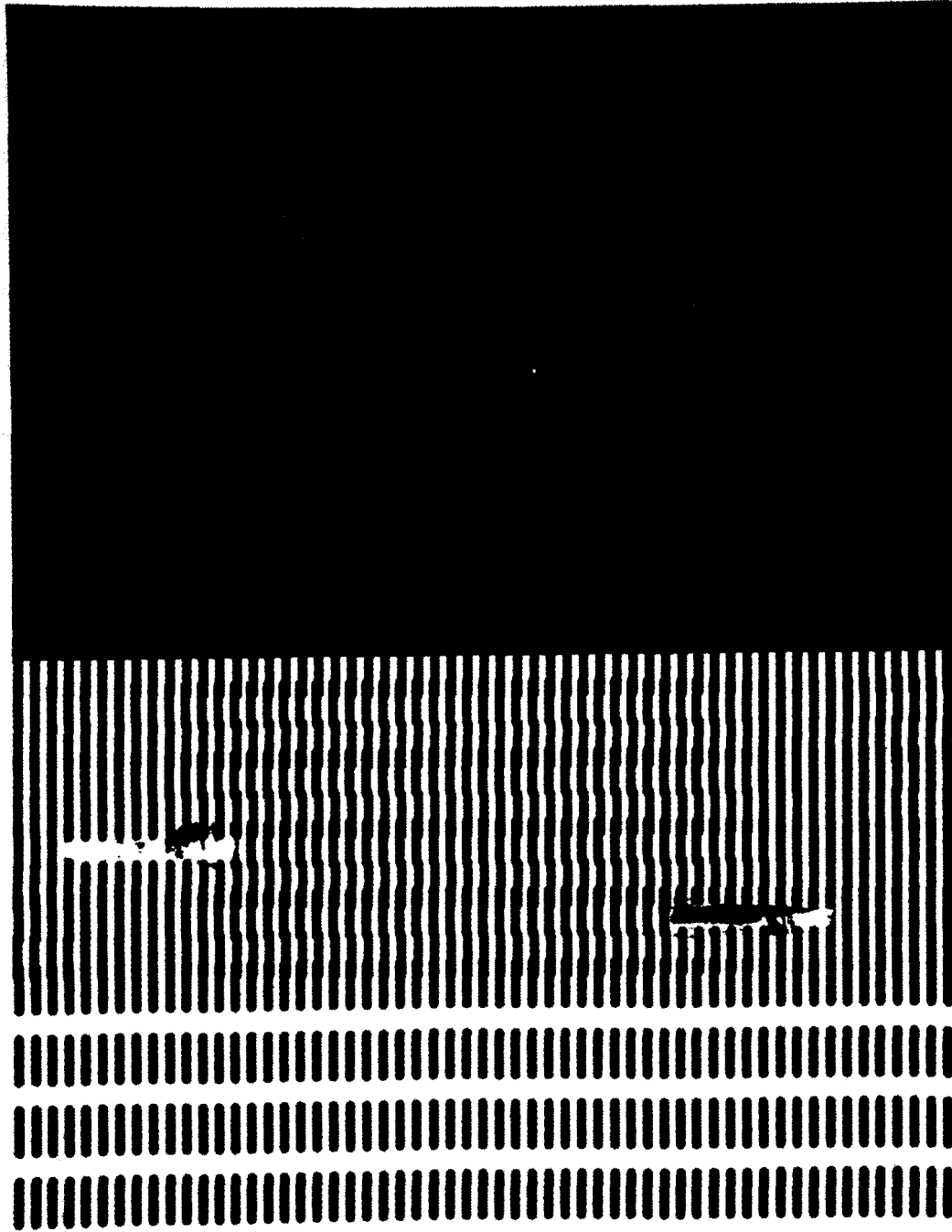


Figure 16.

Daniel Wojdylo, *Recorded Memory*, 1977, (Toronto:CCA, 1977), Carleton University Art Gallery. By permission of CUAG.

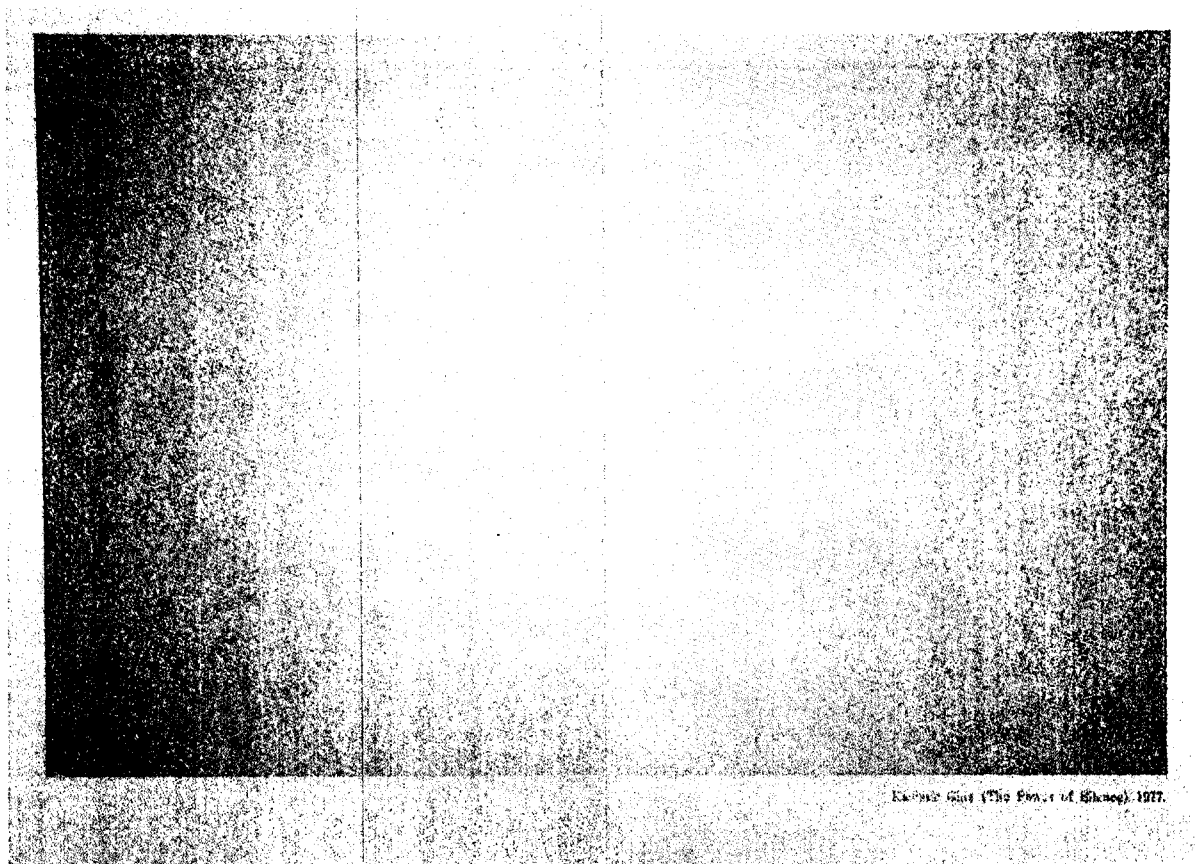
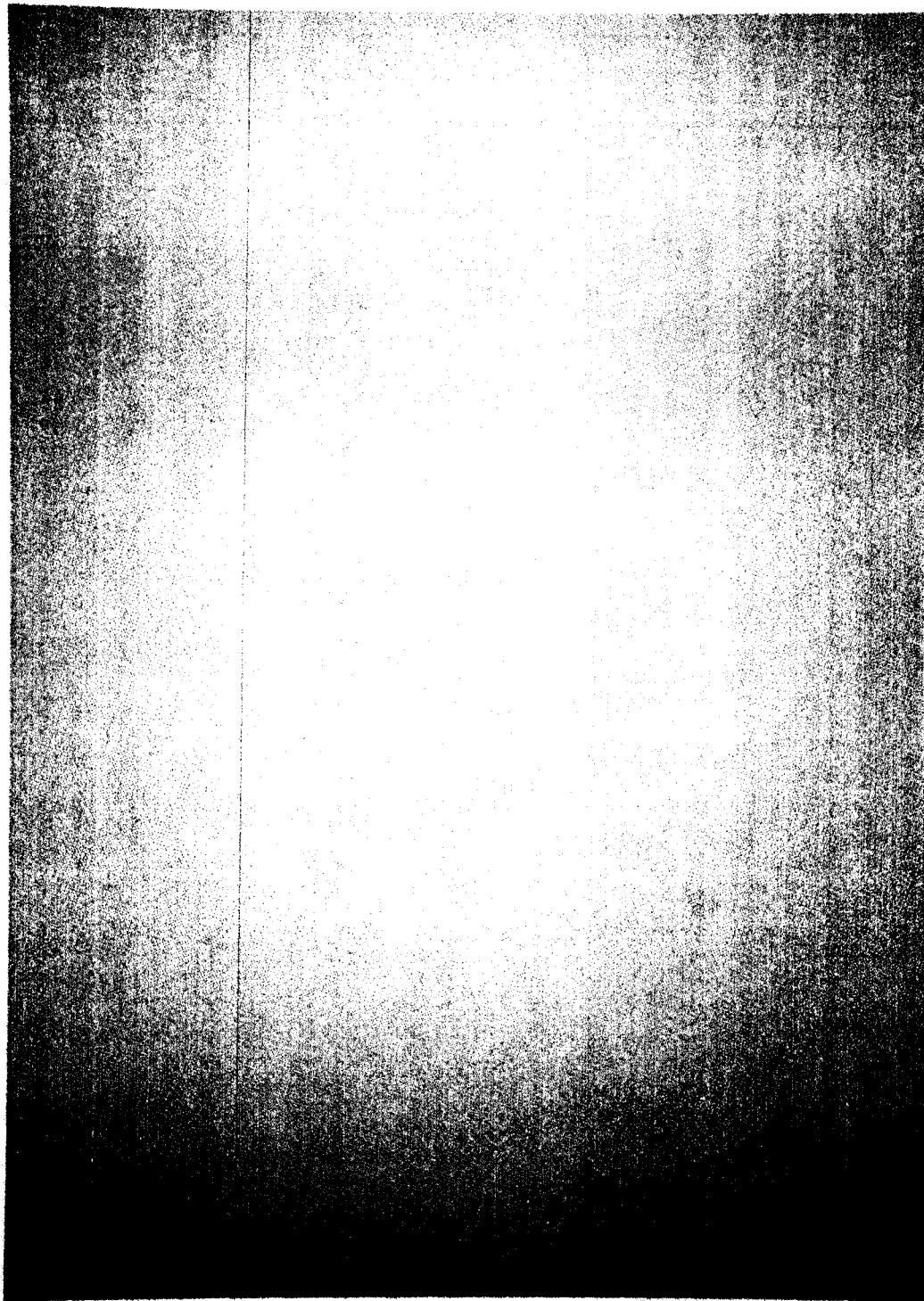


Figure 17.

Kazimir Glaz, *Power of Silence*, 1977, from portfolio: *In Search for Meaning in Silence*, lithography print (Toronto: CCA, 1977), Carleton University Art Gallery. By permission of CUAG.



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Figure 18.

Kazimir Glaz, *In Search for Meaning in Silence, No 1*, lithography print, 1977, (Toronto: CCA, 1977), Carleton University Art Gallery. By permission of CUAG.

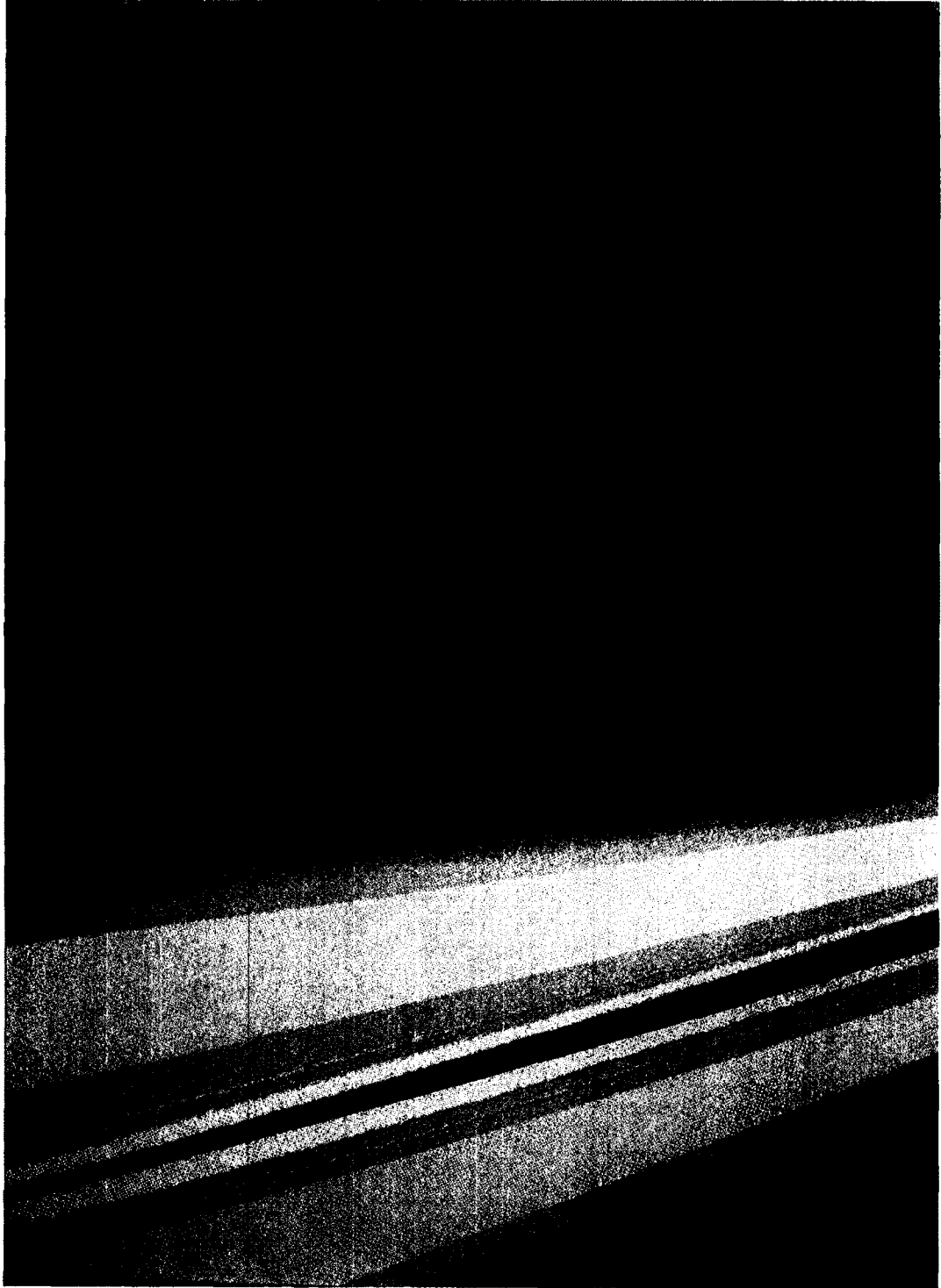


Figure 19.

Rita Letendre, *Osani*, 1978, serigraphy shop proof, printed by Donald Holman, Open Studio Archives, No 975. Printed by permission of Open Studio.

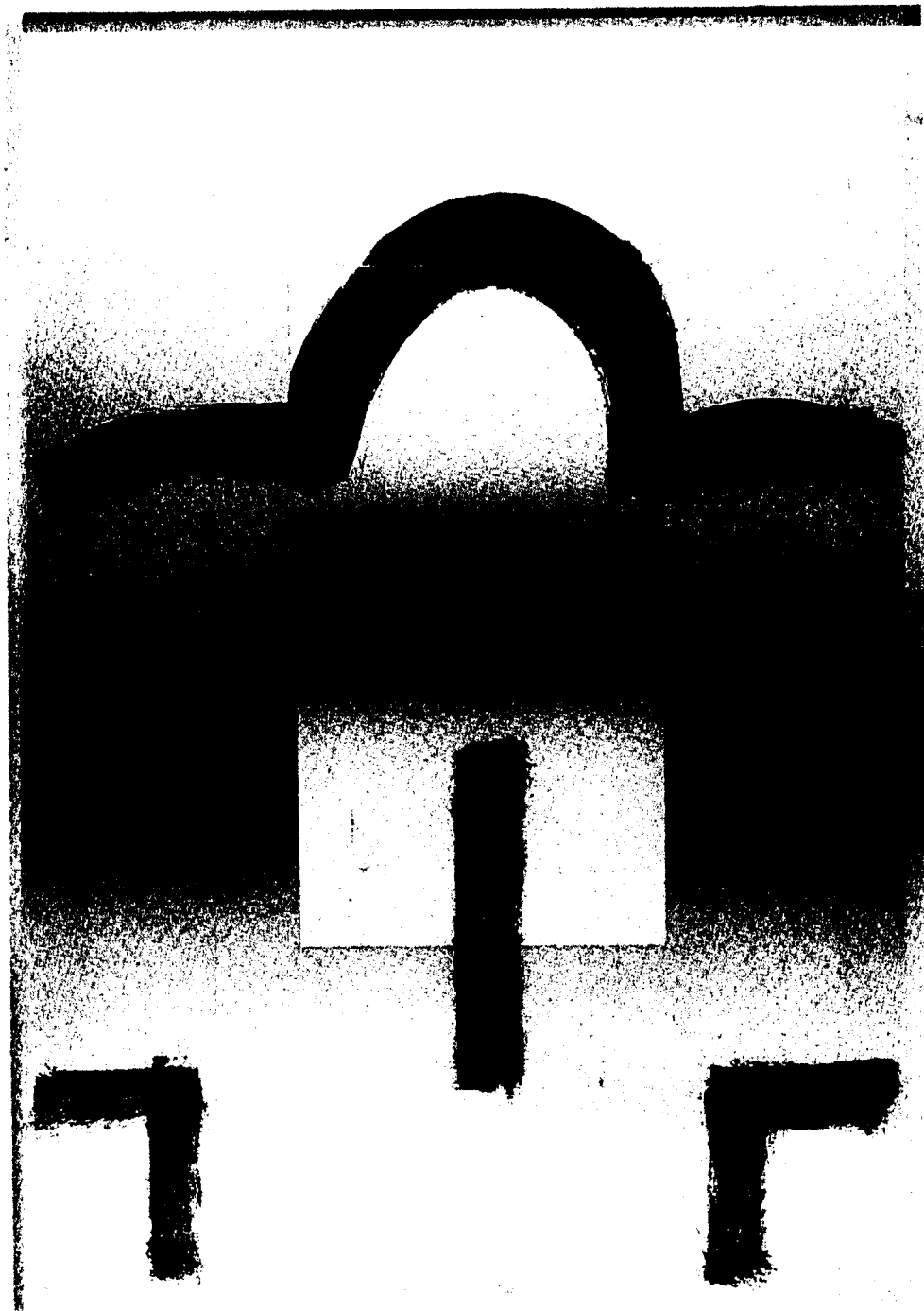


Figure 20.

Kazimir Glaz, *The Essence Expanding* series, 1978, lithography print and paper collage. Private collection. Printed by permission of the artist.

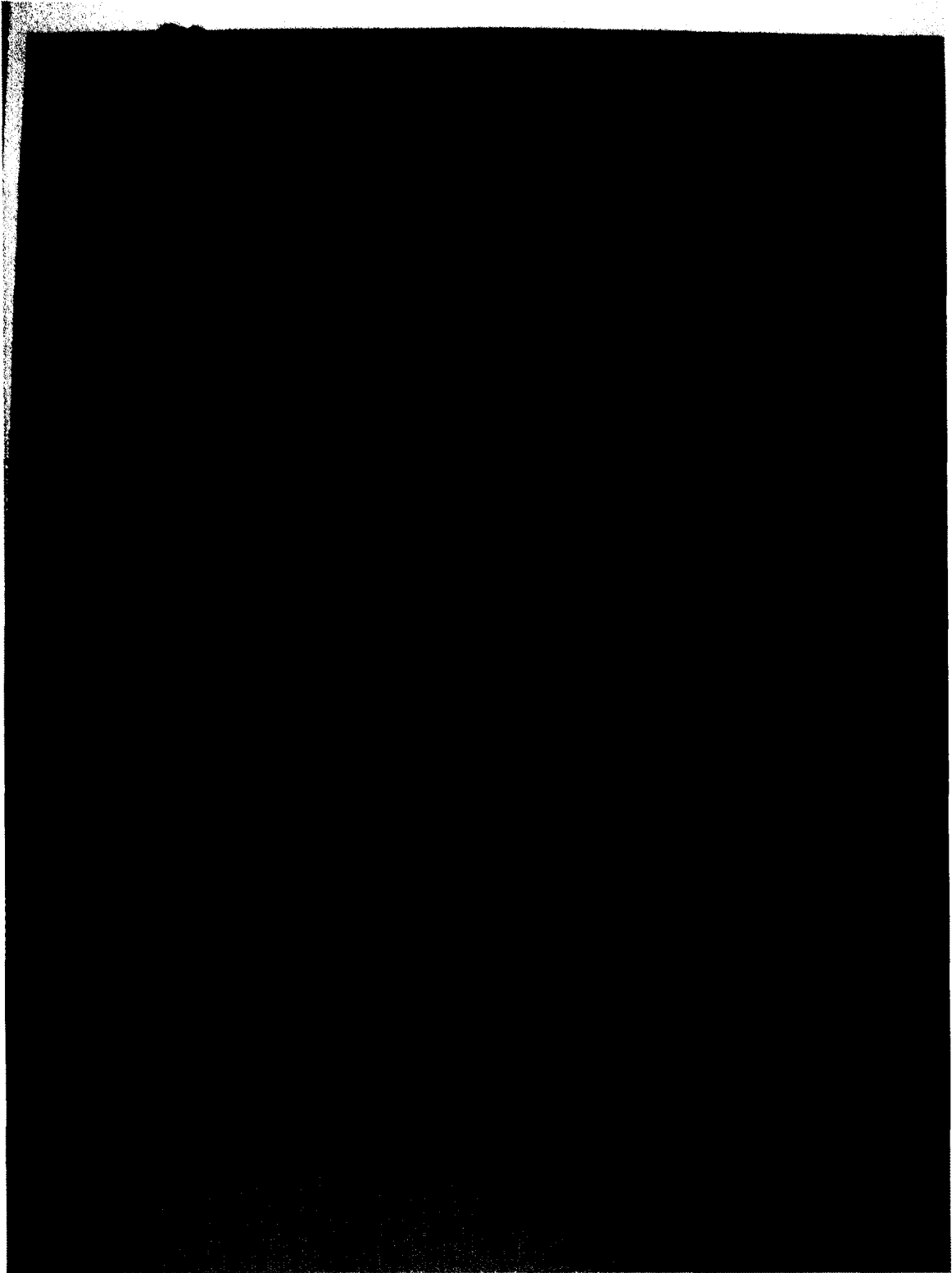


Figure 21.

Ruth Tulving, *What is Man?*, 1972, proof of serigraphy print, printed and published by the artist, Open Studio Archives No. 032. By permission of Open Studio.

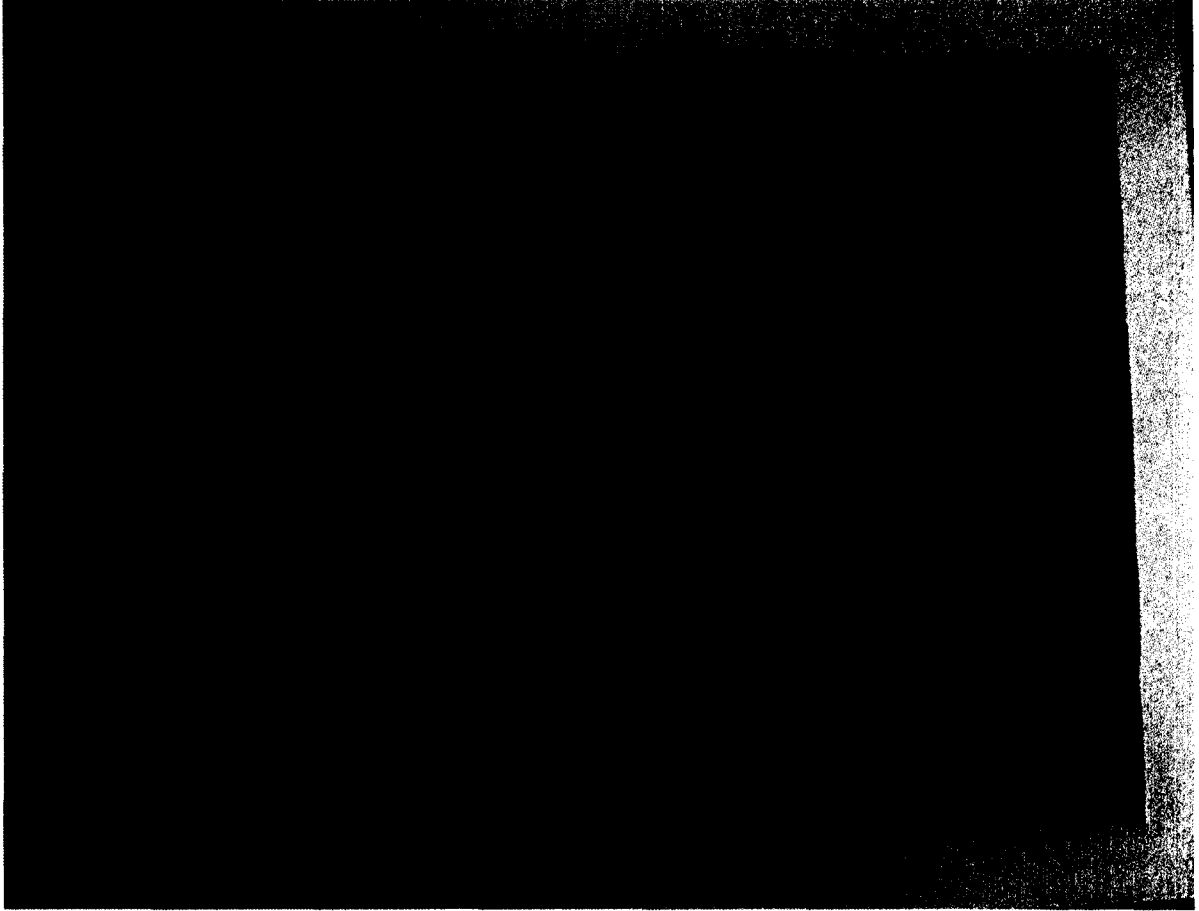


Figure 22.

Rita Letendre, *Untitled*, silkscreen shop proof, c. 1973, printed by Don Holman, published by the artist, Open Studio Archives, No 171. By permission of Open Studio.

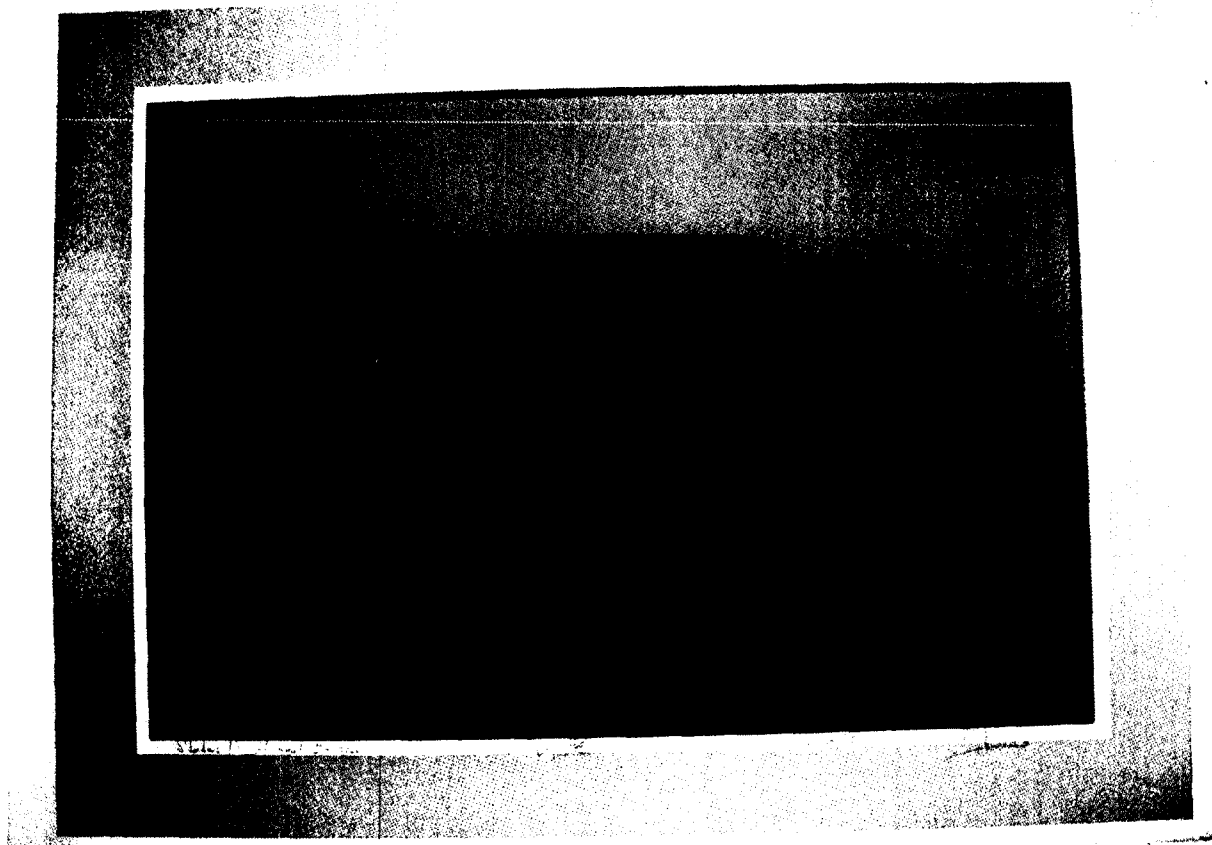


Figure 23.

Richard Sewell, *Untitled*, 1973, silkscreen shop proof, Open Studio Archives, No. 490. By permission of Open Studio.

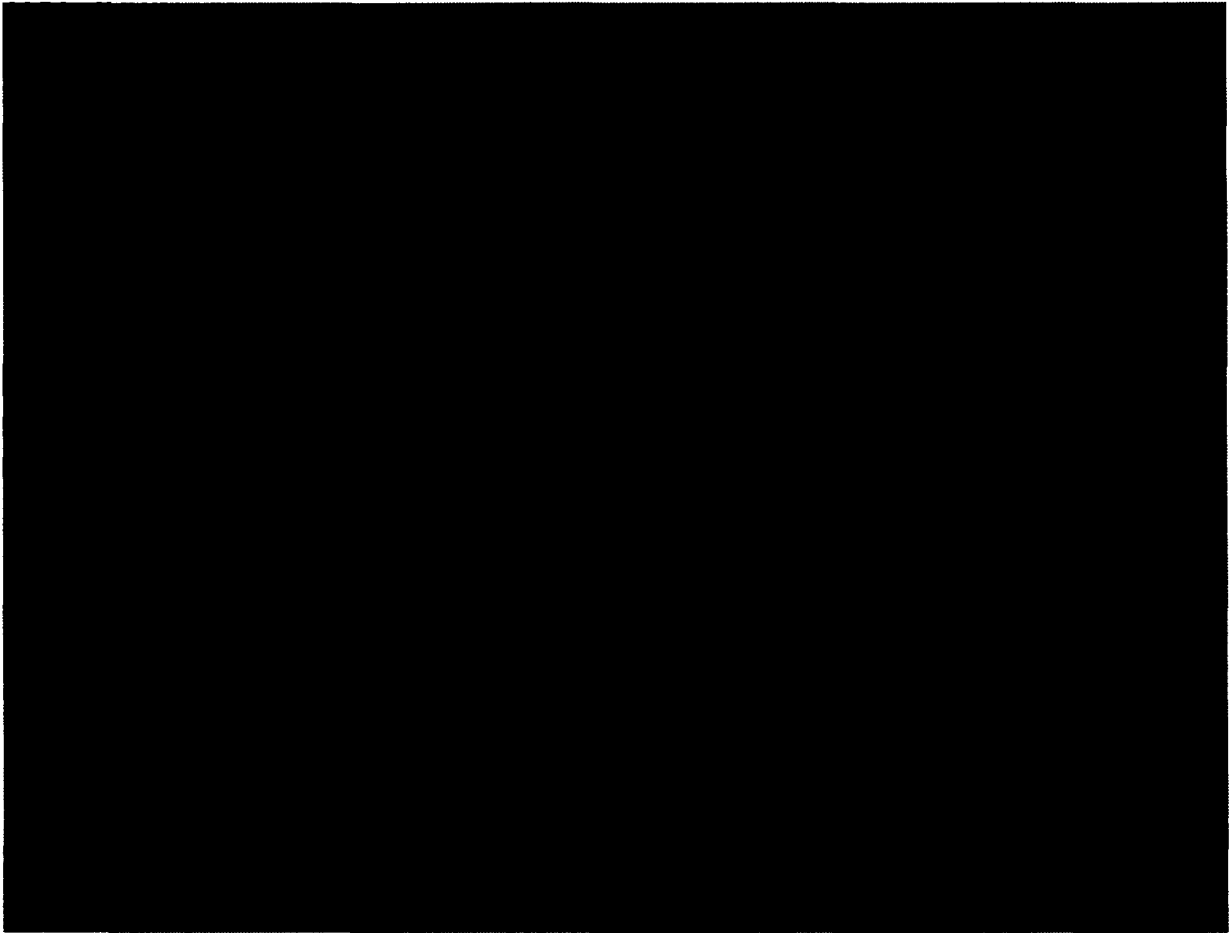


Figure 24.

Donald Holman, *First Litho Print Pulled on Emil's Press!*, 1973, lithography shop proof, Open Studio Archives No. 055. By permission of Open Studio.

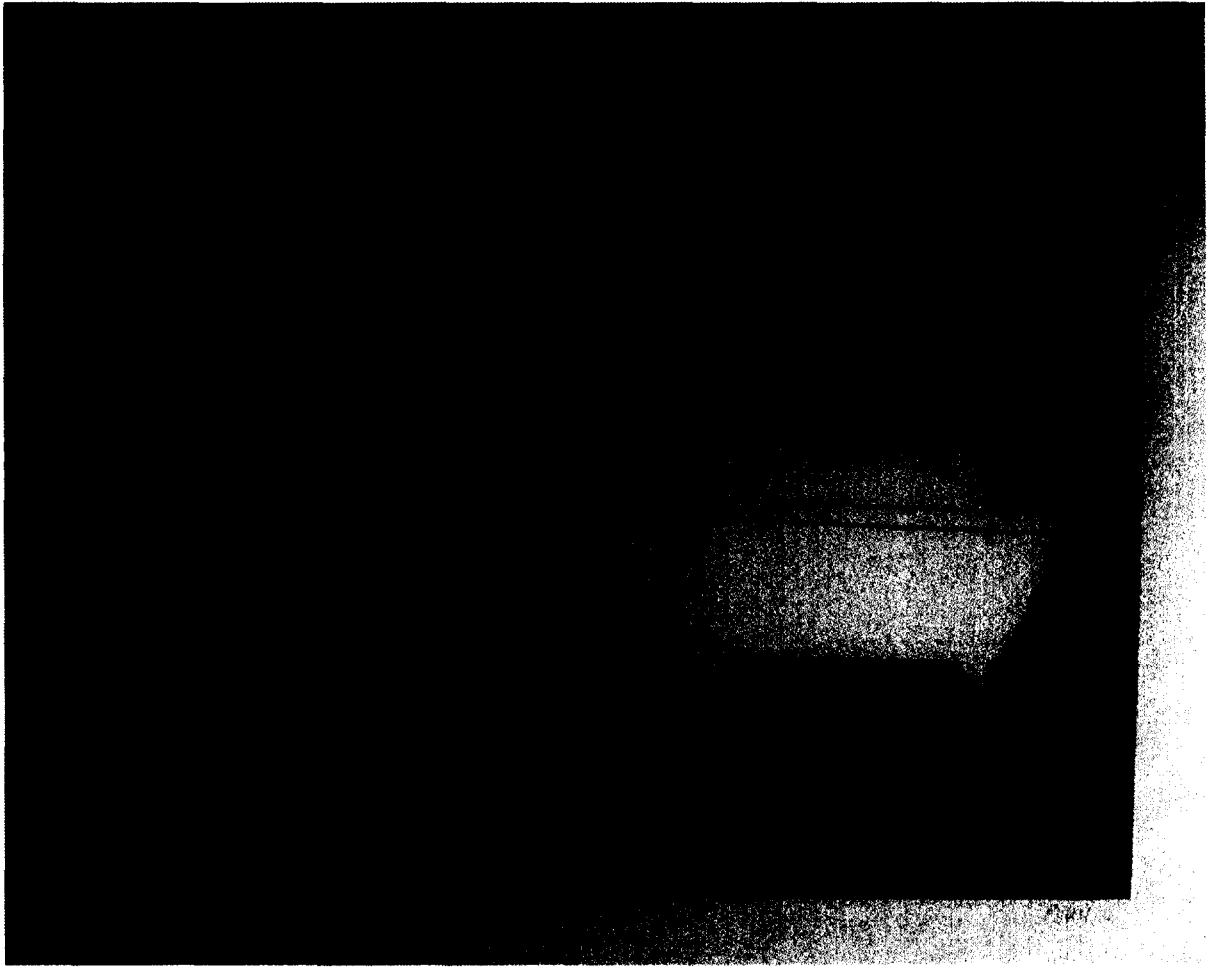


Figure 25.

Barbara Hall, *Untitled*, c1976, silkscreen shop proof, Open Studio Archives No. 642. By permission of Open Studio.



Figure 26.

William Kurelek, *Children School Bound in Northern B.C.*, 1974, lithography shop proof, Open Studio Archives No. 376. By permission of Open Studio.

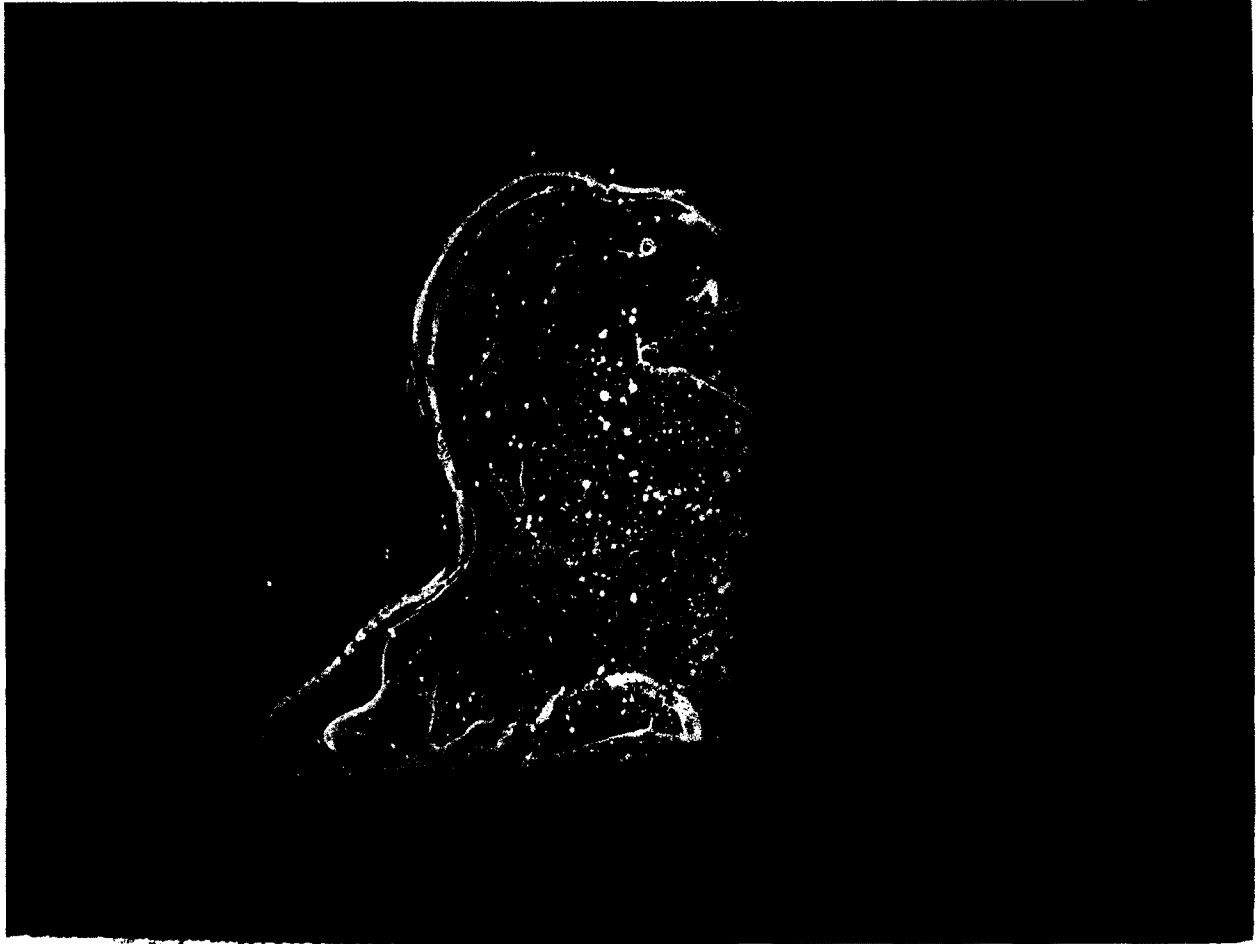


Figure 27.

Otis Tamasauskas, *Loon*, lithography shop proof, 1978, Open Studio Archives, No 973. By permission of Open Studio.

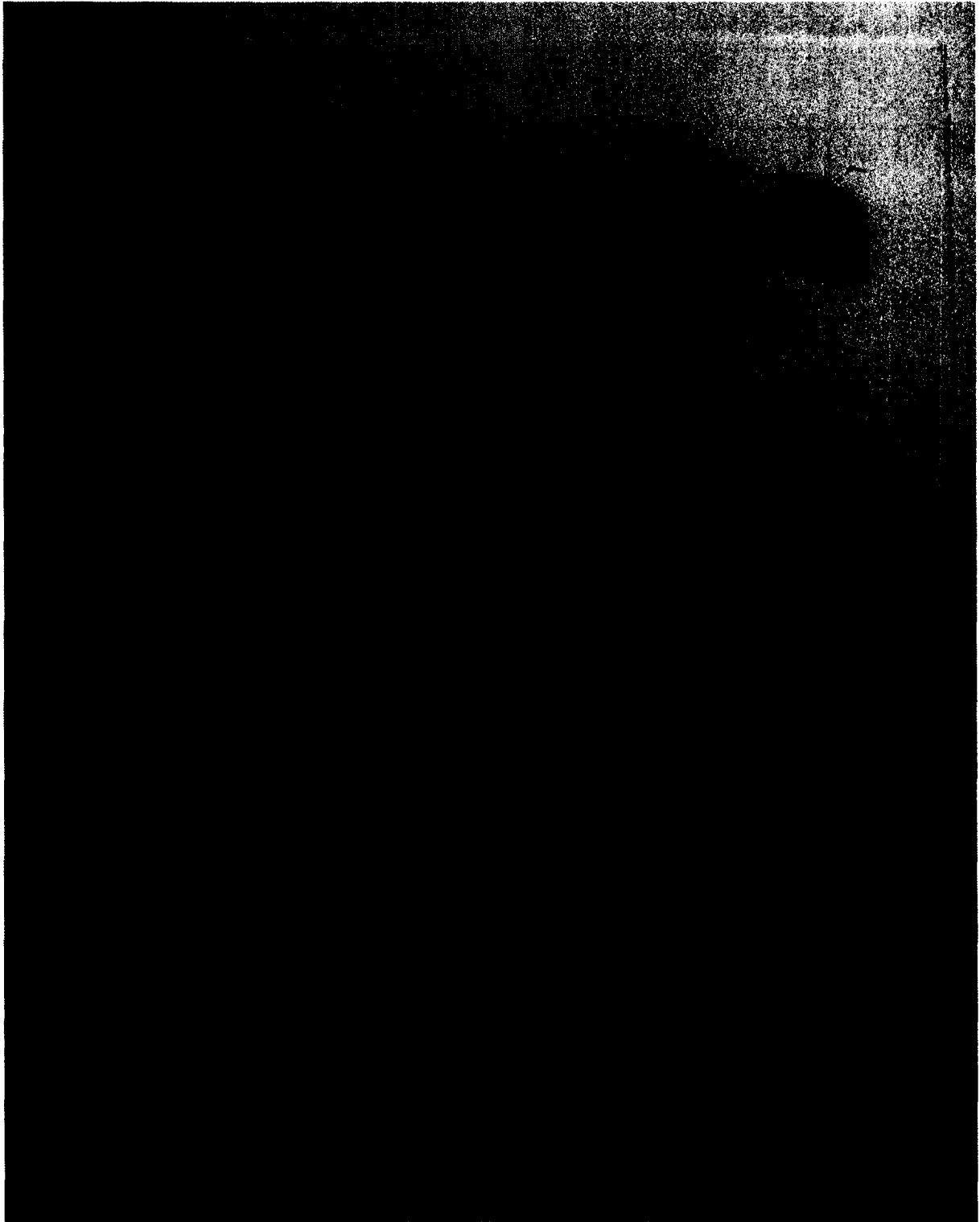


Figure 28.

Graham Coughtry, *Untitled*, c1974, lithography proof, printed by Donald Holman, Open Studio Archives No 147. By permission of Open Studio.

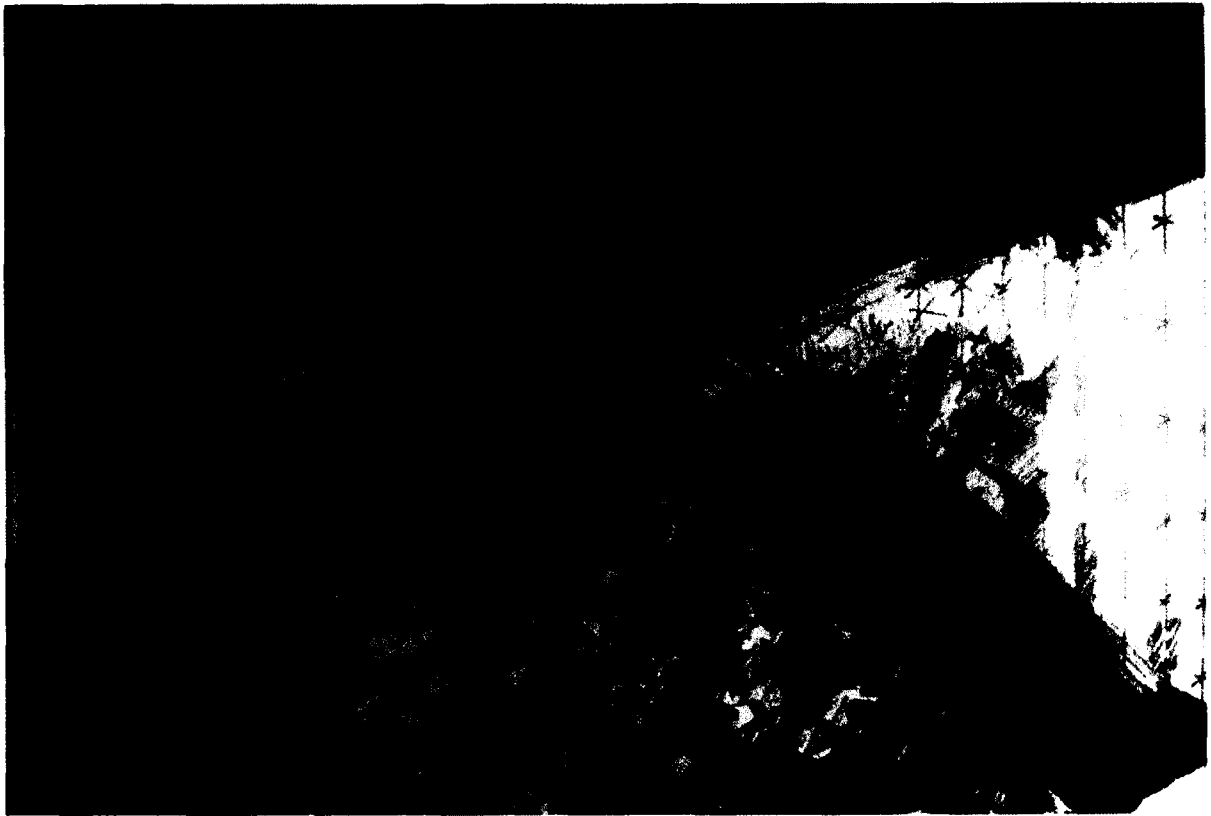


Figure 29.

Vera Frenkel, *Untitled*, 1975, lithography shop proof, Open Studio Archives, No 500. By permission from Open Studio.

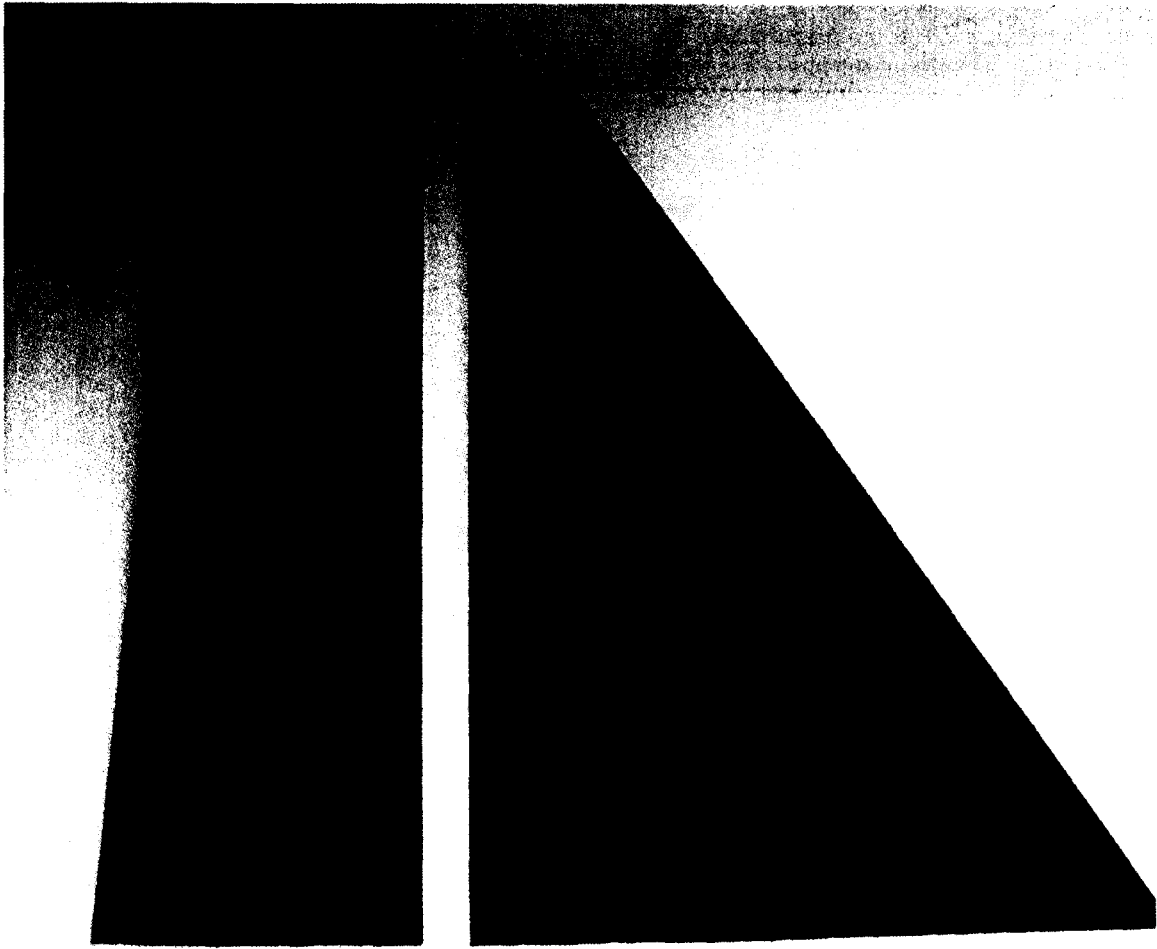


Figure 30.

Yves Gaucher, *Jericho I*, c1978, lithography shop proof, printed by Don Holman and published by Open Studio. By permission of Open Studio.

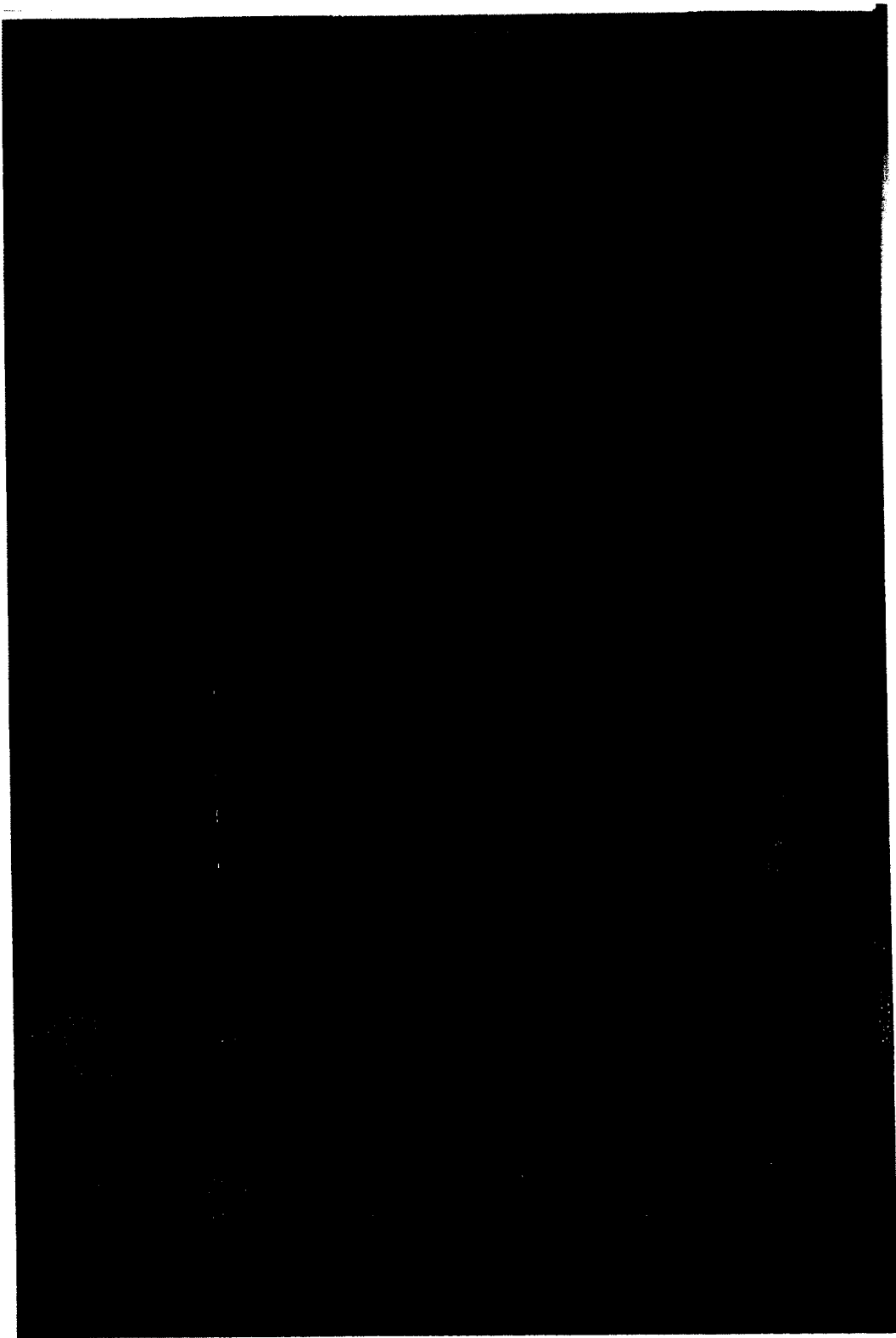


Figure 31.

Kazimir Glaz, *The Essence*, 1978, collage: lithography print and gouache, private collection. By permission of the artist.

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