



Group of Seven Roadshow: Art and Public Culture 1920-2005
Symposium October 20-22, 2005
Art Gallery of Ontario, Jackman Hall & University of Toronto Art Centre,
Toronto ON

Registration

Full Symposium OAAG Members \$95 General \$125

Or **Keynote Address only Thursday, October 20, 2005** **\$10**
 One Day Attendance Friday, October 21, 2005 **\$85**
 One Day Attendance Saturday, October 22, 2005 **\$40**



Seth Scriver, *Hitcher*, ink on paper, 2005
© The artist. Used by permission.

This three-day symposium for educators, curators, artists and fans will explore the Group of Seven's role in securing a place for art in Canadian public culture. From Arthur Lismer's leading work in arts education to the establishment of public galleries across the country, the Group of Seven defined and enriched notions of Canadian identity. The symposium will bring G7 educators, historians and fans together for a multi-disciplinary round-up addressing the Group's ideas about art in the public realm -- then and now.

The Group of Seven Project 1920-2005 celebrates the 85th anniversary of the first art exhibition of paintings by the Group of Seven in 1920, and has been organized in collaboration by 29 public art galleries, including the Art Gallery of Ontario, with the assistance of the Ontario Association of Art Galleries.

Thursday, October 20, 2005

Art Gallery of Ontario, Jackman Hall
317 Dundas Street West, Toronto

7: 00 pm **Keynote Address**
 Dennis Reid, Director of Collections and Research, Senior Curator of Canadian Art, *Art Gallery of Ontario*

Friday, October 21, 2005

Art Gallery of Ontario, Jackman Hall
317 Dundas Street West, Toronto

8:30 am **Registration**

Music
 New Life After Fire (for Tom Thomson).
 Lee Ranaldo with Dave Dymant

9:30 am **Opening Presentation**
 Global Networks: The Group of Seven in a Post-National Landscape
 Lynda Jessup, Professor Canadian Art History and Museum Representation, Queen's University

10:30 am **Break**

11: 00 am

Artist Project

Simon Frank, Artist

Toronto was the headquarters for the Group of Seven. Some traveled east and others into the far north to capture the Canadian landscape, yet the city was the centre of activity and the urban environment naturally found its way into the Group's work. Environmental artist Simon Frank's work embraces not only natural landscape but also the concrete landscape within the confines of the city streets.

11:30 am

Public Relations: Local Impacts of the Group Then and Now

Ivan Jurakic, Curator, *Cambridge Galleries*

Lise Hosein, Independent Curator

The Group of Seven's vivid landscapes and their legacy in the creation of an arts infrastructures and audiences foreground the national ambitions of artists, galleries and communities today. Examining the strategies used by the Group to generate public interest in the arts in their regions and institution (i.e., building up a collector base, developing popular audience, creating an aura around their artworks, expanding arts education, dissemination their ideas, etc.) panelists will examine these strategies relates to how arts professionals see their institutions and artistic practices functioning vis à vis the public today.

Speakers have been invited to address the following questions:

- What role did the Group of Seven play in your region and in the history of your gallery?
- What kind of relationship with the public did the Group of Seven envision and how does this legacy inform your gallery/community today? Did this influence the way in which you approached your participation in the Group of Seven project?
- With reference to the actual and anticipated outcomes of your participation in the project, how did you consider the relationship with the people in your region and other publics to the Group of Seven?
- How did you balance these with the way in which you approached the program/theme or thesis for the exhibition?
- How did you position the Group to achieve relevance for contemporary publics: within your region, and outside your region?

1:00 pm

Lunch (included)

1:45 pm

Fandemonium: Group of Seven in the Public Imagination

Moderator: Janna Graham, Manager of Community Programs, Education, *Art Gallery of Ontario*

Andrew Hunter, Independent Curator

Emily Falvey, Curator, *Ottawa Art Gallery*

Kent Monkman, Artist

As the most widely recognized, exhibited, and reproduced of all Canadian artists, the Group of Seven continues to build on its strong fan base. Their work is represented in most collections across Canada and their powerful mystique still captures the public imagination. In the 85 years since its founding the Group has, individually and collectively achieved cult status, inspired fictions, and created an enduring legacy.

Speakers have been invited to address the following questions

- How has the phenomenon of Group of Seven fandom assisted or hindered the development of public and civic consciousness for the arts in contemporary Canada?
- How has the mythology of the Group of Seven been perpetuated in the public imagination, creating an iconic status for these artists and their works? Why is this mythology so powerful?
- Should the Group's mass appeal continue to hold sway over future generations? Will the critical attention they receive now be sustained and developed further in the future?
- To what extent does your practice celebrate or question the traditions and the notion of Canadian identity formulated by the Group of Seven? How do their ideas inform your practice today?

- 3:00 pm** **Break**
- 3:15 pm** **Teachable Moments: Place, Pedagogy and the Group of Seven**
Moderator: Joyce Zemans, Director, MBA Program in the Arts and Media Administration
 Schulich School of Business, *York University*
Stuart Reid, Director/Curator, *Tom Thomson Memorial Gallery*
Anna Stanisz, Educator, *McMichael Canadian Art Collection*
Rachel Kalpana James, Director, *South Asian Visual Arts Collective*
Colin Wiginton, Educator
Peter Vietgen, Faculty of Education, Arts Education Professor, *Brock University*

In the context of the overall investigation of the Group of Seven's goals and practices in positioning art in the public sphere, and their legacies in the public galleries of today, this "slam" -style session looks at contemporary teaching practices based on the Group's ideas. The panelists will consider new technologies, public outreach and the continuing influence of the Group's concept of place as they discuss pedagogical practices inspired by or in opposition to the Group of Seven.

Speakers have been invited to address the following questions

- In the Group of Seven Project, or in your practice as an artist, educator or curator, which practices best promote renewal and reconceptualization of the Group of Seven? What part does critique play in the process?
- What pedagogical approaches to the Group elicit the best responses from school children, adult or other learners? Describe the impacts and reactions of those programs in relation to contemporary notions of place.
- Explain the goals you set in adopting new technologies or extending your outreach into the community. In your estimation, do these innovative approaches help make the Group more relevant?
- In your experience, which Group of Seven - based programs have the most impact on the exploration of the role of the arts in civic life?

- 4:45 pm** **Curators Tour: *Lismer and Beyond: 75 Years of Arts Education at the AGO***
Douglas Worts, Educator, *Art Gallery of Ontario*
Georgiana Uhlyarik, Curatorial Assistant, *Art Gallery of Ontario*

- 6:00 pm** **Ontario Association of Art Galleries (free)**
35th Anniversary Party
 University of Toronto Art Centre
 15 King's College Circle
 Please join us in celebrating OAG's past, present and future!

Saturday, October 22, 2005

University of Toronto Art Centre
 15 King's College Circle

- 10:00 am** **Keynote Address: *After the Group of Seven***
Anna Hudson, Assistant Professor: Canadian Art History and Curatorial Studies, York University
- 11:00 am** **Break**
- 11:15 am** **Artist Talk**
Bionic Forest
Brandon Vickerd, Assistant Professor Department of Visual Art, *York University* / Artist
 The kinetic sculpture, *Bionic Forest* is modeled from the Northern Ontario paintings of Tom Thomson. It consists of seven steel trees that sway and rustle as if propelled by an invisible (west) wind, reflecting the Canadian tendency to invest personal and national identity with the notion of landscape.
- 11:45 am** **Lunch (included)**

12:45 pm **Breakout Sessions:** Moderated by four invited guests and presenters
More details will follow.

2:00 pm **Curator's Tour: "Through tangled brush and dewy brake": Works by the Group of Seven and their Contemporaries from the Collection of the University of Toronto Art Centre**
Liz Wylie, Curator, University of Toronto Art Centre

Symposium concludes with the Curator's Tour.

Additional Ticketed Event for the evening of Saturday, October 22, 2005 at the University of Toronto Art Centre (This event is not included in the Symposium registration fee) To reserve tickets, *please call* the University of Toronto Art Centre directly at (416) 978-1838. Tickets are being made available to Symposium registrants at a discounted rate of \$12.

7:30 pm **Performance**
Songs in the key of Tom
Original music and lyrics composed by **David Sereda** and the **Brush Collective**, a production of **Sheatre**. The Toronto premier of *Songs in the key of Tom* explores the life and art of Tom Thomson through anecdotes, historical facts and the music of his time and ours. *Songs in the key of Tom* is a *University of Toronto Art Centre* production.



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Name: _____ Institution: _____

Address: _____ City: _____ Postal Code: _____

Phone: _____ Fax: _____ Email: _____

I would like to pay by cheque (made payable to the Ontario Association of Art Galleries)

VISA VISA Card number: _____ Expiry Date: _____ Amount: _____

To register, please complete this form and mail or fax to: OAAG, 49 McCaul Street, N2, Toronto, ON M5T 2W7 Tel: (416) 598 0714 Fax: (416) 598 4128 For more information email programs@oaag.org or visit www.oaag.org

NOTE Cancellations received up to ten business days prior to the session are subject to a 30% service charge. Cancellations received beyond this date are non-refundable. **Please retain a copy of this form as your invoice.**