

Kenneth Lochhead
Recent works on paper

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An exhibition organized by Gallery 1 1 1.

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to June 30th 1972.*

This publication is one in a series on Living
Canadian Artists.

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Foreword

This exhibition was organized with two purposes in mind. First, it was to provide by way of this catalogue documentation on an important Canadian artist, of more scope than is seemingly available at the present. Too often catalogues seem to be picture books of little use to students and scholars who are interested in contemporary Canadian art. Hopefully, we will be able to continue this project in the future by publishing a series of monographs on living Canadian artists.

The second purpose of this publication was to show the progress Ken Lochhead made in his art during a sabbatical leave that was granted him in 1970-71 by the University of Manitoba. At time, I think, some of our colleagues involved with university teaching doubt the value of sabbatical leaves for those of us in the fine arts. All that one has to do is to read the interview between Ken and myself in the catalogue and look at the work that we reproduced to see the tremendous change that came over his work when he was freed from his responsibilities at the University. An artist-teacher, like his scientific colleagues, needs time every once in a while to be involved in pure research. Society as a whole is richer for this, and the University is richer because the artist comes back to his teaching responsibilities with renewed vigor.

I would like to thank the Canada Council for their generous aid in the publishing of this catalogue; Professor Edward Doré, designer responsible for this and all Gallery 111 publications; and of course, Caroline Maas, my secretary whose infinite patience is always a surprise and delight to me.

Professor Virgil Hammock
Director of Exhibitions

Introduction

The following article is an excerpt from a much longer taped interview that was made in June of 1971 at Ken Lochhead's Winnipeg studio. The tape record and the transcription of this interview will hopefully form the nucleus of an archive of interviews of Canadian artists that will be kept on file at the University of Manitoba.

V.H. Ken. More than ever your work seems to be moving towards an atmospheric quality. I had a chance today to see some of your new work, both the paintings and some slides and I'm wondering about the direction of your work. You have been off for a year on sabbatical this year. Has this time been a great help for this change?

K.L. Oh yes. It's allowed me uninterrupted time for a period of over a year. Yes, it's allowed me time to develop one particular approach in my painting, namely the use of the spray gun.

V.H. Do you use a spray gun in a sense you draw with it? And I was asking you earlier, do you miss the quality of direct contact with the canvas that you would have with a brush or a sponge or a roller?

K.L. No, so far I don't miss that and I know that is a marvelous feeling; that touch with the hand, with the brush with the canvas but even the brush itself is a kind of removal of the hand unless you're finger painting. There's always some kind of instrument that you work with and in this case I became very attached to one particular type of spray gun which happened to be the cheapest of all the ones that I had bought. I started experimenting with various types and the one that interested me most was the typical average housepainter's spray gun and over a period of time I just got to know the gun and it's like a favourite brush, I don't want to drop it and take up some other instrument.

V.H. You've related these new paintings to watercolors and it seems a good simile to me.

K.L. Well I've worked in various media like oil and water base paints as well as egg tempera and I find I like the water solubleness of paint. I like paint thin and this acrylic is a thin tempera. It comes right out of the tempera tradition. It's not really that far removed from egg although its qualities are quite different.

V.H. How does colour influence your work?

K.L. Colour is of the senses. It must be felt and this is how I think about it. It is a way of life. I feel that colour through painting is primary. It is the one element in painting that gives meaning to light, line, and space. I suppose this is my bias. I am often prone to draw too

much and then colour the line, light and space. I find how I can rely more on colour in the first instance rather than use it to merely fill in space. We tend to think about it at the expense of feeling it. There are finally no rules to painting, colour, and the other elements.

V.H. Would you consider yourself as a colour field painter?

K.L. If colour field means openness and a priority emphasis on the use of colour then I'd say that this is my intention. Classifications can mislead us. If colour field means a sense of colour proportion, a sense of the continuum, a certain degree of clarity of colour shape and the employment of the principle of reduction then I agree with it. I am working with this reference to some extent.

V.H. Well you're working exclusively on unprimed canvas.

K.L. That's correct. I don't need any paint ground or anything of that sort with the acrylic.

V.H. Are these paintings attached to a wall and you spray on the wall or are they done on the floor?

K.L. Well I have linoleum over the floor in the studio and I just place the canvas over it and staple it down to the floor. I've been working with an eight foot canvas as it allows me a good size and fair width.

V.H. Do you work around it, the Pollock style, running around madly all sides of the canvas?

K.L. Yes this is the way I work. I have no idea which is the top of the work or its final size when I start to paint.

V.H. Are you suggesting that you do them by the yard?

K.L. I can do by the yard or even the foot. Pollock did them by the yard from what I hear. What it allows me is a new kind of freedom. In other works I can decide just what I want to leave in and what I what to leave out. It means I can cut my edges and that's the last act and a very important one.

V.G. Knowing where to stop is the big problem.

K.L. Well spray painting can be very fast and sometimes there's a tendency to overpaint and of course you kill it just like in a watercolor.

V.H. Well I know myself doing watercolors that there is a larger percentage of failures than successes. Has this been the case with these new series of paintings?

K.L. I have accepted more this year than I've ever accepted before. None of them have been shown and when

it finally comes down to selecting certain ones for exhibition I'll probably delete a number of them. I have two exhibitions coming up in the East this fall. They will comprise smaller paintings. The galleries aren't large enough to take some of my larger paintings. And then of course in 1972 there is a possibility of another exhibition at the Winnipeg Art Gallery. There'll be acres of room there to show more of my larger works many of which I think are more successful than the small ones.

V.H. And in March of course you'll have the exhibition with me at the university gallery, hopefully of watercolors.

K.L. Well it will be acrylics of some kind on paper. I'm planning on a show of small linear works. I haven't really got that exhibition yet and it's the first time I've committed myself to an exhibition without having the works. I feel I'm onto something now that I like very much and I'm going to stay with it.

V.H. I see for instance the difference that I noticed right away is that there's an overall quality on these paintings where there's not a single shape that's contained by an area of bare canvas but there's an overall edge to edge continuous kind of quality. You could imagine that the painting goes on forever, very beautifully forever mind you.

K.L. Well this particular tendency of course isn't original to me and it's been handled by other artists. When I first started using the spray gun I immediately thought of Jules Olitski and there was this feeling that, my gosh, anytime I use the spray gun it's going to look like Jules Olitski.

V.H. Yours are much more ephemeral than Olitski's at least the ones I've seen. They don't have the thick body that I see in Olitski's work.

K.L. Well he's been playing with quite an interesting variation of texture and weight of paint and I've been staying pretty well with one all over consistency of paint, relying on some drawing, though I hesitate to use that word. I want a certain amount of colour to move within the interior space. I've been interested in breaking into that open field.

V.H. You're talking about deep space in this case.

K.L. I'm talking about renaissance space but the wide open space of the two dimension.

V.H. I could see it more in terms of oriental perspective, oriental space, parallel space.

K.L. Well this has been my love. I've been looking at oriental paintings and reproductions off and on over the year and have been quite fascinated by the atmosphere

and so forth. This is of course a natural thing that happens when using the spray gun. There's a beautiful atmospheric variation of color that can occur and I see this in oriental paintings.

V.H. Well you're not interested then in maintaining the surface as so many painters are today in maintaining the two dimensional effect but trying really a more illusionary kind of thing.

K.L. That's right, as a matter of fact, I have an idea about this. I find I'm trying to curl the space away at two diagonal corners and bring the other two up so that there is a play of illusionary depth on the canvas surface.

V.H. You don't work from drawings directly. I notice you have drawings in the studio but you approach this piece of canvas with a clear head every day.

K.L. That's right, I found that if I did too much preliminary drawing that I was serving these drawings rather than the canvas. I was always looking over my shoulder and saying well now what do I do next. This way I just go straight on the canvas and make decisions on it. It has no direct connection with any drawings. Every once in a while I'd turn around and look at one of the drawings on the wall. It's just a general reference. Maybe I could make a turn somewhere like a given line in a drawing but there's no direct connection between the drawing and the painting.

V.H. Do you find when you're working on a large painting that you want to finish it in one session or do you do it generally over a number of days?

K.L. Sometimes in one session I can complete it. In other cases I'll have built up several layers of glazing, one layer over another and it might take up to a week. I have been working on eight to twelve paintings at one time. In other words I have them all over the floor of the studio. If I have a yellow, I'll go to paintings 1, 7, 10, and 12 with that yellow.

V.H. You have a very large studio here I noticed and it enables you to work with these things. I guess they dry rapidly so you can roll them.

K.L. Yes it doesn't take much time. I can come back in a few hours and roll them up but normally I'll leave them out and look at them, and then decide on the edges while they're still stretched on the floor. I have another wall in the studio where I put them up vertically and pin them up to look at them and to photograph them. I'll often change the edges at that time.

V.H. I note that you don't have a lot of your own work hanging around the studio. Like many artists you seem

to have an aversion to your own work; everything is rolled and in a corner. Is that because you don't want to look at them?

K.L. Oh no, I like to look at them all right, but I'm interested in the next painting.

V.H. You see them in light then of a series.

K.L. Yes, I've been going through a series of paintings slightly altering my approach with format. I have a general format that I'll carry through with a number of paintings.

V.H. Do you title these works or are they just numbered?

K.L. They're all titled.

V.H. How do you arrive at this title? Is it after the fact?

K.L. Yes, after the painting is done. Its like naming a child after it is born.

V.H. Well you can take a choice one or two usually. What titles are they? Are they literary type titles?

K.L. Well some of them do refer to a kind of literal connotation. Yes, I try to describe what I see and sometimes what I do see is a simple colour red in flight. Well there might be a suggestion of that red actually flying in that part of the painting.

V.H. Well do you expect the people who look at the painting by judging by the title to see the same things that you see?

K.L. Not necessarily. Although I think this is where there may be some difficulty. I feel that one maybe shouldn't title a painting unless it can really reflect the character of the work.

V.H. Is this a hangover from your surrealist days?

K.L. Yes I suppose. Some of the titles really fit I think and others I just sort of get by with them but I wanted to have something to call them for identification purposes rather than just using numbers 1, 2, 3. I have that and an identification too but I like the poetic and literal implication in looking at my work. I enjoy that. *Plains A.M.* is one of the titles on my paintings and it does relate to something. When I finished the painting it reminded me of the plains in the early morning. The same with another one called *Big Angel*. Well it has two very large breast forms in it so it occurred to me that I'd call it that.

V.H. You mentioned your paintings in terms of children.

Do you actually have this kind of feeling? Do you feel much of a loss when one of these things is taken away from you by a collector or a dealer?

K.L. Oh gosh, no. I love to sell a painting, I like money and I like to have it so I can do other things. There are certain paintings I suppose I hate to sell although I'd rather have them sold than rolled up and in the corner of my studio. I remember Don Reichert saying he had the largest collection of Reichert's in the world and that's what I would say about my work.

Kenneth Campbell Lochhead, S.M.

Born in Ottawa 1926. Studied at The Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, 1945 to 1949. The Barnes Foundation, Merion, Pennsylvania, 1946 to 1948. Travelled and studied in Europe 1948, and 1958-59. In Canada 1949-50. Employed as Designer, Exhibition Commission, Department of Trade and Commerce 1949 to 1950. During the same period introduced Studio Courses at Carleton University. In 1950 appointed Director, School of Art, Regina College where he remained until 1964. During this period he was responsible for the development of the Emma Lake Artists' Workshop.

Since 1953 he has exhibited in major art galleries in Canada and had work included in a number of international exhibitions including the Post-Painterly Abstraction Exhibition organized by the Los Angeles County Museum in 1964, and the Canada 101 Edinburgh International Festival Exhibition. He has been commissioned to execute murals at the Regina Branch of the Canadian Legion, Gander International Airport Terminal, York University, the Canadian Chancery Building, Warsaw, Poland, and the Bank of Montreal, Mountain and McGregor Branch, Winnipeg.

He has also executed designs for banners at Winters College, York University, The Pan-Am Swimming Pool in Winnipeg, Confederation Centre P.E.I., the Centennial Concert Hall, Winnipeg and the School of Architecture, University of Manitoba. He is the designer of the Manitoba Centennial Stamp. His work is represented in major public and private collections in Canada. He is now Professor in Painting, School of Art, University of Manitoba.

Chronolgy

- 1926 Born May 22, Ottawa, Ontario.
- 1944 Attended Summer Art School, Queen's University.
- 1945 Enrolled at Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, U.S.A.
- 1946 Continued study at P.A.F.A. and also enrolled at Barnes Foundation, Merion, Pennsylvania.
Received tuition scholarships at P.A.F.A. for 1946, 1947, 1948.
- 1948 Awarded the Emlin Cresson Memorial Travelling Scholarship in mural decoration for study and travel in England, Holland, Belguim, France, Spain, Italy, and Switzerland.
- 1949 Graduated with Diploma from P.A.F.A. Also awarded Lewis S. Ware Memorial Scholarship for travel in Canada. Assigned to make sketches of army life at Fort Churchill, Manitoba for the Historical Branch of the Canadian Army.
- 1949 Employed as designer for exhibits by the Exhibition to Commission, Department of Trade and Commerce,
1950 Ottawa.
- 1950 Introduced a studio course in drawing and painting at Carleton University, Ottawa. Also received first prize in the O'Keefe Art Awards Competition, open to Canadian painters under thirty years. Appointed Director, School of Art, University of Saskatchewan.
- 1952 Married Patricia Ann Poole.
- 1955 Awarded Commission to execute mural decoration for the Regina Branch of the Canadian Legion.
Initiated Artists' Workshop, Emma Lake, Saskatchewan.
- 1958 Awarded Commission to execute mural decoration for the International Airport Terminal, Gander, Newfoundland.
- 1958 Leave of absence from University of Saskatchewan for study in Italy, Austria, Germany, Holland, Belgium, and
1959 France. Eight months in Rome, four months travel to other countries.
- 1961 Chairman of Symposium, Five Regina Artists. National Gallery of Canada, Ottawa, Ontario.
- 1962 Painting Prize, 1st. Biennial Winnipeg Art Gallery.
- 1963 Jessie Dow Award, Montreal Museum of Fine Arts 80th Annual Spring Exhibition.
- 1964 Robinson Award for the top prize in the Montreal Museum of Fine Arts 81st Annual Spring Exhibition.
Resigned as Director of School of Art, University of Saskatoon, Regina. Appointed Associate Professor, School of Art, University of Manitoba, Winnipeg.
Included in Post-Painterly Abstraction by Clement

Greenburg, Los Angeles County Museum.

- 1966 Awarded Commission to execute six banner like hangings for the Centennial Concert Hall, Winnipeg, Manitoba.
- 1967 Awarded Commission to execute two banners for the Pan-Am Swimming Pool, Winnipeg.
Awarded Commission to execute mural for Winters College, York University, Toronto.
- 1968 Awarded Commission to execute banner design and fifteen copies for Winters College, York University, Toronto. Included in Canada 101 Edinburgh International Festival Exhibition.
- 1969 Conducted Artists' Workshop at the Sunbury Shores Art and Nature Centre, St. Andrews, New Brunswick.
- 1970 Awarded Commission to execute relief decoration for the Canadian Chancery, Warsaw, Poland. Department of External Affairs.
Awarded Commission to execute mural decoration for the Bank of Montreal, Branch at Mountain and McGregor, Winnipeg.
Awarded Medal of Service (S.M.) of The Order of Canada.

Periodic and Group Exhibitions

- 1953 Annual Exhibition of Canadian Painting, National Gallery of Canada.
Progressive Painters of Western Canada, University of Manitoba.
- 1954 5th Annual Exhibition—The Saskatchewan Arts Board.
1st Annual Artists of Regina Exhibition, Norman Mackenzie Art Gallery.
- 1955 Ten Artists of Saskatchewan, Norman Mackenzie Art Gallery. Saskatchewan Society of Artists Second Exhibition, Regina and Saskatoon.
- 1957 2nd Biennial of Canadian Art, National Gallery of Canada. Contemporary Canadian Painters, National Gallery of Canada exhibit for circulation in Australia.
- 1958 Canadian Paintings for Canadian Art Gallery Pavilion, Brussels World Fair; Utrecht Central Museum; Groninger Museum; Fine Arts Museum, Mexico City, Mexico; Tunis, Africa.
9th Annual Exhibition of the Saskatchewan Arts Board. Regina and Saskatoon.
- 1960 Win Hedore Exhibit. N.M.A.G.
- 1961 The 4th Biennial Exhibition of Canadian Art. The National Gallery of Canada.
12th Annual Exhibition of Saskatchewan Art.
The May Show, Norman Mackenzie Art Gallery, Regina, Saskatchewan. Five Painters from Regina, The National Gallery of Canada for circulation.
15th Annual Exhibition and Sale of Contemporary Painting, Sculpture, Art Gallery of Toronto.
- 1962 Contemporary Exhibition and Sale, Vancouver Art Gallery. 13th Annual Winter Exhibition, Art Gallery of Hamilton. The C.I.L. Art Collection of paintings by Canadians.
13th Annual of Saskatchewan Art. The Saskatchewan Arts Board.
Canadian Painting to Warsaw, Poland. National Gallery of Canada.
79th Annual Spring Show. Montreal Museum of Fine Arts, Montreal.
5th Annual Exhibition and Sale of Works by Canadians, The National Council of Jewish Women of Canada.
Painting at Stratford, Nine Prairie Province Painters.
1st Biennial Winnipeg Show. Winnipeg Art Gallery.
Webster College, St. Louis.
- 1963 Contemporary Canadian Painting and Sculpture, Rochester Memorial Art Gallery.
14th Annual Exhibition. Saskatchewan Arts Board.
80th Spring Annual. Montreal Museum of Fine Arts, Montreal.
6th Annual Exhibition and Sale of Canadian Paintings, The National Council of Jewish Women.
Invitational Exhibition of Saskatchewan Painting. Alberta College of Art. Calgary.

- Aviva Chapter Hadassah Art Auction of Canadian Painting. Toronto.
- Painters from the West. Galerie Agnes Lefort. Montreal
- 5th Biennial Exhibition of Canadian Painting. National Gallery of Canada.
- 1964 8th Annual Exhibition of the Royal Canadian Academy of Arts. Ottawa, and London, Ontario.
- Mendel selects from the Mendel Collection. Norman Mackenzie Art Gallery, Regina.
- Surrealism in Canadian Painting. The London Public Library and Art Museum.
- 7th Annual Exhibition and Sale of Canadian Painting. Ottawa Section of the National Council of Jewish Women of Canada.
- 81st Annual Spring Exhibition of the Montreal Museum of Fine Arts, Montreal.
- Post-Painterly Abstraction. Los Angeles County Museum of Art, Walker Art Center, The Art Gallery of Toronto, Toronto.
- The Winnipeg Show. Winnipeg Art Gallery.
- 1965 Ten Canadian Artists. Carleton University. Ottawa.
- University of Manitoba Staff Show, University Dafoe Library Gallery.
- Brandon Allied Art Centre. 2nd Annual Carnival Show. Yellow Door Art Gallery. Winnipeg.
- Eleven Winnipeg Artists. MacLaren Advertising Co. Ltd.
- 6th Biennial Exhibition of Canadian Painting. National Gallery of Canada.
- 93rd Annual Exhibition of the Ontario Society of Artists. Art Gallery of Toronto.
- 1966 University of Manitoba School of Art Staff Show. University Dafoe Library.
- 2nd Annual MacLaren Acquisition Show. Winnipeg.
- Prize Award Winners 1908 to 1965 Montreal Museum of Fine Arts Spring Show.
- The Tenth Winnipeg Show. Winnipeg Art Gallery.
- 1967 Canadian Art of Our Time. Eaton's Gallery Winnipeg.
- Winnipeg Art Gallery Show.
- Twenty Canadians. The Douglas Gallery, Vancouver, B.C.
- Images for a Canadian Heritage. Vancouver Art Gallery.
- The Canadian Universities Centennial Exhibition of Drawings. University of Alberta. Tour.
- Painting in Saskatchewan 1883 to 1959. Norman Mackenzie Art Gallery, Mendel Art Gallery, Saskatoon.
- 1968 The Kingston Spring Exhibition of Art. The Agnes Etherington Art Centre.
- Canada 101 Edinburgh International Festival.
- 1969 The Canada Council Collection, Circulation through Canada by National Gallery.
- 1970 150 Years of Manitoba Art of the Winnipeg Art Gallery and exhibited at the Manitoba Legislative Building, Winnipeg.

- 1971 Canadian Art Exhibition arranged by the Art Gallery of Ontario for the Ringling Art Museum, Florida, U.S.A.
- 1972 Winnipeg Art Gallery.

One-Man Exhibitions

- 1953 Art Gallery, Regina College, University of Saskatchewan, Regina.
Robertson Art Gallery, Ottawa, Ontario.
- 1961 Saskatchewan House Summer Festival.
- 1962 The Isaacs Gallery.
- 1963 The Art Gallery of the Regina Public Library.
Music Interpretations on two paintings (Green Centre and Hot Yellow) by American Composer Jack Behrens.
Performed by the Wascana Wind Ensemble.
The David Mirvish Gallery, Toronto, Ontario.
- 1965 The Lefort Gallery, Montreal, Quebec.
The New Design Gallery, Vancouver, British Columbia.
MacIntosh Memorial Gallery, University of Western Ontario, London, Ontario.
- 1966 The Yellow Door Gallery, Winnipeg, Manitoba.
The Norman MacKenzie Art Gallery, University of Saskatchewan, Regina, Saskatchewan.
The Winnipeg Art Gallery, Winnipeg, Manitoba.
- 1967 The Beaverbrook Art Gallery, Fredericton, New Brunswick.
Laing Galleries, Toronto, Ontario.
- 1969 Gallerie Fore, Winnipeg, Manitoba.
- 1970 The University of Lethbridge Art Gallery. Lethbridge, Alberta.

Public Collections

The National Gallery of Canada, Ottawa, Ontario

The Art Gallery of Ontario, Toronto, Ontario

The Agnes Etherington Art Gallery, Queen's University,
Kingston, Ontario

Winters College, York University, Downsview, Toronto,
Ontario

The Montreal Museum of Fine Arts, Montreal, Quebec

Gander International Airport, Gander, Newfoundland

Dalhousie University, Halifax, Nova Scotia

The Beaverbrook Art Gallery, Fredericton, New Brunswick

The University of New Brunswick, Fredericton, New
Brunswick

The Winnipeg Art Gallery, Winnipeg, Manitoba

The School of Architecture, University of Manitoba,
Winnipeg, Manitoba

The Pan-Am Swimming Pool, Winnipeg, Manitoba

The Centennial Concert Hall, Winnipeg, Manitoba

The Norman MacKenzie Art Gallery, University of Saskatchewan,
Regina Campus, Regina, Saskatchewan

The Saskatchewan House, Regina, Saskatchewan

The Regina Branch of the Canadian Legion, Regina,
Saskatchewan

The University of Calgary, Calgary, Alberta

The Vancouver Art Gallery, Vancouver, British Columbia

The Willistead Art Gallery, Windsor, Ontario

The Canada Council, Ottawa, Ontario

The Confederation Centre Art Museum, Charlottetown,
P.E.I.

The Canadian Chancery, Warsaw, Poland

The Bank of Montreal, Mountain & McGregor Branch,
Winnipeg, Manitoba

Selected Bibliography

BUCHANAN D. W.

1953. "Prairie Metamorphosis," *Canadian Art*, 1:10-13, il: Gopher Hunt, Belle Plaine Boy, Kite Flyers, Prairie Snow-Fence, Dignitary.

1958. "Artist from the Prairies designs a mural for Gander Airport," with French summary, *Canadian Art*, 15:126-7, 164, Ap.

FULFORD R.

1961. "Lochhead," *Canadian Art*, 18:32-3, Ja., il: Bonspiel, Dignitary.

GREENBERG CLEMENT

1962. "Clement Greenberg's View of Painting and Sculpture in Prairie Canada Today," *Canadian Art*, 20:92, Mr., il: Left of Centre.

GREENWOOD, MICHAEL

1971. "Kenneth Lochhead," *artscanada*, 160/61, Oct/Nov, 43-47, il: Roll Along Colour 1971, Pink Base Dimension 1967, Dual Rise 1971, Orange Solo 1971, Side Activation, Inner Release 1971, Ecstatic Chamber 1971, Green Trace 1971, Soar Colour 1971, Circle Blue 1971.

GROVES N. J.

1962. "Five Painters from Regina at the National Gallery of Canada, Ottawa," *Canadian Art*, 19:101, Mr.

HARFF I. M.

1968. "In the Studios: Manitoba," *artscanada*, 25:48, O, il: Sky Location.

HARPER J. R.

1962. "Three Centuries of Canadian Painting," *Canadian Art*, 19:448, N., il: Dignitary, Unrestrained Merry-making.

LANGSNER J.

1964. "What's Next after Abstract Expressionism? Post Painterly Abstraction exhibition to be shown in Toronto?" *Canadian Art*, 21:283, S., il: Dark Green Centre.

THOMPSON D.

1968. "Canadian Scene," *Studio International*, 176, 243-D., il: Sky Location.

ZEMANS J.

1963. "Kenneth Lochhead at the Isaacs Gallery, Toronto," *Canadian Art*, 20:147, My., il: Winter Dramatics.

Reproductions

1958. *Bonspiel*, *Canadian Art*, 15:22, Ja.

1966. *Blue Extension*, *Canadian Art*, 23:57, Ja.

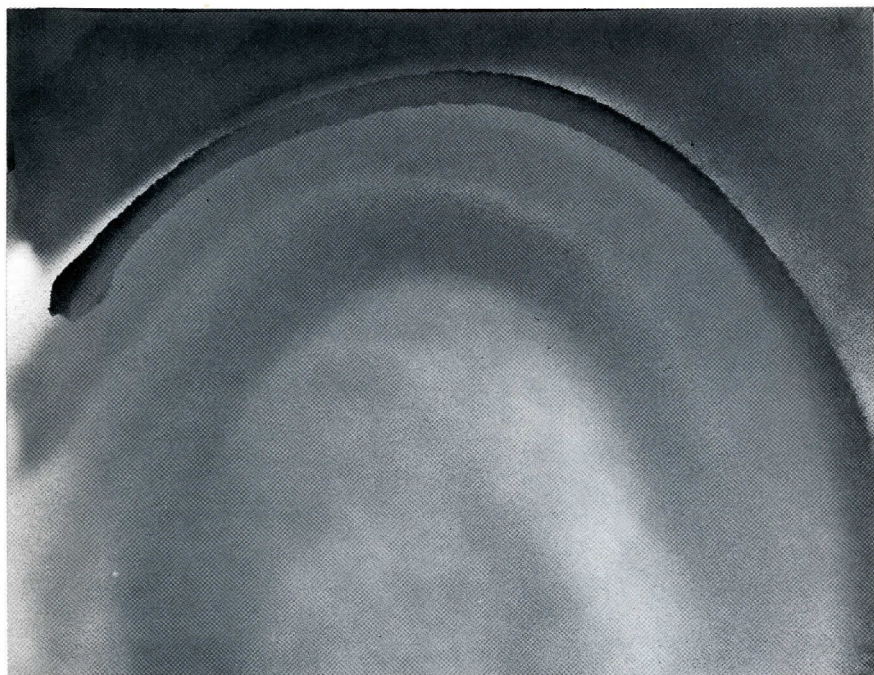
1969. *Acrylic Mural*, *Architecture Canada*, 46:21, Jl.
Ascending Color (1964), *artscanada*, 26:71, D.

Acrylics on paper, 1972.

1. Core Yellow	20"	x	26"
2. Side Flow	26"	x	20"
3. Justo	26"	x	20"
4. Yellowstage	26"	x	20"
5. Flintlight	20"	x	26"
6. Blueusher	26"	x	20"
7. Intrusion	26"	x	20"
8. Pueuma Green	20"	x	26"
9. Pocolight	26"	x	20"
10. Noncelite	26"	x	20"
11. Metacolour	20"	x	26"
12. Lares Red	26"	x	20"
13. Inferohue	20"	x	26"
14. Purpleinflate	20"	x	26"
15. Warmprone	26"	x	20"
16. Eternestate	26"	x	20"
17. Espiallate	20"	x	26"
18. Frith	26"	x	20"
19. Sologreen	26"	x	20"
20. Luculelight	26"	x	20"
21. Reflowgreen	20"	x	26"
22. Sentientlight	26"	x	20"
23. Pliant Chroma	26"	x	20"



16. *Eternestate* 26" x 20"



1. Core Yellow 20" x 26"



12. *Luculight* 26" x 20"



