Dans les galeries

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During the first three weeks of April, the Waddington Galleries exhibited some forty oil paintings by William Armstrong, one of the important group of Canadians who have found their stimulus abroad. Armstrong spent the last five years in Italy, most of the time in the same Florentine area which has nourished Jeanne Rhéaume, Pierre Clerk, and John Fox. This was Armstrong's first exhibition since his return to Canada in February, and although most of the works chosen were done in Italy, a few of his earlier paintings provided a striking illustration of the logical evolution of his style.

There are several portraits and still-lifes, remarkable for their subtle tones, but most of his subjects are landscapes, with emphasis on architectural features. Towers and farmhouses on the gentle Tuscany countryside; the Roman Forum; the canals, palaces, and churches of Venice seem to be treated as natural outcroppings in which man's principal function has been to contemplate them happily. In a sense, the absence of figures has given these paintings a stronger life of their own.

Armstrong has always been a thoughtful painter, but some of the problems in his earlier works were handled tentatively as though he was unwilling to commit himself to a specific solution.

There is a new assurance in these Italian paintings, and a stronger sense of direction, which speaks well for the future.

Eric McLEAN

WILLIAM ARMSTRONG
THE LITTLE TEMPLE. Villa Borghese, Quinto, Florence
Huile
Photo GALERIE WADDINGTON