

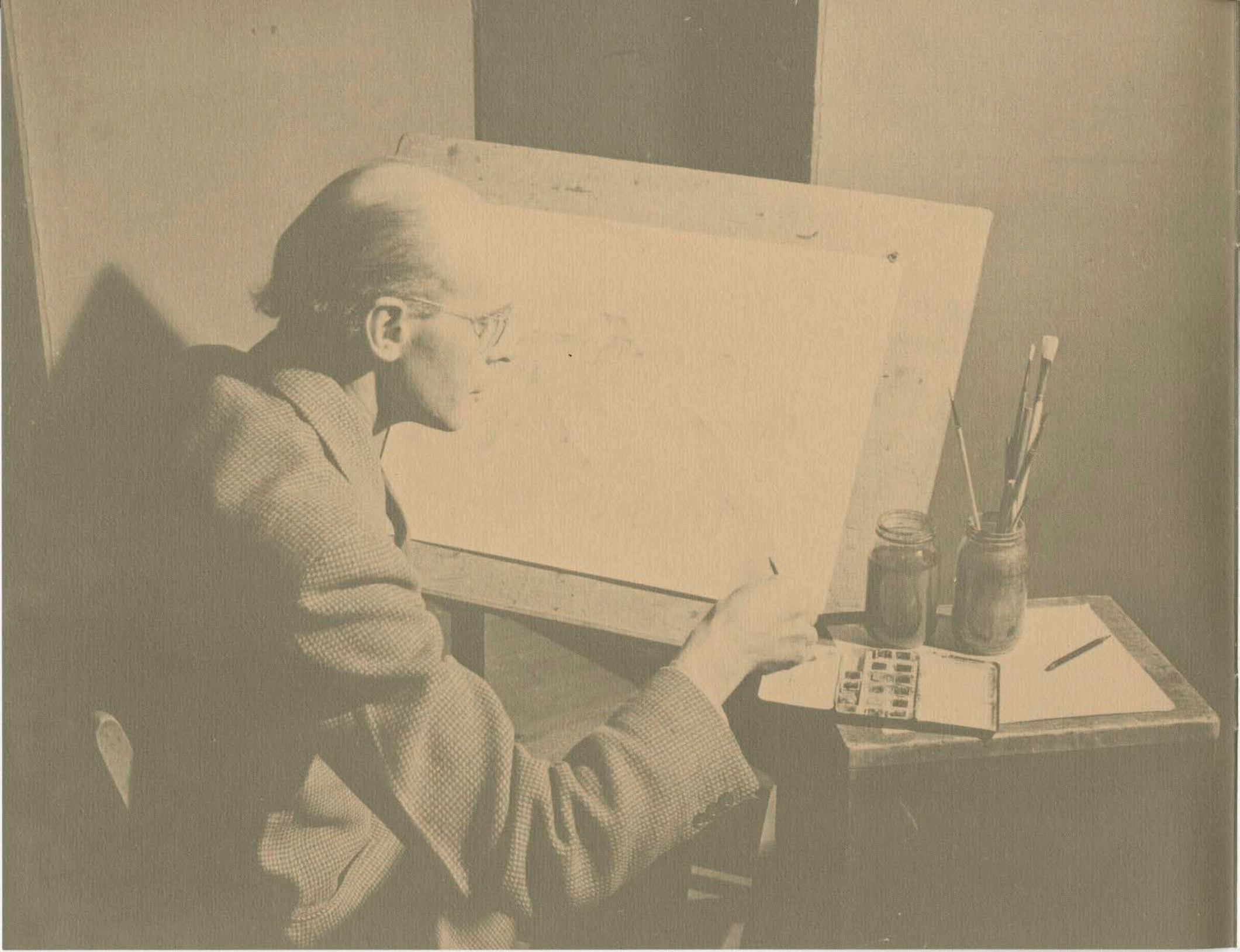
L. LEMOINE
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March 7 to 29
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*A Centennial Event
The University of Manitoba
Gallery 1.1.1.
School of Art
FitzGerald Building*





Patricia LeMoine FitzGerald Morrison

Mrs. Patricia Morrison, daughter of LeMoine FitzGerald, visited the University of Manitoba and the School of Art early in the summer of 1976, and talked to me about her father. She told me then of her generous plan to give the University and the School her father's working drawings, papers, diaries, photographs, and other memorabilia, in order to provide the nucleus for a FitzGerald Study Centre. We also discussed the March, 1977 exhibition of her father's works which was to take place as one of the events celebrating the University's Centennial, and she told me she planned to attend this exhibition. She was also interested in helping us mark the naming of our building "The FitzGerald Building."

Her sudden death in October, 1976 was a great shock to us all, and we deeply regret that she was never to see the Study Centre become an actuality. We have, in the meantime, received the FitzGerald material, and after curatorial and cataloguing procedures it will be available for study to FitzGerald scholars and students, and in particular to students of the School of Art, as specified in her will.

Further evidence of Mrs. Morrison's generosity is her bequest to the School of Art and the University of Manitoba of a major painting by FitzGerald, *Autumn Sonata* (1954), a gift from Mrs. Morrison's estate and from Victor Brooker. Mr.

Brooker is the son of Bertram Brooker, the artist-critic-writer-poet who was largely responsible for FitzGerald's interest in abstraction and for whom FitzGerald painted this particular work.

The School of Art and the University are grateful for Mr. Brooker's generous gift and especially for Mrs. Morrison's imaginative foresight in her bequests to the FitzGerald Study Centre.

Alfred E. Hammer
Director
School of Art

President's Message

In 1952 when this University was seventy-five years old, an honorary LL.D. was given to Manitoba's illustrious painter, Lionel LeMoine FitzGerald, as a fitting symbol of our celebrations at that time. Now that it is one hundred years old, the University again recalls the man who for twenty-five years was associated with the School of Art and brought fame to that institution, to Winnipeg, and to Manitoba. The current exhibition of the works of FitzGerald in Gallery 1.1.1., School of Art, is a source of pride to all of us at the University during its Centennial year.

Ralph D. Campbell
President
University of Manitoba

Introduction

This Exhibition honors an individual who for more than twenty-five years was associated with the School of Art. It also celebrates an artist whose works represent a unique, individual view of the world. Though most of his life was spent in Winnipeg, L. L. FitzGerald's work transcends his being identified as a local painter or provincial artist.

FitzGerald's art, like the man, was of quiet subtlety and lasting impact. His subject matter ranged from the immediate reality of his surroundings to the study of abstract forms; his was an art not fixed in time or location. In spite of the press of many duties and responsibilities, he produced a body of work which was imposing in both its quality and number.

We are indeed fortunate to show in this Exhibition a small part of FitzGerald's life's work. To add to our appreciation and knowledge of FitzGerald's art, viewers may see a number of works shown here in public for the first time.

On behalf of Gallery 1.1.1. and the School of Art may I extend most sincere appreciation to those who loaned works to the Exhibition. Special thanks are also given to

Dr. Thomas, longtime friend of FitzGerald, for making available his time and resources to Exhibition organizers and his patient support of our endeavors.

Mention must be made of Helen Coy's tireless and continuing efforts to make this Exhibition a reality. It has been 'her project' from its inception to its realization.

Daniel Mato
Director of Exhibitions
Gallery 1.1.1.





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2. *'The Flats', Snowflake*, 1928
Collection of Dr. and Mrs. E. J. Thomas

5. *Ross' Farm*, c. 1930-31
Collection of Dr. and Mrs. E. J. Thomas

L. L. FITZGERALD (1890-1956)

It is something more precious than gold, a gift to you of a better understanding of yourself and those you live with, a keener joy in your surroundings, given to you by one whose mind has taken the time to penetrate a little deeper into the meaning of things.¹

Throughout his life, Lionel LeMoine FitzGerald was concerned with the meaning of things. He sought the answers to ultimate questions, not in the mystical or the supernatural, but in nature, and the forms he saw around him. At a time when the art world was dominated by a search for spectacular new means of expression, here in Winnipeg FitzGerald was quietly producing works dealing with the backyards of Winnipeg, interiors, views from windows, apples, jugs, trees, and fields. He was concerned with the things in his own surroundings, until his pursuit of the meaning of form turned him to abstraction.

And for over twenty years of his life, FitzGerald also taught at the Winnipeg School of Art, leaving with his students the legend of a gifted, sympathetic, and discerning teacher. Over the years he ranged a variety of techniques. Yet he did not want and would not have disciples among his students.² Always, he told them:

Consider technique as a means by which you say what you have to say and not as an end in itself. . . . What you have to say is of first importance; how you say it is always secondary.³

For artists dazzled by the modern art movements, Cubism, Surrealism, or Abstract Expressionism, and for many of the public still in love with Impressionism, it would have been easy to overlook FitzGerald's work in an exhibition. Robert

Bruce, a former student, has said that FitzGerald ". . . wasn't interested in quick effects. He was painting for the person who would sit there three hours and contemplate the work. I've done that—looked for a long time, seeing more and more subtle things in his work. He was after a manipulation of forms in an abstract way, to get some kind of movement. I remember feeling that, and then he talked to me about it."⁴

FitzGerald's paintings were nearly all filled with the study of shimmering light, another of his preoccupations. And the delicacy of his "manipulation" made his drawings with their subtle shifts as important to his oeuvre as his paintings.

Always he looked out rather than in; his vision mirrored the visible world. His Journal contains frequent references to nature, to the identification of birds, the color of the day, or the season, but rarely to personal or family matters. It was "the keener joy in [his] surroundings" that preoccupied him. Late in his career, he reminisced about some early visual experiences:

Among my early recollections are walks over the prairie and the dirt roads, and the sloughs with their fringes of willow, and the bluffs of poplar with the light trunks and shimmering leaves, the grasses and wild flowers that grew along the trails, and always the sky.⁵

Born in Winnipeg in 1890, FitzGerald lived here all his life, only occasionally travelling outside Manitoba. Childhood summers were spent at his grandmother's farm at Snowflake in southern Manitoba, which he remembered later as:

. . . wonderful times for roaming through the woods and over the fields, and the vivid impressions of those holidays inspired many drawings and paintings of a later date.⁶

Leaving school at fourteen he worked in various offices and in Eaton's display department. In his spare time he began to draw, and he enrolled in evening classes at the Keszthelyi Institute of Fine Arts in Winnipeg. By the time of his marriage in 1912 to Felicia (Vally) Wright of Ottawa, he had decided on a career as an artist. That decision was reinforced when he had a work accepted in the 1913 Royal Canadian Academy Exhibition which inaugurated the then new Winnipeg Art Gallery.

An important milestone appears to be FitzGerald's 1920 encounter with Augustus Vincent Tack. A teacher at the Art Students League in New York, Tack had come to Winnipeg to install his murals in the Manitoba Legislative Chamber. FitzGerald seems to have started experimenting with Tack's technique of slabs of color in the manner of the post-Impressionists. Tack's relationship with the Art Students League may be presumed to have influenced FitzGerald's choice of New York for study. The winter of 1921-22 found him studying there at the Art Students League under Boardman Robinson and Kenneth Hayes Miller.⁷ An exhibition which was showing at that time in the Brooklyn Institute of Arts and Sciences Museum⁸ introduced him to Cezanne, to whom he was to refer many times in later life.

On FitzGerald's return to Winnipeg in the spring of 1922 he supported himself, his wife, and two children by freelancing in commercial art. His teaching appointment to the School of Art came in 1924, and he was principal there from 1929 until his retirement in 1949.

Gissur Eliasson, a former student of FitzGerald and a teaching colleague after

1938, has many stories to tell of the rigorous discipline of FitzGerald's life during his term at the School. Teaching art five and one-half days a week as well as three evenings, his time to draw and paint was limited to lunch and supper hours, weekends, and school breaks. His working time was further reduced by his rule of painting only in daylight hours.⁹ Although he might spend as much as two years on one painting, he still could keep a number of works simultaneously in progress, and he produced as well a surprising quantity of drawings, watercolors, woodcuts, etchings, and some sculpture. His routine is evident in this advice to his students:

It is advisable to start many things and have a number of works going on at the same time, so that as little time is lost as possible in being able to jump from one thing to another, selecting that which is convenient at the particular moment. . . .

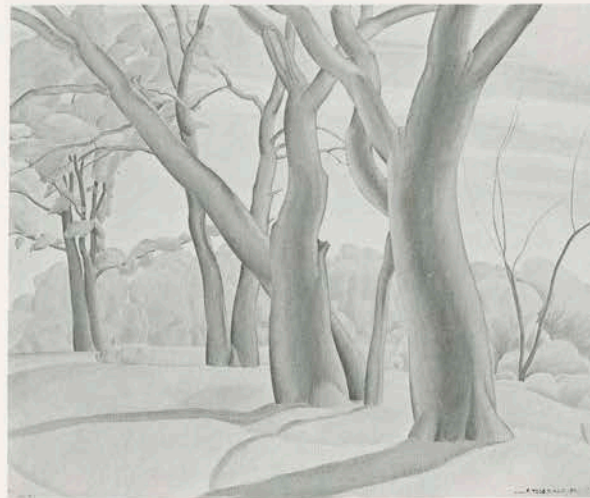
Each piece worked on assists the other, and the development is steady. As soon as one is finished, at least one other is started, if not more. This way of working requires an attitude of mind that does not fret about the finished product too much and yet has the power to bring a given thing to completion.¹⁰

His students remember him as both patient and stimulating. His influence has been documented by Bertram Brooker, who, while not a student, found his work radically changed after meeting FitzGerald: "You have made me more honest and studious and less impatient for quick results."¹¹ Robert Bruce has remarked that FitzGerald used a soft and indirect approach in teaching, but nothing came "off the top of his head." Whatever he said was from deep consideration.¹²





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27. *Autumn Sonata*, 1954
Collection of The University of Manitoba, School of Art

6. *Landscape with Trees*
The National Gallery of Canada

In his own work, FitzGerald had gradually left his impressionist and atmospheric concerns of the early 1920's, to become more interested in structured relationships. There was continued attention to careful modeling and the solid building of planes, such as in the immensely satisfying *Pritchard's Fence* of 1928, with its smooth finishes and sensitive interplay of forms. He was sending work to Eastern Canada, and thus *Ross' Farm* (c.1930-31) was among the drawings seen there by the Group of Seven. These drawings, together with Brooker's enthusiasm for FitzGerald's work, led to the Group's invitation to exhibit with them,¹¹ and later (in 1932) to join the Group.¹² His love of drawing carried over into the paintings. *The Pool* (1934), with its elegant calligraphy and lucid geometry, is now one of the treasures of the National Gallery of Canada in Ottawa.

Interested again in still life in the early thirties, "he painted apples for three winters."¹³ In the later thirties and in the forties, his work has been linked with Seurat whose work he had studied carefully at the Chicago Art Institute in 1930.¹⁴

During the early forties, his concerns for texture and the interpenetration of forms were being worked out mainly in watercolor, especially while at Vancouver Island visiting his daughter. Large watercolors of rocks and shore came out of this period, and eventually (after two summers of looking) the breathtaking *Mountain Peak* (1944). Also dating from about this time is the series of self portraits now in the Winnipeg Art Gallery, of which the *Untitled (Green Self Portrait)* is a dramatic example.

When in 1947 it became possible for FitzGerald to go on two years' special leave

from the School, he started working again in oils. Many viewers will agree with his daughter's choice¹⁵ of *The Little Plant* (1947) as a favorite painting, with its beautiful mosaic-like surface and the delicate translucency of its color. In this, as in his other subjects, the content of FitzGerald's work was unaffected by the harsh realities of life which were preoccupying some artists. The nearest he got to violence was now and again to paint a broken tree. His feeling was for space, whether it was the sweep of the prairie or a view from a window. His was not the private, enclosed, subjective world which reflected the obsessions of painters like Van Gogh. His windows were not barriers against the outside world. The magnificent *From an Upstairs Window, Winter* (1949-50) was painted the winter after FitzGerald decided to retire from the School.

The freedom he now had, to give all his time to painting and drawing moved him to further experimentation. His lifelong interest in analyzing form had been deepened during talks with Bertram Brooker and Lawren Harris, and abstraction now became his major focus. *Composition No. 1* (1950-51) was the first venture¹⁶ and, finding the results satisfying, he entered on a period of splendidly orchestrated arrangements. The drawing *Autumn Leaves* (1953) was the start of a series which culminated in *Autumn Sonata* (1954), a work he originally painted for Bertram Brooker,¹⁷ now in the collection of the School of Art, the University of Manitoba. In 1954 FitzGerald also painted *Abstract in Green and Gold* (now in the Winnipeg Art Gallery) for which the watercolor in this exhibition was a study. His *Abstract in Blue and Gold*

(1955), now in the collection of Dr. and Mrs. E. J. Thomas, was his last major work.

FitzGerald was drawing and painting well. The delicacy and strength of his forms, the luminosity and subtlety of his color, the structural lucidity of his compositions, were never more beautiful. But a heart attack intervened, and on August 5, 1956 Lionel LeMoine FitzGerald died.

His career was full and rich. His works were widely included in exhibitions in Canada, Paris, London, New York, Washington, and Sao Paulo, Brazil. He was a member of Canada's most famous group of painters, the Group of Seven, and he was a founding member of the Canadian Group of Painters.

He touched the lives of hundreds of students, and in 1952 the University of Manitoba recognized FitzGerald's contributions with an honorary LL.D. The address at the ceremony, made by William Ashby McCloy, Director of the School of Art from 1950 to 1954, cited FitzGerald's ability to find "the presence of tender and lyrical realities of equal truth and equal prevalence."¹⁸

Finally, there remained the works. Added to the watercolors, the drawings, and the oils, were the woodcuts, the etchings, and a few sculptures: a body of work which is indeed "more precious than gold . . . a gift to [us] of a keener joy" by one who had penetrated "a little deeper into the meaning of things."¹⁹

Helen M. Coy

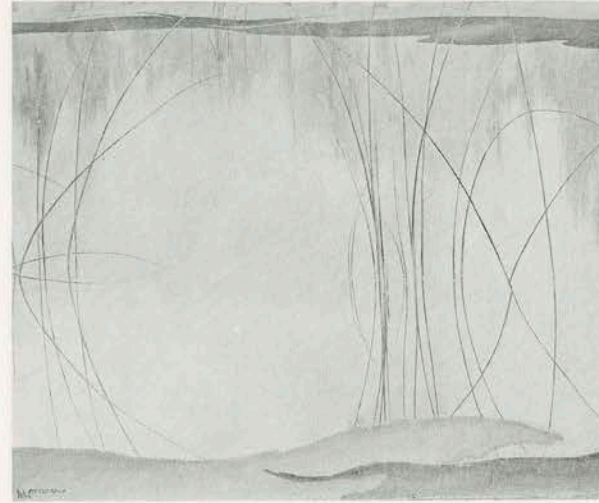
NOTES

- 1 L. L. FitzGerald, unpublished notes, University of Manitoba FitzGerald Study Centre, Winnipeg, Man.
- 2 Robert Bruce in conversation, October 4, 1976.
- 3 Ferdinand Eckhardt, "The Technique of L. L. FitzGerald," *Canadian Art*, 15, No. 2 (April 1958), 116.
- 4 Robert Bruce, op. cit.
- 5 L. L. FitzGerald, "Painters on the Prairie," CBC Midwest Network Broadcast, December 1, 1954.
- 6 Ibid.
- 7 Journal Notes by L. L. FitzGerald, University of Manitoba FitzGerald Study Centre, Winnipeg, Man.
- 8 *Metropolitan Museum of Art Library Catalog*, "Brooklyn Institute of Arts and Sciences."
- 9 Robert Bruce, op. cit.
- 10 L. L. FitzGerald quoted in *FitzGerald Memorial Exhibition Catalogue* (Winnipeg, 1958).
- 11 Brooker to FitzGerald, letter, December 28, 1929, *FitzGerald and Brooker, Their Drawings*, Patricia E. Bovey (1975).
- 12 Robert Bruce, op. cit.
- 13 Dr. E. J. Thomas in conversation.
- 14 FitzGerald's Journal, op. cit.
- 15 Robert Bruce, op. cit.
- 16 FitzGerald's Journal, op. cit.
- 17 Interview, March, 1959, University of Manitoba FitzGerald Study Centre, Winnipeg, Man.
- 18 Dr. E. J. Thomas, op. cit.
- 19 Ibid.
- 20 Citation, October 15, 1952, University of Manitoba FitzGerald Study Centre, Winnipeg, Man.





7



9

7. *Winter Apple*, n.d.
The National Gallery of Canada

9. *The Pool*, 1939
The National Gallery of Canada

CHRONOLOGY

- 1890 Lionel LeMoine FitzGerald born in Winnipeg on March 17; mother, Belle Hicks; father, Lionel Henry FitzGerald.
- 1904 Left school to work in various offices and, later, in Eaton's display department.
- 1909 Evening classes, Keszthelyi School of Fine Art, Winnipeg.
- 1912 Married to Felicia (Vally) Wright of Ottawa.
- 1913 Winnipeg School of Art, established. Winnipeg's new Art Gallery inaugurated by Royal Canadian Academy Exhibition, for which a work by FitzGerald was accepted.
- 1915 Exhibition and sale of oils and watercolors by D. Macquarrie and LeMoine FitzGerald at their studio, 416 Chamber of Commerce Building, to finance Macquarrie's return to Europe and "Mr. FitzGerald's intended sketching tour in Eastern Canada."¹
- Son, Lionel Edward FitzGerald, born on March 30.
- 1917 Exhibited at Royal Canadian Academy of Art in Montreal.
- 1918 FitzGerald home built at 160 Lyle Street (address later changed to 30 Deer Lodge Place). The FitzGerald family lived here for forty years.
- 1919 Daughter, Patricia LeMoine FitzGerald, born on March 25.
- 1920 Augustus Vincent Tack of New York (teacher at Art Students League) installed murals in Manitoba Legislative Chamber.²
- 1921 In September, FitzGerald's first one-man exhibition, Winnipeg Art Gallery.
- From November to March inclusive, studied art at Art Students League, New York, under Boardman Robinson and Kenneth Hayes Miller.³
- 1924 FitzGerald visited Banff. Appointed to faculty, Winnipeg School of Art under C. K. Gebhardt, principal from 1924-28.
- 1928 FitzGerald visited Minneapolis with Gebhardt.⁴
- 1929 FitzGerald appointed principal, Winnipeg School of Art. Beginning of friendship with Bertram Brooker.⁵
- 1930 FitzGerald travelled to Minneapolis, Chicago, Pittsburgh, Washington, Philadelphia, New York, Montreal, Ottawa, and Toronto, to study art education facilities. Studied paintings and drawings of Seurat at Chicago Art Institute.⁶
- 1932 FitzGerald joined Group of Seven.
- 1933 Became founding member of Canadian Group of Painters.
- 1938 FitzGerald visited Ottawa and Toronto to locate a new assistant, (G. Luckock). Stayed with Brooker in Toronto.
- 1939 Gissur Eliasson joined School of Art faculty.
- 1940 FitzGerald applied unsuccessfully for a Guggenheim grant.⁷
- 1942- Visited his daughter and painted at Bowen Island, B.C., each summer.
- 1944 Bowen Island, B.C., each summer.
- 1947 On leave of absence from the School.
- 1947- Went to Saseenos, Vancouver Island, from November to April.
- 1948 Winter in West Vancouver, painting full time.⁸
- 1949 In January, resigned from School of Art, while in Vancouver. Returned in May to Winnipeg.⁹
- 1950 FitzGerald first met Dr. and Mrs. E. J. Thomas.
- 1951 Holidayed in Mexico, January 28 to middle of May.
- 1952 Honorary LL.D. conferred on FitzGerald by the University of Manitoba on occasion of its seventy-fifth anniversary.¹⁰
- 1953 Visited Toronto as a judge at the Canadian National Exhibition; visited Ottawa.
- 1954 Talk by FitzGerald on CBC Midwest Network, December 1, "Painters on the Prairie."¹¹
- 1956 Lionel LeMoine FitzGerald died of a heart attack on August 5.
- 1957 Official opening of Memorial Room in Winnipeg Art Gallery for LeMoine FitzGerald (March 30).
- 1958 Memorial Exhibition of fifty-eight works organized by Douglas Duncan, Alan Jarvis, Ferdinand Eckhardt, Lawren Harris, A. O. Brigden, Dr. E. J. Thomas.
- 1976 Bequest of FitzGerald papers from the estate of Mrs. Patricia L. F. Morrison to the School of Art, The University of Manitoba, to establish a FitzGerald Study Centre. The School of Art and the University also received FitzGerald's *Autumn Sonata* (1954) as a "bequest from the estate of Mrs. Morrison and a gift from Victor Brooker."

NOTES

- 1 Copy of notice is in the University of Manitoba FitzGerald Study Centre, Winnipeg, Man.
- 2 Manitoba Legislature, *Sessional Papers* (1921), p. 261.
- 3 Journal notes by FitzGerald, University of Manitoba FitzGerald Study Centre, Winnipeg, Man.
- 4 Ibid.
- 5 Dennis Reid, *Bertram Brooker 1888-1955*, Canadian Artists Monographs (Ottawa: National Gallery of Canada, 1973), p. 17.
- 6 FitzGerald's Journal notes, op. cit.
- 7 Dennis Reid, *A Concise History of Canadian Painting* (Toronto: Oxford University Press, 1973), p. 163.
- 8 FitzGerald's Journal notes, op. cit.
- 9 Ibid.
- 10 *Brown and Gold* (Winnipeg: University of Manitoba, 1953).
- 11 Copy of this talk is in the University of Manitoba FitzGerald Study Centre, Winnipeg, Man.





30



19

30. *Abstract in Blue and Gold*, c. 1955
Collection of Dr. and Mrs. E. J. Thomas

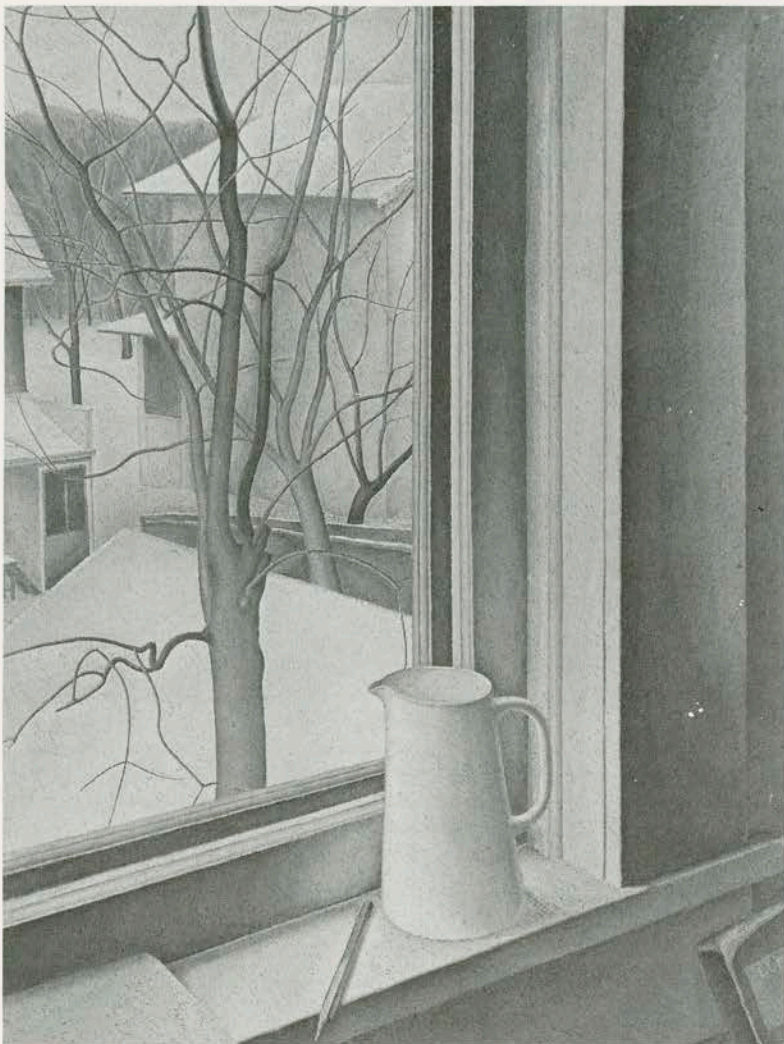
19. *Mountain Peak*, c. 1944
Collection of Dr. and Mrs. E. J. Thomas

CATALOGUE

Works marked with an asterisk are illustrated

1. *Pembina Valley*, oil on canvas, 45 x 55 cm, signed and dated lower left "L. L. FITZGERALD 1923."
Exh: *1958 Memorial Exhibition*, Winnipeg Art Gallery, Montreal Museum of Fine Arts, Art Gallery of Ontario, National Gallery of Canada, Ottawa.
Collection of Mrs. C. D. Lees, Winnipeg.
- *2. "The Flats," *Snowflake*, pencil, 14 x 18 cm, signed lower right "L. L. FITZGERALD." Dated lower left "July 28.28."
Collection of Dr. and Mrs. E. J. Thomas.
3. *Untitled* (Houses), oil on canvas, 20 x 27.6 cm, marks V: SO.23.
Collection, National Gallery of Canada, Ottawa.
4. *Pritchard's Fence*, oil on canvas, 71.6 x 76.5 cm, signed and dated lower right "L. L. FITZGERALD/192(8)."
Exh: Vancouver Art Gallery, *Group of Seven*, 1954; Art Gallery of Ontario (circulating exhibition) *Canadian paintings of the 1930's, 1967-68*.
Collection, Art Gallery of Ontario, bequest of Isabel E. G. Lyle, 1951.
- *5. *Ross' Farm*, watercolor, 31 x 38 cm, signed lower right "L. L. FITZGERALD." Date c.1930-31.
Collection of Dr. and Mrs. E. J. Thomas.
- *6. *Landscape with Trees*, oil on canvas-board, 34.9 x 42.5 cm, signed and dated lower right "L. L. FITZGERALD, 1931."
Exh: *Vincent Massey Bequest, 1968*: Art Gallery of Greater Victoria; The Edmonton Art Gallery; Beaverbrook Art Gallery, Fredericton; Saskatoon Art Centre; Confederation Art Gallery and Museum, Charlottetown; Willistead Art Gallery, Windsor; London Public Library and Art Museum. *Vincent Massey Bequest 1969/70*: Kitchener-Waterloo Gallery, Kitchener; Winnipeg Art Gallery; Hart House (A Selection), Toronto; Rothman's Art Gallery of Stratford; Glenbow Foundation, Calgary; Memorial University of Newfoundland, St. John's; Art Gallery of Hamilton. *The Canadian Landscape in Painting, 1975*: Pekin: Chinese People's Association for Friendship with Foreign countries.
Collection, National Gallery of Canada, Ottawa. (Gift of the Massey Foundation, 1946.)
- *7. *Winter Apple*, oil on canvas, 20.3 x 19.7 cm, n.d. Initialed "L.L.F." lower right.
Exh: Stratford Shakespearean Festival, 1962; *Recent Accessions Exhibition*, National Gallery of Canada, Ottawa, 1963.
Collection, National Gallery of Canada, Ottawa.
8. *In the Barn*, watercolor, 18.9 x 17.6 cm, initialed (R) lower left "L.L.F. 32."
Exh: *Douglas M. Duncan Collection Exhibition, 1971*: National Gallery of Canada, Ottawa; McMaster University, Hamilton; The Robert McLaughlin Gallery, Oshawa; Dalhousie University, Halifax; Saidye Bronfman Centre, Montreal; Agnes Etherington Art Centre, Kingston; Winnipeg Art Gallery; Art Gallery of Greater Victoria; Glenbow-Alberta Institute, Calgary; The Edmonton Art Gallery, Edmonton; Mendel Art Gallery, Saskatoon; Norman McKenzie Art Gallery, Regina; Rothman's Art Gallery of Stratford.
Collection, National Gallery of Canada, Ottawa. (Gift from the Douglas M. Duncan Collection.)
- *9. *The Pool*, oil on board, 36.2 x 43.7 cm, signed and dated in oil, recto, lower left "L. L. FITZGERALD, 1934."
Exh: *Exhibition of Paintings by the Canadian Group of Painters*, Art Gallery of Toronto, 1936; *Canadian Painting in the 30's, 1975*: National Gallery of Canada, Ottawa; Vancouver Art Gallery; Art Gallery of Ontario; Glenbow-Alberta Institute, Calgary; The Edmonton Art Gallery; Mendel Art Gallery, Saskatoon; Montreal Museum of Fine Arts.
Collection, National Gallery of Canada, Ottawa.
- 10 *Tree Trunk*, oil on canvas, 27.9 x 35.2 cm, n.d.
Collection, National Gallery of Canada, Ottawa.
11. *Backyards in Winnipeg*, graphite, 22.5 x 25.9 cm, signed (R), lower right "L. L. FITZGERALD."
Collection, National Gallery of Canada, Ottawa.
12. *Untitled*. (Self Portrait No. 2), etching and drypoint, 10.3 x 9.5 cm.
Collection, National Gallery of Canada, Ottawa.
13. *Prairie*, watercolor, 44.5 x 60 cm (early 1940's).
Collection of Dr. and Mrs. E. J. Thomas.
14. *FitzGerald's Garden*, watercolor, 1946, 57.5 x 31.5 cm.
Collection, Winnipeg Art Gallery (donated by the Women's Committee).
15. *Untitled* (Green Self Portrait), watercolor, 59.5 x 45.0 cm, c. 1942.
Exh: *A New FitzGerald*, 1963. Winnipeg Art Gallery.
Collection, Winnipeg Art Gallery.
16. *On the Beach*, sumi ink monochrome, 58.8 x 43.8 cm, dated (reverse) "1942."
Collection of Miss Aileen Garland, LL.D., Winnipeg.
17. *Rocks and Sky*, watercolor, 60 x 45 cm, n.d.
Collection, National Gallery of Canada, Ottawa.
18. *Mountains*, watercolor, 60 x 45 cm, n.d.
Collection, National Gallery of Canada, Ottawa.
- *19. *Mountain Peak*, watercolor, 44.5 x 59 cm, signed lower right "L. L. FITZGERALD," (c. 1944).
Collection of Dr. and Mrs. E. J. Thomas.
- *20. *From an Upstairs Window, Winter*, oil on canvas, 61 x 45.7 cm, signed (lower right) "L.L.F." c.1950.
Exh: Florida State Fair, Tampa, 1952; Regina Exhibition Association, 1952; Willistead Library and Art Gallery, Windsor, 1952; Canadian Mission, New Delhi, India, *International Exhibition*, 1954; Museum, Granby, P.Q., 1955; *FitzGerald Memorial Exhibition*, 1958; *Exhibition Canadian Painting 1850-1950*, Windsor, London, Hamilton, Kingston, Rothman's Art Gallery of Stratford, Saskatoon, Edmonton, Victoria, Charlottetown, St. John, Quebec.
Collection, National Gallery of Canada, Ottawa.





20

20. *From an Upstairs Window, Winter*,
c. 1950
The National Gallery of Canada

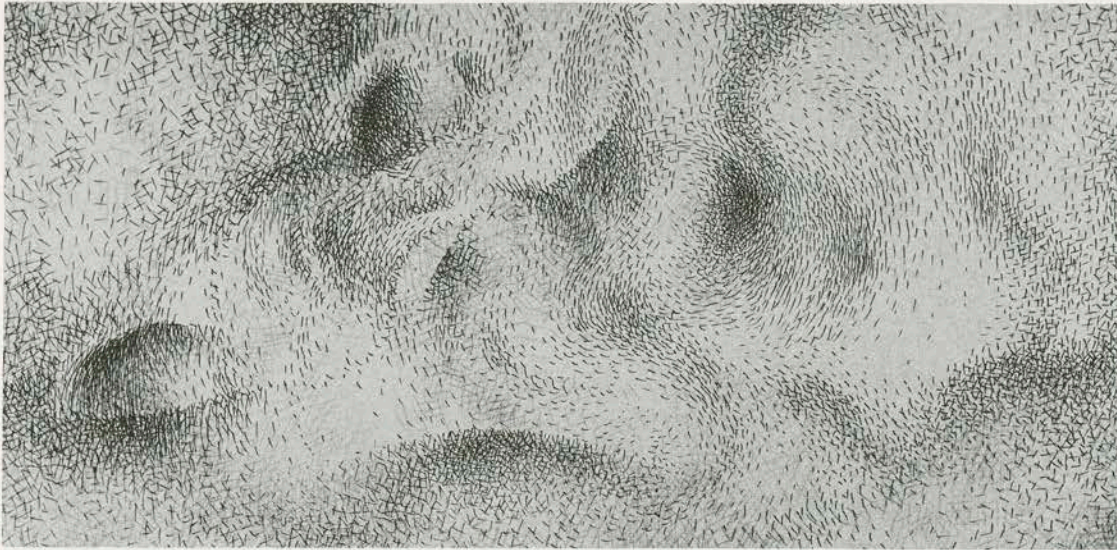


21

21. *The Little Plant*, 1947
The McMichael Canadian Collection

- *21. *The Little Plant*, oil on canvas, 60.9 x 46.4 cm, signed and dated, lower left "L.L.F./1947."
Exh: *Canadian Group of Painters*, Art Association of Montreal, 1947-48; Willistead Art Gallery of Windsor, June 2, 1948; Elsie Perrin Williams Memorial Art Museum of London; *Memorial Exhibition, 1958*; Winnipeg Art Gallery; Montreal Museum of Fine Arts; Art Gallery of Ontario, Toronto; National Gallery of Canada, Ottawa; *The Ontario Community Collects*, December, 1975 to February, 1976; National Gallery of Canada, Ottawa, and Art Gallery of Ontario.
The McMichael Canadian Collection, Kleinburg, Ontario.
22. *Farm Buildings, Snowflake*, charcoal, 30.5 x 47 cm, unsigned. Dated "30.9.49."
Collection of Dr. and Mrs. E. J. Thomas.
23. *Composition No. 1*, oil on canvas, 58 x 53 cm. Signed lower left "L. L. FITZGERALD." Date c.1950-51.
Collection of Dr. and Mrs. E. J. Thomas.
24. *Untitled*. (abstract drawing), colored pencil, 36.25 x 30 cm, c.1953.
Collection, Faculty of Architecture, The University of Manitoba.
- *25. *Long Abstract in Blue*, ink and colored pencil, 22.5 x 44.25 cm; marks: lower left "20.12." lower right "20.12.55."
Collection, School of Art, The University of Manitoba. (Gift from the Douglas M. Duncan Collection.)
- *26. *Autumn Leaves*, colored chalks, 35 x 47 cm, signed and dated lower right "L.L.F. '53."
Exh: *Memorial Exhibition, 1958*, Winnipeg Art Gallery; Montreal Museum of Fine Arts; Art Gallery of Ontario, Toronto; National Gallery of Canada, Ottawa.
Collection of Dr. and Mrs. E. J. Thomas.
- *27. *Autumn Sonata*, oil on board, 59.5 x 75 cm, marked on reverse (upper left) "L. L. FITZGERALD, Winnipeg, 1954."
Collection, School of Art, The University of Manitoba. (Gift of the estate of Patricia L. F. Morrison, and Victor Brooker, 1976).
28. *Untitled*. (Still Life with Apples and Jug), colored chalks, 1953, 46 x 44.4 cm.
Exh: *Douglas M. Duncan Collection Exhibition, 1971*: National Gallery of Canada, Ottawa; McMaster University, Hamilton; The Robert McLaughlin Gallery, Oshawa; Dalhousie University, Halifax; Saidye Bronfman Centre, Montreal; Agnes Etherington Art Centre, Kingston; Winnipeg Art Gallery; Art Gallery of Greater Victoria; Glenbow-Alberta Institute; The Edmonton Art Gallery; Mendel Art Gallery, Saskatoon; Norman McKenzie Art Gallery, Regina; Rothman's Art Gallery of Stratford.
Collection, National Gallery of Canada, Ottawa. (Gift from the Douglas M. Duncan Collection.)
29. *Abstract in Green and Gold*, watercolor, 35 x 45 cm, signed lower right "L.L.F." (Date c. 1954).
Collection of Dr. and Mrs. E. J. Thomas.
- *30. *Abstract in Blue and Gold*, oil on masonite, 44.5 x 69.5 cm, signed lower right "L.L.F." (Date c. 1955).
Exh: *1st Biennial Exhibition of Canadian Painting* (National tour), 1955, National Gallery of Canada, Ottawa.
Collection of Dr. and Mrs. E. J. Thomas.
31. *The Pool*, pen and ink, 36.0 x 44.4 cm, marks: (R): lower left: "The Pool #4 Moonlight," lower right "3.7.56."
Exh: *Douglas M. Duncan Collection Exhibition, 1971*: National Gallery of Canada, Ottawa; McMaster University, Hamilton; The Robert McLaughlin Gallery, Oshawa; Dalhousie University, Halifax; Saidye Bronfman Centre, Montreal. 1972: Agnes Etherington Art Centre, Kingston; Winnipeg Art Gallery; Art Gallery of Greater Victoria; Glenbow-Alberta Institute; The Edmonton Art Gallery; Mendel Art Gallery, Saskatoon; Norman McKenzie Art Gallery, Regina; Rothman's Art Gallery of Stratford.
Collection, National Gallery of Canada, Ottawa. (Gift from the Douglas M. Duncan Collection.)
32. *Untitled*, bronze female torso, with marble base, 35 cm high, (cast posthumously).
Collection, School of Art, The University of Manitoba, purchased 1976.





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25. *Long Abstract in Blue*, 1955
Collection of The University of Mani-
toba, School of Art

26. *Autumn Leaves*, 1953
Collection of Dr. and Mrs. E. J. Thomas

We wish to thank those who loaned works
to the FitzGerald Exhibition:
Art Gallery of Ontario, Toronto
Faculty of Architecture, The University of
Manitoba
Miss Aileen Garland, LL.D., Winnipeg
Mrs. C. D. Lees, Winnipeg
The McMichael Canadian Collection,
Kleinburg, Ontario
National Gallery of Canada, Ottawa
Dr. and Mrs. E. J. Thomas, Winnipeg
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Dr. E. J. Thomas
Professor Richard Williams

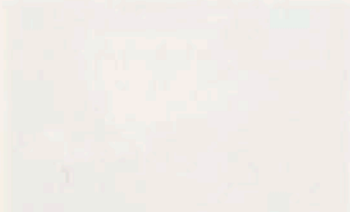
The School of Art and Gallery 1.1.1. are
grateful to President Ralph Campbell and
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exhibition possible.

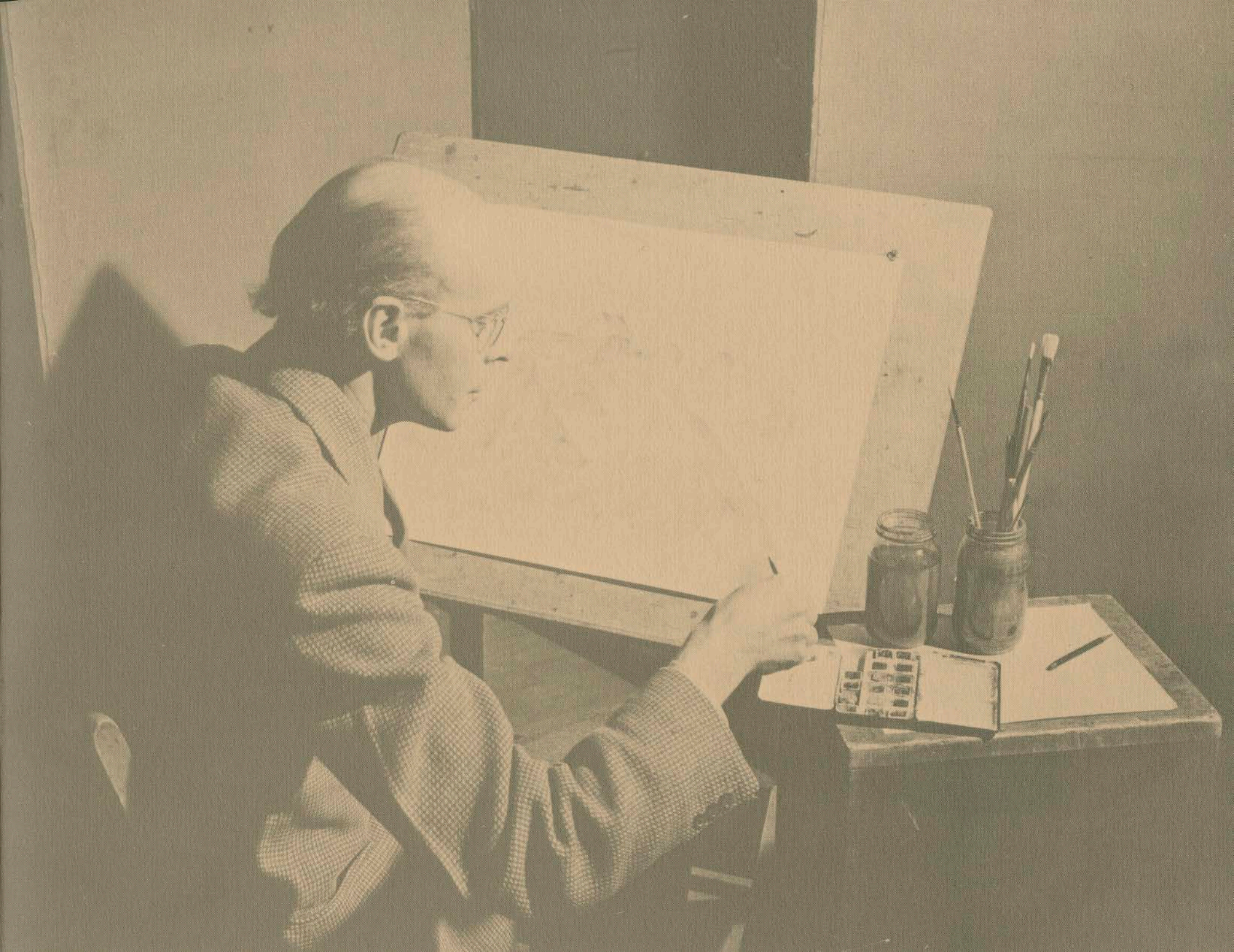




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