

A woman with short brown hair and a white headband stands in shallow, rippling water. She is wearing a white, short-sleeved, off-the-shoulder dress with a ruffled neckline and a high slit. She is looking down at the water. In the background, there are large, layered, brownish-grey rocks under a clear blue sky. The water is a mix of blue and brown, reflecting the sky and the rocks.

HOMAGE TO A MASTER
KEN DANBY
(1940-2007)

FOREWORD

Over the years, I have been fortunate to place many fine paintings by Ken Danby with various clients in Canada and abroad. It was in 2006, however, when Danby approached me with the idea of representing him in our Toronto galleries. At Armstrong's Mill, the tranquil and timeless setting for many of the Danby's luminous pictures, we forged our relationship with plans for a major exhibition of new paintings.

In lieu of this ambition that sadly went unrealized, we have now mounted in co-operation with Danby's longtime dealer Walter Moos, the first exhibition of original works from the artist's estate. As the estate's representative, I have compiled the finest paintings and watercolours and most important sketches available for sale. Many of these have never before been publicly shown or offered for sale. Some are unfinished, but of such interest and significance that I deemed their inclusion to be essential.

As well, several collectors have been generous to loan us works of great consequence for the exhibition. These include the iconic *At the Crease*, the celebrated portrait *Pancho*, the delicate *Stratford Swans*, the sweeping *Island Reach* and the serene *Near Dusk*. We are grateful to these collectors for their contribution to this special event.

I invite you to rediscover the pictures of Ken Danby and to take pleasure in viewing this important exhibition of work by one of Canada's most accomplished and distinguished realist painters.

Odon Wagner



INTRODUCTION

Ken Danby began his career as an abstract painter. His first one-man show was of non-figurative paintings, held at the Pollock Gallery on Toronto's Elizabeth Street in 1961. The following year one of his abstractions won first-prize at the inaugural Toronto Outdoor Art Exhibition sponsored by the Four Seasons Hotel at their original Jarvis Street location. During his earlier studies at the Ontario College of Art, Danby had acquired a knowledge of compositional design that remained at the heart of his later figurative paintings.

Danby's conversion to figurative art occurred when he visited a major exhibition by the American realist, Andrew Wyeth, at the Albright-Knox Gallery in Buffalo, NY. Wyeth's paintings of his home environments of Chadds Ford, Pennsylvania and Maine with their insightful portraits of his neighbours and surroundings, drew an instant response from the young Canadian. Danby decided he would like to reward his own local environment in a similar way. He had grown up in the northern Ontario community of Sault Ste. Marie, and his earliest boyhood drawings had been of the local environment. Furthermore, Danby's affectum for the Canadian landscape had deep ancestral roots. His great-great-grandfather, John Danby had emigrated from England in 1833 to a farm in Southern Ontario. Few Canadian artists could share such a deep connection with his homeland.

Danby's realist paintings won immediate favourable attention from his first exhibition at Toronto's Gallery Moos in 1964. That same year, he was awarded the coveted *Jessie Dow Award* at the Spring Exhibition of the Museum of Montreal. He remained a mainstream artist until his death, exhibiting with regularity at important locations, both at home and abroad.

Over his lifetime as a painter, Ken Danby worked in many media – watercolour, tempera, oil and lithography, but it was as a watercolour painter that he won a special place among his contemporaries. As the late Theodore Heinrich, a former director of the Art Gallery of Toronto, painting curator for the Metropolitan Museum, New York and director of the Royal Ontario Museum wrote:

“With the benefit of hindsight I now begin to see that the apparently new side of Danby, the recognition as suitable for admission to this painting of such elements of life as mystery, emotional engagement, physical response to the sensuous qualities of nature had been making oblique appearances for years.”

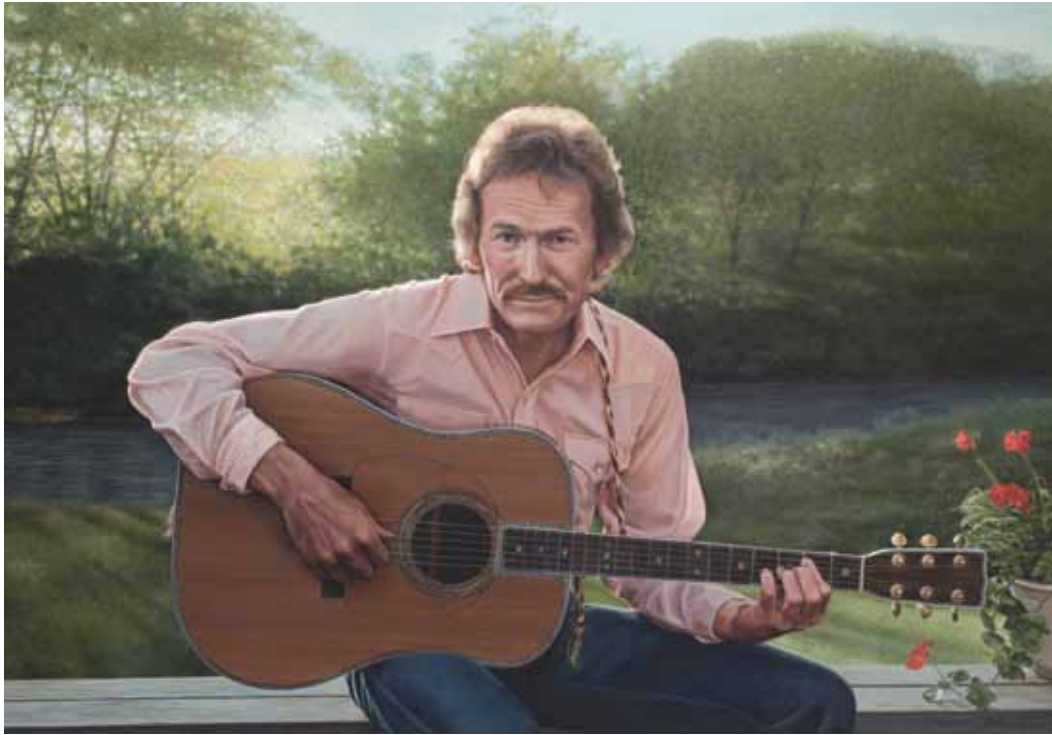
“One advantage of being a traditionalist painter is that Danby needn't apologize for studying the secrets of past masters at the same time he is freshly experimenting, pushing the limits a step further. Here are echoes of the control of John Sell Cotman, the bravura of John Singer Sargent. These are whole sheets that convincingly re-state the colouristic principles and broken light of the Impressionists.”

I quote this passage at length, not only for the validity and eloquence of Dr. Heinrich's remarks, but also because they offer an informal and sensitive contrast to the disingenuous dirges that have been directed against Danby's work by writers and curators who have come and gone along the way. Insignificant as their comments have been, there is still a coterie who considers anything representational or pleasing to be *passé*. Too often, it is forgotten that so much of the great painting of the past has been attractive, from Botticelli to Bonnard.

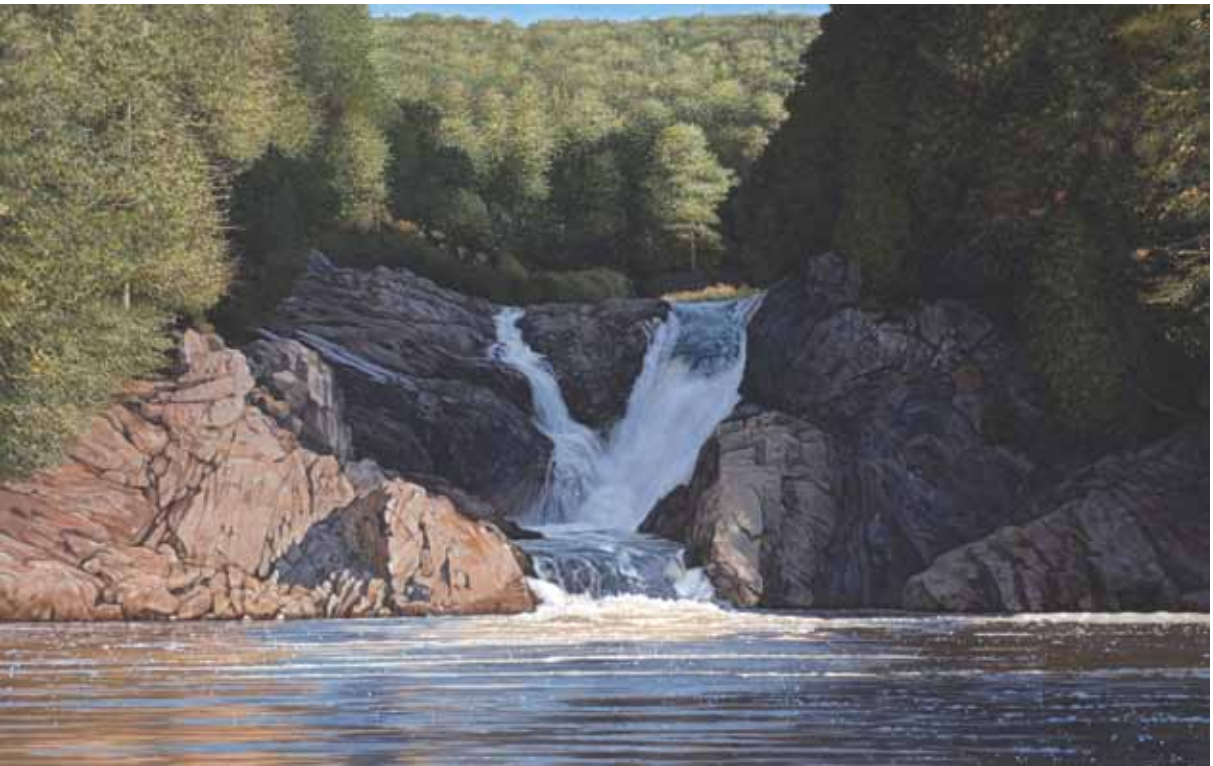
At the time of his death, canoeing in Algonquin Park in 2007, Ken Danby left behind a legacy that, in many ways, conveys the spirit of the last four decades of the twentieth-century. He encapsulated it with total sincerity and commanding skill. He spoke for a pre-technological era when people chatted face-to-face, across fences, when police were not needed to oversee classrooms and many farmers still milked their cows by hand.

Paul Duval
March 2010

Opposite: *At the Crease*, 1972, egg tempera, 28 x 40 in. (private collection, on loan)



Lightfoot - a Study, 1986-88, oil on canvas, 40 x 56 in.



Silver Falls, 2002, oil on canvas, 32 x 50 in.



Temagami Channel, c. 2007, oil on canvas, 24 x 36 in. (unfinished)



Helliwell, 1996, oil on canvas, 28 x 50 in.



The Offering, 1988, oil on canvas, 48 x 64 in.



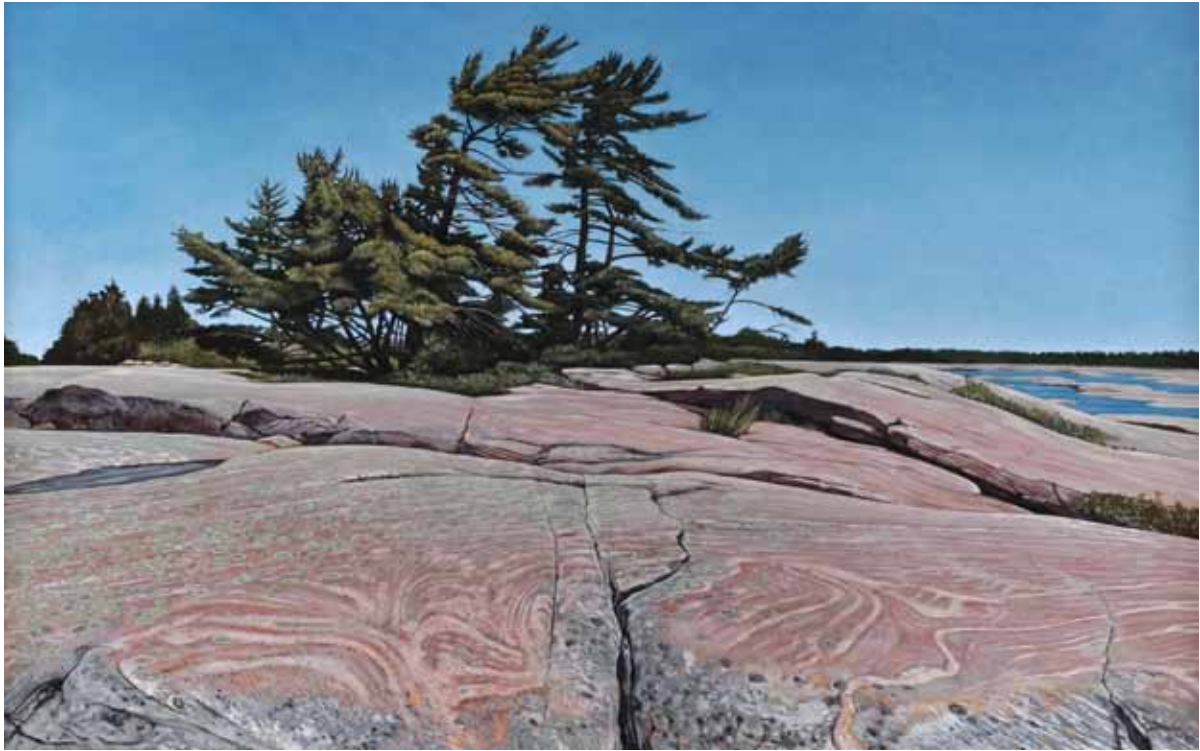
The Fisherman, 1994, oil on canvas, 34 x 54 in.



Inland Sea, c. 2007, oil on canvas, 36 x 50 in. (unfinished)



Dawn Beach, 2002, oil on canvas, 46 x 72 in.



Windswept, 2003, oil on canvas, 20 x 32 in.



Island Reach, 2003, oil on canvas, 30 x 42 in. (private collection, on loan)



Primordial, 2002, oil on canvas, 30 x 50 in.



Quartz, 2002, oil on canvas, 32 x 50 in.



Killarney Pines, 2002, oil on canvas, 30 x 50 in.



Free Spirit, 2006, egg tempera, 24 x 32 in.



North of Superior, c. 2007, oil on canvas, 36 x 66 in. (unfinished)



Sisters, c.1995, egg tempera, 24 x 32 in. (unfinished)



Near Dusk, 2001, egg tempera, 28 x 48 in. (private collection, on loan)



Parking Entrance, c.1976, egg tempera, 20 x 30 in. (unfinished)



Pancho, 1973, egg tempera, 34 x 42 in. (private collection, on loan)



Stratford Swans, 1983, egg tempera, 18 x 34 in. (private collection, on loan)



Challenging the Log, 1983, egg tempera, 16 x 16 in.



End of the Run, 1983, egg tempera, 16 x 16 in.



Study for The Swans, c.1983, watercolour, 15 x 22 in.



The Swimmers, 1983, egg tempera, 16 x 16 in.



Daydreamer, 1983, egg tempera, 16 x 16 in.



Study for Pulling Together, 1993, watercolour, 10 x 14 in.



Study for At the Crease, 1972, watercolour and pencil, 21 x 26 in.



Study for Tim Horton #1, 1992, watercolour, 20 x 16 in.



Study for Spirit of the Game (6 Men), c.1992, watercolour, 12 x 17 in.



Study for Spirit of the Game (2 Men), c.1992, watercolour, 15 x 20 in.



Teamwork, c.1992, watercolour, 12 x 17 in.



Study for Lake Louise, 2001, watercolour, 19 x 29 in.



Remnants, c. 2007, watercolour, 20 x 26 in. (unfinished)



Boat House - Lake Louise. 2001, watercolour, 19 x 29 in.



Shore Bound, 2002, watercolour, 19 x 28 in.



Passing Summer, 2003, watercolour, 23 x 33 in.



Study for Gordon Lightfoot, 1987, watercolour, 27 x 21 in.



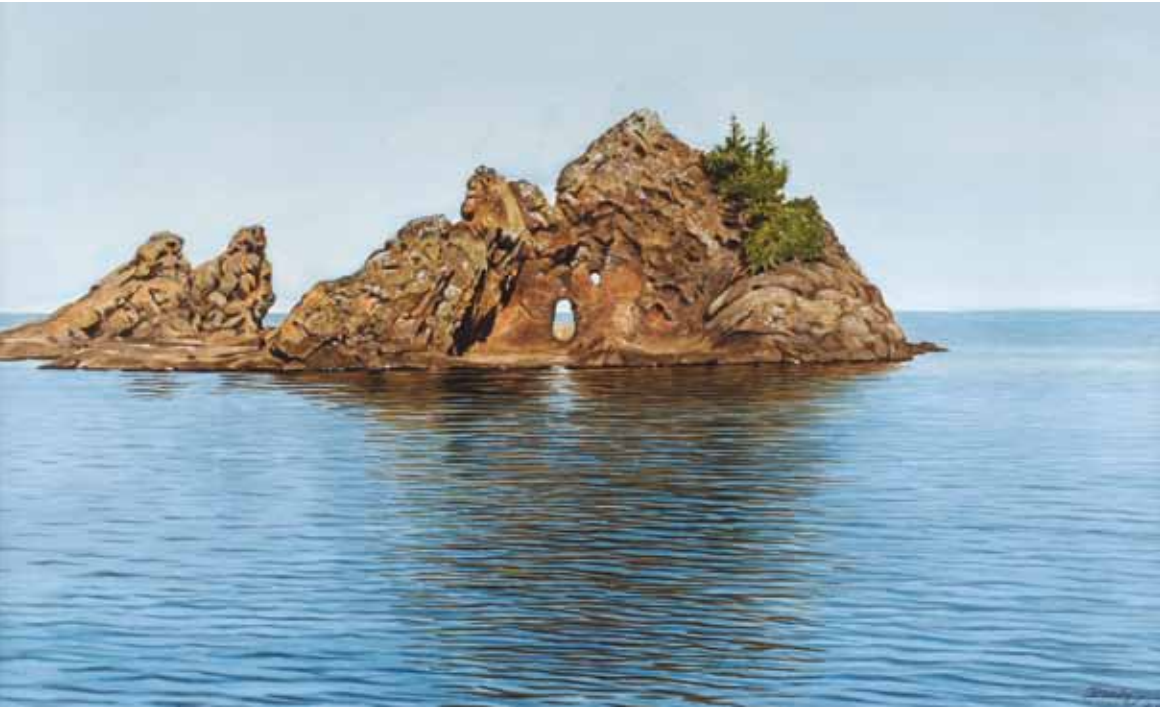
Steps Beyond, 2004, watercolour, 13 x 19 in.



Chippewa, 2004, watercolour, 19 x 29 in.



Wild Iris, 2003, watercolour, 19 x 29 in.



Day Study for Devil's Chair, 2002, watercolour, 14 x 23 in.



Study for Spring Freshet, c.1983, watercolour, 17 x 26 in.



Star Racing, 1987, watercolour, 20 x 27 in.



Study for Canada 1, 1983, watercolour, 14 x 20 in.



Kicking Dust, 2000, watercolour, 14 x 19 in.



Study for Trail 2000, 2000, watercolour, 14 x 26 in.



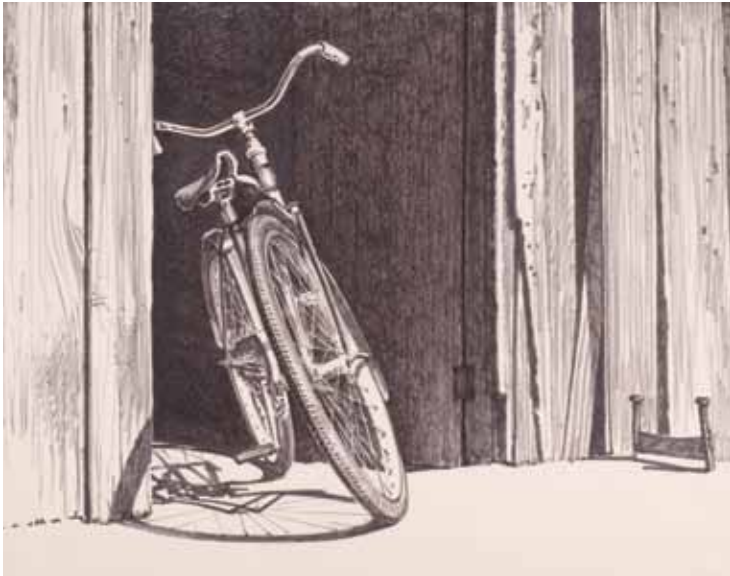
Study for Leather Hat #2, c.1974, felt pen on paper, 23 x 18 in.



Study for Boy on a Chair, c.1975, felt pen on paper, 20 x 16 in.



Two Door, c.1972, felt pen on paper, 16 x 20 in.



Study for The Bicycle, c.1975, felt pen on paper, 16 x 20 in.



Study for The Sunbather, 1972, felt pen on paper, 23 x 18 in.

KEN DANBY (1940-2007) BIOGRAPHY

SOLO EXHIBITIONS

2010	Homage to a Master: Ken Danby (1940 -2007), Odon Wagner Gallery, Toronto
2008	The Graphic Works of Ken Danby, Odon Wagner Gallery, Toronto
2005	Bernarducci.Meisel Gallery, and the Louis K. Meisel Gallery, New York City
2004	Land, Water & Light: Ken Danby Landscapes, Joseph D. Carrier Art Gallery, Toronto
2004	Ken Danby: Canadian Icon, Glenhyrst Art Gallery of Brant, Brantford
2002	Earth, Sky & Water: Ken Danby Landscapes, Bernarducci.Meisel Gallery, New York City
2002	Ken Danby: Paintings 1969 - 2000, Macdonald Stewart Art Centre, Guelph
2002	Chapleau Nature Festival, Chapleau, Ontario
2001	The Art of Ken Danby, Masters Gallery, Calgary
2001	Ken Danby & 99: Exhibition of The Great Farewell and related studies, Gallery Moos, Toronto
2000	Rails End Gallery, Haliburton
2000	Trail 2000, Masters Gallery, Calgary
1999	Manitoba Art Expo, featured artist, Winnipeg
1999	Ken Danby: True North, South River Festival of the Arts, South River, Ontario
1998	Ken Danby: New Paintings, Joseph D. Carrier Art Gallery, Toronto
1997	Retrospective: Drawings & Watercolours, Art Gallery of Algoma, Sault Ste. Marie
1990	Graphic Retrospective, Harris Gallery of Fine Art, Ottawa
1989	Gallery Moos, New York City
1987	25 Year Retrospective, MacDonald Stewart Art Centre, Guelph
1986	Halton Hills Cultural Centre, Georgetown, Ontario
1985	Kenneth G. Heffel Fine Art, Vancouver
1985	Graphic Retrospective Exhibition
1985	Gallery Moos, Toronto
1983	America s Cup Gallery, Newport, Rhode Island
1983	Galerie Mihalis, Montreal
1983	Gallery Moos, Toronto
1980-82	Graphic Retrospective Exhibition, organized by the Art Gallery of Hamilton and shown throughout Canada
1980	DeVooght Galleries, Vancouver
1979	Gallery Moos, Toronto
1978	Gallery Moos, Toronto
1976	Gallery Moos, Toronto
1975	Walz Gallery, Sault Ste. Marie
1975	Algoma Arts Festival, Sault Ste. Marie
1975	Gallery Moos, Toronto
1975	Damkjar-Burton Gallery, Hamilton
1975	Galerie Allen, Vancouver
1974-75	Retrospective Exhibition organized by the Kitchener-Waterloo Art Gallery and shown throughout Southern Ontario
1974	Galerie Moos, Montreal
1974	Wallack Galleries, Ottawa
1974	Gallery Moos, Toronto
1973	William Zierler Gallery, New York City
1973	Fleet Galleries, Winnipeg
1973	Continental Art Agencies, Vancouver
1972	Images Gallery, Toledo
1972	William Zierler Gallery, New York City
1972	Gallery Moos, Toronto
1972	Nancy Poole Gallery, London, Ontario
1971	Gallery Moos, Toronto
1970	Gallery Moos, Toronto
1969	Cologne Kunstmarkt, Germany
1969	Gallery Moos, Toronto
1968	Gallery Moos, Toronto
1967	Gallery Moos, Toronto
1966	Gallery Moos, Toronto
1966	Galerie Godard Lefort, Montreal
1965	Gallery Moos, Toronto
1964	Gallery Moos, Toronto
1961	Pollack Gallery, Toronto

RECENT GROUP EXHIBITIONS

2008	Odon Wagner Gallery, Toronto
2008	Arena, The Art of Hockey, Art Gallery of Nova Scotia, Halifax
2007	Ken Danby: A Tribute, Macdonald Stewart Art Centre, Guelph
2004	Snow, Paintings of Winter, Bernarducci.Meisel.Gallery, New York City
2003	Water, Abbozzo Gallery, Oakville
2003	Hot Water, Bernarducci.Meisel Gallery, New York City
2003	Art Chicago, Chicago
2003	Contemporary American Realism VI, M.A. Doran Gallery, Tulsa
2002	Historic Sites & Structures, Bernarducci.Meisel Gallery, New York City
2002	Art Chicago, Chicago
2002	Night & Day, Bernarducci.Meisel Gallery, New York City
2002	Guelph 2002, Macdonald Stewart Art Centre, Guelph
2002	Gallery on the Lake, Buckhorn, Ontario
2001	2: Second Year Group Survey, Bernarducci.Meisel Gallery, New York City
2001	Re-Representing Realism V, Arnot Art Museum, Elmira, New York
2000	Fragile Embrace, Burlington Art Centre, Burlington

MEMBERSHIP AND SERVICE

1999	Honourary membership: Drawing Society of Canada
1994	Reappointed: Board of Trustees, National Gallery of Canada (1 1/2 years)
1991	Appointed: Board of Trustees, National Gallery of Canada (3 years)
1988	Reappointed: Board of Directors, Canada Council (3 years)
1986	Appointed: Board of Directors, Canadian Centre for Advanced Film Studies (2 years)
1986	Appointed: Board of Directors, Toronto Arts Awards Foundation (3 years)
1985	Appointed: Board of Directors, Canada Council (3 years)
1975	Elected: member, Royal Canadian Academy of Arts

SELECTED HONOURS/AWARDS

2002	Queen’s Golden Jubilee Medal
2001	Member of the Order of Canada
2001	Order of Ontario
2000	Nominated for Canada’s Walk of Fame
2000	Selected as a Champion of the Great Lakes Heritage Coast by Ontario Ministry of Natural Resources
1997	Honorary Doctor of Fine Arts Degree, Algoma University College, Laurentian University
1995	Award of Merit, City of Sault Ste. Marie, ON
1992	125th Anniversary Commemorative Medal of Canada
1983	Ontario UNICEF Medal
1981	Invited to the White House by President Ronald Reagan
1977	Queen’s Silver Jubilee Medal
1977	Award of Merit, City of Guelph
1976	Editions Award, Ontario Arts Council
1976	First recipient of the R. Tait McKenzie Chair for Sport, created by the National Centre of Sports & Recreation, Ottawa, ON
1964	Jessie Dow Award, Spring Show, Montreal Museum of Fine Arts
1962	Purchase Award, Toronto Outdoor Art Exhibition

PUBLIC COLLECTIONS

Museum of Modern Art, New York City
The National Gallery of Canada, Ottawa
Art Gallery of Ontario, Toronto
Montreal Museum of Fine Arts, Montreal
Saskatoon Art Centre, Saskatoon
Art Gallery of Vancouver, Vancouver
The Art Institute of Chicago, Chicago
C.I.L. Collection, Montreal
Power Corporation of Canada Ltd., Montreal
Mendel Art Gallery, Saskatoon
The Toronto-Dominion Bank, Toronto
United States Steel Company, New York City
Indianapolis Museum of Fine Arts, Indianapolis
White-Weld & Company, New York City
Pittsburgh National Bank, Pittsburgh
Art Gallery, University of California, Berkeley
National Sport and Recreation Centre, Ottawa
Norman MacKenzie Art Gallery, Regina
The Art Gallery of Hamilton, Hamilton
Bradford City Art Gallery, Bradford, England
Sportdevco, Vanier, Ontario
Visual Arts Bank, The Canada Council, Ottawa
Shell Canada, Calgary
University of Guelph, Guelph
Canada Sports Hall of Fame, Toronto
The Governor General of Canada, Ottawa
Oklahoma Art Centre, Oklahoma City
Mount Allison University, Sackville
The Hockey Hall of Fame, Toronto
The Brooklyn Museum, New York City
University of British Columbia, Vancouver
Lancaster Financial, Toronto
Kitchener-Waterloo Art Gallery, Kitchener
Coaching Association of Canada, Ottawa
Simon Fraser University, Vancouver
Canadian Egg Marketing Agency/Canadian Amateur Swimming Association, Ottawa
Corporation of the City of Barrie
Corporation of the City of Sault Ste. Marie
City of Jerusalem, Israel
Macdonald Stewart Art Centre, Guelph
University of Rochester, Rochester
Schneider Corporation, Waterloo
University of Lethbridge, Lethbridge
University of Western Ontario, London
Glenhyrst Art Gallery, Brantford

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FC	CATCHING THE SUN (detail)	1989	26 x 38 in.	14714	egg tempera
IC	AT THE CREASE (private collection, on loan)	1972	28 x 40 in.	NFS	egg tempera
2	LIGHTFOOT, A STUDY	1986-88	40 x 56 in.	15871	oil on canvas
2	TEMAGAMI CHANNEL (unfinished)	c. 2007	24 x 36 in.	15869	oil on canvas
3	SILVER FALLS	2002	32 x 50 in.	14761	oil on canvas
3	HELLIWELL	1996	28 x 50 in.	14928	oil on canvas
4	THE OFFERING	1988	48 x 64 in.	15276	oil on canvas
4	INLAND SEA (unfinished)	c. 2007	36 x 50 in.	15873	oil on canvas
5	THE FISHERMAN	1994	34 x 54 in.	15870	oil on canvas
5	DAWN BEACH	2002	46 x 72 in.	14925	oil on canvas
6	WINDSWEPT	2003	20 x 32 in.	14927	oil on canvas
6	PRIMORDIAL	2002	30 x 50 in.	14758	oil on canvas
7	ISLAND REACH (private collection, on loan)	2003	30 X 42 in.	NFS	oil on canvas
7	QUARTZ	2002	32 x 50 in.	14760	oil on canvas
8	KILLARNEY PINES	2002	30 x 50 in.	14759	oil on canvas
8	NORTH OF SUPERIOR (unfinished)	c. 2007	36 x 66 in.	15872	oil on canvas
9	FREE SPIRIT	2006	24 x 32 in.	14774	egg tempera
9	SISTERS (unfinished)	c.1995	24 x 32 in.	15892	egg tempera
10	NEAR DUSK (private collection, on loan)	2001	28 x 48 in.	NFS	egg tempera
10	PARKING ENTRANCE (unfinished)	c.1976	20 x 30 in.	15893	egg tempera
11	PANCHO (private collection, on loan)	1973	34 x 42 in.	NFS	egg tempera
11	STRATFORD SWANS (private collection, on loan)	1983	18 x 34 in.	15895	egg tempera
12	CHALLENGING THE LOG	1983	16 x 16in.	15179	egg tempera
12	END OF THE RUN	1983	16 x 16 in.	15181	egg tempera
12	THE SWIMMERS	1983	16 x 16 in.	15182	egg tempera
12	DAYDREAMER	1983	16 x 16 in.	15180	egg tempera
13	STUDY FOR THE SWANS	c.1983	15 x 22 in.	15884	watercolour
13	STUDY FOR PULLING TOGETHER	1993	10 x 14 in.	15879	watercolour
14	STUDY FOR AT THE CREASE	1972	21 x 26 in.	15874	watercolour & pencil
14	STUDY FOR TIM HORTON #1	1992	20 x 16 in	15885	watercolour
15	STUDY FOR SPIRIT OF THE GAME (6 MEN)	c.1992	12 x 17 in.	15881	watercolour
15	STUDY FOR SPIRIT OF THE GAME (2 MEN)	c.1992	15 x 20 in.	15882	watercolour
16	TEAMWORK	c.1992	12 x 17 in.	15876	watercolour
16	REMNANTS (unfinished)	c. 2007	20 x 26 in.	15880	watercolour
17	STUDY FOR LAKE LOUISE	2001	19 x 29 in.	15894	watercolour
17	BOAT HOUSE - LAKE LOUISE	2001	19 x 29 in.	14875	watercolour
18	SHORE BOUND	2002	19 x 28 in.	14926	watercolour
18	PASSING SUMMER	2003	23 x 33 in.	15878	watercolour
19	STUDY FOR GORDON LIGHTFOOT	1987	27 x 21 in.	15875	watercolour
19	STEPS BEYOND	2004	13 X 19 in.	14975	watercolour
20	CHIPPEWA	2004	19 x 29 in.	14717	watercolour
20	WILD IRIS	2003	19 x 29 in.	14977	watercolour
21	DAY STUDY FOR DEVIL’S CHAIR	2002	14 x 23 in.	14974	watercolour
21	STUDY FOR SPRING FRESHET	c.1983	17 x 26 in.	15883	watercolour
22	STAR RACING	1987	20 x 27 in.	14871	watercolour
22	STUDY FOR CANADA 1	1983	14 x 20 in.	14872	watercolour
23	KICKING DUST	2000	14 x 19 in.	15877	watercolour
23	STUDY FOR TRAIL 2000	2000	14 x 26 in.	15886	watercolour
24	STUDY FOR LEATHER HAT #2	c.1974	23 x 18 in.	15891	felt pen on paper
24	STUDY FOR BOY ON A CHAIR	c.1975	20 x 16 in.	15888	felt pen on paper
24	TWO DOOR	c.1972	16 x 20 in.	15890	felt pen on paper
25	STUDY FOR THE BICYCLE	c.1975	16 x 20 in.	15887	felt pen on paper
25	STUDY FOR THE SUNBATHER	1972	23 x 18 in.	15889	felt pen on paper
IBC	CATCHING THE SUN	1989	26 x 38 in.	14714	egg tempera
BC	STUDY FOR REFLECTING	1988	28 x 22 in.	14934	watercolour



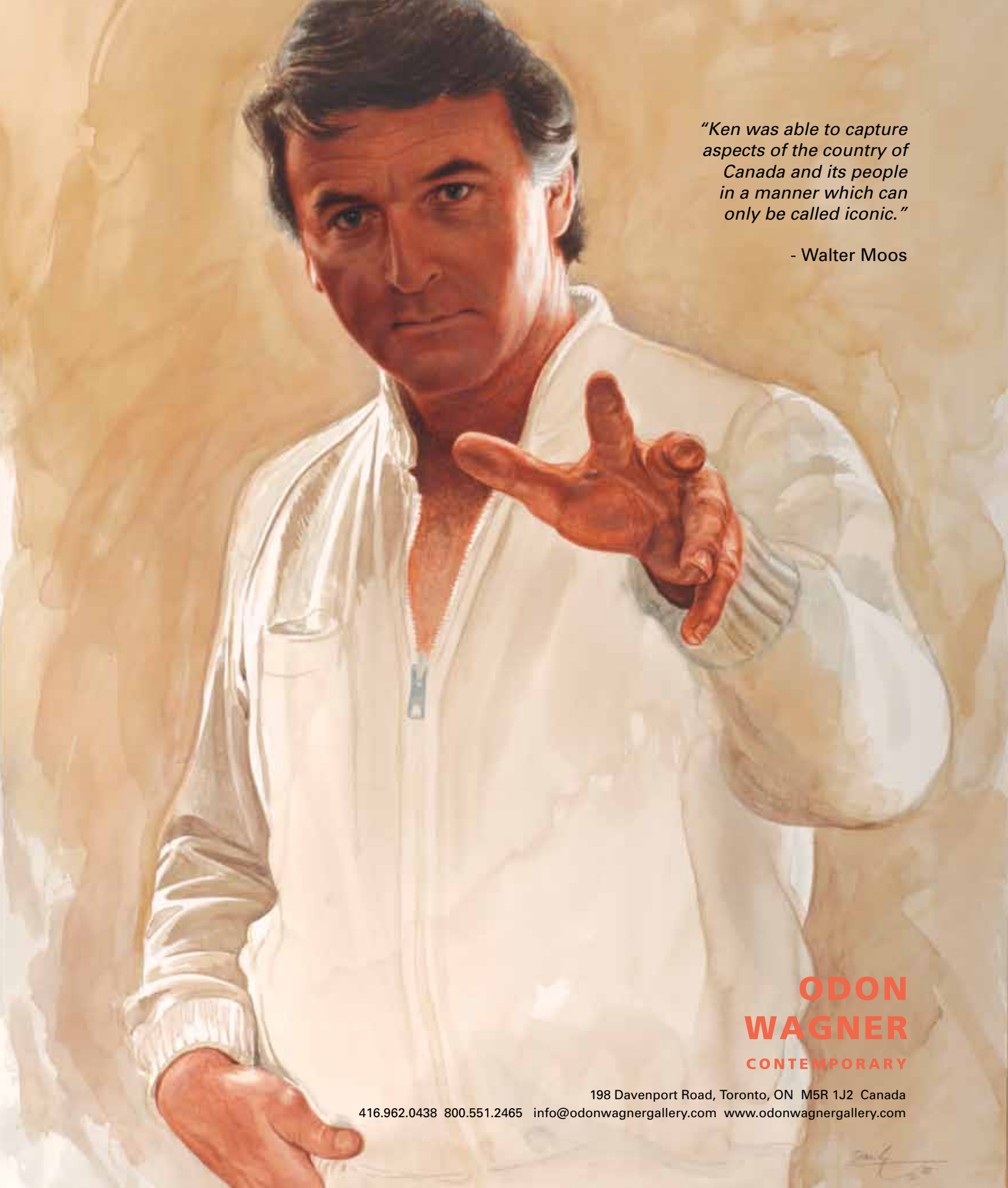
Catching the Sun, 1989, egg tempera, 26 x 38 in.

CREDITS

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Front Cover: Catching the Sun, 1989 (detail)
Back Cover: Study for Reflecting, 1988, watercolour, 28 x 22 in.

A painting of a man with dark hair and a serious expression, wearing a white zip-up jacket. He is pointing his right index finger directly at the viewer. The background is a warm, textured wash of orange and yellow tones.

*"Ken was able to capture
aspects of the country of
Canada and its people
in a manner which can
only be called iconic."*

- Walter Moos

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