



1. Paraskeva Clark, *October Rose*

Throughout her life, Paraskeva Clark had her artistic practice interrupted by her role as caregiver to her husband and children. She often struggled to maintain creative focus. Born in Russia, Clark came to Toronto via Paris in 1931 and always identified as an immigrant, and held to her belief that "it was unethical to avoid the political dimension to art," says Milroy. It's an attitude "very much at odds" with the Group of Seven ethos, and with many artists who "insisted that Canadian art should be about the land and the connection to nature."

2. Kathleen Daly Pepper, *Chief Sitting Eagle's Family*

"Unlike many artists of the day, she carefully noted the names of her subjects and went to some pains

to get it right," says Milroy of Kathleen Daly Pepper, whose portraits of Indigenous people were done while travelling in Western Canada and the Arctic. "It's clear that she's not painting types; she's painting individuals. And you can see that in the work."

3. Pegi Nicol MacLeod, *Self-Portrait*

Portraiture wasn't a significant focus of the era, and though some members of the Group of Seven did make portraits, it's not their most "highly prized" work, says Milroy. Known for her depictions of World War II from a female perspective, Pegi Nicol MacLeod painted many portraits and self-portraits, including this one from 1935. Her vibrant canvases contained vivid colours and distinctively modern, fluid movements, which often asserted a rampant sensuality.

4. Yvonne McKague Housser, *Marguerite Pilot of Deep River*

Daly Pepper and Yvonne McKague Housser shared a sensibility and sometimes went on European sketching trips together. This portrait echoes Paul Gauguin's famous Tahiti portraits but also evokes landscapes by the Group of Seven, whom Housser showed with for their very last exhibitions.

"We're seeing the culture that was alive in the Indigenous communities in that 1920 to '45 period, a culture that grows from a deeply embedded sense of place," says Milroy. "And we can also see the settler art documenting that same landscape through a new lens, painting a kind of utopian vision of industry by settler people in the North. What we're seeing is a collision between world views."

5. Bess Harris, *Mountain Fantasia*

Married to Group of Seven member Lawren Harris, Bess Harris is "completely overshadowed by her husband's legacy," says Milroy. In fact, Harris was "very, very much the devoted wife of that period" and often found it difficult to complete her own work. "One doesn't sense any bitterness or rancour, but she just simply felt her husband's life was more important than hers," says Milroy. "We beg to differ. *Mountain Fantasia* was one of her favourite paintings."

6. Elizabeth Katt Petrant, *cradleboard and moss bag*

Elizabeth Katt Petrant, an Anishinaabe woman from Bear Island on Lake Temagami in Ontario, beaded the delicate flowers onto the fabric of this cradleboard, a special protective carriage made of wood and cloth that mothers use to carry babies on their bodies. Katt Petrant was one of a long line of women artists: Her grandmother's basket is included in "Uninvited," as is work by her granddaughter. As well, her daughter, Madeline Katt Theriault, wrote of their family history in her 1992 autobiography, *Moose to Moccasins*.

agenda



[MY MELODY]

Chill out with some easy listening

Life is hard enough—tune in to some cool, breezy notes, just in time for cuffing season

Written by DANIELLE PARADIS



Cynthia Erivo, *Ch. 1 Vs. 1*

A Broadway star and the author of a children's book, Cynthia Erivo also played the Queen of Soul, Aretha Franklin, on the series *Genius: Aretha*. Now she has put out her debut album. "In storytelling, chapter one and verse one is the way you always begin, and because I believe I'm a storyteller, that's what I wanted to do with my music," she says about the first single, "The Good," which she calls a joyful breakup song. *September 17.*



Yaya Bey, *The Things I Can't Take With Me*

Smoky-voiced and soulful, Yaya Bey takes inspiration from Black feminist theory—particularly the writings of Audre Lorde. Her self-produced debut, a candid disclosure about a relationship gone sour, is a little bit Amy Winehouse and a little bit Noname. Be ready to get real: The song "We'll Skate Soon" was inspired by the final text message sent by her ex-husband. It's a jazzy listen, with surface crackles accompanying Bey's raw and sensitive examination of her life. *Out now.*

