

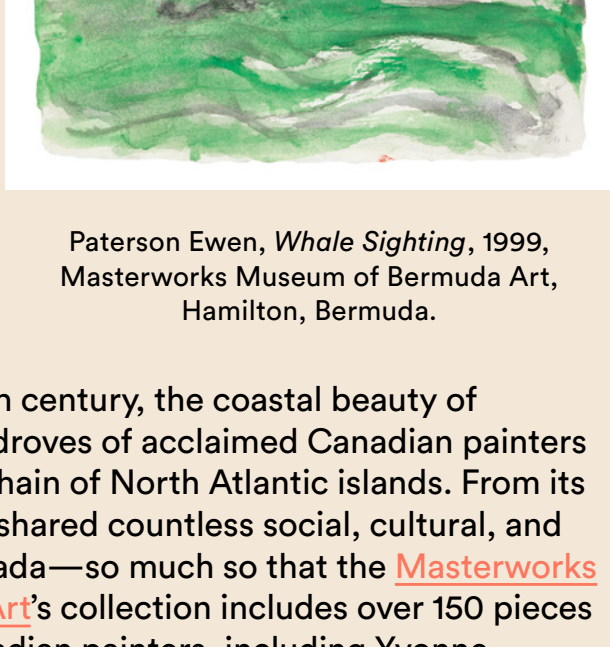
JULY 19, 2024

ART IN THE TROPICS CANADIANS IN BERMUDA

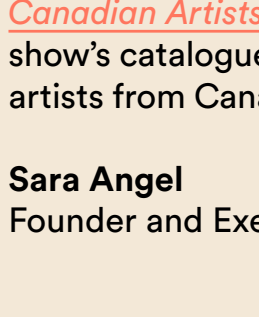
Looking Out: Canadian Artists in Bermuda *tells the love story of Canadians and the island territory.*



Jack Bush, *House and Figure*, St. George's, 1939, Masterworks Museum of Bermuda Art, Hamilton, Bermuda.



Paterson Ewen, *Whale Sighting*, 1999, Masterworks Museum of Bermuda Art, Hamilton, Bermuda.



Since the early twentieth century, the coastal beauty of Bermuda has inspired droves of acclaimed Canadian painters to head south to the chain of North Atlantic islands. From its earliest history, it has shared countless social, cultural, and colonial ties with Canada—so much so that the [Masterworks Museum of Bermuda Art](#)'s collection includes over 150 pieces of art by esteemed Canadian painters, including Yvonne McKague Housser (1898–1996), Jack Bush (1909–1977), and John Hartman (b.1950), to name a few. Many artists have found aesthetic inspiration on the archipelago throughout their careers, capturing diverse perspectives on this British territory in a uniquely Canadian manner. To recognize this talent, now on show at the Masterworks Museum is the exhibition [Looking Out: Canadian Artists in Bermuda](#). Drawing on curator Dr. Sara Thom's essay for the show's catalogue, join us for a tour of the archipelago through the eyes of seven artists from Canada.

Sara Angel
Founder and Executive Director, Art Canada Institute

JOHN GOODWIN LYMAN



John Goodwin Lyman, *St. George's, Bermuda (Century Plant)*, 1914, Masterworks Museum of Bermuda Art, Hamilton.

Montreal's John Goodwin Lyman (1886–1967) painted this beautiful view of the first English settlement on Bermuda—St. George's, bisected by an arrow-like century plant (*Agave americana*)—a year after his first visit to the archipelago. Lyman's passionate interest in the region's vernacular architecture is on full display in his rendering of the cluster of buildings in the lower half of the canvas. *St. George's, Bermuda (Century Plant)*, 1914 (above), is one of a handful of paintings Lyman made on his visits between 1913 and 1918, but it presents an enduring and sensitive vision of the territory's unique character.

Learn more about John Goodwin Lyman [here](#)

ANDRÉ BIÉLER



André Biéler, *Hamilton*, 1921, courtesy of the Bermudiana Foundation of Canada.

Swiss-born Canadian artist André Biéler (1896–1989) was best known for his modernist paintings of rural Quebec. Part of a Canadian military unit that suffered a poison gas attack in the First World War, Biéler headed south—seeking out a warmer climate to assuage his ill health—living and working in Bermuda from February to April 1921. His *Hamilton*, 1921 (above), a depiction of the capital, shows the strong influence of the post-Impressionist Paul Cézanne (1839–1906) in its taches or swaths of flat colour—considered to be the forerunner of Cubism—that come together to form two small boats on the waterfront, with city buildings in the distance.

Learn more about André Biéler [here](#)

JACK BUSH



Jack Bush, *House and Figure*, St. George's, 1939, Masterworks Museum of Bermuda Art, Hamilton.

One of Canada's most celebrated abstract artists, Jack Bush (1909–1977) spent his honeymoon with his wife, Mabel Teakle, in Bermuda in 1934. In 1939, while in the landscape period of his early career, Bush returned to the archipelago in memory, producing this boldly rendered watercolour of a simplified white house in the shadow of a feathery palm tree, with two geometric human figures caught in the bustle of daily life in the foreground. *House and Figure*, St. George's, 1939 (above), is rife with striking juxtapositions of colour and shape that anticipate the abstract paintings that built Bush's considerable reputation beginning in the 1950s.

Learn more about Jack Bush [here](#)

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PATERSON EWEN



Paterson Ewen, *Whale Sighting*, 1999, Masterworks Museum of Bermuda Art, Hamilton.

While the great Paterson Ewen (1925–2002) was acclaimed for his experimentation with materials, such as his gouged plywood paintings, he also created a series of drawings in Bermuda in the 1990s. Based in London, Ontario, Ewen and his wife, Mary Handford, first started visiting Bermuda in the 1980s, and he brought his watercolour paints and handmade paper with him. *Whale Sighting*, 1999 (above), which depicts a migrating humpback whale as a dark silhouette on the water's surface, is one of several watercolours of the South Shore as seen from Coral Beach. Arguably, the real star of the picture, however, is the whimsical, cotton candy-like cloudscape.

Read more in ACI's [Paterson Ewen: Life & Work](#) by John G. Hatch

CHARLES GRAHAM ELIOT



Charles Graham Eliot, *Tree-lined Cove*, c.1930s, Masterworks Museum of Bermuda Art, Hamilton.

Ottawa-born Charles Graham Eliot (1912–1940) is a lesser-known painter who passed away in his late twenties after studying chemistry at McGill University. He and his sister, Ruth Mary Eliot (1913–2001), were in the circle of the Group of Seven, which transformed landscape painting in Canada and influenced artists' approaches to representing nature far beyond Canada's borders. Eliot produced a number of small sketches during his time visiting Bermuda in the 1930s, including the moody and mysterious *Tree-lined Cove*, c.1930s (above), which depicts a thick forest looming over a rocky cove, the beach rendered as a thin horizontal band of sand.

YVONNE MCKAGUE HOUSSER



Yvonne McKague Housser, *Pink Cottage*, 1937, Masterworks Museum of Bermuda Art, Hamilton.

Toronto-born Yvonne McKague Housser (1898–1996) was a painter in the Group of Seven circle. She visited Bermuda in 1937 following the death of her husband, Group of Seven historian Frederick Broughton Housser, staying at the family estate of fellow Canadian painter Isabel McLaughlin (1903–2002), Cedar Lodge, with other visiting artists. *Pink Cottage*, 1937 (above), evocatively captures a decidedly more humble dwelling. The structures are surrounded by trees whose branches reach in all directions, animated by a fierce wind off the North Atlantic. In other artworks from her time there, Housser focuses more attention on Bermuda's resident themselves.

Learn more about Yvonne McKague Housser [here](#)

JOHN HARTMAN



John Hartman, *View from Gibbs Hill*, 2005, Masterworks Museum of Bermuda Art, Hamilton.

In this work by contemporary painter John Hartman (b.1950), the artist presents a vertiginous macroscopic view of the island and surrounding ocean that goes so far as to show the curvature of Earth. From the bird's-eye perspective of *View from Gibbs Hill*, 2005 (above), land and ocean are abstracted, taking on the look of a heavily textured map. Aerial viewpoints like this recur in Hartman's work, an approach he ascribes to childhood dreams of flight, where the landscape would unfurl cinematically below him.

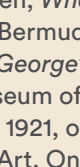
Learn more about John Hartman [here](#)

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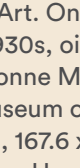
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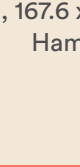
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