

William Forrestall

Reflections On Art and Life: A Conversation With Bruno Bobak

Bruno Bobak was born in Poland in 1923 and arrived in Canada in 1925. He studied at the Art Gallery of Toronto (1933-37) and the Central Technical School, Toronto (1938-42). He enlisted in the Canadian Army (1943-46) serving as an official war artist from 1944 to 1946. In 1945 he married the artist Molly Lamb and taught at the Vancouver School of Art from 1947 to 1957. In 1960 he moved to Fredericton, New Brunswick to take the position of artist in residence at the University of New Brunswick and later Director of the Art Center. In 1973 he became a member of the Royal Canadian Academy of Arts. (Riordon, 2006).

Bobak has been a recognized Canadian artist for over 68 years and lived in the Maritimes for over 50 years. As he approached his 90th year, in good health and an active and engaged citizen, the opportunity to look back and reflect on his life and professional career as an artist offered not only the satisfaction of personal reflection but an opportunity to share his singular perspective as a witness and participant in defining a cultural reality for himself, a broader community and a nation.

Bobak's personal reminiscences not only offers a personal view of his own life course development, but as an artist who has lived and worked on the Canadian west coast, central Ontario and the east coast of Canada he brings a unique perspective of 76 years of cultural engagement to a nation that has yet to see its 150 anniversary. Bruno Bobak can easily be said to be one of the few who could offer a transnational viewpoint on the development of visual arts in Canada for over half the nation's life.

Amongst Bobak's first teachers was Arthur Lismer¹, a member of the Group of Seven, and one of the pioneers who succeeded in defining a new visual language for Canada. (Fenton, 1978). His experiences as an enlisted man and then later as an official war artist engaged him both in the defining contingencies of history as well as providing him the opportunity for significant creative and professional growth. (Brandon, 2006, p.44).

Bobak's role as the youngest war artist led directly to his meeting his future wife, the war artist Molly Lamb, who was

from Canada's west coast and to a synthesis of their professional and personal lives that continues to this day.

As an artist Bruno Bobak's creative work, which includes drawing, painting, printmaking, murals and sculpture, has defined a unique and sometimes difficult to contextualize vision within the historical currents of Canadian art. He has created a body of work of his time and place, telling stories that are both universal as well as personal. He has been heralded as a humanist and as expressionist, but above all as a remarkable artist. (Andrus, 1982).

In the interest of creating a narrative flow to the interview, I have structured the interview into four subheadings: early life and career, reflections on being a war artist, the post-war years and life in Fredericton.

Bruno Bobak Interview with William Forrester

EARLY LIFE AND CAREER

WF: You have been doing painting, drawing and artwork since you were how old?

BB: Probably 12, well even younger than that. We all start out with crayons. I think most people find some sort of direction, in my case I don't think I did, I just continued playing with crayons and kept on doing that for the rest of my life. I think so much in life depends on so many simple factors, like being in the right place at the right time. History coming at the right time, say something like the depression, which was a historical fact. That meant that I was poor like everybody else was. Somebody said "we could make things a little easier for you, we will start some art classes at the Art Gallery of Ontario." So of course I go there, because it is free. They give me some paper and crayons and I do a little bit of art work, the instructor seems to be pleased, and he encourages you and so on and suddenly you realize that you are being taught by Arthur Lismer who was not all that famous back then, but he certainly is today.

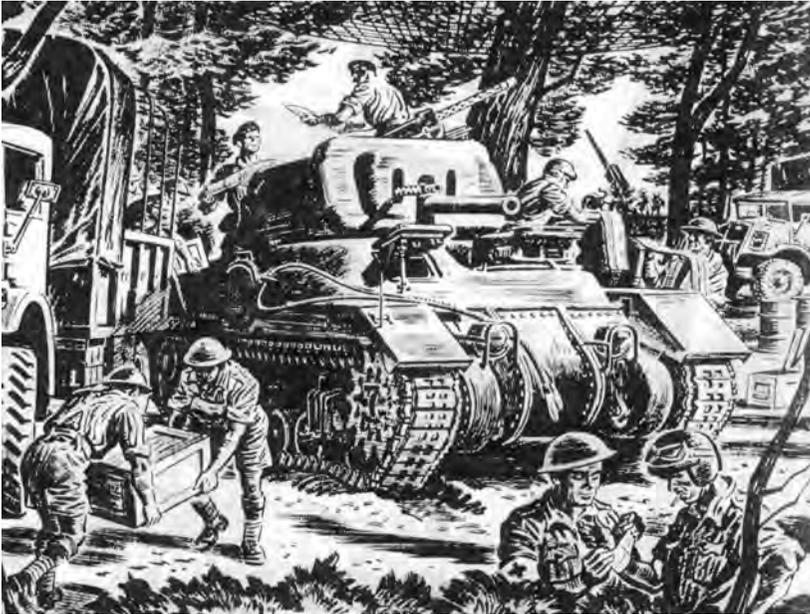
WF: Do you still have drawings you did as a child, when you were 4 or 5 years old?

BB: No, I don't think so, I think the earliest thing I might have is something I had done as a kid. And in fact I am influenced by a lot of American artists, people like Charles Burchfield², Ben Stahl,³ some of those maritime painters, Marnier, seascapes, they were all influences in my first year of art school, and of course the teachers were also influences— Carl Schaffer⁴, William Winter⁵, Jack Bush,⁶ Charles Comfort⁷ and all that crowd.

The first job I had after art school was working for Jack Bush. They had an advertising agency, they did commercial art and he hired me. I think he just wanted to help me out, a struggling artist. So I worked for them, it was a funny firm an advertising agency called Wookie, Bush and Winter and Wookie did the lettering. They gave me some chores to do, they did a lot of bank notes, and you know those certificates you get when you get a bond or stock. I would spend the whole evening there. They used to give me little jobs to do, like running perforating machine or sometimes a little bit of lettering here and there. Basically I filled my time, spending an hour making a facsimile of a Toronto streetcar ticket. A little stub and draw a streetcar and all the stuff around it and I would use it to go home on the streetcar. It was easy because they printed those things on the same kind of paper we use and then they had a perforating machine where we could run it through and it looked just like the real street car ticket. I would use it to go home on the streetcar. I wish I still had one now.

REFLECTIONS ON BEING A WAR ARTIST

Then of course the Second World War started. And I am drafted like everyone else is at the age of 19 and you find yourself in the army. I mean, we didn't choose to be there, history chose us to be there, that is just part of being alive at that point of time. Okay, so I was out of art school, I was too frail to be what they call a soldier, a fighting person, so I had a little bit of art training and they had a camouflage department. But that didn't work out because they had too many people there, so I ended up in the engineers and that was good. I had the best instructors around to teach me how to drive trucks and that was my duty. And then of course the Royal Canadian Engineers, they thought I was bright enough to learn all about explosives. So I became a



so-called “expert” in blowing up bridges, and that is what I did for three years in the military: learning to be an expert in land mine clearing, blowing up bridges, building bridges and all that sort of thing. And then of course as circumstances appear, one of the war artists decided that he was not meant to be a war artist, so he quite and that left a vacancy. Since I was in the military and already overseas, whatever committee chose the war artists program said well there is this guy Bruno Bobak and he is already in the field and he has art training and is an artist. And it happened to turn out that I was in the right place at the right time. So they said how would you like to be a war artist? That was two weeks before D-Day and I thought to myself gee whiz that is pretty good and it probably saved my life because it made sure I wasn’t one of the dead guys on the beaches of Normandy.

So I spent the next nine months being a war artist, travelling with the 4th Canadian Armored Division until the end of the war. It was not a bad set up. I liked it. It sort of made me a professional artist instead of an amateur. We had a studio in London to finish some of our paintings from the sketches we had been making in the field, and as circumstances would have it again, it turned out that somebody named Molly Lamb turned up and she

needed a studio in the same building and since I was the youngest of all the war artists they said you got to share your studio with this new woman artist. I couldn't protest it. Circumstances turned out that we ended up getting married. Everything happens to be timing. Everything seems to fall into place that way and of course after getting married, we then moved out to Vancouver because Molly said it costs very little to live there, and she was wrong of course. So I had to work at the Vancouver School of Art to make ends meet. And that was okay.

WF: Did you share a studio space in London with Alex Colville⁸ who is a living war artist?

BB: Yeah we all did. The army war artists, the navy war artists and air force [each] had a different place. There were ten war artists in each of the services. Their duration was much shorter. I don't know why. There were two artists for each division. One artist would be on the battlefield and the other one was in London in the studio. And we just switched over every month, so you had a month in the field and then you go back to the studio. The idea was that you would develop more significant work in the studio from the sketches you made from the battlefield. I think the person who was my partner was George Pepin, who unfortunately got caught behind the lines and spent a long time [there]. He survived. He swam across a canal and hid for about two weeks in a culvert somewhere, but he was never the same after that. He died shortly afterward. He had a bad experience that way. I don't know who Alex Colville's partner was.

WF: And Molly?

BB: She was with the Canadian Woman's Army Corps. Yes, that is part of the army. She was the only woman war artist. There were other woman artists who were commissioned to do war art, but they were civilian. She was the only official military person.

WF: Was she the world's first female war artist?

BB: It is hard to say. The Brits and the Americans never actually had war artists who were a part of the military. They were civilians attached to the military, rather like foreign correspondents, film crews. There was a woman in England called Laura Knight⁹.

I think she was a war artist, but like I say, she wasn't actually in service.

WF: She didn't have a rank

BB: No, and most [of] the British artists were that way too. They were commissioned for a specific thing. Like, you have six weeks to do a campaign and you would be treated like an officer. Same as Harry Moore¹⁰ you know. He was commissioned too. So maybe Molly was the first female war artist.

THE POST-WAR YEARS

WF: After the war you went back to Vancouver area?

BB: Actually lived in Ottawa for a while after the war, I was still in the military after the war for almost a year. I was working on finishing larger paintings for them in Ottawa. Those are all things that are in the war museum now. Then I got a job in Ottawa working for the Trade and Commerce designing [an] exhibition of Canadian products for things like trade fairs in New York, Washington and Australia. I don't think they do that nowadays. They are all electronic now. These were actual booths that one made for the New York Worlds Fair and Expo in Montreal. That was probably the last of those kinds of things. I did that for a year. Working for exhibitions is one of those things where nothing sort of happens until the last week or so, then you work day and night until the van is ready to cart the stuff away and I got so fed up. I said this is not my kind of life. We moved to Toronto and we were great friends with A.Y. Jackson¹¹ at the time and he was going way out west to do some painting and he said we could move into his studio apartment while he was away. He actually gave Molly away at our wedding. We were married in Toronto after the war. And after that we went down to Vancouver and I worked at the Vancouver School of Art.

WF: As a painter what would your early subject matter have been?

BB: Probably still life. And I was very much influenced by the Group of Seven, of course because they were sort of the apex of attention at that time. Since most of my instructors were from

that period, I got into a lot of that stuff and then later I got more interested in the urban sort of subjects. Street scenes and broken down houses and landscapes that had human contact, rather than just a nature picture. Mind you, in the military I was completely limited to doing armored tanks and armored self-propelled guns and all that kind of stuff, only because I was in the armored division. Alex [Colville] was in the infantry division, so he did more figures like soldiers, and I was doing trucks and tanks and that sort of thing. A very different subject matter.

I was very much influenced by the English artists, because while I was in England for three or four years during the war, I was in touch with a lot of English artists. People like (John) Piper¹², so I was sort of hooked on English art and that seemed to fit rather well in the Victoria/Vancouver West Coast area because everybody was into doing nature and that sort of stuff. We were in a very strange period at that time, the Group of Seven influence was coming to an end, and nothing seemed to be replacing it. There were a number of Canadian artists who were stuck in this period between the wilderness paintings (as in the Group of Seven) and the urban type [of] painting that would develop. So there was a whole new kind of searching for an identity for Canadian art. I had seen all these strange movements like Saskatchewan Five, and, in Ontario, the Painters Eleven. Whatever you call it. It was more a question of moving away from the landscapes sort of thing into something a little more urban. It was a very interesting period. Then all of a sudden I got a call to see if I would be a resident artist at the University of New Brunswick.



LIFE IN FREDERICTON

WF: Who phoned you and how did this call come about?

BB: Well at that time I was, I think, the Vice-President of something called the “Canadian Society of Painters and Watercolorists” and Avery Cook, who I think was the Director of the Beaverbrook Art Gallery [called]. They were just opened the year before, I think, in 1959, and then in 1960, he phoned me and said he suggested to the Committee that I would make a good resident artist for a year at UNB. Goodridge Roberts¹³ was the first resident artist here, but he was a very nervous man and tense and found it very exhausting, so [he] really didn’t care much for it.

I came for a year, but at the end of the year they said, how would you like to stay on? Not as a resident artist but as the Director of the [UNB] Art Centre—virtually the same thing with another title. And that meant that I had a lot of free time to do art work without having to depend on commercial sales, so it was a gift for me.

That is how I ended up in Fredericton and here it is 60 years later, and I am still in Fredericton [despite] having just come for a year. I must say, it is an easy place to live and I wouldn’t exchange [it] for anything. Recently I was in Toronto and someone said let’s go have supper with Tom Smart¹⁴ and I said okay. Well, it took an hour and a half to get to his house from Mississauga, or wherever we were. And I thought, that is like someone in Perth Andover asking you to come up and have supper! Why would anyone want to live in a place like Toronto? You have to spend an hour and a half to drive for dinner! So I thought to myself, in 10 or 15 minutes I could be fishing on a river in New Brunswick, [while] in Toronto they have to wait for summer just to get a couple of weeks somewhere.

WF: You have been a part of the New Brunswick art community for 50 years.

BB: Yeah, but you know it is extraordinary how much vitality there is when you consider the [size of the] population here. You go to something like a gallery opening, or the playhouse and the number of people that are there! And when you think [that] the population of the whole province is less than the City of Oshawa,

and you think how many people would turn up at the opening of an exhibit in Oshawa? It is extraordinary, the amount of talent in such a small city.

One of the advantages of being in a place not heavily populated is that you have far more time to do whatever you want to do and still have a happy and rich life. You don't have the exposure and the stimulus of a big city, but on another hand that may be an advantage where you are not bombarded with so many distractions.

The other thing too, being a resident artist, is that you don't have the same kind of commercial drive, or even the kind of drive for recognition that you would have if you were struggling. In other words I could paint, and I did a lot of painting, but it would never occur to me to sell them because I didn't need to sell them. And so they started stacking up and by the time we got into the [19]70's and whatever, I thought I had so many paintings that I think the Norman Mackenzie Gallery would liked to have had the whole collection and then Judy Budovitch said no, no! You've got to give them all to the Beaverbrook Art Gallery and she talked me into that. So I am glad that I didn't have to sell them in commercial galleries.

WF: They may have to have a Bobak wing?

BB: I don't know about that! I think most of them are probably in the vault. But a really nice exhibition came out of that donation to the Beaverbrook when the McMichael Museum organized a show last October, and it was a really stunning, I thought. It was very consistent because the works were mostly figure paintings. A lot of them were very personal and so made for an interesting exhibition [that was] very much out of tune for the museum because their emphasis is more Group of Seven and they are dedicated to promote that type of art work, or anybody that is influenced by them.

WF: You have been here [in Fredericton] since 1960, really as a witness to half a century of New Brunswick art history – and watched it grow.

BB: I was quite shocked when I first came here. It was so un-cosmopolitan, I thought. It was a time when there were half a dozen

families that had all the power and influence in the whole town and if you were from away, you didn't amount to anything. It took 50 years before they would even consider you a local. I remember when the CBC was interested in opening up a radio station in Fredericton and there were petitions. "We don't need CBC! We have CFNB already! You will destroy the quality of life here!" and so on.

WF: The development of the Beaverbrook Art Gallery from the late 50s, what do you think of how the Beaverbrook Gallery has influenced things.

BB: I think that [the Beaverbrook Gallery] is one of the biggest changes that happened in my lifetime. It was like a little . . . I shouldn't say it, because it is a public institution now. But it was once like a private collection and then there were their "friends." But we compare that with today where it [the Beaverbrook Gallery] is virtually something that is literally open and available to everybody in New Brunswick. I mean the kind of place not so much considered the place of worship, but a place that you could go in your sneakers and without a tie on. You think of the exposure to things like the kids have to the Beaverbrook Gallery you know and it is almost like a second home to a lot of them, they do art work there, they have tours almost like a babysitting set up – kids go there after school and wait for their parents to pick them up so that is wonderful. It is a community gallery now and it is also a Provincial gallery that belongs to the province now, funded by the government or at least it is the responsibility of the government. Now it has become the people's gallery instead of a private toy.

One thing I did like about [Lord] Beaverbrook was that he supported Canadian artists, getting way back to the old war art program. The First World War artists were all British in the Canadian Army, and he made a point in the Second World War that if we have any war artists they have to be Canadian, and he put his foot down to make sure the war artists were Canadians instead of Brits.

I did meet him once on the Green or something. He was wearing slippers or such—I think he suffered from gout; he made a

point of telling me that. The only other thing I can remember about Beaverbrook was, I think as part of the responsibility I had for being an artist in residence here, that I had to present an exhibition of my own work at his gallery. I do remember actually at the end of my year going to the gallery with a lot of paintings and sort of piling them into the basement and wearing jeans or one thing or another and he said what are you doing here? And I said I am just bringing in some paintings for an exhibition. He sort of looked at me and said, “well that’s okay, but,” he said, “I could tell clothes make the man.” He didn’t think I was dressed properly to be in his gallery. Then after a while I think it was his son Max, he said next time you are in London, you should drop in our office on Fleet Street. And so, why not? When I was in London I dropped into the office and sure enough in the boardroom there was a big painting of mine! I was surprised. A scene of Fredericton. Someone must have given it to him.

WF: What are styles of work you admire?

BB: I have always admired art that has a certain type of bite to it. I like art that has a slightly sour or has slightly more tension in it. Not just in the subject but [in] the execution of the work as well. I am particularly fond of Cubism, Expressionist art and Scandinavian art. I feel the same way about music. I enjoy Gustav Mahler and Richard Strauss and the same with painters like Picasso and the greats.

You know a guy I really admired? He died so early, Philip Iverson¹⁵. He had a mysterious tension in his painting.

WF: He was also a remarkably nice person.

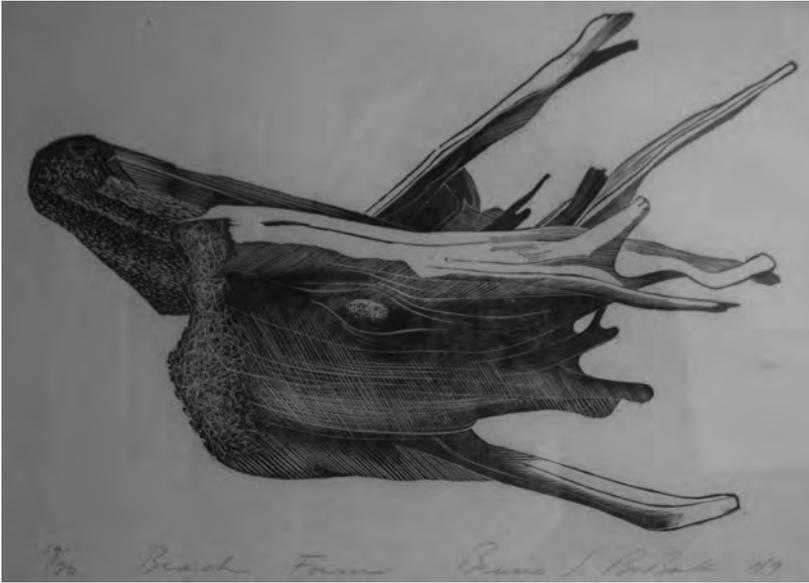
BB: Yes, too bad he was snuffed out so young.

WF Another person [artist] who died young was Joe Kashetsky¹⁶. Did you know him?

BB: I did. I didn’t follow much of his work. He had lots of talent.

WF: You were running the UNB Art Center from the early sixties. It must have been interesting having exhibitions of New Brunswick artists and projects like that.

BB: Actually, I had contacted artists outside of New Brunswick. That was a fun thing. Then I would help organize exhibitions for



Atlantic Provinces Art Circuit, or something like that. We would get together with the Owens Art Gallery and New Brunswick Museum and bring in an exhibition and circulate it [through] the province. That was a good thing. That started exposure to more different kinds of art. I started that with the guy who died he was the head of the Owens Art Gallery. . . that was in the mid 60's.

WF: You know the Saint John artists, Miller Brittain¹⁷, Jack Humphrey¹⁸, and Fred Ross¹⁹, they were around in the 60's. Did you have much contact with them up at the Art Centre?

BB: We had a lot of Jack Humphrey shows and Julia Crawford.²⁰ Miller Brittain . . . I don't know . . . I remember being surprised to find a Miller Brittain in one of the gyms here in Fredericton at the University. People were using it as a bulletin board. It was painted on plywood. There were notices and things pinned on it. I hope they restored it.

WF: I think they have the Miller Brittain's under glass now. Actually, last year we were working with Fred Ross to restore his lost Fredericton High School mural. They took it down for renovations and then they ended up putting it face down and using it as underlay in the [school] library. When they realized what they did, they ripped up the floor and it went into storage. Then

it was accidentally thrown out. Well, it is restored now years later. We had a big opening and all at the Currie Center.

BB: Yes, I was actually at the opening. It is interesting how things like that can disappear. We had a . . . really nice Goodridge Roberts painting, [bought] with University funds. It was a good size, hanging in Jones House [on campus]. Once a year we made a check, going around the campus, and the Goodridge Roberts [was] missing. Nobody had a clue. It was reported to the police. The police set up a nation wide notice about this stolen artwork. Every gallery in Canada was notified, you know. The picture never turned up and then about two years later somebody was cleaning out the cabin or the cupboards there and they phoned the Art Center and said “You know there is a painting here that is covered. You might be interested in it.” We went down there and there was the Goodridge Roberts in the back of the cupboard! We tried to find out why, and found out the wall painters were painting and they put it in the cupboard for safe keeping, so it wouldn’t get splashed with paint and forgot to put it back. That was funny.

WF: Yes great art can turn up in the oddest ways. I have a Maude Lewis²¹ I bought from her as a kid for ten dollars. I still have it.

BB: Molly and I, we have something. Would you believe, it is a David Milne ²²watercolor for \$30? It took us a whole year to pay for that. \$5 a month we paid on it.

WF: Do you still have it?

BB: Yes. Every time David Silcox²³ comes to Fredericton, he has a whole list of everything we own. Secretly, I think he comes around taking notes.

WF: The Canadian Joseph Plaskett,²⁴ he is quite well known here in Fredericton due in much part to the work of Gallery 78.

BB: Yeah. Gallery 78 is really what I talked James Pataki into opening. He said, “What’s my wife going to do? She is bored stiff with me playing in the orchestra all day.” And I said, “Get her to start a gallery!” They did a wonderful job of bringing art to people. Meg Smith was the only person at that time that had a big enough gallery on Queen Street and she sold a lot of things

by the Deichmans²⁵ and Peggy Nicol McLeod²⁶ and that was the beginning of commercial exposure of art [in Fredericton]. But you hardly ever go into a house in Fredericton now where you can't see some New Brunswick art on their walls— even if it is just a reproduction. That is nice.

WF: Gallery 78 has been around, I think, for at least 30 years now . . . So you have seen a lot of changes and development of galleries —the Beaverbrook Art Gallery, Gallery 78 and newer art galleries?

BB: It has just become a community event, when you really think about it. I mean it is World Class. You have got stuff that any museum in the States would give their eye teeth to have— half the stuff we have right here.

WF: One of the things I try to communicate to New Brunswick students is that they can do art anywhere. I try to point out some of things that you have mentioned, that small places like Fredericton or Saint John offer artists a whole range of advantages they might not find in Toronto or New York.

BB: Well that is true . . . [if] you are speaking of creative people who are involved in painting, writing and poetry, but when you get into something like dance, or theatre, I think you got to be in the big times. You can write a book in Geary (NB) and have it published in New York, but you can't be an actor in Fredericton and get attention in New York unless you go to New York.

WF: There is a writer from Nackawic, Riel Nason, she just won the Commonwealth prize for her first novel.

BB: Being a writer, I think that is an ideal place. Less distraction. People like David Adams Richards—okay he moved to Toronto, [but] I am sure if he were starting out in Toronto, he may not have been as successful today as he is because he had this opportunity to work within his sphere of interest. Does he live in Toronto now?

WF (pointing): No, he lives four blocks that way.

BB: Good, I am glad he is back. Maybe we could get together sometime. Go fishing or something. I don't see many people now.

WF: You are still involved with fishing

BB: I fish, but only virtually from a sitting position. I get tired just standing to paint. That is one of the difficulties of trying to paint: I never learned how to paint sitting down. Standing up is very tiring for me. Strangely enough, I still go over paintings that were started over 20 or 30 years ago and every so often I will pull one out—never completely satisfied—and add work to it. You never quite know when you're finished. In fact, very often one has an image of what the finished thing is supposed to look like and more often than not, you hit a third period when you think that is good enough. "That is exactly what I had in mind" or "that is not what I had in mind" and put it aside and say one of these days I am going to tackle that. Happens all the time. Some of the most creative things that appear are purely accidents.

Observations: An Artist Remembers

Aristotle notes that elders "live by memory rather than by hope, for what is left to them of life is but little compared to a long past." Such "pasts," however, can include invaluable stories and lessons which can deepen our understanding of the present time, both on a personal and a broader community or cultural level.

This project presented a unique opportunity to interview not just a senior citizen reflecting back on their life, but for myself an opportunity to engage a colleague on what is in effect the history of a shared profession. In some ways, I have known or known of Bruno Bobak all of my life. When I was growing up in Fredericton, Bruno Bobak was first known to me as a friend and colleague of my parents who were also part of the artistic milieu of Fredericton in the early sixties and seventies.

To me, at that time, Bruno Bobak was the artist friend of my parents, who lived around the corner and worked up at the university, where I was enrolled in Saturday morning art classes. As a young artist, he was the renowned director of the University Art Center which was one of the first places I would exhibit my own art after I graduated from the Fine Arts program at Mount Allison University. I imagine that I would have been known to Bruno Bobak first as one of the many children of one his artistic

colleagues and later as a younger artist establishing a career in the Maritimes.

Bruno Bobak's observations on the questions of Canadian identity – that drove or defined the diversity of art groups – following the Group of Seven success as the first, and possibly only, defined unity within the Canadian visual arts, still holds to this day. I have, through countless readings, lectures and project adjudications, encountered these same sentiments; but my encounter with this senior artist has offered me a new perspective and appreciation for this occasional feeling of bewilderment in the face of more recent creative diversities. It has also offered a valuable reference point regarding the opening of the OH CANADA survey of Canadian art at the MASS MOCA (Massachusetts Museum of Contemporary Art). This exhibition reflected such a wide diversity of creative approaches that its very “unity” as an exhibition was questioned, Landry (2012). Bobak's comments as a witness to the passing of the era of a coherent national vision, across the visual arts as defined by the Group of Seven, adds poignancy to the reality that such a vision may not appear again.



- ¹ Arthur Lismer, CC (1885-1969). Member of the Group of Seven.
- ² Charles Ephraim Burchfield (1893-1967). American artist.
- ³ Ben Stahl (1910-1987). American artist and writer.
- ⁴ Carl Fellman Schaefer (1903-1995). Canadian artist, teacher.
- ⁵ William Winter (1909-1996). Canadian artist.
- ⁶ Jack Bush (1909-1977), Canadian artist; member of Painters Eleven.
- ⁷ Charles Fraser Comfort (1900-1994). Canadian painter, sculptor, teacher, writer and administrator.
- ⁸ Alex Colville (1920-2013). Canadian artist.
- ⁹ Laura Knight (1877-1970). British artist.
- ¹⁰ Henry Spencer Moore, OM CH FBA (1898-1986). English sculptor and artist.
- ¹¹ Alexander Young Jackson (1882-1974). Canadian artist and a founding member of the Group of Seven.
- ¹² John Piper (1903-1992). British artist.
- ¹³ William Goodridge Roberts (1904-1974). Canadian landscape and still life artist, son of poet and novelist Theodore Goodridge Roberts, born in Barbados in 1904 while his parents were on holiday from their Fredericton home.
- ¹⁴ Tom Smart, 1959 – Canadian art historian, curator and writer.
- ¹⁵ Philip Iverson (1965-2006). Canadian Artist, born Fredericton, NB.
- ¹⁶ Joseph Kashetsky (1941-1974). Canadian artist; part owner and director of Cassel Galleries in Fredericton.
- ¹⁷ Miller Gore Brittain (1912-1968). Canadian artist; resident of Saint John NB.
- ¹⁸ Jack Weldon Humphrey (1901–1967). Canadian artist from Saint John, NB.
- ¹⁹ Frederick Joseph Ross (1927-). Canadian artist; resident of Saint John, NB.
- ²⁰ Julia Crawford (1896-1968). Canadian artist; Saint John, NB.
- ²¹ Maude Lewis (1903-1970). Canadian artist.
- ²² David Milne (1882-1953). Canadian painter.
- ²³ David Silcox (1938-). Art writer, critic, curator and arts administrator.
- ²⁴ Joseph Plaskett (1918-). Canadian artist.
- ²⁵ Erica (1913-2007) Kjeld (1901-1963) Deichmann. NB master ceramicists.
- ²⁶ Margaret Kathleen “Peggy” Nicol MacLeod (1904-1949). Canadian artist; started an art program at University of New Brunswick in 1942.

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