

# BEN WOOLFITT AS INTIMIST

By Ken Carpenter

## ARTIST'S STATEMENT

Making art is different for each of us.

For me, it is the ability to draw on the happiest and saddest moments of my life and bring this to a process that I feel honored to be able to experience and share with you, the viewer, through the creation of a physical object.

Making art is a part of my life - in many ways the culmination of my life experiences, and when I make a piece of art it is something I do - it does not stand for me. It is something that I have created and thought about and may think about for a long time. Many of the images in my work are very personal and sometimes stem from experiences that are painful to me. It is not important that you know what these experiences are. It may keep you from enjoying what I am trying to give you, the viewer, and you may see something in my work I did not see.

While making art is one of the most intuitive activities in my life, making art is also the most intellectual activity I do. I read to make art. I go to museums to make art. I spend days and days looking at art. I listen to opinions about paintings. I believe that, for most of us visual artists, making art is a very informed activity. For me it is understanding the issues of making art and then synthesizing this into a body of work. There are thousands of people making art in this world. If one wants to have his voice heard, it must be strong and clear. To do this one must have intellect. This is a tool in one's toolbox, as is a brush, a sponge, a canvas or a pot of paint. One can only create by understanding and knowing how to use one's tools.



There are many ways of making art. I don't necessarily use the traditional tools that are associated with this process. There is always something around to get the paint down.

I don't require outside inspiration - it's there; I just need the time to put it down. I can paint every day - I don't need the mood - I don't need the muse - I am ready - I just need the time to express myself.

Making art is a very lonely and sometimes painful process. It makes me re-think where I have come from, what I am and what I aspire to be. It makes me scrape the surface of my life (soul) every day, and I believe that is why so many people stop making art. I also know that it is one of the only activities in the world that makes me feel ecstatic.

Making art is like learning to speak a language. The more you learn, the more pleasure it will bring you.

When one has completed the object it must stand the test of time. We put it on the wall and see if it wears well. This is a process of letting the quality of our creation speak for itself. We hope that this object will inspire people.



Enjoying art is available to everyone - it just takes some time and dedication to understanding and looking at the large variety of work that is around you for viewing. It is not as simple as identifying the subject - that what you are looking at is a house or a tree - and that you like the way the paint is handled, and the individual colors are beautiful.

There are many issues. Does the artist understand the issues of the day, does the artist contribute to others being able to move forward, does the artist discover, is the artist curious, is the person truly creative, intelligent and enterprising in his or her approach to the process of making art? These are the questions that one should always ask of each and every artist and artwork.

When we look at art from an historical perspective we go to art galleries and museums and think about how life must have been. We look at these beautiful objects and enjoy the gift that the artists and craftsmen have given us. We then go home and listen to some Bach or Beethoven and open a bottle of wine and realize just how good life really is.

Unfortunately all too often we forget that in one hundred years the art that was being made by our neighbor or best friend might be hanging on that wall or installed in that gallery or being played live in that concert hall. The art of today is always a bit harder to take in, a bit cruder in its presentation, a bit rougher in its content. Newer art is always more difficult to appreciate and takes longer to access. While the art of the day may have a heritage, it may take us a long time to understand that heritage.

Most of the people close to me are aware of the fact that I am going to establish an arts foundation for other artists in the future. I think that if you believe in something you must take action. We can effect. The idea is to take a dream, make it a reality and make this world of ours a better place.

*Ben Woolfitt*

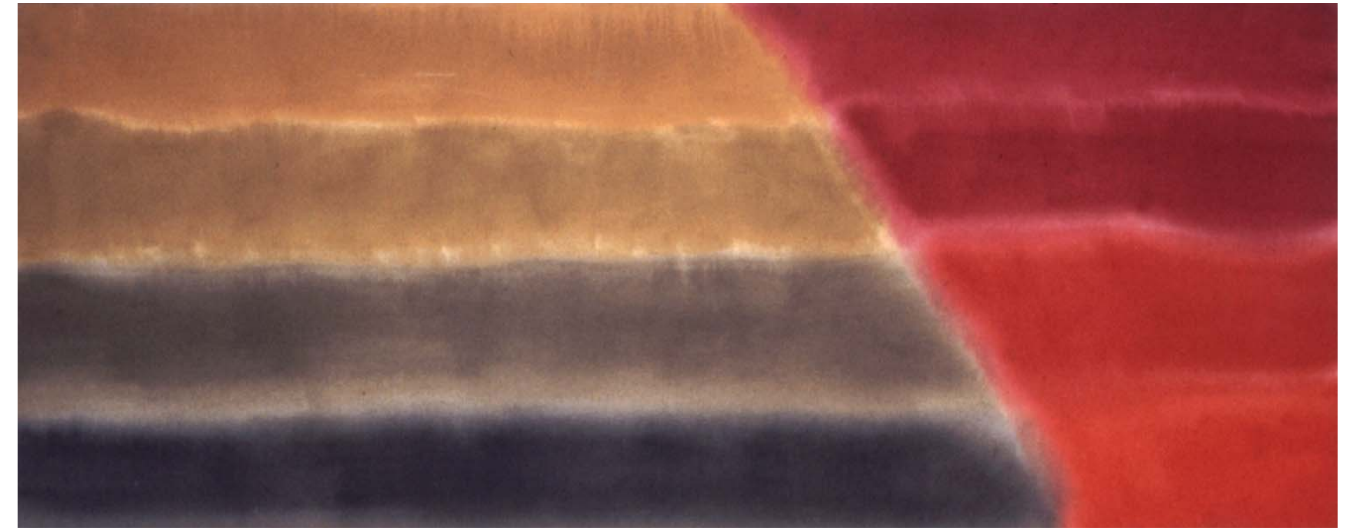
## BEN WOOLFITT AS INTIMIST

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**FOR SOME TIME NOW, BEN WOOLFITT HAS** been known primarily as a highly successful entrepreneur – the founder (in 1978) of an international enterprise, Woolfitt’s Art Supplies – and an inspiring teacher of studio art at the school he founded and ran from 1972 to 1979: Woolfitt’s School of Contemporary Painting. These accomplishments have obscured the fact that Woolfitt is a gifted painter of great inventiveness, one who has continually renewed his art over more than three decades to produce numerous quite different series of richly inspired paintings and drawings.

In 1965 Woolfitt arrived in Toronto from his home in Oxbow, Saskatchewan, to begin study at the newly opened Founders College of York University. It was well before York’s Faculty of Fine Arts was established, but the university did offer him the opportunity to become familiar with some Toronto painters. Harold Town had designed the College’s banner, and Walter Yarwood had a commissioned sculpture over the entrance. But neither of them had the impact of

El Greco, to whom he had a particularly visceral reaction, even though he only saw the work in reproduction. After leaving the university a year later he soon began to immerse himself in the art scene, and in 1967 made the first in what would become a life-long pattern of regular visits to New York’s museums and galleries. It was an auspicious moment for such an undertaking, which in retrospect Woolfitt sees as “the peak of an era.” He remembers being particularly affected by the David Smith retrospective at the Solomon R. Guggenheim Museum and Henry Geldzahler’s prodigious survey exhibition, *New York Painting and Sculpture: 1940-1970*, at the Metropolitan Museum of Art (both opening in 1969, the title of the Metropolitan show notwithstanding), but in fact he devotes the majority of his time there to contemplation of the old masters. Woolfitt’s pattern of repeated visits to the city that Robert Motherwell called the Babylon of our time has enabled him to thoroughly immerse himself in the great works of both the modern and earlier traditions, and



*S-Saga I (1969)*  
acrylic on canvas, 19.5 x 48"

devote himself to those that proved able to offer up more of themselves, and yet more again, over an extended period of time.

By 1968 Woolfitt had decided to become a painter. This is not as surprising as it might seem for an untrained young man raised on a farm in rural Saskatchewan, as Woolfitt’s extended family includes a number of artists: Sir Donald Woolfitt had a long career on the London stage, the work of photographer Adam Woolfitt once appeared on a cover of *National Geographic*, and Woolfitt’s mother was constantly making things: belts, trays, and other objects of material culture.

Woolfitt’s first paintings reflected his involvement with the leading colour-field painters of the day, especially Kenneth Noland and Ellsworth Kelly (he had purchased one of Kelly’s lithographs in 1968). He soon established a procedure whereby he would lay a coat of water and medium onto unsized canvas, brush thinned acrylic over that, and then use sponges to remove paint between the main colour areas before it soaked in. He had found a way of working that

enables him to blend bands of colour while at the same time letting them breathe as their own separate entities, and this procedure has sustained his interest ever since. Woolfitt exhibited these early paintings in his first one-man exhibition at Founders College, York University, in 1969. 1969 was also the year in which Woolfitt entered Therafiels, the psychotherapeutic, semi-co-operative organization founded by Lea Hindley-Smith just two years before. Therafiels gave him a sense that “the inside is important,”<sup>i</sup> that many of life’s decisions, including the creation of art, are shaped by unconscious parts of the mind, to which the artist needs access. It confirmed for him that through art he could address the conflicts in his life. But Therafiels was more than a therapy that could focus his energy, provide direction, clarify his strengths and weaknesses, help him to redefine himself – it was a way of life and a valuable entrée to a creative group of people. Woolfitt was soon working in a shared studio that he helped set up for some twenty members of Therafiels. Therapist Grant Goodbrand and



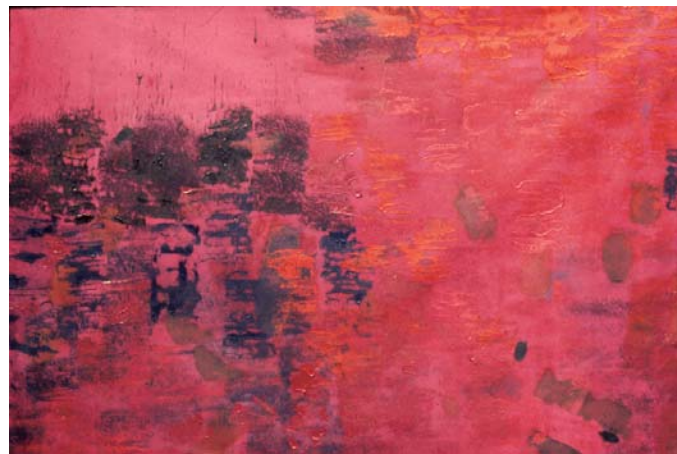
*Number Two* (1971)  
enamel on rice paper, 25 x 37"

poet bp Nichol would organize week-long workshops – so-called Marathons. Nichol served as a constant reminder that the artist needs to distance himself from his work, to refrain from identifying with it. For Woolfitt, these workshops, with their stimulating, non-judgmental atmosphere and “intense level of production” were a rich and empowering experience. In this fertile environment, Woolfitt’s art developed with extraordinary rapidity

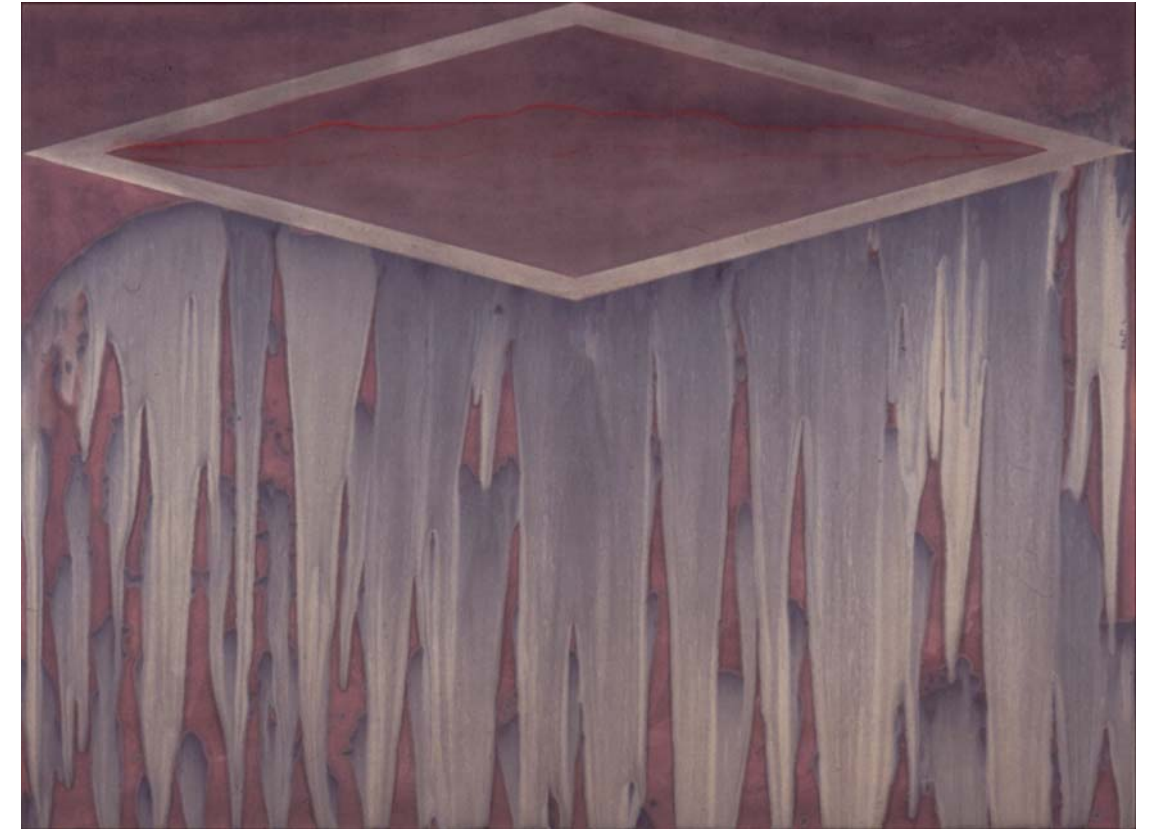
In 1970, Woolfitt began working on individual paintings for an extended period of time (in one instance, a full year), abandoning the “one-shot” procedure that he had previously favoured. He also changed his paint-application technique, spraying the paint around areas that had been stencilled out. The process owed to Jules Olitski, but the result, with semi-transparent planes canting away from frontality to articulate at least a modicum of traditional, tactile space, was a little more akin to Ron Davis, as in *L-Less* (1970). A year later he dropped the stencilling and begun to draw – often with gold paint – vaguely organic shapes: loops, ovals, and the like, sometimes rather suggestive of letters of the alphabet. These would float over and within fields of

sprayed colour. The result was some outstanding canvases, such as *The Open Deep* (1971, collection of Hart House, University of Toronto), and a number of highly successful works on rice paper, such as *Number Two* (1971). This impressive body of work was exhibited at Hart House in 1971.

The critical reaction to his next series of work, done with commercial paint rollers and lacking the figural drawing that had distinguished his 1970 paintings, was less favourable. Neil Marshall, who had been a key figure in setting up Woolfitt’s Hart House show, strenuously objected to works like *Warm Friction* (1972), and Woolfitt soon felt less sure of his direction. Opening his school in 1973 may have exacerbated the problem. Woolfitt was intent on acquainting



*Warm Friction* (1972)  
acrylic on canvas, 63 x 95"



*Ecstasy II* (1975)  
acrylic on canvas, 72 x 96"

his students with the major New York artists – Barnett Newman, Robert Motherwell, Helen Frankenthaler, Morris Louis, and so on – at the same time that he was himself attempting to assimilate their accomplishment. For a while, their impact on his art was sometimes too readily apparent, although Olga Korper saw enough quality in it to give him the first of three solo exhibitions at her Gallery O in 1974.

1975 was a breakthrough year for Woolfitt, in which he introduced a large diamond shape, often somewhat compressed vertically, stretching across the top of the canvas. Some of the Diamonds have especially rich and subtle surfaces, the result of up to thirty layers of dilute acrylic. As bp Nichol once observed, the diamond could serve as a neutral container – “something

to paint into.” Perhaps the diamonds did serve to trigger the imagination, like the “spots on walls, ashes of a fireplace, clouds or streams” that in his *Treatise on Painting* Leonardo da Vinci recommended to the young artist as stimuli for invention. But they were more than that, as they have an over-riding presence that can seem almost spiritual. Works like *Ecstasy II* (1975), an expansive six feet by eight feet, are clearly non-objective paintings, but they nonetheless convey a sense of light and energy emanating from a vast source above, and this impression is heightened by subtle differences in both hue and value that establish an organic connection of every part to the whole. The viewer might be tempted to think of these works in expressive terms like Freud’s “oceanic feeling” or Robert Rosenblum’s





*Number X (1978)*  
acrylic on canvas, 38 x 55"

"Abstract Sublime." While they are not quite as grand in scale as the paintings of Mark Rothko, Clyfford Still, *et al.*, that inspired Rosenblum's analysis, they do have their own all-embracing width, their hushed stillness, their reduction of palette to a calming single hue. And yet, – as profoundly moving as they are – they resist all interpretation.

The diamond pictures did not continue past 1976. Thereafter, Woolfitt entered a fallow period of about three years. His school had not proven to be profitable, and he was preoccupied with the new art-supplies and picture-framing business that he started up in 1978. He also continued working in accounting for Therafields. It was by no means as complete a break as that by Jean Dubuffet, who abandoned art almost entirely from 1925 to 1942 to concentrate on his wine business, but there was a hiatus in both the quantity and the level of Woolfitt's artistic production. Not only was there less work, but it was darker, more monochromatic, and Woolfitt's strengths as a colourist did not come to the fore. Nonetheless,

there were some highly successful works, such as the luminous, black monochrome canvas, *Number X* (1978), and works on paper like *Number 22* (1979). It was in this period that Woolfitt took a group of students to New York on a ten-day painting excursion, using the facilities there of the Ontario College of Art, as it was then called. In a typically ambitious move, he brought in the noted critic-curator, Henry Geldzahler, to critique the students' work.

Woolfitt's art burgeoned again in 1980. For one thing, he developed new working procedures: he would lay down wax on paper, press silver and gold leaf into it, and then rub dry pigment into the wax. The results included highly successful works like *Number Two* (1980). It was the beginning of a long involvement with metal leaf, and also a move towards processes that were both more personal and less likely to obey the conscious will.

At the same time, his subject matter changed also, becoming more emotionally charged and more intimate. For a series of erot-

ic works Woolfitt hired models, drew around the contours of their bodies, sprayed watercolour around them with a large atomizer, and even put watercolour on them and had them impress it onto paper. The imprint of his hands could be used to suggest the women's intimate body parts, as in *Number 3* (1980-82). These erotic works might seem reminiscent of Yves Klein, but they are much more private than Klein's very public manifestations ever were. If anything, they have an affinity with the *Tantric Series* (1980) by Tim Whiten, who had conducted a stimulating drawing workshop at Woolfitt's school in 1979, the last year of its operation.

This focus on the artist's intimate thoughts and feelings was heightened after the death of his mother in 1980. Woolfitt thinks of one of his etchings of the subsequent year – *Number 2* (1981) – as a kind of "last letter" to her, and in retrospect we can see that his loss led him – quite without any intention of his doing so – to reconsider the subjects of his art and expand the range of sources for his creativity. The high



*Number 3 (1980-82)*  
ink on paper, 25.5 x 19.5"

detachment of his previous work gave way to more visceral feelings: not just of joy or vitality, but also of loss and vulnerability. From this point on there are two quite different paradigms informing Woolfitt's artistic practice. One is a modernist tendency, focused on mining the potential of the medium, however much that potential might be redefined in the process of conceiving and making the work. The other is a post-modernist orientation, concerned with questions of identity and self, drawn to narrative, dwelling on the artist's inner world, and eventually working to combine image with text.

Shortly after accomplishing his breakthrough works of 1980 and 1981, Woolfitt veered



*Garden 8 (1994)*  
mixed media on paper, 51 x 74"

back towards high modernism. Numerous sprayed paintings of 1982 show him looking over his shoulder at Jules Olitski, who had been described by the American critic, Kenworth Moffett, as not just a ubiquitous influence but also a barrier that young artists had to find a way around. The way around for Woolfitt was to be found in his 1981 etchings printed on lush, almost felt-like, Richard de Bas paper. The process allowed for his own way of emphasizing texture, and it stimulated Woolfitt to develop his strength in drawing. For the next several years, he painted almost no canvases.

The works on paper from the mid 1980s to the early 1990s are typically organized around a grid, against which small visual elements are often lined up with a ruler, measured out to the very inch. Woolfitt himself now thinks of some of them as "extremely mechanical" and unusually fastidious. At times he would set up preconsidered oppositions such as open vs. closed, linear vs. washy. These works can be too detached from Woolfitt's inner life, but they do confirm the nature of his creative process. For Woolfitt, the

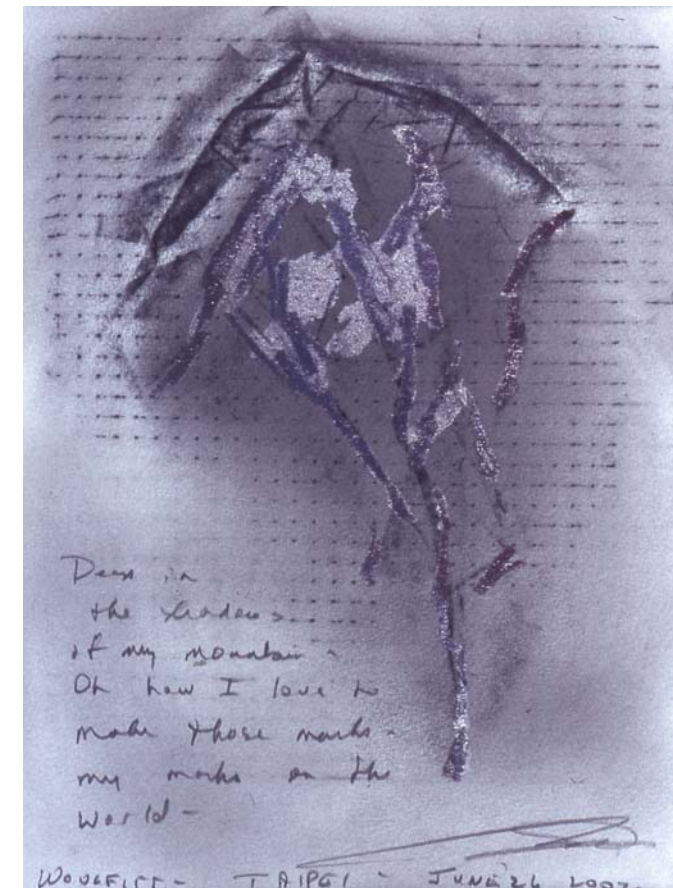
grid is a controlling device, "a containment for my feelings," and thus an indication that his creativity is rooted in the process of aesthetic distance, that is, a basically unconscious effort to objectify his feelings and so achieve some degree of freedom from them, as Woolfitt puts it, "to ease my soul." His artistic practice is therefore aligned with the ideas of psychologists like Edward Bullough and philosophers like Benedetto Croce<sup>ii</sup> who have argued that such a process is central to the very idea of aesthetic experience. For Woolfitt, it has not been a matter of studying their texts – for indeed he has not read them<sup>iii</sup> – but of inner necessity.

A 1994 series of works on paper, *From My Garden*, combined more irregular grids, typically *en grisaille*, with frottaged images of garden paving bricks and plant forms – especially his beloved periwinkles, which remind him of growth and life. With this series, Woolfitt found himself impelled to leave his art outdoors where it might suffer the indignities of wind and rain, which he came to accept as part of the process of their making. In a way, this neglectful procedure is a

kind of meditation on a difficult and even abusive childhood, whereby the experience of neglect is turned into an agent of the artist's creativity.

Woolfitt's sister, Shirley, the "main sustenance" in his life, died in 1996, and while that year was not highly productive for him in terms of finished work – works like his September 6 memorial to her seem overly controlled, over-distanced – it was the occasion for Woolfitt to consolidate his method and begin the phase of his work that I take to be his most important accomplishment so far. The turning point was his decision to begin writing on the small drawings he made during numerous visits to his sister in Edmonton before her death. In effect, he was creating a kind of intimate journal of the main emotional events in his life, recording them with a calm candour, e.g., "In memory of my sister Shirely, who will no longer join me in our laughter or our pain." These drawings fall into a number of series: the Salty Teardrops and Raindrops series, the Clouds, the Mountains, and so on.

The Mountains began in 1999, the year his father died. At a time when his father's health



*Number 6 - Deep in the Shadows (2002)*  
graphite and metal leaf on paper, 11 x 8.5"

was rapidly fading, Woolfitt took a paper towel and crumpled it, and then, placing it behind a sheet of paper, brought out suggestions of its shape by frottage: "crinkled, as was my father's hand." Sometimes he plays off the roughness and irregularity of the mountain image by using frottage to provide slight tracings of metal screens. Over all this fuliginous, oil-pastel drawing he impresses bits of metal leaf, which, with its contrasting glossy, insistent presence, heightens the sense of how fragile and transitory the objects of our affection and pleasure are.

For Woolfitt, the idea of "mountain" is rich in associations. On one drawing he wrote, "Ah yes, my mountain, my source of pleasure, my





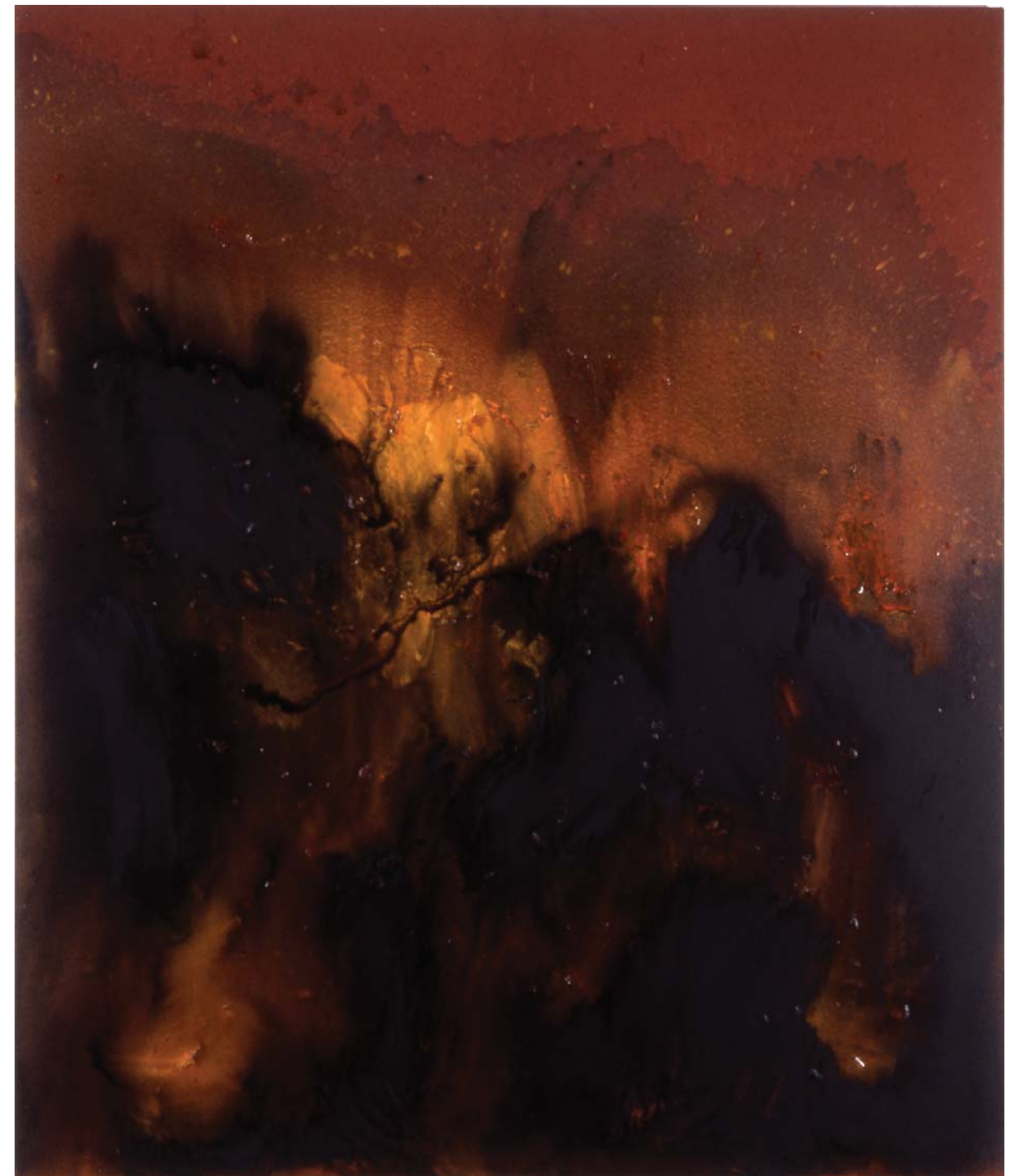
*Untitled (Triptych) (1998-9)*  
acrylic on canvas; three panels, each 72 x 60"

grounding. The entrance to my inner world – the world which resides in all of us.” In others he connects the mountain to hope, to intimacy, to tenderness. In the last year he has been inspired to produce much larger Mountains: over four by three feet. While such changes in scale are notoriously difficult to bring off, Woolfitt’s larger mountains are consistently successful. Their openness and airiness, and the scant, almost fugitive impressions left by rubbing the surface as he frottages, all play off against the emphatic assertion of the metal-leafed mountains themselves. The best of these drawings – large and small – are deeply felt works of great accomplishment.

At the same time that Woolfitt has been developing this more intimate aspect of his art, he has not neglected the more modernist side, which seems to have been encouraged by his purchase of a large building at 1153 Queen St. West in 1997. It not only houses his art-supplies business but also provides him with a large studio with concrete floors and an industrial setting.

There he painted his *Emerald Series* of works on paper (1997), using a trowel to carry the paint beyond the limits of the support in an investigation of both the fluidity of paint and the outer limits of the work. To the artist, these pictures are a reconsideration of the boundary between “object making and making paintings.” This revitalization of Woolfitt’s modernist interest culminated in the untitled *Triptych* (1998-99) – a confident and utterly personal summing up of two generations of the New York school – which moves immutably from the barest suggestions of palpable forms within a field of earthen tones in the first panel to a fulsome, rhythmically satisfying climax on the right.

In 2000 Woolfitt began applying acrylic paint and gels to wire mesh. These unframed, irregularly shaped paintings constitute a modernist reconsideration of the nature of the support, a consideration he also took up in a series of works on plexiglass. In setting aside canvas and other traditional surfaces the artist hoped to launch a fecund exploration of the



*On a Spring Day I (2003)*  
acrylic on canvas, 72 x 60"



*Water Series - It Was a New Day I* (2003)  
acrylic on canvas, 54 x 42"

properties of acrylic paint *qua* paint. The lush, strangely luminous, and occasionally semi-transparent works on mesh, with paint folding or fraying away at their edges, were shown in 2001 at Prince Arthur Fine Arts in Toronto.

In March, 2003, the distinguished American art critic, Kenworth Moffett, visited Woolfitt's studio and responded especially favourably to *On a Spring Day I* (2003). That painting proved to be the forerunner to Woolfitt's *Water Series*, which introduced both a new palette for the artist, warmer and more intensely contrasted than ever before, and a new handling: a flurry of vigorous short strokes, not quite parallel to one another, that suggest elements in nature – grasses, rays of sunlight – without ever describing or portraying. With this group of paintings, particularly in the first three works (*Water Series – It was a New Day I, II and III*), Woolfitt showed an unexpected affinity with the best works of Jack Shadbolt.

Within just a few months, the *Water Series* led to a related but quite different group of works, the *Oceanic Series*. Now Woolfitt's palette has shifted again, toward rich blues, especially phtalo, and his art is more luminous than ever, with up to fifty layers of semi-transparent high-gloss paint, and a rich, final glazing of the acrylic emulsion, Top Coat, suffusing the whole with a vitreous gleam. I have no doubt that Ben Woolfitt is moving on from strength to strength.

i All quotations from the artist owe to numerous conversations with him over the last two years.  
ii Edward Bullough, "'Psychical Distance' as a Factor in Art and an Aesthetic Principle," *British Journal of Psychology*, V:2 (1912); reprinted in W.E. Kennick (ed.), *Art and Philosophy*, first edition (only) (New York: St. Martin's Press, 1964), pp. 534-51. For Croce, see "Aesthetics," *Encyclopaedia Britannica* (Chicago, London, Toronto: 1929 and sub.), Volume 1.  
iii Rather than art theory as such Woolfitt has most often read art criticism and artist's statements, such as those in *David Smith by David Smith* by Cleve Gray (ed) (New York, Chicago, San Francisco: Holt, Rinehart and Winston, 1968).

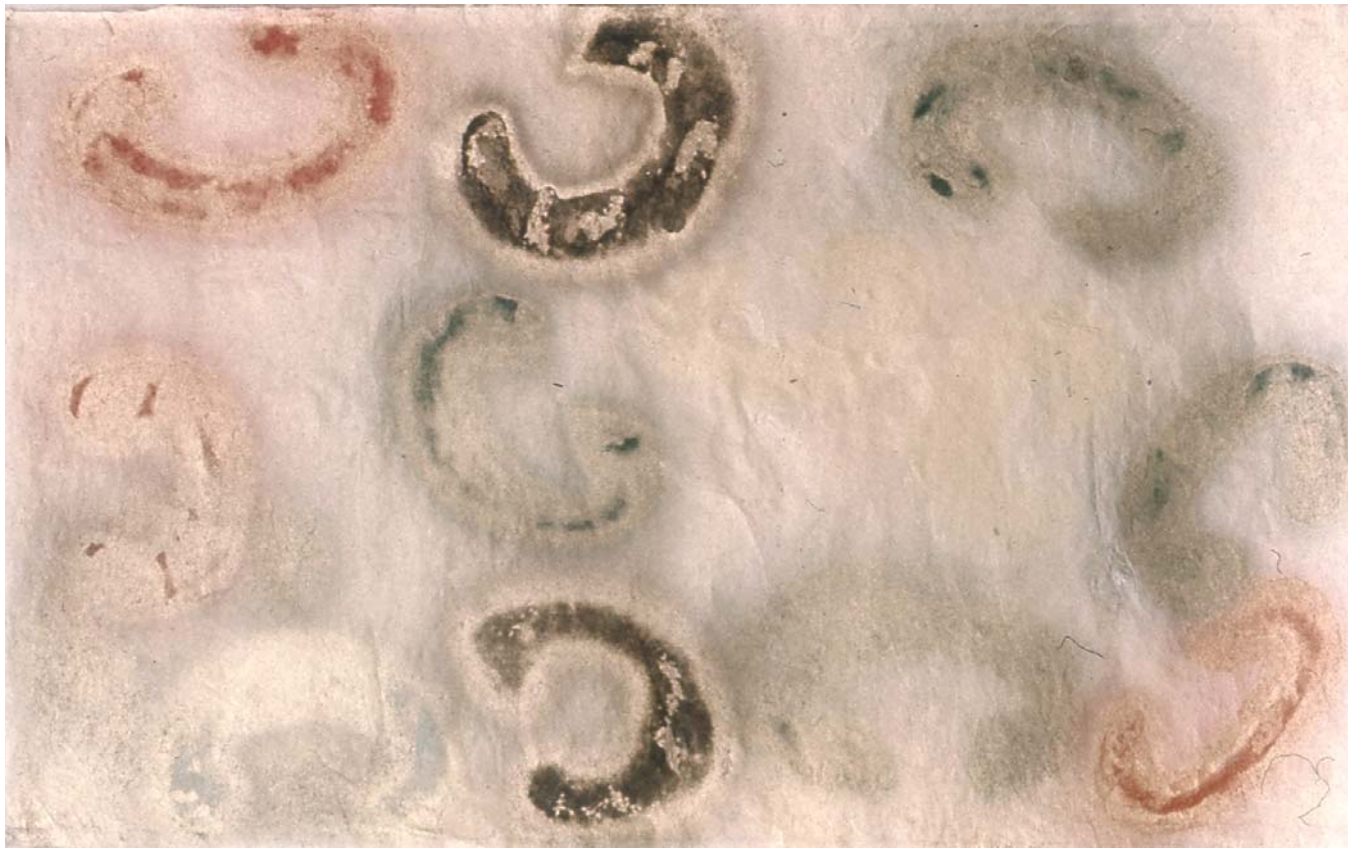




1969-Q (1969)  
 acrylic on canvas, 40 x 36"  
 Collection of the Robert McLaughlin Gallery, Oshawa



1969-V-Virtus (1969)  
 acrylic on canvas, 36 x 40"

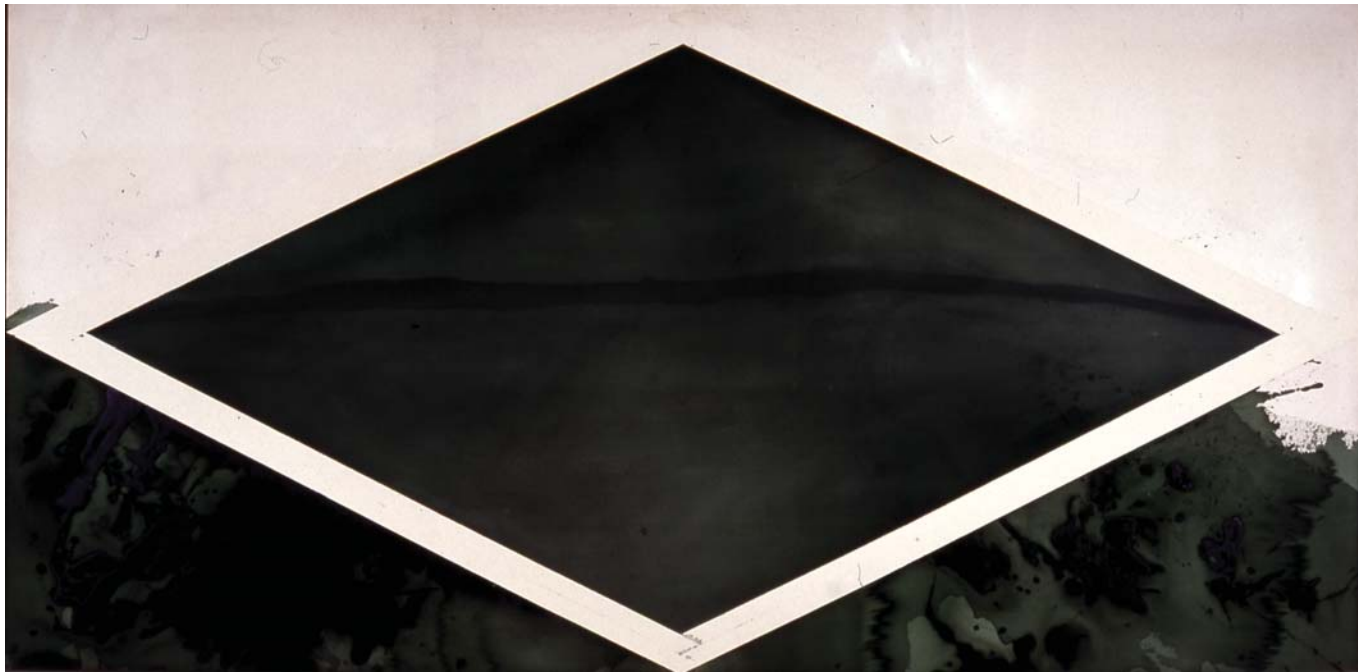


*Number 3* (1971)  
enamel on rice paper, 24.75 x 36.5"



*Untitled (Red Diamond)* (1975)  
acrylic on canvas, 72 x 96"



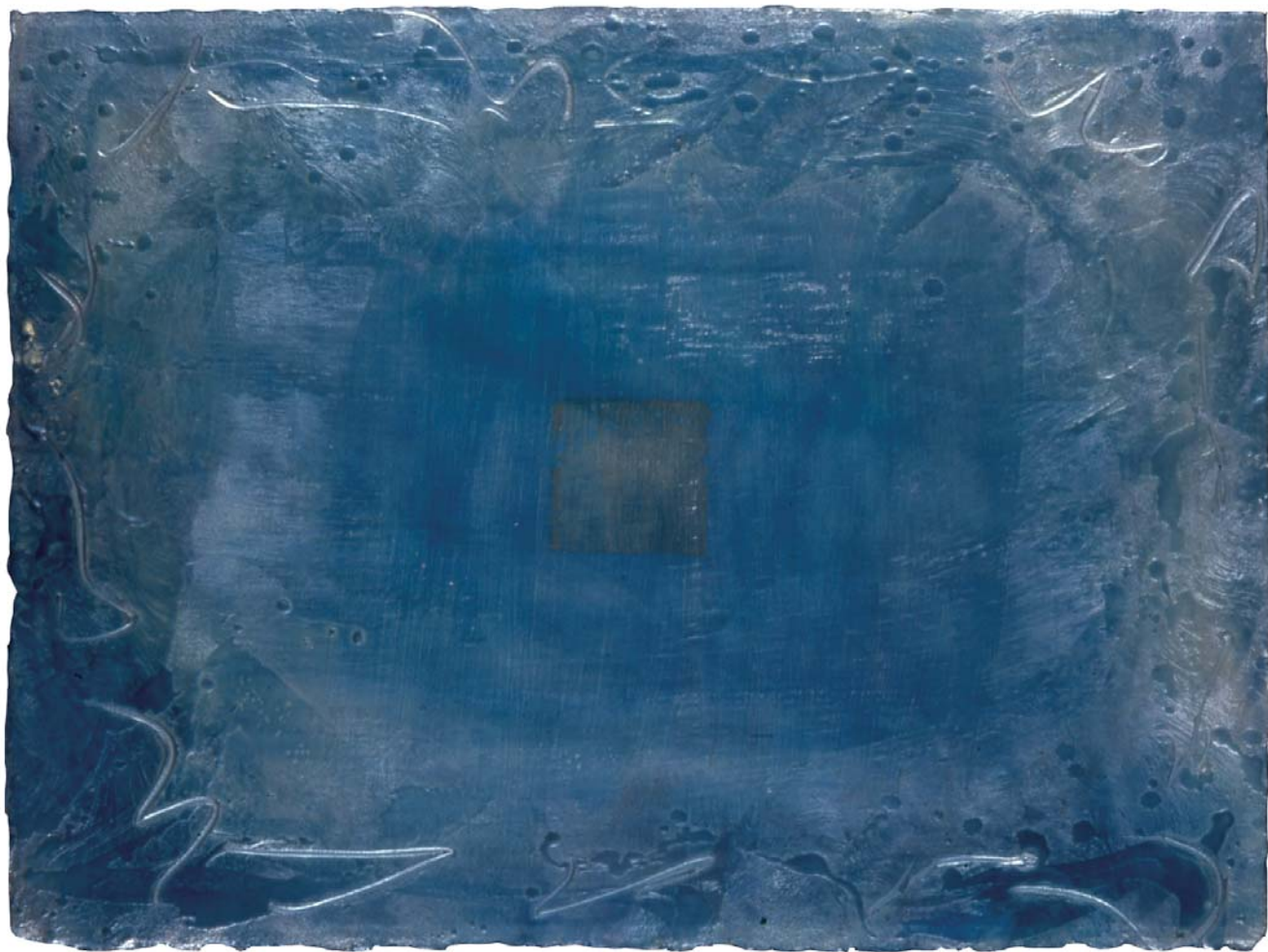


*Untitled (Green Diamond)* (ca. 1975)  
acrylic on canvas, 72 x 144"

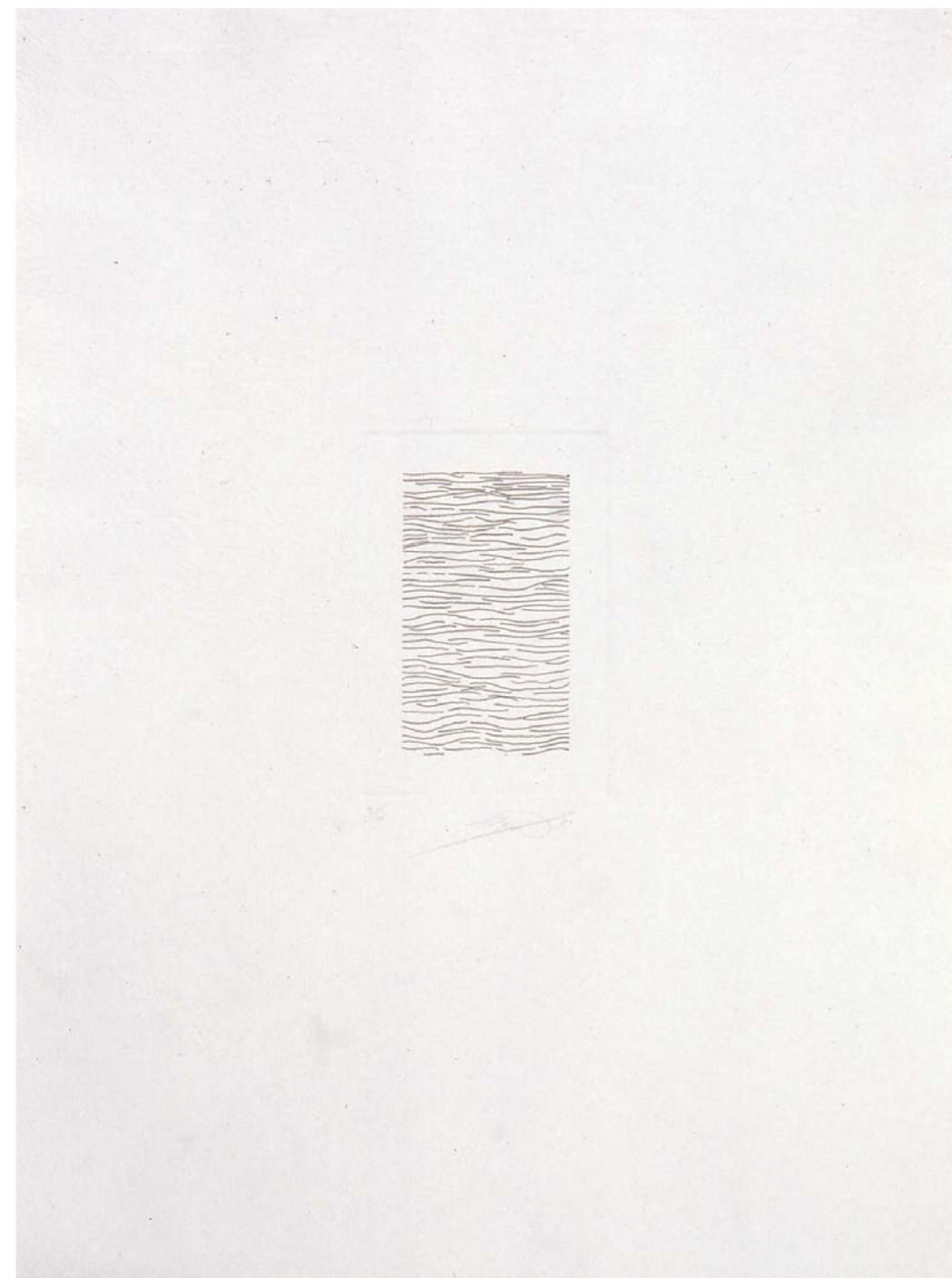


*Untitled (Blue Diamond)* (1975)  
acrylic on canvas, 33 x 72"

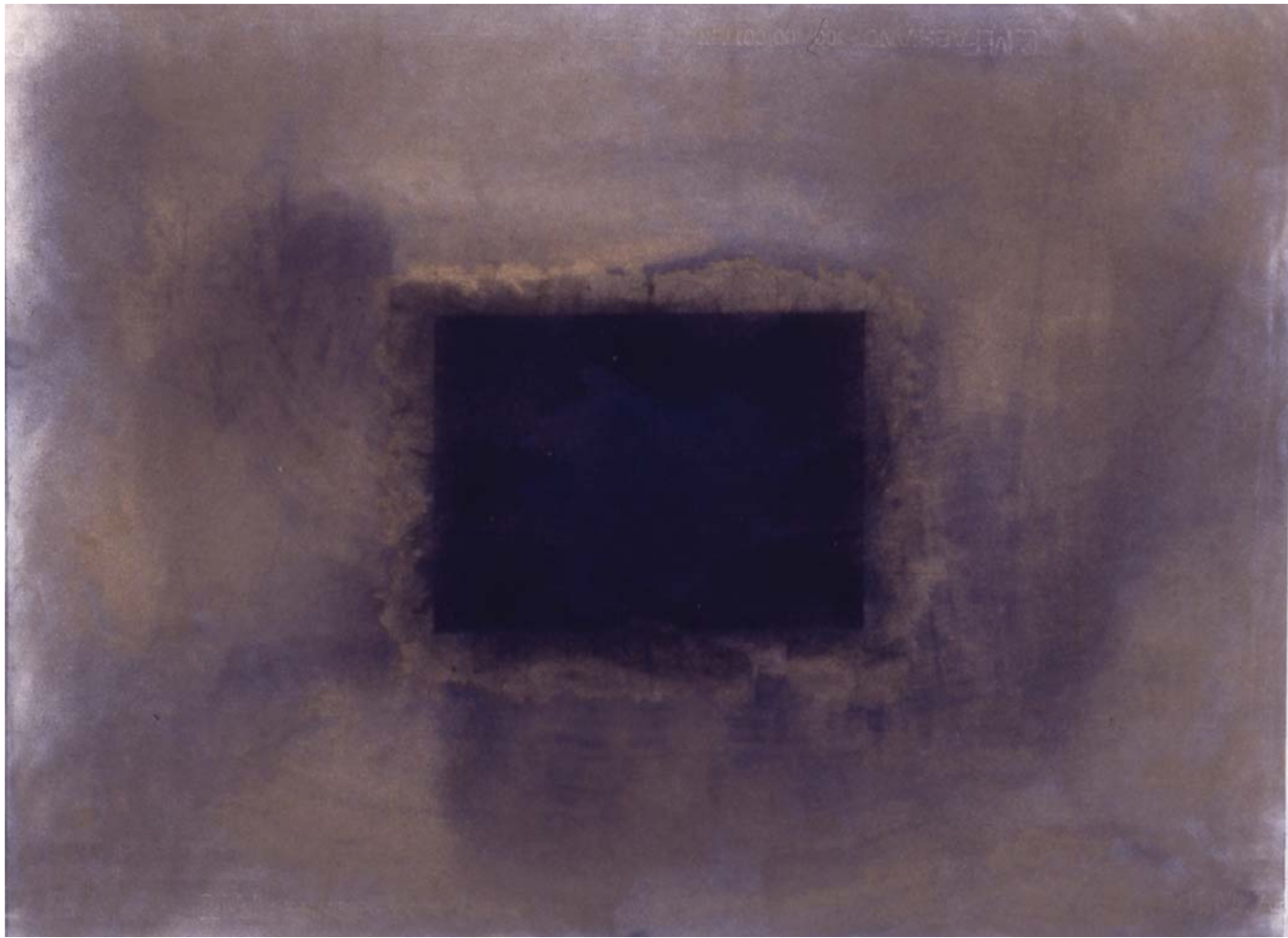




*Number Two* (1980)  
mixed media on paper, 22 x 30"



*Number 3* (1981)  
etching on paper, 30 x 22"



*Number 5* (1983)  
mixed media on paper, 22 x 30"



*Number 18* (1985)  
mixed media on paper, 22 x 30"



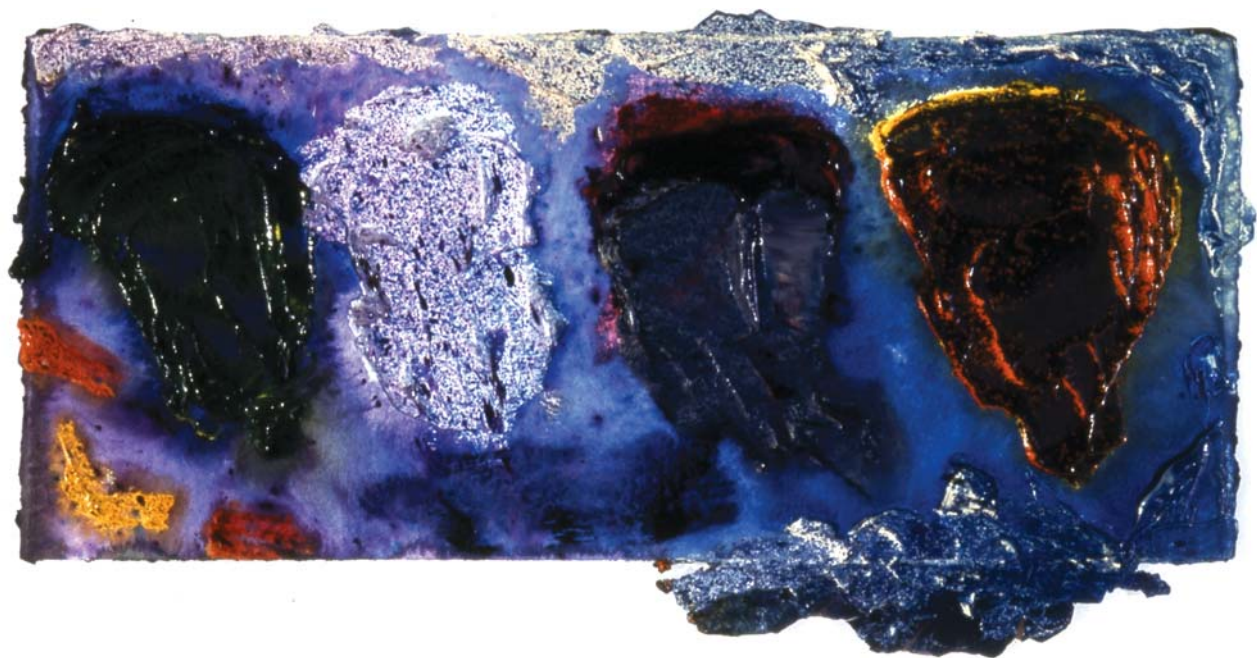


*Number 7* (1989-90)  
ink on paper, 50 x 38"



*Number 4* (ca. 1994)  
acrylic on paper, 41 x 29"





*Number 7* (1997)  
acrylic on paper, 13 x 24"



*Number 17* (1997)  
acrylic on paper, 13 x 24"



*Untitled (Triptych II)* (1998-9)  
acrylic on canvas, 72 x 60"





*Untitled (Triptych II)* (1998-9)  
acrylic on canvas, 72 x 60"

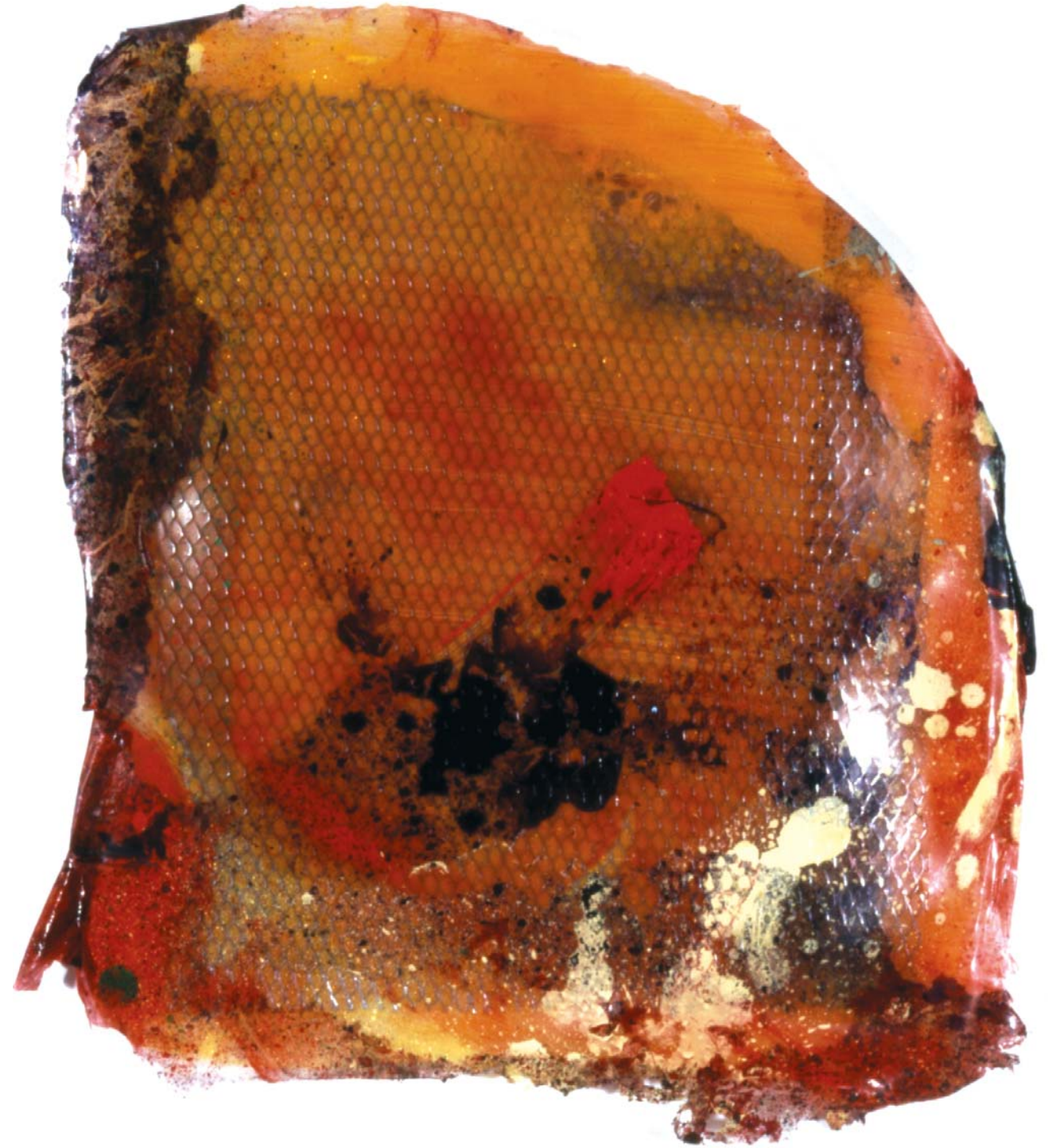


*Untitled (Triptych III)* (1998-9)  
acrylic on canvas, 72 x 60"





*Number II* (2000)  
acrylic and wire mesh, 31 x 23"



*Number III* (2000)  
acrylic and wire mesh, 19 x 17"



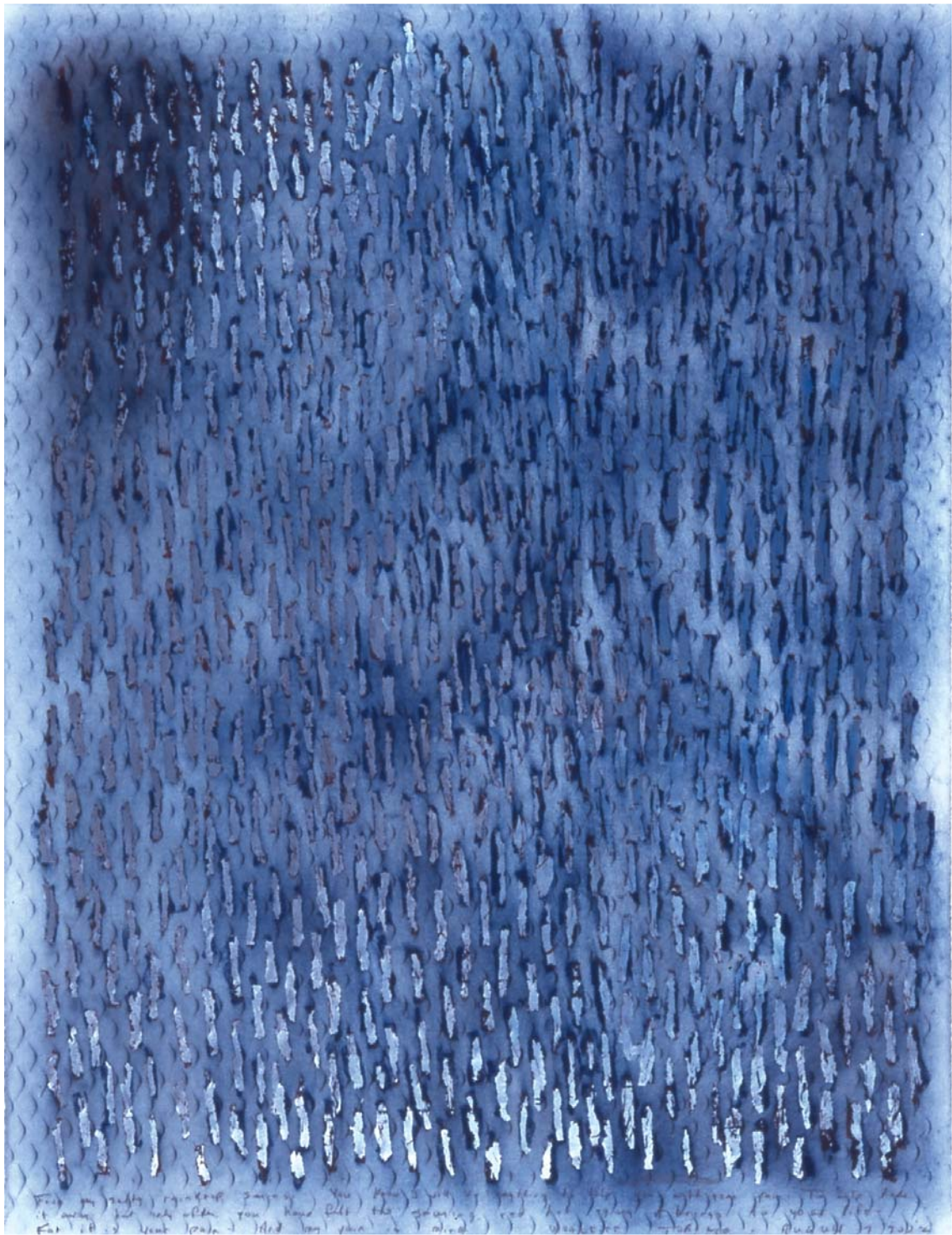


*Number XI* (2000)  
acrylic and wire mesh, 17 x 14"

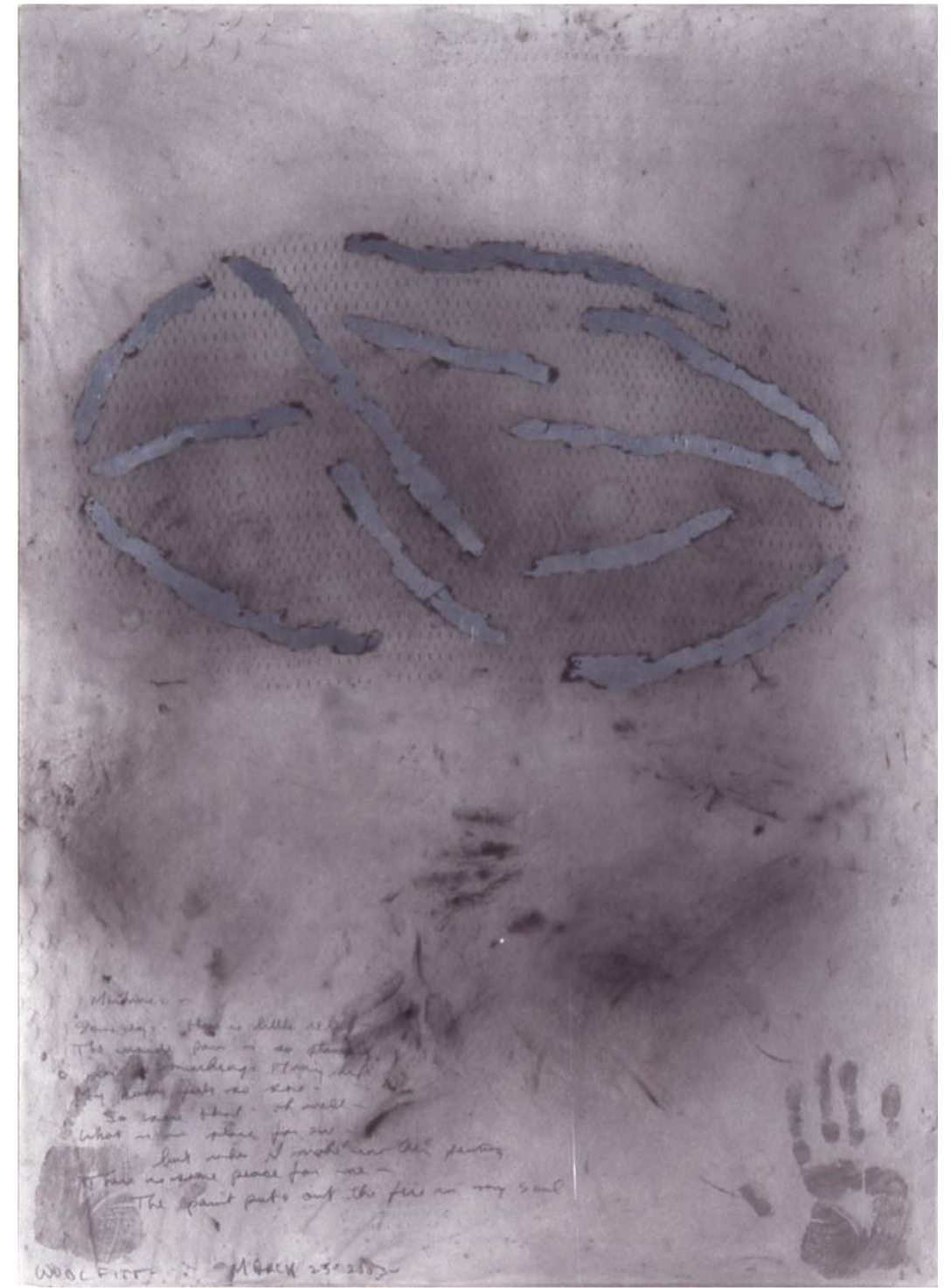


*Number XXVII* (2000)  
acrylic and wire mesh, 20 x 16"



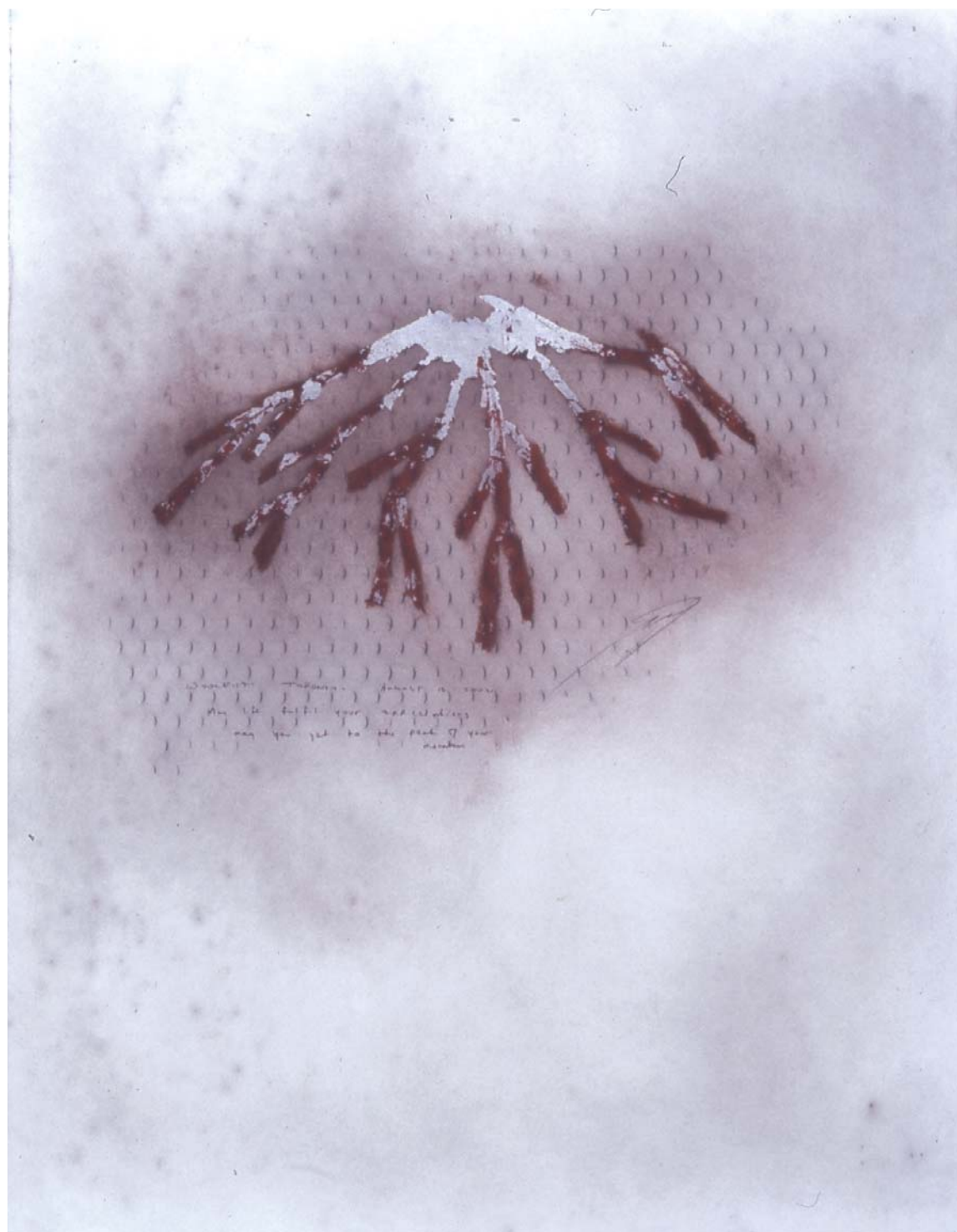


Number 17 - From My Salty Raindrop Series (2002)  
mixed media on paper, 50 x 38"

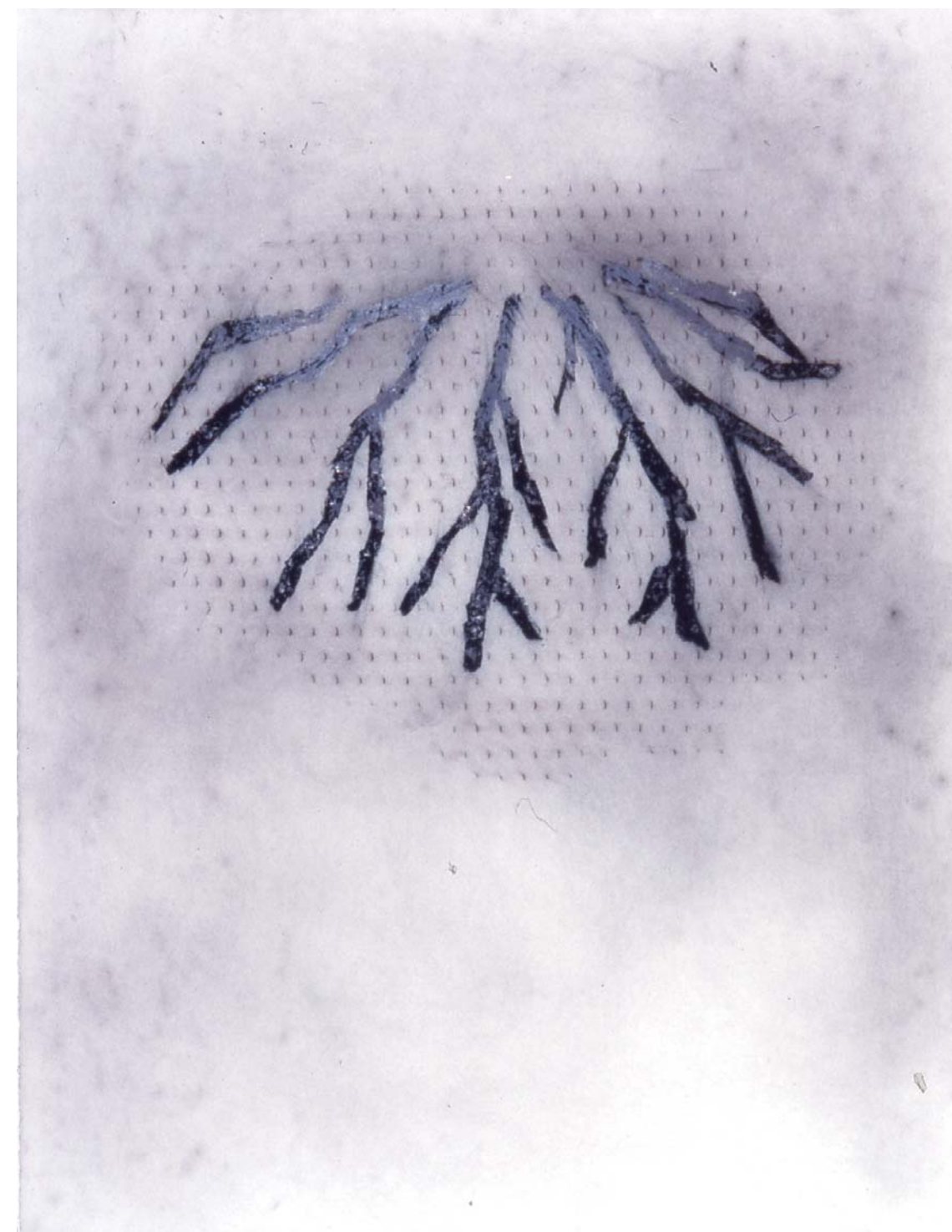


Markings - Some day there is little relief (2003)  
mixed media, 42.5 x 30"





*Number I* [2002]  
mixed media, 50 x 38"

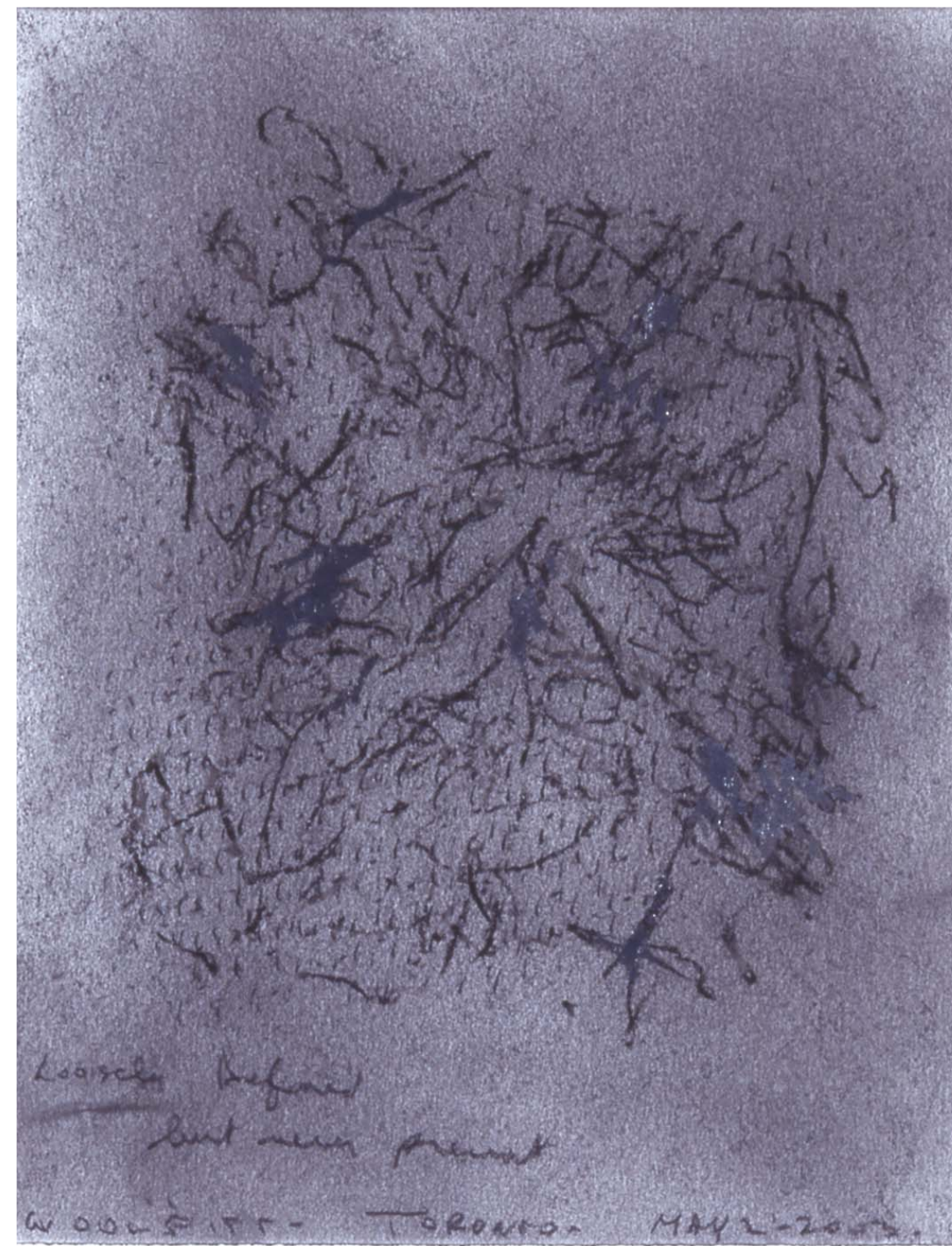


*Number II* [2002]  
mixed media, 50 x 38"



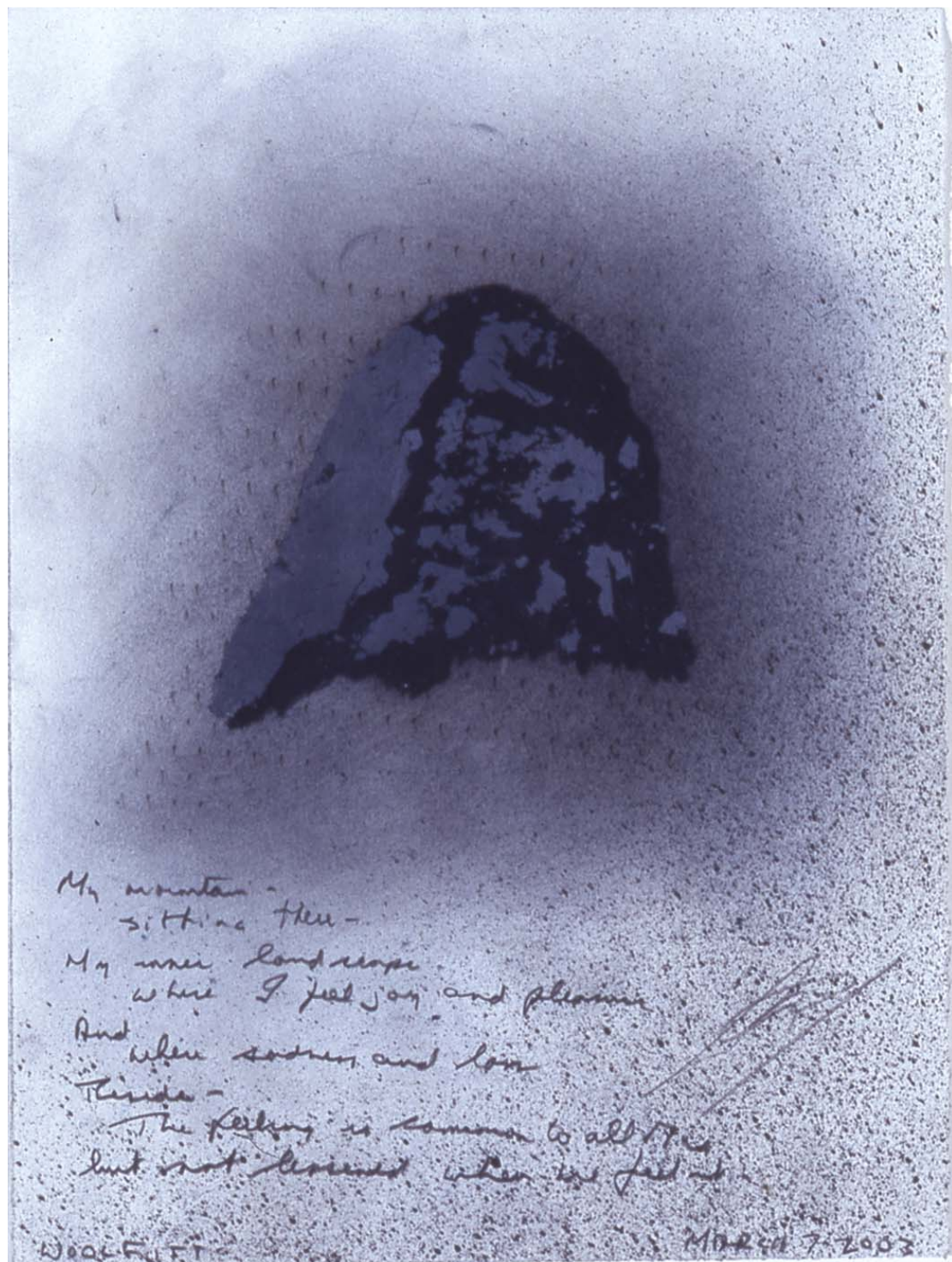


*Number 39 - Yes* (2002)  
mixed media, 30 x 22"

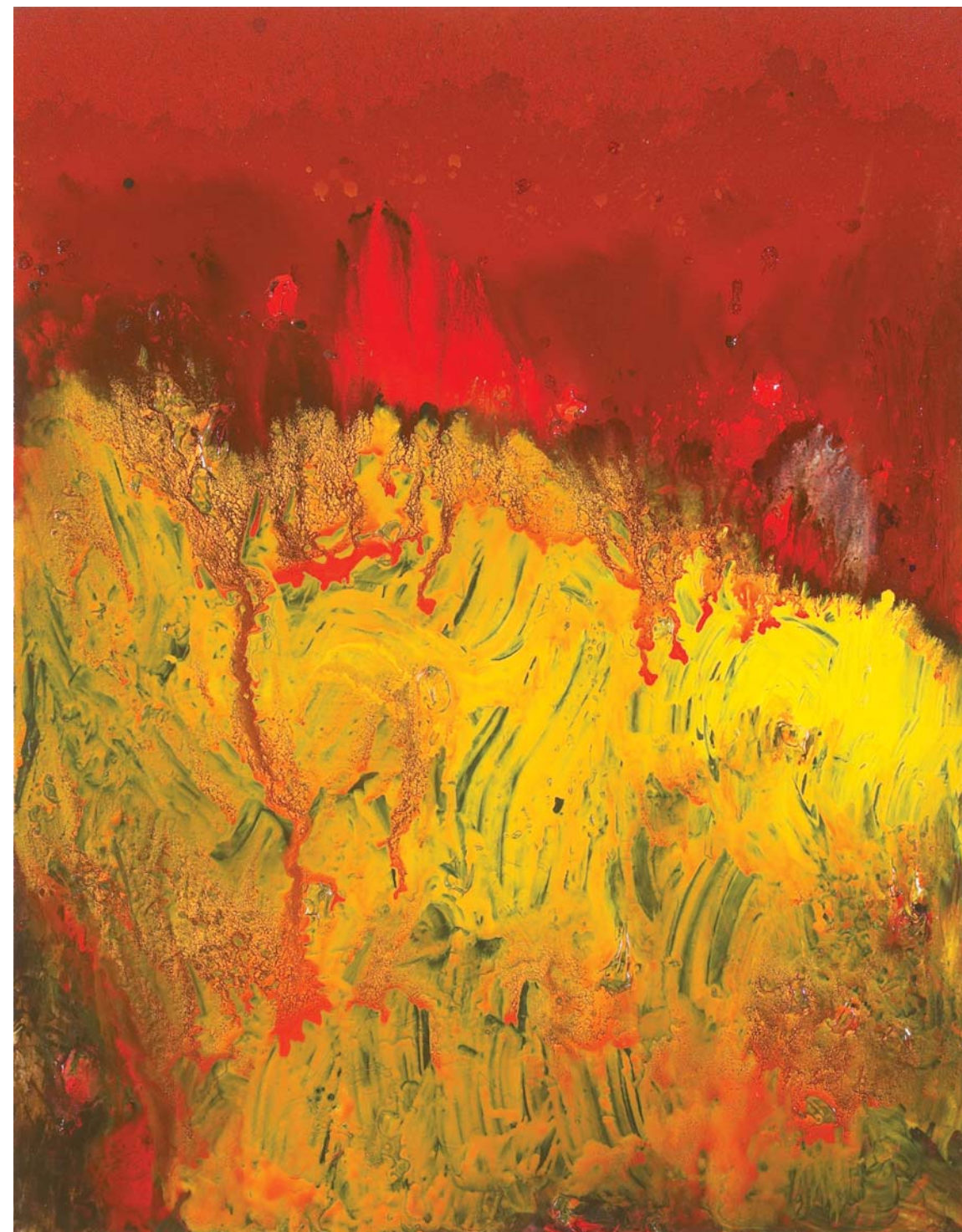


*Loosely Defined But Very Present* (2003)  
graphite and metal leaf on paper, 15 x 11"





*Today the Story of Her* (2003)  
graphite and metal leaf on paper, 15 x 11"



*Water Series - It Was a New Day II* (2003)  
acrylic on canvas, 54 x 42"





*Water Series - Quest* (2003)  
acrylic on canvas, 72 x 60"

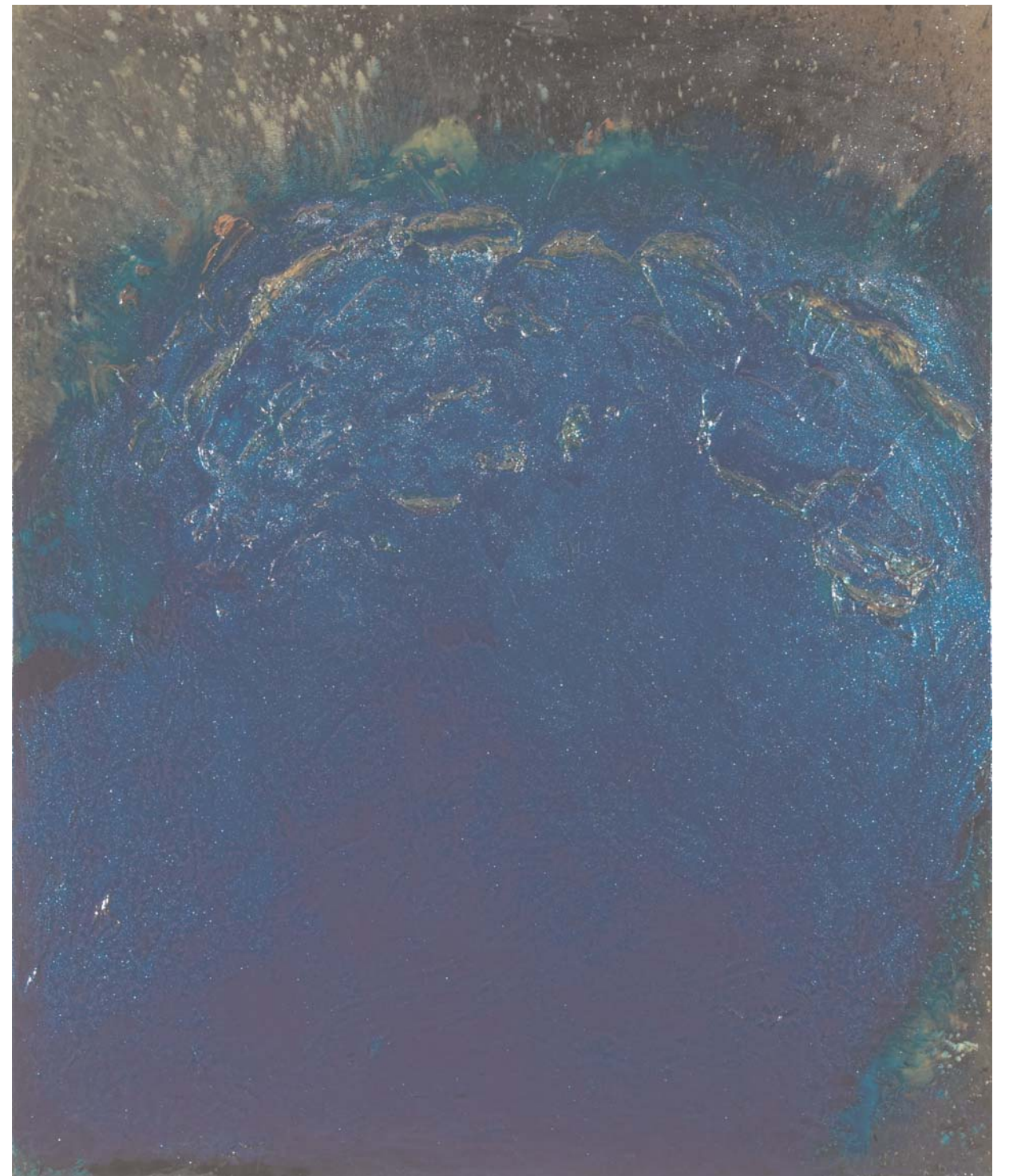


*Water Series - From East to West* (2003)  
acrylic on canvas, 54 x 42"



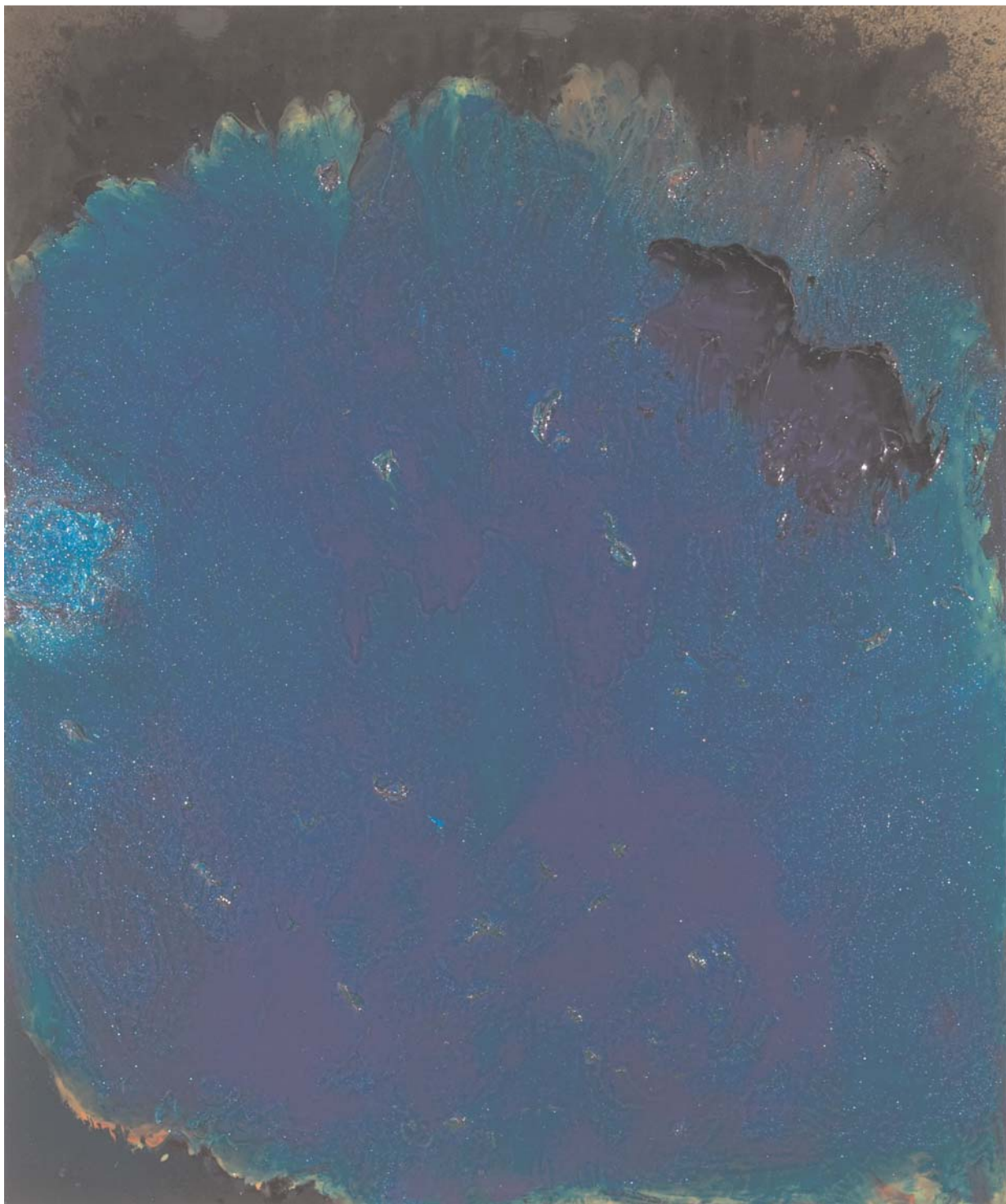


*Water Series - Over and Over Again* (2003)  
acrylic on canvas, 54 x 42"

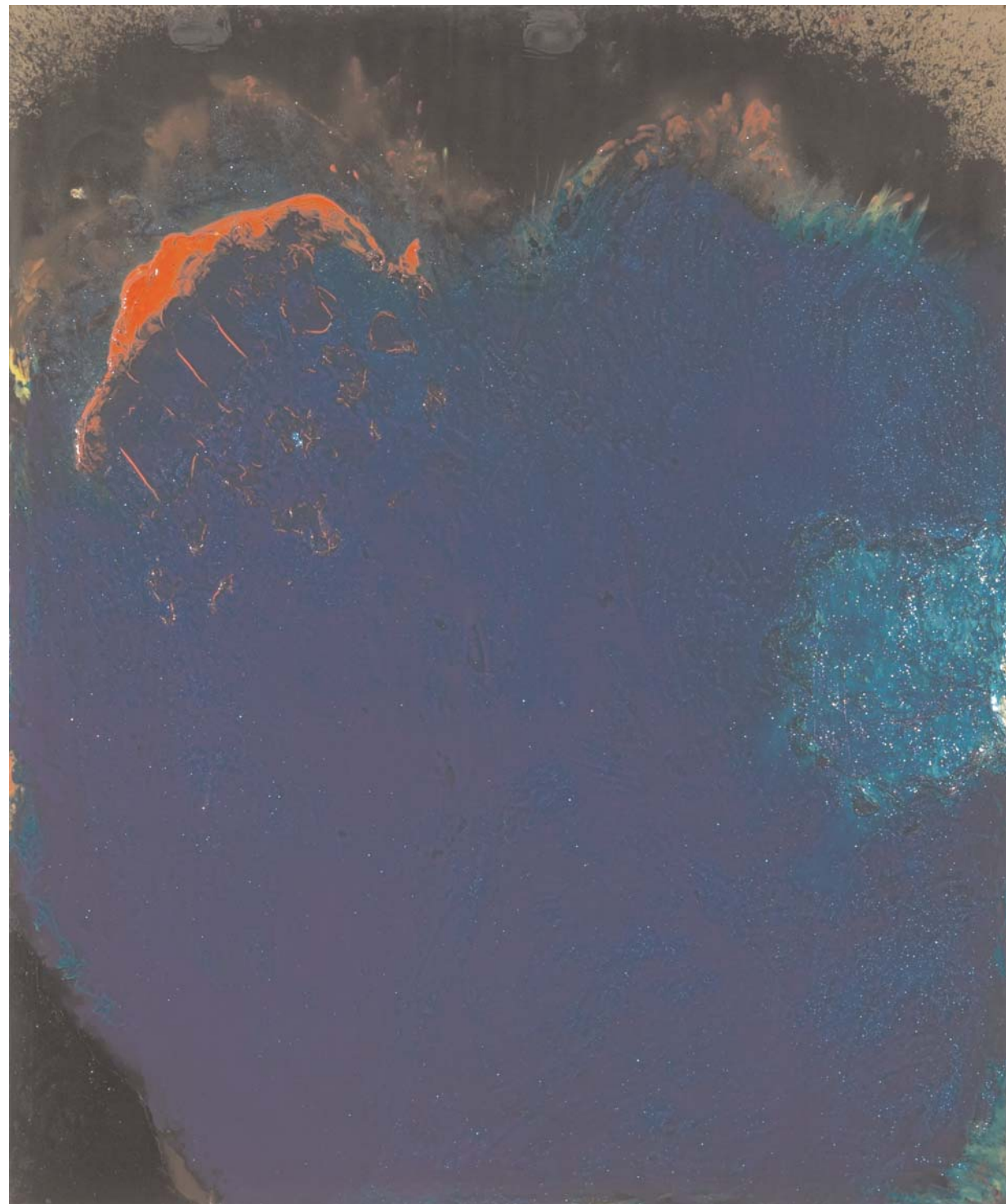


*Oceanic Series - Forever Blue* (2003)  
acrylic on canvas, 72 x 60"



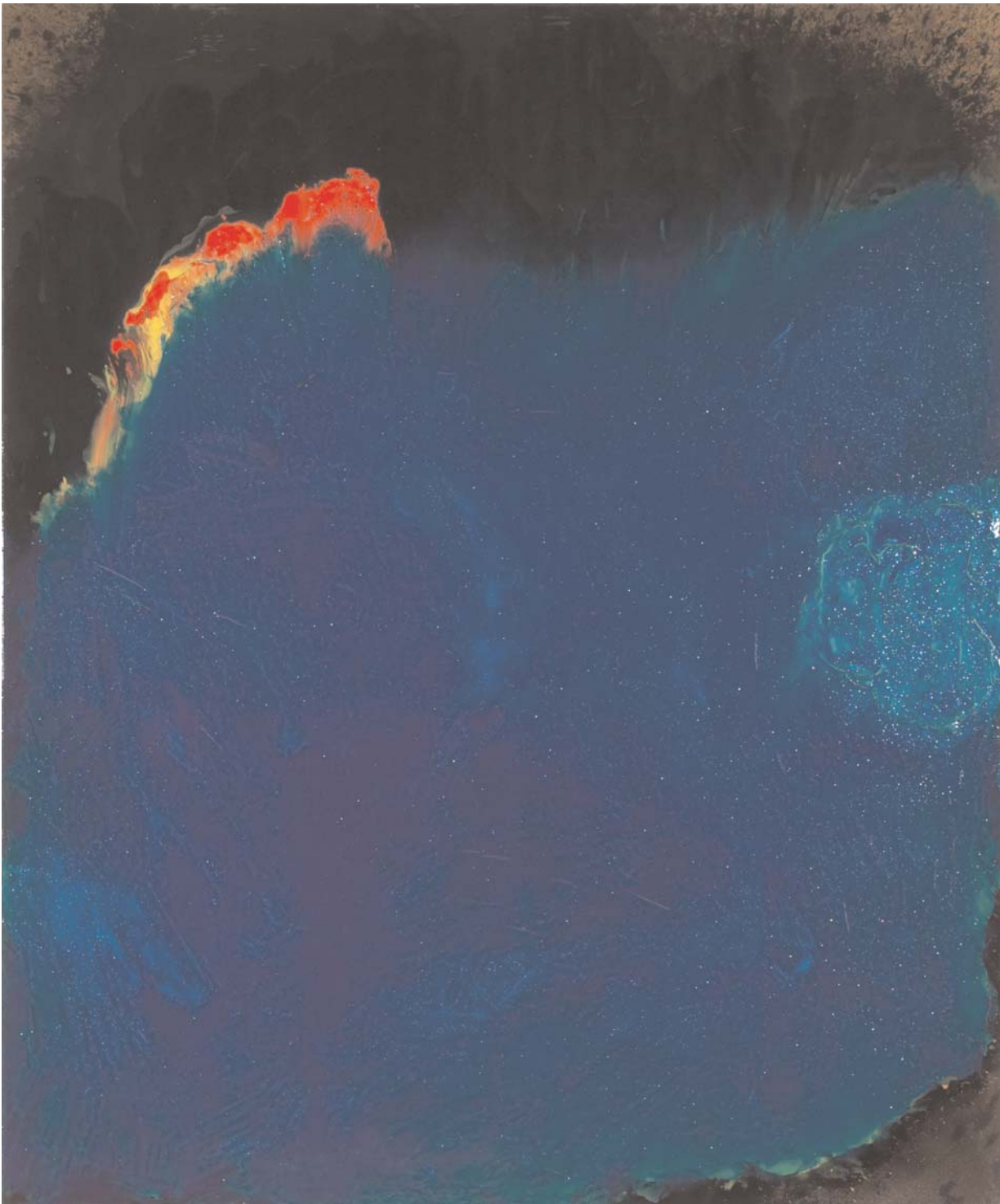


*Oceanic Series - Blue Rain* (2003)  
acrylic on canvas, 72 x 60"



*Oceanic Series - Yes* (2003)  
acrylic on canvas, 72 x 60"





*Oceanic Series - A Piercing Red Cry* (2003)  
acrylic on canvas, 72 x 60"

**BIOGRAPHY**

**Born** April 8, 1946 - Oxbow, Saskatchewan, Canada

**Represented by** Gallery One, Toronto

**Solo Exhibitions**

1969 Founders College, York University, Toronto

1971 Hart House, University of Toronto, Toronto

1973 Toronto Center for the Arts

1974 Gallery O (Olga Korper), Toronto

1975 The New York Gallery, Rochester

1976 Phoenix Theatre, Toronto

Gallery O (Olga Korper), Toronto

1977 Gallery O (Olga Korper), Toronto

1978 Vivaxis, Toronto

1979 Vivaxis, Toronto

1980 Wingfield, Toronto

1981 Vivaxis, Toronto

1982 Private Exhibition, Toronto

1987 Bowen Gallery, Toronto

1995 James Baird Gallery, St. Johns

2001 Prince Arthur Gallery, Toronto

2002 Prince Arthur Gallery, Toronto

2004 Gallery One, Toronto

**Group Exhibitions**

1970 Nightingale Gallery, Toronto (Spring)

1971 Nightingale Gallery, Toronto (Fall)

1970's Gallery O (Olga Korper), Toronto

1977 "Ontario Now 2", Art Gallery of Hamilton, Hamilton

1978 Genesis, Toronto

1982 Leanne Hull Fine Art, Toronto

1983 Shelley Lambe Fine Art, Toronto

1984 Carol Sterne Art Consultant, Toronto

1987 Contemporary Fine Art Services, Toronto

1999 Gallery 7, Toronto

2001 Eastern Normal University, Shanghai

ZYPR Gallery, Toronto

Prince Arthur Gallery, Montreal

2002 Prince Arthur Gallery, Toronto

Galerie d'Arts Contemporains, Montreal

2003 Gallery One, Toronto

**Collections**

MacLaren Art Centre, Barrie, Ontario

Hart House, University of Toronto

Robert McLaughlin Gallery, Oshawa, Ontario

Bank of Tokyo

Hilton Hotels

Laxton, Glass & Swartz

Lefranc & Bourgeois, France

Canadian Pacific Hotels, Hotel Newfoundland

Cantel Incorporated

McKenzie Financial Corporation

Citibank, Canada

Central Art Academy, Beijing

Numerous private collections

**Teaching and Lectures**

1972-1980 The Woolfitt School of Contemporary Painting

Founder and Instructor

1990 York University - "Quality in Papers"

1999 Lakehead University - "Acrylic Paints"

2000 Eastern Normal University, Shanghai- "Acrylic Paints"

2001 Shanghai Hua Shan Art Craft College

- "Acrylic Paints"

Shenzhen Art Academy - "Acrylic Paints"

Shenzhen University - "Acrylic Paints"

Guangzhou Art Academy - "Acrylic Paints"

Guangzhou University - "Acrylic Paints"

Shenyang University, Shenyang - "Acrylic Paints"

Central Art Academy, Beijing - "Acrylic Paints"

2002 Central Art Academy, Beijing - "Acrylic Paints"

- 4 day workshop

Tianjing Art Academy, China - "Acrylic Paints"

L.S. Reheja School of Art, Mumbai, India

- "Acrylic Paints"

Sir J.J. School of Art, Mumbai- "Acrylic Paints"

Triveni Kala Sangam, New Delhi - "Acrylic Paints"

College of Art, New Delhi - "Acrylic Paints"

## CREDITS

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