An exhibition of paintings by Kenneth C. Lochhead at the residence of Dr. Vianne Timmons and Mr. Stuart Mason 1001 McNiven Avenue, Regina
Cover image: *Dark Stump* (1995) (detail), Kenneth C. Lochhead (Canadian), oil on canvas, 30” x 40”. University of Regina President’s Art Collection, Gift of Joanne Lochhead, 2018; pc.2018.73

Exhibition organized by:
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With special thanks to the Lochhead Family
WELCOME

Colour is of the senses. It must be felt and this is how I think about it. It is a way of life. I feel that colour through painting is primary. It is the one element in painting that gives meaning to light, line, and space.

- Kenneth Lochhead, 1972

At the young age of twenty-four Kenneth Lochhead was hired by the University of Saskatchewan, Regina College, to direct the School of Art and to develop what became the Norman MacKenzie Art Gallery. Nearly six decades later, Ken’s art adorns the halls and library of the University of Regina to be enjoyed by faculty, staff, visitors, and students alike – many of whom are similar in age to Ken when he began his career here.

I am thrilled that a selection of Ken’s many beautiful pieces make up the 2019 exhibition, Colour is of the Senses at the University of Regina President’s Residence. Special thanks to Dr. Jacqui Shumiatcher who has graciously donated many of Ken’s works to the University Collection and to Ken’s family, particularly Joanne Lochhead, whose thoughtful generosity through donations of Ken’s work spanning his long career have ensured that Ken will be remembered and honoured on our campus.
Ken worked in a wide variety of media from watercolour to oil, enamel, pastel, acrylic, and even spray paint. This colourful selection showcases a number of Ken’s oil paintings from the 1990s where he became reinvigorated by surrealist landscapes, and particularly interested in portraits and figures, especially politicians, orchestras, sports teams, and athletes – like the pieces displayed in this exhibition.

Ken was known for being a gentleman - thoughtful, kind, intellectually curious - and for his great sense of humour. He had amazing talent and a gift for teaching. Although his time at Regina College was relatively short, we are truly grateful for the impact that this distinguished educator and artist had on our University and we are proud to continue to display Ken’s lasting legacy.

Dr. Vianne Timmons
President and Vice-Chancellor, University of Regina
Ken Lochhead, Director of School of Art, 1954.
University of Regina Archives & Special Collections, Ken Lochhead Fonds,
86-29, Photograph # 41 Box 15, 1948 – 1972
file 151. Personal Photographs # i. – 50.
KENNETH C. LOCHHEAD O.C., L.L.D., RCA
1926-2006

Ken had a lifelong passion for art. It began in high school, when he was having difficulty with some subjects, particularly Latin. His grandmother asked him which subject he would like to take instead, and he said art. She persuaded his parents, who were not enthusiastic about the idea, to agree to a summer studio course at Queen’s University which led to a four-year program at the Pennsylvania Academy of Fine Art. Travelling scholarships allowed him summer study and travel in Europe and across Canada.

In 1950, Ken began teaching studio courses in drawing and painting at Carleton University in Ottawa. That year the O’Keefe Brewing Company sponsored a painting competition for Canadian artists under thirty years of age. With a little encouragement from his family, Ken entered an oil painting entitled *Fishermen* (1949). The painting was crated, sent to Toronto, and the contest forgotten. When word came that he had won the grand prize of $1000, he and his family were astonished, and Ken’s life changed.

Publicity about the prize led Dr. W. A. Riddell, Dean of Regina College, to invite Ken to apply for a then-vacant position - Director of the School of Art. Ken was only 24, and quite surprised that he would be asked, but he was hired to set up the school as well as administer the Norman MacKenzie art collection. His personal life flourished along with his professional life. While in Regina he met and married Patricia Poole, and in 1954 they moved to the town of Balgonie, Saskatchewan.
One of the underlying themes of Ken’s work was his interest in the immediate world around him. As soon as he arrived in Regina he began to explore this new space, sketching and painting people and their activities, rural towns, prairie fields and the forests of Emma Lake. Even the abstract works of this period, which grew from the Emma Lake workshops, reflected this world. For example, his flat, colour field stem paintings of the 1960s were inspired by flowers.

Ken and his family moved to Winnipeg in 1964, when he began teaching at the School of Fine Art, University of Manitoba. There he continued to play with colour, light, line and space, the building blocks of all his work. By 1970 he began to use a spray gun to apply the paint, and large and small abstract works were made this way in a downtown Winnipeg warehouse studio. When Ken moved to Toronto in 1972, to teach at York University, a studio was also available, allowing him the freedom to create large paintings. However, with a final move to Ottawa in 1975, the availability of a large working space was no longer an option. He made his studio on the third floor of his new home and retired his spray gun.

By this time Ken and I had married, and he was a Professor in the Department of Visual Arts at the University of Ottawa, a bilingual university. During his interview for the position he had been asked if he could speak French. He replied that he spoke only a little, but noted that the great French painter Henri Matisse had once said, “In order to paint, first you must cut off your tongue”.

In the third floor studio Ken’s abstract imaginings continued with the depiction of birds in various mediums such as oil on canvas, enamel, watercolour or pastel on paper. Birds had always been a subject of personal interest since the creation of his 1957 mural, *Flight and Its*...
Allegories, at the international airport terminal in Gander, Newfoundland. Like the birds in the mural, these birds had individual personalities and were playful, quirky and fun!

Ken moved beyond the studio to explore his surroundings. He loved to drive out of Ottawa, in any direction, park by the side of a road, and draw. He also explored the city and often spent time sketching in the gardens and the Arboretum of Ottawa’s Central Experimental Farm, where his father had spent his entire career working as a microbiologist.

In 1983, Ken and I purchased a cottage on the Gatineau River, on land adjacent to the cottage where Ken had grown up. There, he built a studio in the woods, designed by his son Allan, where he could observe the interior forest around him through every season. He would paint in his beloved studio almost every day and cherished his time in the Gatineau hills.

Another important theme in Ken’s work was the element of play. Ken had a wonderful sense of humour, and played in the imaginary world he created. There is a lightness to his touch, a warmth and smile behind the image, from prairie people curling to the human-like birds which lived in enchanted gardens, and the creatures in Animal Crackers (1982) named after children’s cookies.

In the early 1990s that sense of play was directed toward figurative images. Ken found random photographs of various individuals and used the images as references. He even checked with lawyers to make sure he did not infringe on copyright and was assured it was not a problem, as long as he produced a unique work of art. From that came a series of paintings of people depicted with humour, compassion and irony.
He began with paintings of politicians, always a potential source of critical observation. He continued with portraits of body builders and bikers, as well as baseball and hockey players. That led to looking at groups of people, such as musicians in an orchestra, staff in an office, and singers on a stage.

Eventually Ken turned his attention to large professional hockey, baseball and football team portraits. These subjects were a playground for him. He was amused by the fact that everyone on the team would be sitting or standing, absolutely still, looking toward the camera and waiting for that moment in time when they would be photographed. Ken then used the various teams as compositions in design. The players exist as individuals only because of their pose, or their position in the picture. Faces are nondescript. The painting of the team becomes a rectangular block of colour and pattern in the middle of the canvas.

During this time and until his death in 2006 Ken continued to paint the world around him. Family holidays led to paintings of the Canadian Rockies and maritime harbours. Cottage summers meant time on the Gatineau River, and paintings of water, wind and sail. And always, the forest surrounding his studio was a source of inspiration for his work. The woods were a place of enchantment, a place of comfort and a place of peace.

As Ken once said:

*I believe in the celebration of life.*
*Through painting I find some love and joy.*
*It is all worthwhile.*

Joanne Lochhead
Kenneth Lochhead sketching on the Gatineau River, Burnett (QC) 1953
University of Regina Archives & Special Collections, Ken Lochhead Fonds 86-29, Photograph # 18 Box 15, 1948 – 1972 file 151. Personal Photographs # i. – 50.
Dark Stump (1995)
Kenneth C. Lochhead (1926-2006), Canadian
Oil on canvas
30” x 40”
University of Regina President’s Art Collection, Gift of Joanne Lochhead, 2018; pc.2018.73
*Winter Blue* (1995)
Kenneth C. Lochhead (1926-2006), Canadian
Oil on canvas
30” x 40”
University of Regina President’s Art Collection, Gift of Joanne Lochhead, 2018; pc.2018.74
Across Light (1995)
Kenneth C. Lochhead (1926-2006), Canadian
Oil on canvas
30” x 40”
University of Regina President’s Art Collection, Gift of Joanne Lochhead, 2018; pc.2018.74
*Untitled* (date unknown)
Kenneth C. Lochhead (1926-2006), Canadian
Oil on canvas
48” x 56”
University of Regina President’s Art Collection, Gift of Joanne Lochhead, 2018; pc.2018.76
Sketching in the Garden (1993)
Kenneth C. Lochhead (1926-2006), Canadian
Oil on panel
24” x 32”
University of Regina President’s Art Collection, Gift of Danika Lochhead, 2018; pc.2018.48
The Publisher (1992)
Kenneth C. Lochhead (1926-2006), Canadian
Oil on panel
24” x 18”
University of Regina President’s Art Collection, Gift of Danika Lochhead, 2018; pc.2018.50
The Representative (1992)
Kenneth C. Lochhead (1926-2006), Canadian
Oil on panel
24” x 18”
University of Regina President’s Art Collection, Gift of Danika Lochhead, 2018; pc.2018.51
Night Out (1992)
Kenneth C. Lochhead (1926-2006), Canadian
Oil on panel
24” x 20”
University of Regina President’s Art Collection, Gift of Alyssa Boissineau, 2018; pc.2018.56
Together (1992)
Kenneth C. Lochhead (1926-2006), Canadian
Oil on panel
18” x 24”
University of Regina President’s Art Collection, Gift of Ivana Lochhead, 2018; pc.2018.57
The Orchestra (1994)
Kenneth C. Lochhead (1926-2006), Canadian
Oil on canvas
24” x 48”
University of Regina President’s Art Collection, Gift of Danika Lochhead, 2018; pc.2018.47
Canadian Figure Skaters (1992-3)
Kenneth C. Lochhead (1926-2006), Canadian
Oil on panel
24” x 32”
University of Regina President’s Art Collection, Gift of Joanne Lochhead, 2018; pc.2018.68
The Football Team (1992)
Kenneth C. Lochhead (1926-2006), Canadian
Oil on panel
24” x 32”
University of Regina President’s Art Collection, Gift of Tavis Lochhead, 2018; pc.2018.67
Coming Around (1993)
Kenneth C. Lochhead (1926-2006), Canadian
Oil on panel
24” x 32”
University of Regina President’s Art Collection, Gift of Neven Lochhead, 2018; pc.2018.81
Close Ride (1998)
Kenneth C. Lochhead (1926-2006), Canadian
Oil on canvas
30” x 40”
University of Regina President’s Art Collection, Gift of Ivana Lochhead, 2018; pc.2018.71
Last Lap (1998)
Kenneth C. Lochhead (1926-2006), Canadian
Oil on canvas
28” x 22”
University of Regina President’s Art Collection, Gift of Ivana Lochhead, 2018; pc.2018.72