

## Constructing New Horizons: the art of Winnipeg modernist Tony Tascona

JUSTIN BARSKI\*

University of Victoria

jbarski88@gmail.com

### Abstract

*There is a popular perception that Canadian art is largely reactionary and without real innovation, however the Winnipeg-based artist Tony Tascona is a demonstrable example of a Canadian artist as primary innovator. Because of his technical training in the aerospace industry, Tascona was able to introduce a whole body of knowledge unfamiliar to the fine art world. Artistic experimentation with non-traditional industrial materials had been explored for several decades prior to the appearance of his mature work, however Tascona possessed an intimate knowledge and sensitivity to his materials that lead to a style uniquely appropriate to his content; his content being the materials themselves and the forms of the mechanised world. Through archival research at the University of Manitoba and an interview with the artist's nephew, this paper explores Tascona's artistic genealogy, working milieu and unique situation within modern art history. Its ultimate purpose is to make a case for why his work deserves critical attention and why he should be remembered as a great artist with a contribution unique not just to Canada, but to the world.*

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## I. INTRODUCTION

TONY TASCONA's work and artistic achievements exist in an ambiguous sphere in art history. While he received recognition during his lifetime, culminating in his 1996 appointment to the Order of Canada, his name and work remain relatively obscure outside of Winnipeg and virtually unknown outside of Canada. The 2010 survey of Canadian art *The Visual Arts in Canada: The Twentieth Century*, despite being nearly five hundred pages in length, and mentioning other prairie artists like the Regina Five, fails to mention Tascona even once (Whitelaw, Foss, & Paikowsky, 2010). Similarly, the third edition of Dennis Reid's *A Concise History of Canadian Painting* does not feature a single image of Tascona's art and contains sparse and brief passages which mention only the artist's essential biographical and stylistic information (Reid, 2012). Although celebrated within Winnipeg, Tascona's death in 2006 left his work at even greater risk of falling into obscurity. The only monograph to ever be published on the artist was sponsored by the Manitoba Department of Cultural Affairs and Historical Resources in 1982 as part of an effort to stoke "an increased awareness of Manitoba art and artists" (Kostyra, 1982, Foreword). Published as *Manitoba Art Monographs*, the book covers a half-dozen Manitoban artists including Tascona but inherently limited by circumstance, misses the last twenty-four years of his life and art production. This paper will provide an overview of Tascona's influences, career arc and working method with an aim to demonstrate that his work is both exceptionally well positioned and unique within the canon of art history and merits wider recognition. Although he was dismissed by the prominent art critic Clement Greenberg, Tascona's work evolved to undermine Greenberg's narrow expectations of abstract art and ultimately introduced a new language the art world had never seen before or since.

## II. BIOGRAPHY

Antonio 'Tony' Tascona was born March 16, 1926 in the predominantly francophone town of St Boniface before it was incorporated into Winnipeg in 1971. The fifteenth of sixteen children, but one of only ten who survived into childhood, Tascona's was a modest upbringing in the typical narrative of many Canadian immigrant families in the early 20th century (Hughes, 1982, p. 251). His father's untimely death forced young Tascona to leave school at age fifteen and earn an unlawful living as a truck driver (Hughes, 1982, p. 251). His mother later died when he was seventeen and he would eventually be conscripted at age eighteen into the Canadian Army but would never be deployed overseas (Hughes, 1982, p. 251).

### 1. Academic training and early influences

Tascona began his fine arts training in 1946 after leaving the army and enrolling at the Winnipeg School of Art through the Department of Veterans' Affairs (Enright, 1984, p. 31). Through his instructor Joe Plaskett, he became familiar with Hans Hoffman's theories on abstraction, in an otherwise traditionally focused environment (Patten, 2001, p. 18). After receiving his diploma, Tascona continued his education at the University of Manitoba School of Art and was exposed to other modernist trends like Vorticism, which emphasised a non-figurative aesthetic inspired by industry (Patten, 2001, p. 19). Tascona's work would later be deemed "reminiscent of the old vorticists" by a local Winnipeg art critic, a label Tascona categorically denied (Tascona, n.d.a). In 1953 a local multi-media artist named Bjorn Sather taught him electroplating and shortly after Tascona got a job with Trans-Canada Airlines as a technician (Enright, 1984, p. 31). It was there that his interest in the materiality of aircraft led to a fascination with the properties of aluminum, high grade paints, lacquers and enamels (Enright, 1984, p. 32). Tascona also spent time at his brother's auto body garage where he developed an enthusiasm for the use of car paint, even borrowing paint chips and supplies for use in his studio (P. Scaletta, personal communication, September 13,

2013). With his 1961 move to Montreal Tascona was exposed to significant contemporary art trends in Canada. He developed a strong interest in the works of Les plasticiens artists like Molinari, Tousignant and Comtois for what he called their “direct, more mathematical, more geometric approach” (Enright, 1984, p. 32). Such a precise approach was integral to another key influence for Tascona: Constructivism. The core principle of both the constructivist and plasticiens movements was a preoccupation with evincing the inherent qualities of their chosen materials, which in the plasticiens’ case involved demonstrating paint on canvas through solid flat blocks of colour and simple geometric shapes and lines. Such principles of material awareness would have a far greater impact on Tascona’s artistic sensibilities than any specific formalism. However, before he was able to realize the potential, his vocational training and these new influences had towards his art production, Tascona would be forced to endure a critical setback.

## 2. Setback and isolation

Clement Greenberg was an enormously influential New York based art critic who helped defend and popularize abstract painting in North America. His opinions shaped the careers of many artists in terms of their formal sensibilities and popular success. When asked in 1962 by *Canadian Art* to do a survey of painting and sculpture in the prairies, he recognized the precarious position of this region in receiving critical attention. In drawing geographical comparisons to the continental US, Greenberg (1993) saw the prairies as analogous to the Midwest’s own cultural isolation between New York and San Francisco. As a result, he referred to the prairies as being at risk of “double obscurity” (p. 154). Already in Regina to lead the Emma Lake workshop, he credited the Regina Five as being “big attack” artists who contributed to a revaluation of his preconceptions that the prairies would be inherently held hostage by a provincial condition (Greenberg, 1993, p. 156). After evaluating the state of art in Regina, Saskatoon, Edmonton, and Calgary, Greenberg arrived to Winnipeg where

he was surprised to see that Winnipeg shared equally the artistic tendencies as well as the “stagnation” derived from the art departments of Midwestern universities (Greenberg, 1993, 163). He referred to Tony Tascona as a “big attack” artist only skeptically, finding his work to be quaint by the standards of the avant-garde (Greenberg, 1993, p. 164).

Greenberg expresses his esoteric brand of eloquent condescension in essentially labelling Tascona as an artist trapped in the old fashioned artistic conventions of 1940s Chicago. Citing the presence of “Picassoid and Miró-esque” forms, Greenberg (1993) labelled Tascona’s work as being reminiscent of a late 1940s “Chicago” style which gave it “a rather old-fashioned and provincial look” (p.164). It is unclear which paintings Greenberg was reviewing, but pieces like *Standard Bearers* (Figure 1)<sup>1</sup> were fairly typical of Tascona’s abstract expressionist work at this time. Damning it further, Greenberg (1993) asserted that what really precludes Tascona’s work from his critical approval is not its quaint formalism, but “its failure to say anything, its lack of content” (p.164). Greenberg’s assessments on the nature of art and the demands of modernism are articulate and logical and his indifference to Tascona’s paintings at this time is unsurprising if not justified. In his influential 1960 essay titled “Modernist Painting” Greenberg (1993) describes the self-critical condition of modernism and the need for institutions to justify themselves through the means exclusively available to them (p. 85). The arts, in order to not be reduced to entertainment, needed to demonstrate their own exclusive value (Greenberg, 1993, p. 86). For painting this meant an exploration of its contemplative powers elicited through the optical qualities of pigment on a flat surface (Greenberg, 1993, p. 87). Becoming increasingly self-referential, avant-garde painting began losing its ambitions to depict the natural world with content melting into form, with totally abstract art as the culmination of this direction.

By the 1960s Greenberg was beginning to invest himself in a new direction in abstract art known as “Post-Painterly Abstraction.” Since the intrinsic property of painting was the flat surface, efforts at creat-

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<sup>1</sup>Links to all figures are located on page 232

ing depth through tonal change or brushy mannerisms belied this fundamental truth and therefore diluted this art form (Greenberg, 1993, p. 194). As its name suggests, Post-Painterly Abstraction denies these painterly influences and allows painting to exist confidently as purely optical paint on a flat surface. He endorsed American and Canadian artists who had learned from “Painterly Abstraction” but done away with tactile effects and contrasts of light and dark, giving “freshness” to their work (Greenberg, 1993, p. 196). At this time in 1962, it seems clear Tascona was still relying on a more academic sensibility. His paintings, while fully competent, are fairly derivative and do not demonstrate anything new in relation to formal explorations of the picture plane occurring by this time.

It is difficult to quantify the negative impact of Greenberg’s review but its effects on Tascona’s career were immediate if not irreparable. Although he did not wear his dissatisfaction on his sleeve or spend the rest of his career lamenting the review, Tascona still recounted its impact in a 1984 interview with Robert Enright, recalling that at the time, he was preparing for a show at the Dorothy Cameron Gallery in Toronto and had his work already shipped. Ten days before the opening of the show, Greenberg’s review was printed by Canadian Art magazine which caused the show’s immediate cancellation (Enright, 1984, p. 31). Tascona said of the misadventure: “It was a helluva blow to my ego, my pocketbook and to someone who was trying to establish himself in Montreal” (Enright, 1984, p. 32). It would seem that Greenberg never again encountered Tascona’s work for critical appraisal and it is difficult to say if his opinion would have drastically changed. While in Canada, Greenberg (1993) viewed one of Eli Bornstein’s geometrically focused sculptural reliefs which, although he did not like it, nonetheless found that it revealed major artistic ambition and merited recognition (p. 174). Such work has similar formal elements to Tascona’s later geometric constructions. Greenberg recognised the primacy and unique importance of the landscape genre to Canadian art, and while some critics have claimed tendencies towards abstract representations of the prairies in Tascona’s work, it is clear that his artistic heritage is instead drawn

from the optimism of the sixties towards the future promises of technology and industry (Coutts-Smith, 1978, p. 41). This is a key critical difference between Tascona's mature art and Greenberg's narrow art historical and critical expectations. The tendencies Greenberg identifies assume that abstract art exists in a vacuum to be enjoyed for its own sake and ignores the very real fact that art exists in and reflects the world around it. Art relays not just what is experienced in the world but how it is experienced and what is retained as a repercussion of that experience. This is divulged in Tascona's later formal geometry and material handling and how it adeptly relates to his world. It was not long after this event that Tascona returned to the seclusion of Winnipeg in 1964 because the humid atmosphere in Montreal exacerbated the breathing problems of one of his children (Hughes, 1978, p. 72).

Although he does not expressly mention it, Greenberg likely found the techniques Tascona used before turning to metal constructions to be overly painterly and retrogressive. In 1957, Tascona along with other artists subject to Greenberg's dismissal, Frank Mikuska and Bruce Head, developed a method involving the layering of printer's ink and fixative to illustration board upon which they would add texture and remove ink; a process they called the "ink-graphic technique" (Patten, 2001, p. 21). Singling out Mikuska, Greenberg (1993) wrote that he "was trapped in an eclectic, catch-all, painterly conventionality" (p.164). Even prior to this, Tascona was already experimenting with adding sand to build and enhance texture. He would then rub ink and Duco mix into this sand to achieve higher translucency but became dissatisfied with this direction in his art and looked towards the materials of the aircraft industry to simplify his entire approach (Enright, 1984, p. 32).

### III. TASCONA'S ART AND INNOVATION

The use of other media to enhance surface in painting can be notably traced to the Russian avant-garde scene, where Alexandr Rodchenko, in his competition with Kazimir Malevich, used non-traditional ma-

materials to enhance the painterly qualities of his work (Dabrowski et al., 1999). Rodchenko's wife, Varvara Stepanova, praised his work for its "intensification of painting for its own sake" (Antliff, 2007, p. 85). The principle of "art for art's sake" was certainly a priority of Tascona's which was only reinforced by his exposure to the Montreal art scene. However, the coincidental parallels between the materials Tascona used and the evolution of the avant-garde in Russia extend further. Rodchenko and his contemporaries, facing political and social pressures of post-revolution Soviet Russia were eventually forced into abandoning the principles of art for contemplative purposes and joined with other artists to form "The First Working Group of Constructivists" in order to evade the egregious Communist charge of formalism (Antliff, 2007, p. 89). For Tascona, Constructivism's appeal came not out of political necessity, but because it provided a well-articulated precedent for the implicitly industrial themes of his art production.

It was in 1965 that Tascona was introduced to the general theories of Constructivism by the British artist William Townsend while he was in Canada to jury a biennial exhibition at the National Gallery of Canada (Dillow, 1984, p. 7). Constructivism was, however, born out of a harsh socialism that repudiated all forms of fine art without strict didactic or utilitarian purpose as bourgeois escapism, something which was incompatible with Tascona's generally apolitical outlook (P. Scaletta, personal communication, September 13, 2013). Tascona, nonetheless, did appreciate Vladimir Tatlin's prediction that the art of the future would be synthesised with principles of technology and construction (Dillow, 1984, p. 9). A primary spokesman for the movement, Alexei Gan, denigrated all art production as being reactionary and narcissistic by nature (Antliff, 2007, p. 98). Tascona would have disagreed in principle but perhaps not in practice as the very use of aluminum and lacquer instead of paint and canvas already implied a self-effacement of the artist's hand (Patten, 2001, p. 32). Dr. Ferdinand Eckhardt, the director of the Winnipeg Art Gallery wrote of Tascona in 1974 that "No doubt the artist is inspired by his long-time occupation mastering difficult technical processes, by the

seductive elegance of modern industrial design and simple geometrical forms. He eliminates any romantic feeling. Symbolism seems to have disappeared. If one looks for meaning, one might find it in the subordination of the picture to the mood of the environment, even if this environment – to most people – almost a vacuum” (Patten, 2001, p. 25). By the late sixties and throughout the seventies and eighties, Tascona heavily invested himself in creating his “constructions” – pieces that consisted of incised metal sheets and industrial strength paints and lacquers which had a sculptural, frieze-like element to them while still possessing certain modernist formal elements meant to convey, as Tascona described, “the kind of order that is produced by a series of opposing forces or tensions, both at the level of form or shape as well as of colour... I capture the music...” (Bovey, 2001, p. 34).

Tascona received his first major commission in 1963, for the Manitoba Centennial Concert Hall (Figure 2). For this project he built two, ten by sixteen foot constructions by layering numerous sheets of shaped aluminum, then covering them in his unique painting technique (Linton, 2006). These were the first of his constructions that would come to characterise a significant and unique body of work. The style of such pieces is largely the product of Tascona communicating their content as efficiently as possible; the content being the materials themselves. For Rodchenko and the constructivists, every material had a geometric form which could best exhibit its own qualities (Dabrowski et al., 1999). Working with aluminum in the aircraft industry, Tascona’s vocational intuition lead him to reference in his art the final forms of the materials he worked with, as showcased through repetitive geometric forms and smooth gradients (Figure 3). Unlike pictorial art which is to be experienced metaphorically, Tascona’s constructions are experienced viscerally. Scale plays an essential role in his constructions as their content innately references powerful machines of industry (Figure 4). While abstract literary metaphor can always be applied to such things as aircraft, primarily, they are experienced through their awe-inspiring presence and stored energy.

Tascona's familiarity with industrial processes and materials gave him a comfort and deeper technical understanding of his working materials than the Constructivists who approached material inventiveness out of political necessity and with a more naïve artistic intuition. One example of practical material innovation can be found in an early commission for the Fresh Water Institute at the University of Manitoba in 1972. Tascona was confronted with an architecturally brutalist building and sought to mediate its severe artificial nature with work that would reflect the mission carried on within. His solution was to create a series of resin discs that were four feet in diameter and one inch thick, and were coloured to capture natural light and refract it in a way that evoked themes of light, photosynthesis, plankton and aquatic life (Hughes, 1978, p. 75). To demonstrate his concept to the selection committee, Tascona cast his first full size disc and hung it outdoors on a swing set raised on stilts, twenty feet in the air. The committee was impressed and awarded him the commission, but afterwards as Tascona began disassembling his installation, he noticed that the disc had warped from being in the day-long presence of the sun's heat. After consulting chemists who could offer no solution, Tascona recalled a lamination technique he had used from his recent days in the aircraft industry (Hughes, 1978, p. 75). The resulting installation of vertically suspended diaphanous rounds hangs and is enjoyed to this day (Figure 5). Such innovation and working through material constraints parallels the Constructivist "laboratories" where material problems were posed and solved through experimentation (Antliff, 2007, p.99). Despite his reliance on industrial materials and processes as his avenue of expression, one should not conclude that Tascona had the same scientific detachment to his creations as the Constructivists claimed for themselves. Tascona's genuine enthusiasm for "art for art's sake," and his hybrid fine art and industrial milieu, is noted by Carl Weiselberger in reviewing an exhibition at the Blue Barn Gallery in 1966. He recognises that:

Tascona does not paint cold, merely decorative abstracts born from a draftsman's geometry. On the contrary, he wishes to convey his individual feelings, to express the

powerful dynamics, the radiation – to use his own vocabulary – that emanates from his industrial environment. (Memorial University of Newfoundland, 1972, p. 5)

## 1. Comparisons with Richard Serra

To better illustrate the innovative nature of Tascona's approach, an apt comparison can be made with the leading contemporary artist Richard Serra and his large-scale installation work. Growing up in San Francisco, Serra was exposed to the area's industry through his father who worked at a dockyard as a pipe fitter. Serra later found himself working at a steel mill before his enrollment into art school, and in a 2001 interview with Charlie Rose, Serra (2001) fully credits his working class background for being the determinate factor in his choice of material and artistic approach (Television Interview). Such a background gave him an insight, exclusive from other artists, into the properties of steel. For Serra, the material an artist selects is an extension of himself, but in the case of the properties of steel, he says "that wasn't knowledge that was in the art world. It was in the world of engineering and technology, but not the art world" (McShine, 2007, p. 28). The same principled approach to selecting materials and a working process is reflected in this quote from Tascona:

For a number of years, I worked in the aircraft industry as a metal processing technician dealing in chemistry, physics and metallurgy. It was within this technology that I became attracted to the precise order and nature of materials as applied to moving and inert forces. This attraction and involvement compelled me to explore the manipulative possibilities of the materials I sometimes employ in my work... I would like to think of myself as an innovative assimilator, who wields precise minimal concepts into visual reality. These minimal concepts deal with linear colour vibrations as found in nature and technology. Living on the prairie makes me acutely aware of the precise physical laws of nature. I react to scale, move-

ment, volume, light, colour... all of the physical energies.  
(Hughes, 1978, p. 74)

Beyond materials, both artists share a common thread in the role of their blue-collar milieu informing general themes in their body of work. When an interviewer asserted that one of Serra's pieces had "a sort of hull-of-a-ship feeling to it, Serra admitted some works allow for a nautical reference, saying "My father worked in shipyards and I've built in shipyards. I've walked around a lot of hulls in dry dock" (McShine, 2007, p. 39) (Figure 6). Tascona as well references:

the incredible shapes of jet engines... in fact, that's where the sculptural quality came into my work. Some of those airplane shapes I came across in the aircraft industry were just thrilling and they had a very strong influence in my work.  
(Enright, 1984, p. 32)

Because of the similarities in their sources of inspiration and artistic aims, Tascona's work could largely be considered a more pictorial and metaphorical equivalent to Serra's sculpture. Both deal with spatial tension while the physicality of their work is informed by their uniquely formative industrial milieus. Their work mutually complements each other with different focuses and strengths. While both operate on the sheer physical presence of their works, Serra's installations are pure sculpture while Tascona's constructions only have sculptural elements and themes. This gives Serra's work a primacy in sheer physical spectacle as it exists in the viewer's environment more directly and does not need to justify its reality. This should not be considered a failure on Tascona's part as both artists are equally successful in merging their images with their media. In the case of Serra, his sculpture is the steel which exclusively comprises it. The reference to finished industrial form is secondary. For the more multimedia Tascona, the finished industrial forms of sheet metal and high grade paints are the primary concern while material showcase exists insofar as to support the credibility of the metaphor. Serra's fame and impact is reflected in being recently chosen as the number three pick

for world's greatest living artist by a *Vanity Fair* survey of 100 influential artists, curators and various academics (Stevens, 2013). While almost half of those asked did not respond, and such surveys are not necessarily an absolute authority, it nonetheless reflects Serra's prominence in the minds of leading figures in the contemporary art world.

By the 1990s and into the 2000s, Tascona began to develop health problems which hampered his ability to continue working on his large scale constructions. Like Renoir or Matisse before him, Tascona adapted his art production to be more conducive to his increasingly limited mobility and began doing highly intricate biomorphic ink drawings (Figure 7). These were described by Pierre Théberge, director of the National Gallery of Canada, as being like the very brain electricity of the artist (Linton, 2006). Despite the optimism his work apparently holds towards technological modernism, Tascona suspected that in all likelihood it was his use of materials like lacquers and thinners, often without a mask or any protection, which had a detrimental impact on his health and contributed to his developing of spinal stenosis (Linton, 2006).

Although friendly to his supporters, Tascona always remained quite cynical towards the professional art world and simply could not bring himself to part with the conventional 50% share of the gross sale price with a gallery. He instead sold many of his works on his own, even offering sincere appreciators payment options (P. Scaletta, personal communication, September 13, 2013). His pessimism towards the art world is displayed in commenting on a 1958 news story about art as a speculative investment which included references to his own work; Tascona (n.d.b) wrote "Money in art? Yes for dealers, directors, curators, consultants, historians, support staff and even the odd artist!" His moral support for artists extended into his philanthropic endeavours, culminating in him establishing the "Tony Tascona Bursary Fund" in 1997 to support students at the University of Winnipeg who have a demonstrated interest in Canadian art history and has helped both artists and art historians (University of Winnipeg, n.d.).

#### IV. CONCLUSION

Tony Tascona explored modernism in a way wholly unique not just in Canada, but to the world. His meaningful use of the very materials of modernism to create compositions that related to his contemporary environment without relying on centuries old traditional materials, gives him a primacy and insight enjoyed by no other artist. However, Tascona's career was inherently limited by his seclusion in Winnipeg and overall refusal to deal with art dealers and other representatives. While Richard Serra enjoyed enormous patronage early on by the New York art dealer Leo Castelli, Tascona lamented that "they don't allow you much scope in Canada. I have a helluva idea right now if only I had half a million dollars. But there aren't any risk-takers out there who are going to involve themselves in sponsoring an artist" (Enright, 1984, p. 33). Tascona's work can be found in prominent locations in Canada, including the National Gallery, however, much of his notable output exists as public commissions or sits in a handful of large private collections in Winnipeg, outside of critical discourse. Perry Scaletta, Tascona's nephew who maintains a sizeable collection of the artist's work, contends that there exists a general state of condescension towards Winnipeg by the rest of the country (P. Scaletta, personal communication, September 13, 2013). Such sentiment echoes Greenberg's earlier appraisal of prairie art as being at risk of double obscurity. Had Tascona worked in a major art centre like New York, or been more willing to work with dealers or representatives, wider fame and acknowledgment would have likely been inevitable. Perhaps if he and Serra had been acquainted with each other during the late 1960s, the two artists could have begun a new school of exploration based on the informed use of industrial material. However, if art is to be understood not as self-expression, but as an index of the ambient information which informs the artist, then any regrets about circumstance present a catch twenty-two and, as Tascona himself asserted, "Artists should be accountable to their community. You need roots which give your work meaning" (Yates, 1997, p. 5).

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## FIGURES

### Figure 1

Tony Tascona, *Standard Bearers*, 1962, oil on canvas, 81.5 × 102 cm. Available at: <http://wag.ca/art/art-search/display,result/54897>, *Collection of the Winnipeg Art Gallery*

### Figure 2

Tony Tascona, *Lobby of Manitoba Centennial Concert Hall*, Tascona with mural, painted aluminium. Available at: [http://0.static.wix.com/media/a4b7337f45b75557229cf22640f263e4.wix\\_mp\\_1024](http://0.static.wix.com/media/a4b7337f45b75557229cf22640f263e4.wix_mp_1024), *University of Manitoba Archives*

### Figure 3

Tony Tascona, *Continuum*, 1982–1983, lacquer on routed aluminium, 91.4 × 243.9 cm. Available at: <http://wag.ca/>, *Collection of the Winnipeg Art Gallery*

### Figure 4

Tony Tascona, *Untitled (Prop Cycle)*, 1973, lacquer on aluminium, 121.7 × 152.3 cm. Available at: <http://wag.ca/> *Collection of the Winnipeg Art Gallery*

### Figure 5

Tony Tascona, *Suspended Resin Discs*. Available at: [http://www.winnipegarchitecture.ca/wp-content/uploads/2013/07/FreshwaterInstitute\\_Lobby\\_2\\_C72.jpg](http://www.winnipegarchitecture.ca/wp-content/uploads/2013/07/FreshwaterInstitute_Lobby_2_C72.jpg), *Winnipeg Architecture Foundation*

### Figure 6

Richard Serra, *The Matter of Time*, 2005, steel Available at: <https://flic.kr/p/6QPKJw>, (Photograph: Tony Higsett, 2009)

### Figure 7

Tony Tascona, *Sun Spots*, 1999, ink on paper, 52 × 70 cm. Available at: <http://wag.ca/>, *Collection of the Winnipeg Art Gallery*