

## Claude Breeze / FOOTHILLS JOURNAL

*Claude Breeze first achieved critical acclaim in 1965 with his violent series, Lovers in a Landscape. In those paintings, nature responded with anguished forms to the murderous sexuality of the figures. By 1968, the artist had turned away from representing landscape as environment, and had begun to use a particular kind of landscape as a symbol for the reaction of the body to despair. The Island series of that year records the psychological torture of the body as seen by the inner eye. The title alludes to the location for this insight — Bowen Island, B.C. — and is a metaphor for the isolation one feels when unsatisfactorily in love. In the Altarpiece series that followed and in the Foothills Journal of 1975 illustrated here, specific sites are alluded to and their visually real essence is recorded. They are emotional, “coloured” statements of the artist’s response to and empathy with particular geographies. They are similar to the dynamic, explosive backgrounds in Lovers in a Landscape but de-populated and re-directed to expose an apocalyptic landscape form, where the violence comes from nature acting upon itself as though through earthquake, drought, tornado and the quiet, persistent forces of erosion. The drawings of Foothills Journal were first exhibited at the Bau-Xi Gallery, January 12-25, 1976.*

### IMAGES

*Foothills Journal #3, 23½" x 18½", pen and ink, 1975.*

*Foothills Journal #6, 23½" x 18½", pen and ink, 1975.*

*Foothills Journal #8, 23½" x 18½", pen and ink, 1975.*

*Photography: Tod Greenaway*









