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Teeswater Old Boy's Reunion
Open House 2019.08.03

ALAN WEINSTEIN

By CAROL JANKOWSKI
Record Staff Writer

In a world of boardroom decisions and private commissions, the Saskatchewan Centre of the Arts has paid artists the singular honor of holding an open competition for its first major art work.

Alan Weinstein, a painter and printmaker from Teeswater, Ont., says his joy in winning the competition is matched by the story of the competition itself.

"I've been an artist over 10 years and it's the first time that I know of that there has been a major competition in Canada that was open."

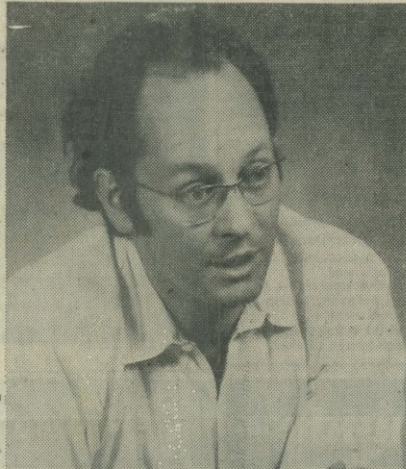
The competition was restricted to people who are current or former residents of Saskatchewan—a condition Mr. Weinstein says is not as narrow as it sounds.

For years the Universities of Saskatchewan and New Brunswick were the only art departments in Canada that had art have been them.

Mr. Weinstein's print-making university years he then, because of Toronto,

14 Kitchener-Waterloo Record, Fri., July 9, 1976
'A RATHER GHOSTLY EXPERIENCE'

Teeswater artist wins prairie award



man jury has final approval and the decision will rest on the workshop's reputation and competence.

The foyer of the Saskatchewan arts centre wraps around the theatre in a U-shape, with a bar facing the entrance. Its first work of art will hang on the distant wall of the west-side foyer.

The competition guidelines called only for a permanent work of "sculptural material." Mr. Weinstein hasn't done any sculpture but didn't want to pass up an opportunity that might not come again.

One of the rules was that any question asked by a bidding artist would be distributed to all the artists, along with the answer, to avoid anyone having privileged information.

But Mr. Weinstein didn't want to tip his hand to other artists who were also "just painters" by asking whether

tions, then four. The final effort has small panels at the top right and lower left corners, balanced by larger panels that together form a rectangle on the red carpet. The colors are—vivid blues, yellows and reds at the bottom, growing lighter toward the top.

From the upper balcony, the viewer's eye should travel counter-clockwise around the tapestry. From below one's attention will be caught and lifted by the bright colors and openness of design.

Mr. Weinstein hopes the tapestry will have "a kind of continuous flow—like music—that will keep you wondering and finding new things in it."

He works primarily to please himself. To be told by a jury they think his art will satisfy others too is, in his words, stupendous. "I hope I can live up to it."

The Teeswater NEWS

Teeswater - host of the 1977 Firefighters' convention
\$7.00 a year in advance \$10.00 in U.S. Single Copy - 20 cents
WEDNESDAY, JULY 20, 1977
Publisher: Mr. J. J. Jankowski
Address: 100 Main Street, Teeswater, Ont. N0B 1X0



FINE ARTS

Exhibit of the work of
ALAN H. WEINSTEIN
continues to November 30th
A Superb Exhibit - One You
Should Not Miss!

Alan H. Weinstein participated in a two-man show at the London Public Art Museum in October, 1972. The London Free Press reported on this show on October 16th:

"Weinstein is represented by nine multiplate color intaglio prints and fifteen works in acrylic, chalk and collage on paper, done in 1972, which he groups under the title Processional.

"Weinstein's particular ability is to cover centuries of art and peoples and to show them what he wants



Mount St. Vincent Exhibit, Halifax, in December, 1971, read:

"Mount Saint Vincent University is honored to commemorate the opening of the new Art Gallery and Museum with a one-man exhibition of paintings, prints and drawings by the international



The Leader-Post Regina, Saskatchewan Wednesday, October 5, 1977



Shown above is a tapestry, named "The Follower" created by Alan Weinstein of Teeswater, Ontario. It was created in Australia while he was on a "major work of art" (the term of the competition). The picture here shows the artist, known as the artist "cutting-off" ceremony of this first completed work. The woman with the white collar is the wife of the Premier of the State of Victoria in Australia, Mrs. J. H. Hauer. The Honourable Mr. Hauer is the Patron of the Victorian Tapestry Workshop, which is sponsoring the exhibition. Mrs. Hauer has just cut the first strand of the work, and a workshop weaver is assisting the task.

The London Free Press

friday Entertainment

Farm-studio show weaves artist's tale

By James D. Rooney Jr.
Fredericton writer

TEESWATER — The farm of Alan Weinstein, the printmaker and painter, straddles the longest Teeswater River about three miles from the village.

The Weinstein family—with Rosie, a novelist, and three children—have quietly enjoyed the 100 acres of refreshing hills and wind since they arrived nine years ago. The Western Ontario location and his local farm have kept Weinstein and the tapestry artist in his studio from becoming one of Teeswater's best-kept secrets this summer.

There has been a stream of visitors to study a special exhibition, celebrating the greatest success of his career. In 1976, the 39-year-old artist won an \$8,000 open competition sponsored by the Saskatchewan Centre of the Arts, The Musicians, a tapestry made using his design, was unveiled in Regina last December.

The current exhibition of the works leading to Weinstein's first entry includes all the preliminary stages. He is using his studio to show the direction because "I really wanted to share these pictures. I didn't want to lock them away," he says, the chance to study "the evolution—two years of work before your very eyes—is rare."

These two years of work and the show itself reflect a commitment offered on his printmaking. Working with copper plates allows "the freedom I love most, to experiment and keep pushing until you're sure that you have something worth keeping."

The same determination is apparent in the exhibition, leading to the completed tapestry. The exhibition does not form a set of variations proceeding smoothly to a final point, or even revealing the artist's work coming slowly into focus.

Instead, there are continual adjustments in color and shape, making changes reveal moments when the approach to the ultimate design accelerated. A new change from plain white it was decided to break the proposed tapestry into sections.

Weinstein settled on four panels, hoping to open the patterns with this change.

"The design of 'musicians' on their way to the nine figures in the tapestry are developed with wit and delivery. The music itself that Weinstein can bring to his prints is replaced by an exuberant expression of joyful music. Whether it is the content, almost literally at one with the instrument, or the exaggerated pose of the players, the performers form a jubilant orchestra."

If the exhibition shows one side of the printing process, there is another side, too. This aspect is shown in the design of the formal competition, a period from April, 1975, to October, 1977. The contest was open to "any former or present resident of Saskatchewan," and called for a 26-foot by 19-foot work of "sculptural material" to hang in one of the centre's figures. The artist chosen by the centre's committee would receive \$8,000, and the cost of the project was not to exceed \$22,000 over all.

Although Weinstein is in Teeswater and has studied in the U.S., Weinstein fulfilled the residency requirement, having taught printmaking at the University of Saskatchewan from 1964 to 1966. He was thrilled at the challenge of producing a big work, with the "same potential for immediacy and intimacy" as his prints. A basic problem existed. Given the sculptural guidelines, even a huge print would simply be unacceptable.

He thought of tapestry "just to get my feet in the door," explaining that the tapestry, the committee "would fabricate, be considered a sculptural material," "realized as an affirmative reply, and then began work on The Musicians in the summer of 1975."

His first submission to the committee, he says, was like a highly polished print. It outlined the central properties of tapestry, and supplied early



The Musicians: Weinstein's tapestry

submit samples based on their "interpretation" of The Musicians. A Spanish sample proved to be

eye is encouraged to travel counter-clockwise after being first attracted by the faunlike, the vic-

Canadian theatre found in need of sense of community

By Doug Bate
Of The Free Press

STRATFORD—Patricia Haverhill, who has devoted the last six years to developing new Canadian plays, admits that most of them aren't identifiably Canadian at all.

"Most of them are simply about people," she says. "If we isolated things that were strictly Canadian, all we'd have would be plays about Eskimos and Indians and polar bears, plays about So why is there so much fuss about the need for Canadian plays?"

dian playwrights that we'll ever get the handful of works that do proclaim their birthplace unmistakably.

"If we don't do it, we are never going to have a cultural home in this country."

The cultural home she talks about is a sense of community, of belonging, a realization that one is surrounded by other people with common problems, preoccupations and pleasures. From this she can enter the exceptional plays that will eventually color and reshape our perception of ourselves as a nation—plays that are unmistakably Canadian, as those of Tennessee Williams, William Styron and Neil Simon are unmistakably American.

Three Print-Makers Trois graveurs



The National Gallery of Canada
La Galerie nationale du Canada

**National Gallery of Canada
1969**



**Guelph, Ontario
1983**

Alan Weinstein

20 years





A L A N W E I N S T E I N

DRAWINGS FOR THE BOOK OF ESTHER

EDWARDS BOOKS & ART 356 QUEEN ST. TORONTO
APRIL 11-APRIL 27, 1981

Toronto, 1981

Weinstein

ALAN WEINSTEIN:
TEN YEARS

A Retrospective of Paintings: 1991-2001



**Gallery
Stratford**



THE ONTARIO TRILLIUM FOUNDATION
LA FONDATION TRILLIUM DE L'ONTARIO



Autumn Grove acrylic on canvas 24 x 43 2006

ALAN WEINSTEIN

THE ONTARIO STUDIO: FIVE DECADES

The Bruce County Museum and Cultural Centre Southampton Ontario

2018



BRUCE COUNTY
museum & cultural centre

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ALAN WEINSTEIN THE ONTARIO STUDIO: FIVE DECADES



**BRUCE COUNTY MUSEUM & CULTURAL
CENTRE, Southampton, Ontario**
Summer, 2018



BCM&CC, 2018



Weinstein



THE ARTIST

"The first 45 years were the hardest," Weinstein smiles, adding that he has always maneuvered his life to find his art. He painted in the dorm room when the university had no studio space, wedged in a year at the Louvre during college, found fellowships ...

[TELL ME MORE](#)

THE ART

Explore diverse examples from Weinstein's Blue Garden and Garden of Eden paintings, Gazing Men ink drawings, and Woods and Marshes paintings of 2002 and of 2004–2006. All demonstrate different periods in the ...

[TELL ME MORE](#)

The Artist

The Art

Links

Contact



Alan's website is:
alanweinstein.com



Painting Storage