

The lake is not a lake but a landlocked sea...
Maligne Lakes in Lawren Harris' Paintings
and in *The Shadow Boxer*

by Giuseppina Botta

The lake is not lake but a landlocked sea..., is the title of the opening chapter of Steven Heighton's *The Shadow Boxer*, which underlines the strong impact of Lake Superior on the imagery of the protagonist. This image also fascinated the painters of the Group of Seven, and in particular Lawren Harris, who dedicated seven years of his production of landscapes to Lake Superior, from 1921 to 1928. This paper focuses on the mechanisms through which the concept of Nature overtakes the notion of an organized, hierarchized and functionalized body. Such organism tends to isolate certain aspects of wilderness, and, in doing so, annihilates its chain of becomings. Wilderness, as a Body without organs, intersects both the literary and the pictorial context and is subjected to new territorializations and codifications.

The notion of Body without Organs, coined by Antonin Artaud, was first introduced by Gilles Deleuze and Félix Guattari in *Anti-Oedipus: Capitalism and Schizophrenia* (1983). This concept contrasts with the idea of the body as an image; the two French philosophers define the "body image" as «the final avatar of the soul, a vague conjoining of the requirements of spiritualism and positivism»¹. The subsequent stage corresponds to the *BwO*, which «has nothing whatsoever to do with the body itself, or with an image of the body. It is the body without an image»². The idea of the body they suggest is a representation of the *organism* rather than an expression of the body's potential. The concept of the *Body without Organs* suggested by Artaud «evokes the strangeness of a body-becoming that is always, in some sense, unreachable»³. This impossibility of defining it is ascribed to the fact that the indeterminacy constitutes one of its features. To define a *Body without Organs* means to limit it, whereas it is an open space, a window on the world not perfectly circumscribable. Deleuze and Guattari, however, specify that their concept of *BwO* does not contrast with the notion of "organ", but with that of "organism". An organism is an organized, hierarchized and functionalized body. One may argue that a pictorial production is an organism, since it obeys to specific rules which take into account colour, texture, mass, line, position, symmetry, balance, tension; or that Canadian wilderness, as identified with the characteristics portrayed by the Group of Seven, constitutes an organism. It would have been right if my aim was to define

“what wilderness was”; on the contrary, I am interested in “what wilderness can do”, in its functionality. According to Deleuze, «[p]ainting has to extract the Figure from the figurative»⁴; my attempt, thus, is to strip wilderness of any static definition and to consider it as a mutating body; this isolation from all meanings constitutes the only way «to break with representation, [...] to escape illustration, to liberate the Figure»⁵, i.e. the BwO.

Canada had been associated for centuries with snow, wind, hail, drought and extreme cold. The artists of the Group of Seven did not deny these features, but by showing all aspects of Canadian wilderness, they tried to complete on a spiritual level what had already occurred on the geographical and physical plane.

Thus, the novelty of the Group, more than in its style, lies in their subjects. Obviously they were not the first to be interested in the representation of Nature, but they were the first to suggest that «what was Canadian [was] in the landscape of northern Ontario»⁶.

They explored forests, lakes and woods in their search for artistic motifs. Their quest brought them to Muskoka, Georgian Bay, Algonquin Park, Algonoma, Lake Superior and Rocky Mountains. Their expeditions into wilderness gave them the opportunity to confront with its greatness which fascinated and led them to the mythicization of Canadian landscape.

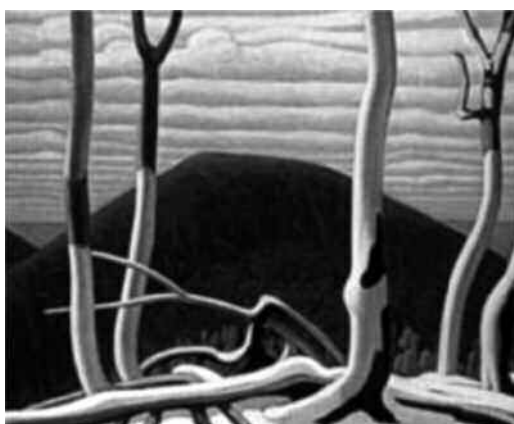
The artists of the Group of Seven promoted an original Canadian painting, choosing as subject the wild scenarios of their native land. Lawren Harris defines their activity as follows: «A group of artists working in a commercial art firm devoted their weekends and holidays to sketching in the country near Toronto. Four of these artists became members of the Group of Seven. They were J. E. H. Macdonald, Arthur Lismer, Frank Johnston, and F. H. Varley. Frank Carmichael was also a member. A. J. Casson joined the Group. Tom Thomson was part of the movement before we pinned a label on it [...]»⁷. The “commercial art firm” to which Harris refers is the Grip Limited, a designed company, where all the artists who were to form the Group worked, except for Harris himself who enjoyed an independent income. Despite their earlier long-lasting friendship, these artists constituted themselves as a group only in 1920. As the art critic Joan Murray remarks, they «became the catalyst for a long revolution in Canadian art»⁸. They, as a matter of fact, considered themselves as rebels, and they were considered as such by their public. In a manner similar to the writers and the poets of their days, they tried to distant themselves from the influence of English tradition. In the imaginative sense, the Group of Seven engaged the landscape and assimilated it to their artistic forms. In fact, instead of merely transfiguring Nature, they selected its peculiar features and endowed it with mythic qualities. The challenge for these artists was to replace images of an unassimilated land, Frye’s “predigested picturesque”, with images consistent with their

personal experience. They translated the elements of physical landscape into imaginative forms, which corresponded with the painters' experience of them. They focused on the topographical shapes of the natural environment, which consisted of earth, sky, light and air, and emphasized it. They tried to remove the vision of Canadian land as a hostile and unfamiliar environment, and depicted Nature *multiplicity* in order to make it *Heimlich*, familiar.

In the late fall of 1921, after the last trip to Algoma, Harris, together with Jackson, went along the north shore of Lake Superior towards Thunder Bay. As the North Shore unfolded before them, Harris realized that the landscape was the most impressive he had ever encountered. The vastness of the open space and sky with the sweeping, smoothly curved, mountain ranges all with their unique colours and shades set against the width of the lake, emphasized the immensity of the landscape. Harris saw a sense of immanence in that landscape, and chose it as a model for the representation of the divine forces in nature. Unlike what occurs in the paintings representing mountains peaks, with Lake Superior landscapes he enriches his palette with other colours, such as red, green and creams. *Above Lake Superior* (1922) is the most well-known work of this phase. In the foreground five rounded vertical forms catch the eye. There are five bare tree trunks, whose sinuosity recalls female bodies. The viewer's gaze moves between these shapes, and then on the background thus meeting the mountain and the infinity of the sky which touches the lake on the horizon. Harris' spiritual quest as well as his tran-

FIGURE 1

Lawren Harris, *Above Lake Superior*, 1922; oil on canvas, 129.9 x 15.4 cm, Art Gallery of Ontario, Toronto, Canada.



scendental artistic aim, flow into this first representation of the lake, since «it was his hope that the painting would lead the viewer to contemplate the divine forces in nature, and ultimately to a mystical experience of Oneness»⁹.

In *The Inoperative Community* (1991), Jean-Luc Nancy discusses of the presence of the divine in landscape: he considers the divine «what manifests itself and is recognizable outside of all knowledge about its “being”»¹⁰, and notices, furthermore, that Western monotheism manifests an effacement of the divine: «the distinctive character of Western monotheism is not the posing of a single god, but rather the effacing of the divine as such in the transcendence of the world»¹¹. He defines landscape as the space of «strangeness and estrangement and of the disappearance of the gods»¹². Such loss is the contact with the earth expressed in terms of an absent divine; in other words, landscape represents the presence of the absence of the divine.

Harris tries to fill up this loss through his creative act; he, as a matter of fact, opposes to the emptiness of the vast wilderness, in which any discernment becomes impossible, the fullness of a pictorial composition in which he isolates a precise fragment of reality, in order to identify its essence. In other words, Harris tries to go beyond the Figurative and to reach towards the Figure, detaching a segment of wilderness.

Harris' production of 1923-1924 marks a reversal of tendency; in fact, works such as *From the North Shore, Lake Superior* (1923) and *Pic Island* (1924), manifest an expansion of space over the reflective waters of the lake. In this canvas one may notice the absence of rigid configurations acting as *repoussoirs* and of enclosing devices which narrow and limit the viewer's eye.

In *From the North Shore, Lake Superior* the form and the arrangement of the clouds, recalling «white orchids as they float in the sky»¹³, irradiate on the canvas the *lines of flight* which set out from the rhizomatic gaze. This painting shows a fracture of the light, and brightens the frames of the clouds which fill the upper part of the canvas with a golden radiance. The beams of light which break out from behind a cloud cover, suggest the presence of the divine, «the light of revelation»¹⁴. The waters of the lake absorb the rays of light and send their reflection back, as to hint at a divine manifestation. In *Pic Island*, this sort of correspondence between the sky and the lake is even more evident from the shape of the clouds, which surmount the island's peak rounded edges. The cloud assumes a triangular structure, which refers to the Holy Trinity or to a sort of «celestial diadem»¹⁵. As a result, the island resembles an abstract and undefined object, almost floating on the shimmering lake, and mirrors a sense of immanence, whose counterpart is represented by the dynamic placement of the clouds. The sky is permeated by the vital presence on the Transcendent, witnessed by the reflection on the water; the abstract island suggests, in turn, the perpetual presence of the divine gaze upon human things. In this painting, Harris «has moved beyond the

FIGURE 2

Lawren Harris, *From the North Shore, Lake Superior*, 1923; oil on canvas, 76.2 x 88.9 cm, London Regional Art and History Museums, London, Ontario, Canada.



FIGURE 3

Lawren Harris, *Pic Island*, 1924; oil on canvas, 123.3 x 15.9 cm, McMichael Canadian Art collection, Kleinsburg, Ontario, Canada.



outer shell of the material form to the inner life of the landscape itself that participates in the larger existence of the cosmos»¹⁶.

With *Maligne Lake, Jasper Park* (1924) Harris returns to the cold colours, which shift from the grey of the sky which becomes brownish on the mountains side, to the lighter or darker blues, of the rest of the composition. It has been suggested that Maligne Lake was named after Mary Shaffer, a Quaker explorer, who was the first Caucasian tourist of the Jasper National Park. In his canvas Harris “plays” with the adjective and translates into images its double meaning: in French “maligne” means «mauvais, méchant, qui a de la malignité, qui se plaît à faire du mal»¹⁷ or «nocif, pernicieux, qui a un effet néfaste, dangereux»¹⁸. In this painting Nature is very far from the idyllic visions of *From the North Shore, Lake Superior* and *Pic Island*. The atmosphere here is sullen and disquieting, revealing gigantic shades descending from the ridges of the mountains. Instead of issuing the reflection of the presence of the divine essence, the lake detains and almost freezes the images of natural environment. The waters reveal to be evil, because they refuse to mirror the divine light, and dangerous since they seem to focus on an earthly life deprived of all references to the Transcendent.

A landscape is the representation of a space which the eye can view at once. It also represents an image torn away from the earth. Landscapes sub-

FIGURE 4

Lawren Harris, *Maligne Lake, Jasper Park*, 1924; oil on canvas, 122.8 x 152.8, National Gallery of Canada, Ottawa, Ontario, Canada.



stitute their own presence for the presence of the space which they partially portray; as a consequence, their realization presupposes a first *territorialisation* of a portion of land. To territorialize means to shift from a space to a territory, in other words to circumscribe an area subjected to interdependent relationships, which end meeting on the level of representation. The presence of an observer, however, produces a *detritorialization*. According to John Berger, «when we see a landscape, we situate ourselves in it»¹⁹; this transposition of the self into the natural scenery generates a series of movements, by which the viewer “leaves” representation, crossing its multiplicity. This movement, or detritorialization, occurs through the *lines of flight*, which mark «the reality of affinity number of dimensions that the multiplicity effectively fills»²⁰. The act of seeing generates a separation between the subject who sees and the object which is seen. In the case of Harris's paintings, the viewer (the subject) is completely detached from wilderness (the object), and this partition causes reterritorializations. The vision is, thus, the first movement of the subject in a space which becomes reterritorialized in a landscape. The process of reterritorialization does not imply, however, a return to the Figurative, but involves the «differential relations internal to D [detritorialization] itself»²¹, to the «multiplicity internal to the line of flight»²².

If we identify Harris's painted landscapes with wilderness, the latter will not be perceived as a Body without Organs, because the pictorial representation, as realized on a *freezing mirror* (the canvas), breaks the *chain of becoming*. A becoming, as a matter of fact, excludes all possibilities of resemblance, imitation or identification. Landscape, then, should be considered in terms of *ephemeral*. In *Ephemeral Territories. Representing Nation, Home, and Identity in Canada* (2003), Erin Manning defines landscapes in terms of ephemeral representations: «A critical account of the landscape as an ephemeral text that at once inaugurates and defies a discourse of territoriality involves taking into consideration both the process by which the landscape effaces its own readability as well as the process through which the landscape is naturalized in the name of identity and territory»²³.

The *ephemeral* is something transient, fugacious, evanescent: «the promise of the ephemeral is the very fact of its disappearance»²⁴. In order to become ephemeral, landscape confronts with *detritorializing forces* which draw it away from the static notion of landscape as the representative of a country's identity. In the specific field of Canada, the concept of “Canadian identity” is associated with notions of vastness and emptiness. This is due to the work of the Group of Seven, which «propagates a language of territory and identity that is borrowed from the ideological assumption of imperial Britain for which the colonial landscape existed to be consumed, identified and ruled»²⁵. The perception of Canadian landscapes considered as delin-

eating of the identity of the Country, ends up relegating them to the condition of jeopardized objects preserved in natural parks, artistic sites and «shrinking “wilderness areas”»²⁶. Manning suggests the vision of landscapes as ephemeral representation not to dismiss the work of the Group of Seven but to disengage the artistic representation from certain imperialistic connections. Her approach focuses rather on what she identifies as an *excess of seeing*, attached to the belief that «the practice of art holds in abeyance a certain resistance to the protocols of vision»²⁷.

This perspective considers «what is not represented as important as what is perceived»²⁸. Manning’s ephemeral landscape theorization converges in my analysis, and orientates my examination of Harris’s production in terms of the relationship between the gaze and the image, and in particular in terms of the *lines or blocks of becoming* which unite the viewer and the representation, producing a shared deterritorialization. As a matter of facts, the line of becoming produces a deterritorialization of the gaze which, through the spreading of its line of flights, becomes part of the painting, and of the representation itself, since it becomes the object of a rhizomatic movement. The block of becoming, however, does not link the gaze to the representation, but simply «passes between them, carrying them away in a shared proximity in which the discernment of points disappears»²⁹. Wilderness cannot be a subject of a becoming since it has been frozen on a static figurative fragment; the chain of becomings only activates on the perception of such a fragment due to the rhizomatic gaze.

As I stated at the beginning of this paper, a “maligne” lacustrine image is also present in Steven Heighton’s novel *The Shadow Boxer* (2000). Sevigne, the protagonist, underlines the majesty of Lake Superior in a comparison with Lake Ontario: «no real match for his old man’s lake»³⁰, and hints at the wreck of the *Edmund Fitzgerald* which lies at its bottom, recalling an event which stroke Canadian imagery at the end of the 1970s.

Lake Superior is one of the busiest shipping lanes in northern America and is connected to the Atlantic Ocean via the St. Lawrence Seaway. Iron ore (taconite) and coal are two of the many types of cargoes, some transported all the way to Europe and beyond. Due to its vastness, the lake has considerable effect on the weather, especially when winds blow across its surface. Duluth sees over 50 days of fog between Spring and Fall and sometimes during a particularly cold winter the entire lake will freeze over. Another weather phenomenon common to the region, and particularly to Lake Superior, are the sometimes vicious “northeasters”, gales that occur mostly in November and are formed when intense low pressure systems pass over the lake, creating hurricane-force winds that churn up huge waves. These storms are referred as “the witch of November” or sometimes “the gales of November”. For this reason the bottom of Lake Superior is littered with the

skeletons of almost three hundred ships, victims to the temperamental November “witch”. The most famous shipwreck, as well as the most bewildering, is the sinking of the *Edmund Fitzgerald*. Thanks to the popular 1976 song by Gordon Lightfoot, the story of this ship has reached a legendary status in the Great Lakes maritime lore. The gigantic ore carrier, at one time the largest ship on the Great Lakes and holder of numerous tonnage records, was hindered in a vicious November storm on Lake Superior and, after hours of battling high winds and waves, suddenly disappeared from radar without SOS from its captain or crew. The bodies of the twenty nine sailors were never found and the bell of the ship was recovered during a 1994 submarine expedition.

Heighon underlines the significance of the event, which has turned the *Fitzgerald* into a «turbid image»³¹, and haunts the protagonist’s memory: «[...] the giant ore barge *Edmund Fitzgerald*, whose turbid image, retrieved by bathyspheric divers and reproduced in many magazines and TV documentaries, had haunted Seignie more and more the farther he travelled from the site of the wreck»³². The protagonist feels that the skeleton of the ship constitutes a sort of inexplicable *memento mori* towards his life. A sort of sinister omen is evoked by the lake in his mind, and associated with his father’s life, Sam Torrins. A cook in the Canadian Navy, that ill-famed day he himself was aboard a ship directed to Whitefish Bay: «His father had been safe, and soused, aboard another ship the night, 10 November 1975, while the *Fitzgerald* with radar down, off course and running for Whitefish Bay before hurricane winds and steep, following seas of up to thirty-five feet, had gashed her hull on Six Fathom Shoal and foundered a few miles off Rye Island»³³.

The constant reference to geographical coordinates, leads the reader to confront himself with the map set in the book which, drawn by the author himself, includes the Great Lakes’ area and has Sault Ste. Marie as the main core.

According to Graham Huggan, the insertion of a map in a narrative context has two aims: «directing the reader’s attention towards the importance of geographical location in the text that follows, but also supplying the reader with a referential guide to the text»³⁴. The semiotic function of the map thus, intersects with the narrative one of the text, and makes the map integral part of the plot’s framework. In the *Shadow Boxer*, despite its undeniable iconoclastic function, the map is set inside the book, before the text, but facing the table of contents, thus remarking the strong connection between the representation of that portion of territory and the following written contents. Moreover, the cartographic reference is already present in the titles of each of the three sections which compose the novel: “Road of Souls”, “Cities of the Dead” and “Rye Island”, where road, cities and island refer the relevance of the spatial dimension intersecting the narrative one.

FIGURE 5

Steven Heighton, *The Shadow Boxer*, Vintage Canada, Toronto 2001.



The comparison to the map, already emerges in the first sentence: «Sevigne Torrins went down from the Soo to the city»³⁵; the verb “to go down” brings in the idea of a movement towards the south, towards a city which may be Chicago, Saginaw, Detroit, Sudbury or Toronto, all shown at the bottom of the map with arrows, *ligne de fuite*, with the Soo as a rhizomatic core from which lives and stories branch out. Some few sentences ahead, the «view of the CN Tower»³⁶ clarifies that the protagonist’s *ligne de fuite* is the one leading to Toronto, where Sevigne established «[a]t twenty-four, soon after his father’s death, [...] to make it, to make himself a writer, swagger, shine and recite on the ivory stages, find love – all the old dreams»³⁷. The comparison between Lake Ontario and Lake Superior moves the protagonist’s memory, which, starting from The Soo, will spread in many directions, leading him as far as Europe and Egypt, before he finds his way back to the Great Lakes:

The Soo. A place that now figured in Sevigne’s mind as the static, void centre from which the real world compassed outward: westward the oceanic expanse in the inland sea, then the Great Plains and Prairies fanning out beyond as far as the Rocky Mountains and the Raincoast; to the south, beyond evergreen forests and the Two Hearted River, the dark fields and thoroughfares of America unreeling onward to the borders of Mexico and the Gulf; to the north the mure, brooding weight of Shield country taiga tapering off into muskeg, tundra, frozen sea; to the east and lower

Great Lakes and the smouldering port cities of the lowlands: Detroit, Buffalo, Toronto, Montréal³⁸.

Sault Ste Marie's immobility contrasts with the protagonist's, as well as his mother and brother's, dynamic spurs; The Soo is static because it is the place of memories, of the past, but it also represents the fixed stop from which all hopes will spread: «Time to follow the flow of the river east southeast into the smaller lakes and the bigger cities. Real cities»³⁹. Moreover, its function as a crossroads, moreover, is also implicit in the title of the first section, "Roads of Souls", where the "Souls" are all the characters being introduced in their shifts, as well as in their lives paths.

Sevigne's father, Sam Torrins, cook in the Canadian Navy, is subdued by this immobility, which reflects in his incapability to overcome alcoholism, reunite his family and express his feelings. Later on, this immobility became heaviness; especially when, during the last years of his life, Sam gives in to regrets and to drinking again, which becomes the cause of his death. Every morning, in fact, he swims

long and at times crossed the freighter lane and the floating border to Michigan and home, two miles and change. In fifteen-degree water...Churning up the motionless river he would push straight off for the Michigan shore, his wake widening and dying on the black water behind him while his reaching arms flashed, vanished, flashed in the sun's inaugural rays⁴⁰.

This swim becomes a sort of ritual for him, irrevocable even after a slosh when swimming «would be idiotic. But it was not the Torrins way to change plans and he dives off the dock as always»⁴¹. During his whole life, his only dynamic activity, reflecting to an extent his family's centrifugal spurs, is the consultation of his atlas, thus of the map, in order to follow Sevigne's movements described in his long letters: «When Sevigne's exuberant letters arrived he would sit with the atlas, glass in hand, and chart the boy's progress through Europe»⁴². But, through his daily bathing he moves across the map, becoming a line of flight fluctuating on a Body without Organs (wilderness) which has the lake as one of its becomings. However, his contact with the lake, makes his immobility even more evident. The lake is crossed by people and goods. The lake "swallows" lives and ships. The lake is subject to gale and storms. The lake is a landlocked sea. It emerges that Lake Superior is subject to a number of becomings which reach toward the becoming-sea. This further becoming overwhelms Sam's whole existence; he is simply a *line of flight* over a changeable body.

His last swim reveals a challenge between himself and his idleness, but also with the powerful and deadly lake. From his first stroke he feels his

joints weary and grave: «His arms are dead weight: heavy as girders»⁴³, but this does not dissuade him, since «it was not the Torrins way to change plans»⁴⁴. But suddenly he loses his strength and he starts to drown. After a first moment of panic (probably due to an unexpected instinct of self-preservation), he lets himself go underwater. His sight is dimmed, but «towards the Michigan Shore it seems a long, low sombre ore barge is forging slowly upstream, the thrum of its engines like giant heart [...] or is it his own heart, hugely amplified»⁴⁵. His son's sinister omen reveals to be a sort of premonition of the sharing of his father's destiny with the *Edmund Fitzgerald* and the others ships, which sank in the waters of the "maligne" lake-sea, becoming its victims.

Sam Torrins never runs into a chain of *becoming*, while Lake Superior involves him in his becoming-sea. A line of becoming, however, produces a shared *deterritorialization*, which unites both the man and the lake. The man becomes a part of the "maligne" (both evil and pernicious) lake tendency, while the lake becomes the object which ends the man's continual struggle between immobility and bustle. This line will never link them together, but will mark the «coexistence of two asymmetrical movements that combine to form a block, down a line of flight that sweeps away selective pressures»⁴⁶.

I opened my paper with the objective of monitoring the territorializations and codification of wilderness as a Body without Organs during the intersection with the pictorial and the narrative context. As seen, both share a common image, the "maligne" lake, but also the dimension of the map.

In *The Primary World of the Senses* (1935), Erwin Straus distinguishes between "geography" and "landscape"; according to him, the geographical world, as recorded on maps, is perceptual and conceptual, while the visual word of a landscape, on the contrary, is sensory. In other word, if movement across the space is the main frame of the map, in a picture space moves with the observer. In the two cases I analyzed, both the geography and the landscape coexist. In Harris' lacustrine landscapes the viewer captures the image through his senses, perceives its external aspects (shape, colour) and elaborates a personal concept. These mental transitions, however, lead to an identification of the portrayed lake with Lake Superior, and of Lake Superior landscapes with Canadian wilderness. Wilderness, thus, as crystallized in a frozen concept ceases to be a Body without Organs. If, on the contrary, we perceive the canvas as a map over which deterritorializations occur, the chain of becoming can be activated. As with Straus, in a painting space moves with the observer; the eye movement, in fact, does not create an assimilation between the viewer and the vision, but separates the subject from the object. The gaze, as a line of flight, moves across the painted space activating territorialisation, deterritorialization and reterritorializations in succession. The landscape, in turn, does not identify wilderness, but is part of it, and subject

to the mutating forces which cross it. The gaze generates movement across this visual map, it, in other words, "makes geography". This geography, far from being perceptual and conceptual, is ephemeral, fugacious, evanescent, because movement is «by nature imperceptible»⁴⁷.

In *The Shadow Boxer*, instead, the action of the deterritorializing forces makes wilderness a BwO. The reiteration of Sam Torrins' natatorial movements multiplies the space-times «created in and by the bodies in movement»⁴⁸ (i.e. the lake and the man). Sam's bathing occurs on a liquid map which mutates at every movement: the particles of hydrogen and oxygen unite and separate in the impact with the human body. They are deterritorialized and reterritorialize in turn because of the transition of the body. The latter also mutates, because water soaks human tissue deforming it. Despite this, I am not stating that the man turns into the lake, or that the lake turns into the man. I am focusing on the entity of their interaction; the two bodies (the lacustrine and the human one) elude any mutual definition and, at the same time, transform through their reciprocal contact. Their continual becoming leads to a lack of «determinate form or actual content definition»⁴⁹.

Notes

1. G. Deleuze, F. Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, University of Minnesota Press, Minneapolis 1983, p. 23.
2. *Ibid.*, p. 8.
3. E. Manning, *Politics of Touch: Sense, Movement, Sovereignty*, University of Minnesota Press, Minneapolis 2007, p. XIX.
4. G. Deleuze, *Francis Bacon: The Logic of Sensation*, University of Minnesota Press, Minneapolis 2005, p. 8.
5. *Ibid.*, p. 3.
6. J. Murray, *The Best of the Group of Seven*, McClelland & Stuart, Toronto 1993, p. 15.
7. L. Harris, *The Story of the Group of Seven*, in Murray, *The Best of the Group of Seven*, cit., p. 26.
8. J. Murray, *Northern Lights: Masterpieces of Tom Thomson and the Group of Seven*, Key Porter, Toronto 1994, p. 11.
9. P. Mellen, *The Group of Seven*, McClelland & Stuart, Toronto 1970, p. 148.
10. J.-L. Nancy, *The Inoperative Community*, University of Minnesota Press, Minneapolis 1991, p. 115.
11. J.-L. Nancy, *Of Being Singular Plural*, in *Being Singular Plural*, Stanford University Press, Stanford 2000, p. 14.
12. J.-L. Nancy, *Uncanny Landscape*, in *The Ground of the Image*, trans. J. Fort, Fordham University Press, New York 2005, p. 58.
13. Murray, *The Best of the Group of Seven*, cit., p. 71.
14. J. Adamson, *Lawren S. Harris. Urban Scenes and Wilderness Landscapes 1906-1930*, Art Gallery of Ontario, Toronto 1978, p. 147.
15. *Ibid.*, p. 147.
16. *Ibid.*
17. *Le Nouveau Petit Robert*. Dictionnaire Alphabétique et Analogique de la Langue Française, Le Robert, Paris 1993.
18. *Ibid.*

19. J. Berger, *Ways of Seeing*, Penguin, London 2003, p. 8.
20. G. Deleuze, F. Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, University of Minnesota Press, Minneapolis 1987, p. 10.
21. *Ibid.*, p. 561.
22. *Ibid.*
23. E. Manning, *Ephemeral Territories. Representing Nation, Home, and Identity in Canada*, University of Minnesota Press, Minneapolis 2003, p. 6.
24. *Ibid.*
25. *Ibid.*, p. 7.
26. *Ibid.*, p. 8.
27. *Ibid.*, p. 11.
28. *Ibid.*, p. 11.
29. *Ibid.*, p. 324.
30. S. Heighon, *The Shadow Boxer*, Vintage Canada, Toronto 2001, p. 4.
31. *Ibid.*, p. 4.
32. *Ibid.*
33. *Ibid.*
34. G. Huggan, *Territorial Disputes: Maps and Mapping Strategies in Contemporary Canadian and Australian Fiction*, p. 21.
35. Heighon, *The Shadow Boxer*, cit., p. 3.
36. *Ibid.*, p. 3.
37. *Ibid.*
38. *Ibid.*, p. 6.
39. *Ibid.*
40. *Ibid.*, pp. 12-3.
41. *Ibid.*, p. 112.
42. *Ibid.*, p. 102.
43. *Ibid.*, p. 112.
44. *Ibid.*
45. *Ibid.*, p. 113.
46. Deleuze, Guattari, *A Thousand Plateaus*, cit., p. 324.
47. *Ibid.*, p. 309.
48. Manning, *Politics of Touch*, cit., p. 24.
49. *Ibid.*, p. xx.