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[See table of contents](#)

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Josue Demarche
A Prophet, 1997
Oil on canvas
74 x 68,5 cm

Leo Kamen, Wynick Tuck, Moore, Ryerson and the headquarters of PADAC (The Professional Art Dealers Association of Canada) and Toronto Photographers Workshop. April 30 to May 30, TPW presents photographers Carole Condé and Carl Beveridge in a three narrative photo series depicting

ing episodes of labour unrest in Canadian history: the demise of the Newfoundland Cod fishery; the 1946 Hamilton strike at Stelco; and recent resistance to the Ontario right wing conservative corporate agenda. Produced in consultation with the FFAW, CAW and USWA, this exhibition is accompanied by a catalogue with essay by Clive Robertson and a concurrent lecture May 7 at Ryerson Polytechnic by American photographer Allan Sekula, author of *Against the Grain*, subtitled «Dismal Science: Photography and Imaginary Economies», concerned with the social impact of industrial economies. Mercer Union, at 778 King St. W., continues to show ground-breaking work by new contemporary Canadian artists and the

TORONTO TENDENCIES

SPRING '98

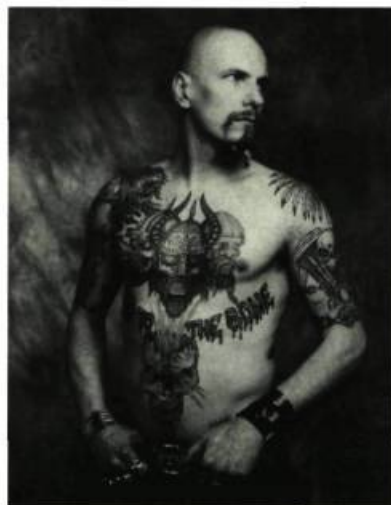
The Toronto gallery scene is attractive for both collectors and for Quebec artists who are increasingly exhibiting there. Toronto's Gallery District, bounded by King, Queen, Spadina and Richmond Streets, continues to flourish with a great concentration of private galleries, artist studio spaces, photography and printmaking facilities. The DeLeon White Gallery, 455 King St. W. is an eco-art exhibition space representing Montreal-based artists Doug



Jack Sturges
Arianne et François, 1991
Montalivet (France)

Buis, Monique Crépault and Daniel Corbeil, as well as internationally renowned artists Alan Sonfist and Nils-Udo. Japanese artist Akira Komoto's large scale colour nature photos can be seen there from May 2nd. At 96 Spadina, the Illuminary Gallery presents Montreal artists Noelle Mailloux and Nathalie Maranda in *Body Talk* (April 28-May 21) and Jane Burns' landscapes (June). 80 Spadina galleries include

Ydessa Hendeles Art Foundation is open by appointment. The Open Studio artist-run centre at 468 King St. W. offers printmaking facilities and courses. At 401 Richmond St. W., arts facilities include A Space, Area Gallery, CARO and CARFAC, Gallery 44 (contemporary photography), Gallery 401, the Women's Art Resource Centre and YYZ Artists' Outlet and Publishers. From April 8 - May 23, YYZ presents Germain Koh's *Notices* - four projects on the poetry of commonplace objects in urban space (postcards, installation, video)



Bernard Clark
Benoit, frame # 9, 1997
41 x 51 cm

and Su Rynard *Eight Men Called Eugene and other works* (film and video). Gallery Moos relocated to Richmond St. at Bathurst, (Jean-Paul Riopelle's Toronto gallery) shows work by Josue Demarche's this May. Galleries nearby include Susan Hobbs, Cold City artist-centre and S.L. Simpson, which recently presented Laurie Simmons exotic photographs as its final exhibition. Towards Harbourfront, at 20 Lower Spadina Rd., Galerie Céline Allard and the Centre francophone du Toronto métropolitain featured works by six Franco-Ontarian artists in *Tous azimuts/Common ground* to April 30. The Power Plant at Harbourfront Centre celebrates its 10th anniversary with *Threshold* (April 3-June 14) curated by Louise Dompiere, a rollercoaster of contemporary art that includes a hall of mirrors by American Teresita Fernandez, Torontonians Ian Carr-Harris, Judith Schwartz and Lyla Rye, along with Japanese artist Masato Nakamura and German artist Mischa Kuball. Uptown the Art Gallery of Ontario exhibits the *Courtauld Collection of Impressionist and Post-Impressionist Art* (June 10-September 20), *Victorian Fairy Painting* (June 23- Sept. 13) and *Displacements*, an exhibition by three internationally recognized sculptors: Columbian Doris Salcedo, Poland's Miroslav Balka and British sculptress Rachel Whiteread (April 8 - July 26).

Toronto's near equivalent to Sherbrooke St. W. in Montreal, the **Yorkville District**, is an area where the establishment galleries increasingly successfully ply their trade. Mira Godard's recent shows by New York based Irish photographer Sean Scully and Joe Fafard's bronze and glass *Tables* are case in point. This May, Tom Hopkins presents an exhibition of recent prints. The Edward Day Gallery represents David Pelletier at

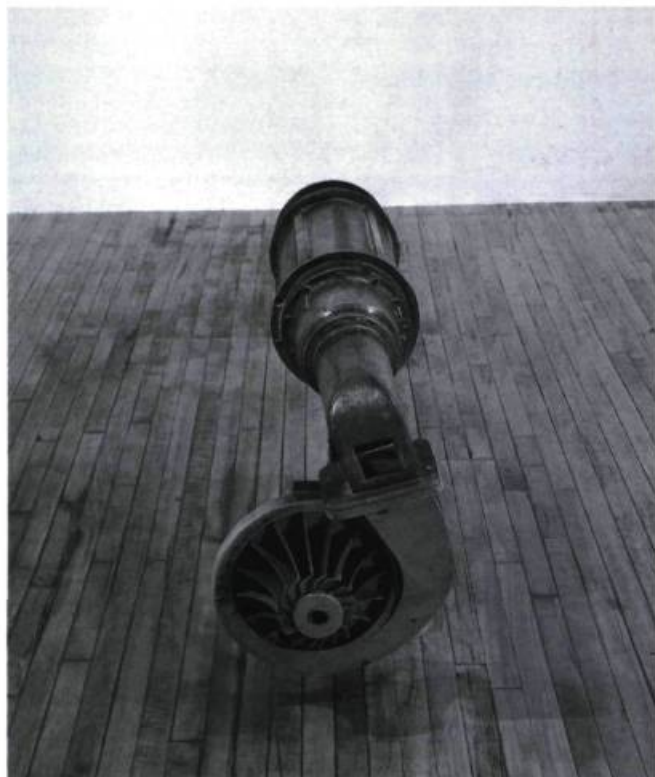
both Yorkville and Kingston venues with his life size ethereal, outstretched, arms yet firmly rooted figurative bronze sculptures. Lori Richards, Derik Shapton, Cameron Wallace are there from April 28 to May 17, followed by Bernard Clark's "Tattoo Portrait" photographs from May 1-23. Sable Castelli Gallery and the recently opened Artcore are at the same corner in Yorkville, where ArtCore Curator Jessica Wyman's program includes *Dennis Oppenheim: Works on paper and project models* in

April, followed by Montreal photographer Michael Flomen Starfields in May, and Mallorca-based Argentine artist Horacio Sapere May 30 to June 20. Gallery Gevik is presenting 49 year Aklavik, North West Territories native Rick Rivet's first ever Toronto solo exhibition *Journeys/Mounds*, exploring shamanic traditions and contemporary reinterpretations of aboriginal iconography. Rivet will



Horacio Sapere
1/2 con botella y menaje, 1997
Acier, verre et plastique
40 x 11,5 x 4 cm

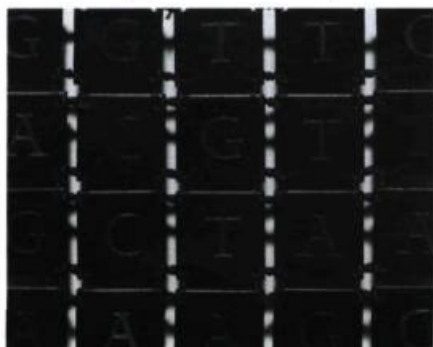
open a solo exhibit at the Canadian Cultural Centre in Paris in 1999. Situated next to the Four Seasons at 45 Avenue Rd., Gallery Teodora represents Montreal artists Trevor Goring and Denis Malo. Teodora Pica's ambitious spring offerings include Hugo Fronces' *Surface and Symbol* (April 4 - 16), followed by Carol Rath's *Still Lives* (April 18-30) and Jim Stewart's recent oils *Alignment* (May 2-15). A brief stroll from Yorkville brings you to Catherine Widgery's *lost sense* installation at the Institute of Contemporary Culture at the Royal Ontario Museum which runs to September 20th. The University of Toronto's Hart House Gallery, or to the Design Exchange Gallery at the TD Tower Building on Bloor St., where this April 25 through May 4



Murray Favro
Air Compressor and Turbine, 1996-1998
Mixed media
71 x 128 x 41 cm

group show, *The Greening of Toronto*, focusses on the urban environment. In nearby Foresthill, Lonsdale Gallery presents Ronald Boaks *Discovered*, paintings, collages, sculptures and prints incorporating photographic imagery and various found materials.

Art at Morrow. Wave Contemporary Art, Christopher Cutts and Olga Korper Gallery are situated on Morrow Avenue in an artist studio and residential district west of Toronto's downtown. The vast studio and gallery exhibition spaces accommodate large scale work in a wide range of media. Olga Korper's spring schedule includes solo shows by Stan Denniston (large scale photographic diptychs), Toronto sculptress Christine Davis' tunic shapes fashioned from chain mail (April 4 - 29), sculptor Reinhard Reitzenstein's bronze benches cast from grapevines (May 2-27), and Roland Poulin's dense wood, layered pigment and cast fos-



Christine Davis
Detail, 1998
Mixed media

silized forms (May 30-July 11). Christopher Cutts presents Murray Favro's fabulistic and inventive machines and instruments May 2-27, functionless reproductions belonging to industrial production, functioning as vehicles for knowledge and imagination, and of which the joy and discovery of making these objects becomes the function of the work.

Art Gallery of North York began 1998 with *New York - North York: Canadian artists in the Big Apple* including René-Pierre Allain, Don Bonham, David Clarkson, David Craven, Karin Davie, Christian Eckart, Graham Gilmore, Glen Hamilton, Susanah Heller, Michael Kronki, Carter Kustera, Steven Lack, Ardele Lister, Attila Richard Lukacs, Medrie McPhee, Bobbie Oliver, Claude Simard, Denyse Thomasos and Martha Townsend. To May 3 Vancouver-based Chris Dikeakos presents his first Eastern Canada solo, *Sites and Place Names: New work*, a photographic installation.

At McMichael Canadian Art Collection in Kleinburg, Skai Fowler & Jim Logan address issues of representation from a feminist

and First Nations perspective (May 8-25) and *Goodridge Roberts Revealed* highlights 116 works in still life, landscape and figurative work by this Quebec artist (until June 14). The Oakville Galleries exhibits Paul Kipps *Separation and Observation*, implications of landscape curated by Martha Fleming, and Robert Fones *Basket works & related objects*.

Contact 98 May = Photography in Toronto co-organized by directors Stephen Bulger (Stephen Bulger Gallery), Linda Book (Lonsdale Gallery) and Darren Alexander (Tater-Alexander Gallery) is Toronto's 2nd annual photo festival (Canada's largest festival devoted to fine art photography) from May

Carol Rath
Still Life no 2, 1998
Acrylic on canvas
91.5 x 102 cm



Jane Corkin
Herb Ritts, Karen, Los Angeles, 1989
Gelatin sylvester print, 51 x 40.5 cm

1-30, consisting of over 90 photo exhibitions throughout Greater Toronto including the outrageously personal work of L.A. photographer Nan Goldin at the Jane Corkin Gallery

and Carole Condé and Carl Beveridge's three part photo narrative depicting labour unrest in Canadian history at the Toronto Photographers' Workshop, at 80 Spadina. The Stephen Bulger Gallery, dedicated to young photographers' work, shows Bill Owens' *Suburbia, Our kind of People & Working (I do it for the money)* and *Jock Sturges* through May.

Michael J. Molter

STEVEN WHITE

KIRK MECHAR

DAVID BLATHERWICK

March 30 - April 27

LORI RICHARDS

DEREK SHAPTON

BERNARD CLARK

CAMERON WALLACE

April 28 - May 17

DOROTHY MACINA

PAMELA ALLEN

May 18 - June 7

LEONARD BROOKS

LYNDAL OSBORNE

June 8 - June 30

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Skates with hair faces

CATHERINE WIDGERY: LOST SENSE

Royal Ontario Museum, Toronto. Feb. 14th - Sept. 27th, 1998

Labelled like artifacts and presented on storage shelves, the 35 assemblages in Catherine Widgery's *Lost Sense* show make use of the R.O.M.'s extensive collections to develop a parallel discourse on the meaning of materials. Sometimes



Lost sense installation view

ghastly, othertimes surreal, these works communicate unconscious associations precisely because they are unreal confabulations. Nature is an ephemeral presence that provides a counter-foil to the man-made objects and artifacts in these works.

Widgery's assemblages are Duchampian in disguise, like the antique bird cage with milkweed

seedlings in it, that float and move ever so slightly if you breathe on them. Acted out in museums that segregate art from life, could not exist if art still had a collective or holistic purpose, Widgery's art suggests that whereas museum collections originally reaffirmed the course of history and civilization, exemplified the many permutations of many cultures, the museum object's cultural sources and contexts have now become interchangeable. We switch from one artifact to the next at will walking through the collections, as we switch channels on television. The sense is of immediate gratification, of incorporating the soul of one object, then another and so on *ad infinitum*.

As a mercurial tribute to our nostalgia for the absolute, Widgery's Kafkaesque confabulation of a bird's body with a whistle where its head should be recalls Joseph Cornell's dream-like box assemblages. The deer's head mounted on a wooden shield has had its antlers replaced by two worn boxing gloves looks defeated, not by hunters but by museology itself. One box of glass has dead butterflies that look like they're alive, flying around and alighting on a flute that hangs in space. The empty space within the container defers to the butterfly specimens' delicate elusive beauty.

While the sleep of reason may produce monsters, the legacy of a civilization that bases its knowledge on evidence undoubtedly ends up with a surfeit of artifacts.

Lost Sense ultimately instructs and enlightens us to the fact that "When museums were founded, cultures were violated and plundered in the course of amassing the objects for display. That may not happen anymore but we should recognize the arrogance that represents."

John K. Grande

GOODRIDGE ROBERTS REVEALED

McMichael Canadian Art Collection, Kleinburg Jan. 31 - June 14, 1998

Spanning some 50 years of Roberts' artistic production and including 117 canvasses and drawings, *Goodridge Roberts Revealed* paints a portrait of Roberts as a highly complex artist, faithful above all to landscape figuration yet equally influenced by the Ecole de Paris and his teachers John Sloan, Boardman Robinson and Max Weber at the Art Student's League in New York where he studied in 1926-28. As Sandra Paikowsky, curator of this retrospective notes: "it was perhaps due to Weber's School of Paris background that Roberts would be so at ease with the aesthetic position of John Lyman in Montreal a decade later". Clement Greenberg, America's champion of Abstract Expressionism claimed Roberts to be the artist who "woke my interest in Canadian art in the first place" and for good reason. Goodridge Roberts had an incredible facility at painting a landscape subject while seeing it in an abstract, highly personal language of colour, contrasts, light and texture. Roberts produced some 3,000 paintings during his lifetime, some of which pale in comparison to his best, which were as subtle and "abstract" in their approach to figurative painting as the purist abstractionists. For their colouristic intensity and textural painterly atmospheres, where the painting supplants the landscape, Roberts was something of an anomaly, particular by the 1960s.

Among the best works to be seen in this show are *Laurentian Road No. 2* (1939) which recall Matisse's early paintings, and *Gouffre River, Baie-St.-Paul* (1949) whose multiple shades of greens and blues communicate a self contained spiritual quality. *Landscape with Oatfield* (1959) has brushwork almost, but not quite, as frenetic as a Van Gogh. Roberts' *Portrait of a Lady in a Green Hat* (ca. 1936), his paintings of his wife Marian and *Seated Boy*



Goodridge Roberts
Pleasant Island, Georgian Bay, 1952
Huile sur masonite, 81 x 122 cm
Coll. Art Gallery of Ontario
Don du Fonds T. Eaton Co.

(1942), whose dark outlining, subtle colours and classical pose recall Picasso's Rose period paintings, are also in this major retrospective show which will tour to the Beaverbrook Art Gallery (20 Sept.-7 Nov. 1998), Musée du Québec (2 Dec., 1998 - 7 March, 1999), the Montreal Museum of Fine Arts (April 1-June 13, 1999) and the London Regional Art & Historical Museums (Sept. 4-Oct. 16, 1999).

John K. Grande

STEPHEN LACK - AMERICAN DREAM

Galerie Bellefeuille, Montreal

No artist, it seems, has been so fascinated by the automobile as Stephen Lack has. A series of 20 car images in a single block and another 6-pack offer a panoply of generic car styles and look strange packed together *en masse* at the Galerie Bellefeuille. It's an auto enthusiast's dream or an ecologist's nightmare - take your 6-pack or leave it. The use of bright shocking colours - turquoise, yellow, white, blue, green, even Day-Glo in the straight on side views of a 62 Continental, a 61 Pink Cadillac, a white Eldorado Convertible, a Cuban DeSoto, the '67 T-Bird and Corvette are a homage to the demise of America's exuberant love affair with car design as an artform. As Lack states: "One of my epiphanies was at the General Motors pavilion at the 1964 World's Fair where there was a car like a Corvette that seemed to be floating in space. There

Rick Rivet

JOURNEYS/MOUNDS

MAY 2 - 23, 1998

AN EXHIBITION OF ACRYLIC PAINTINGS ON CANVAS.



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are only three things that can be called sculpture in the 20th century: the electric razor, the skyscraper and the car." The '51 Custom Mercedes, a '57 Chevy, a Hudson Deluxe, and a '56 Chrysler Lack paints personify American's post-War dream of future-topia with dashboards and details as spiky as a Pollock or De Kooning painting and with dragon-like fins and wings, smooth noses and extended lozenge-like lights as sexy as Marilyn Monroe.

Lack's paintings of the latest sports cars models - a red short wheel base Ferrari, a Turbo Porsche, or Hemi - are no longer utopian or nostalgic but brutish, savage, remorseless symbols of macho power. They're Body Machine Morphs *all streamlined proportion* and not a shred of decoration. David Cronenberg caught this perverse relation between speed, sensation and the

bodily estrangement in his recent film *Crasb*. Lack is no stranger to Cronenberg having appeared as an actor in *Scanners and Dead Ringers*. Stephen Lack: "My movie energy has been sublimated into my painting. Painting is a re-centring experience, film is disembodiment." Lack's *Der Viper* is auto body painting with a difference. This fast car is art, not 3-D metal and glass. Lack tells me he painted in the background in first, in solid swatches of colour. The Day-Glo image of the car body came last, spray painted it in a single gesture. "One of my fastest paintings of one of the fastest cars" he comments. The message is subtler than you might think. These cars are symbols of the American Dream but they look so savage, rapacious and estranged from the settings. And where are the people?

John K. Grande



Cuban DeSoto
Oil on canvas,
12" x 20"

book review

SYMBOLIZATION AND ITS DISCONTENTS BY JEANNE RANDOLPH

(Edited by Steve Reinke)
YYZ, Toronto, 1997, 224 pp.

An associate staff psychiatrist with the Toronto Hospital Program in Medical Psychiatry, Jeanne Randolph has lectured widely on the relation between art and psychoanalytic theory and collaborated with many Canadian artists to produce

photo-text works, video and performance. *Symbolization and its Discontents* follows her previous publication *Psychoanalysis and Synchronized Swimming and Other Writings on Art*, published by YYZ in 1991. The latest collection includes *Public Lectures: What Don't Women Want; Technology and the Meaningful Body*, and *Theoretical Essays: Sacred and Secular Performance: Psychoanalytic Reflections on Identity and Ritual; A City for Bachelors; Sculpture and the Philosophy of Modernism: A Reflection on the Reference to Technology in the work of Zvi Goldstein; Who am I? and Ficto-Criticism: Truth Disguised as a Lie; Sleepy Time Tales; Confessions and Proclamations; J, B, X & Y, and Dr. Jeanne Randolph: From Stan Denniston's "Personal Fictions";*

and *Fictions: Hurricane Watch and Understanding Media*.

In *Truth Disguised as a Lie*, Randolph writes of her collaboration with Vera Frankel and their "manifesto" that circulated for years known as *The Five Tenets*. These are: *Museum of the Revolution* (Precept #1 *Art Implicates Life*), *Toronto Life* (Precept #2 *The Relationship between Artwork and Citizen Implies a Public*), *A Fierce Miscreed* (Precept #3 *Art is Not the Opposite of Technology*), *Regulation Time* (Precept #4 *Interpretation is Power*), and finally *Vested Interest* (Precept #5 *Freedom is Nourished in the Bosom of Remembrance*), where left hand page texts compliment photographs from Frankel's *From the Transit Bar* and other installations. One section recreates a fictional meeting between Vera Frankel and General Schwartzkopf during a flight from Toronto to Ottawa. Describing America's active psychological warfare program to Frankel he explains that the words *maimed* and *killed* are military jargon for *discredited* and *fired*. Frankel concludes by replying "I will tell you - the heart of their commitment is their vested interest in remembrance". In the chapter *Verité Folle*, illustrated by Nicole Jolicoeur, Randolph concludes: "Then we all agreed that it had been in an attempt to inspire hope that the Kleinians claimed we could ever make restitution for sadistic deeds, symbolic or literal."

Michael Molter

Murray Favro

May 2 to May 27, 1998

William Fisk Mary Kennedy

May 30 to July 11, 1998

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