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Spoken Softly with Mama, 1998, Maria Magdalena Campos-Pons, Embroidered silk, organza and cotton, photographic transfers, cast glass, boards, video projections (six tracks), stereo sound, installation dimensions variable, coll. of the artist, courtesy Mario Diacono Gallery, Boston

HERE, THERE AND EVERYWHERE

CROSSINGS

The National Gallery of Canada

Crossings/Traversées, curated by Diana Nemiroff, National Gallery curator of contemporary art, is concerned with international views of place and identity. While previous exhibitions considered this issue from a national viewpoint (*Canadian Biennale of Contemporary Art* 1989) and the indigenous perspective (*Land, Spirit, Power* 1992), *Crossings* is explicitly cross-cultural. The new and recent work by 15 artists consider themes of displacement, exile, identity, and migration, reflecting 20th century ravages of war and technological innovation and revolution in communications. The artists draw on new media in a dialogue informed by personal communication and international cultural traditions.

A catalogue in two volumes, English and French, accompanies *Crossings/ Traversées*: Nemiroff, Diana, 194 pp. ISBN 0-88884-686-X, with contributions by Hou Hanru and Nikos Papastergiadis and curatorial assistants Germaine Koh and Sarolta Gyöker. Artists represented include: Mona Hatoum (London) and Jana Sterbak (Galerie René Blouin), Lani Maestro, (Montreal), Rirkrit Tiravanija, Xu Bing, Jimmie Durham, Ilya Kabakov and Kcho, Alfredo Jaar, (NYC) Vong Phaophanit and Yinka Shonibare, (London), Maria Magdalena Campos-Pons, (Boston), Jinme Yoon, (Catriona Jeffries Gallery, Vancouver), Carlos Capelán, (Costa Rica), and Cai Guo-Qiang.

Compared to a several venue *Biennale de Montréal '98*, the exhibition is a clear concise international contemporary art statement. With the exception of Jana Sterbak's, *Declaration* (Jacobson Version, 1993) two armchairs, wood and aluminum table, television, 9:43 min. videotape, coll. National Gallery of Canada). Sterbak's piece, first shown at Musée d'art contemporain de Montréal in its project series, a stuttered *Declaration* of human rights, is a television video arrangement in front of two mass produced Danish designer chairs illustrating an overpriced mass market appeal item that intends to be democratic, not unlike *Declaration*, in a dialectic between democratic ideals and their irreconcilable realization.

In terms of international revelations, one will likely find the same names and work in major exhibitions throughout the international circuit from Kassel to Venice, Sao Paulo to Sydney, demonstrating contemporary market domination at The National Gallery of Canada. In terms of clarity, strongest statements in the

exhibition are in presentation of the works by Cai Guo-Qiang, Maria Magdalena Campos-Pons and Xu Bing.

Cai Guo-Qiang's gallery project for the exhibition includes *Drawing for Dragon Coming Up the Ottawa River*, 1998, Gunpowder and ink on Japanese paper. In this work, the artist attempts to show the fusion of human endeavour and cosmic forces, to heal ruptures between mind and body, cultures and eras, humanity and nature. Like *Crossings* overall, performance piece *Project for Extraterrestrials No. 29: Flying Dragon in the Heavens*, 100 metre bamboo and silk kite, 1500 m. gunpowder fuse, 5kg. gunpowder, normal duration 5 seconds, due to lack of wind, did not get off the ground opening night, August 6, on the banks of Ottawa River.

In contrast, Lani Maestro's intimate *Cradle* installation overwhelms in its quiet white simplicity. The Montreal artist has created a tenuous vil-



Cry Dragon/Cry Wolf: The Ark of Ghengis Khan, 1996, Ninety Sheepskins, Three Toyota Engines, branches, wooden panels, rope, (coll. Solomon Guggenheim Museum, NYC).

lage *Cradle* (1996), composed of tents, in which diaphanous cell membranes of suspended mosquito net intimate both disappearance and protection.

Maria Magdalena Campos-Pons traces identity through cultural objects intermingled with issues of politics, race, religion, gender and history from the particular perspective of a Black Cuban family lineage. Since migration to the U.S. via Montreal in 1990, her work has increasingly expanded to use video to represent her own body as subject.

Xu Bing represents a generation of contemporary Chinese artists out of favour, perhaps, in China, with work previously shown in his homeland. *Book from the Sky* is a five hundred volume installation that reads symbolically in characters void of inter communication in formation of a common language. A centerpiece of the infamous 1989 Beijing avant garde exhibition, closed by authorities, marking an end to cultural openness before Tian'anmen Square, the piece is a mastery of traditional

forms of art based on 4,000 pseudo Chinese words invented by recombining the ideogrammatic roots of real Chinese characters.



A Book from the Sky, 1987-91, 500 Bound books and engraving on rice paper, printer with Chinese ink, vitrines, 1930 x 1120 cm. installed, Coll. artist with portions in various museums.

HOLLY KING

LANDSCAPES OF THE IMAGINATION

ELDON GARNET

THE FALLEN BODY

Canadian Museum of Contemporary Photography 25.09.98-17.01.99.



Holly King, *La forêt voilée*, 1997, Extrait de la série Lafôret enchanteresse Épreuve à développement chromogène Prêt de l'artiste

Holly King *Landscapes of the Imagination* retrospective, takes the viewer on a mythological tour of the artist's work from 1985 to 1998. Included in this realm are the black and white series from 1985-89 from miniature sets, *The Gardens* cycle (1990-92) from places created by human beings on a human scale, *The Mining Project* (1992-93) depicting subterranean galleries, the *Imprisoned in the Wind* series (1995), with projections of inner states, and the most recent body of work from *The Forest of Enchantment* that explores the world as an ambiguous space that simultaneously reveals and conceals. Beyond the contours and the colours, King's imaginary world is perceived and responded to through the viewers own interpretations, both often disquieting and alluring in the responses thus aroused.

During the same period the CMCP exhibits work by Eldon Garnet from 1982 to 1997. Garnet's accomplishment as «poet of forms» as



Mr. and Mrs. Andrews without their Heads, Yinka Shonibare, 1998, wax-print cotton costumes on armatures, dog manequin, bench, gun, 165 x 570 x 254 cm (overall) Project for The National Gallery Coll. artist.

author, sculptor, and maker of public moments, is clearly articulated through his photographic compositions pondering life's balance with references to holocausts that reverberate throughout history and extend to regeneration. The recent series-*The Fallen Body*, is allegorical, beginning in optimism and inconclusive in its narrative interpretation. No. 1997, chromogenetic print, concludes this series, apocalyptic and prophetic, leaving the body in search of the soul.

**CLOSE ENCOUNTERS/
CONTACTS INTIMES**

Art Courts *Ottawa Art Gallery*
24.09.98 - 22.11.98.

Close Encounters explores parallels between sexuality and outer space, as symbolic expressions for the meeting of bodies and technologies. Socio-cultural and psycho-political issues concerned with space research, shaped by corporate-colonialist ideologies and counter-culture phenomena, situate the project between popular culture, national security, fundamental research and an undeniable radical imagination of the beyond. *Close Encounters* examines the indeterminacy of sexuality, outer space and prospects for Utopian construction defying corporate territorial boundaries.

A symposium with Constance Penley and Catherine Bush, as well as certain artists, at The National Gallery Lecture Hall, 24.10.98 from 10 a.m. to 4 p.m. is preceded by a lecture 22.10.98 by Constance Penley, Ph.D., author of publications: *Close Encounters: Film, Feminism, and Science Fiction, 1990 and The Visible Woman: Imaging Technologies, Gender, and Science*. Professor of Film Studies and Women's Studies at the University of California, Santa Barbara, Penley is a founding editor of *Camera Obscura*.

Curator Sylvie Fortin includes work by Colin Campbell and John Scott (Toronto), Thirza Cuthand, Geoffrey Farmer & Jonathan Wells (Vancouver), Sheila Urbanowski (Calgary), Laurel Woodcock (Montreal), Luca Buvoli (NYC), Sylvie Fleury (Geneva), Maria Lassnig (Vienna), Les Leveque (NYC), Nina Levitt (Chicago), Lynne Marsh (U.K.), Mariko Mori (Tokyo/NYC), and Tyler Stallings (Los Angeles). Fortin's interest in art and new technologies as curator of contemporary art, has brought new dynamism to Ottawa Art Gallery and collaboration

within the artistic and critical milieu providing a forum for challenging exchange.

**THE ARCTIC LITHOGRAPH
THE ABC'S OF ALEX WISE**

Dec. 15, Carleton University Art Gallery.

The Arctic lithograph from the Tyler-Brooks collection of Inuit art including Kenojuak Ashevak, Agnes Nanogak and Solomon Karpik, is curated by Jennifer Cartwright and Jessica Tomic-Bagshaw. The ABC's of Alex Wise, curated by Sandra Dyck, is an exhibition of constructions on language development is donated by this Ottawa artist to the permanent collection. Carleton has an outstanding space and permanent collection relatively unknown to Ottawa's visiting art public. Through January 1999, *Four Women Artists*, curated by Alicia Boutilier, focuses on works from the 1930's through 1940's by Rody Kenny Courtice, Isabel McLaughlin, Yvonne McKague-Houser and Bobs Cogill Haworth.

Michael J. Molter

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Septembre 1998
symposium on Public Art with Robert Hulott-Kentor, Judy Moran and Greg Snider
Greg Snider: The ideation of the Maquette@Open Space, Sept. 24

October 1998
Mowry Baden - The Choreography of the Ordinary: Recent Work 1991-1998
catalogue with text by Robert Hulott-Kentor, Brenda Patays and Lauren Schaffer
Funded by The Canada Council for the Arts, Dissemination Assistance

November 1998
Sergio Finamore, Tom Wren and Geoff Carter - Natural Selection
monograph with text by Todd Davis
Funded by The Canada Council for the Arts, Dissemination Assistance

**TORONTO
TOUR**



Knitwork
Germaine Koh
unravell'd used garments, begun in 1992

11TH SYDNEY BIENNALE

After 11 years at *Power Plant*, curator Louise Dompierre has been selected as Canadian Commissioner of 11th Sydney Biennale, 18/09-08/11/98, with artists Roy Arden, Rebeca Belmore, Germaine Koh, Lani Maestro, Kelly Mark and Lisa Milroy, in an innovative contemporary art presentation theme on everyday life, chosen by the director Jonathan Watkins to engage a wide audience.

At *Power Plant*, both curated by Philip Monk: 25/09-20/12: *Picturing the Toronto Art Community: The Queen Street Years* addresses the Toronto art community through portraits as a social site of interaction, as in magazines (*File*, *Impulse*, *Impressions*) or through works of General Idea and crossover in fashion and music.



Self Portrait with George Zontal
Rodney Werden, 1973.

American Playhouse: The Theatre of Self-Presentation, includes films by Warhol, and Anger and photographs by Arbus as well as works by Sherman, Prince, Kelly and McCarthy, establishing generation links and role of photography in American 60's culture.



Cameron Tavern, Back Room
Peter MacCallum, 1982.

Montreal is represented at several venues this season in Toronto.

In Yorkville, Gallery Edward Day presents 12/09-04/10, *Louise Prescott: Prolifical Space-Espace Prolifique*, a personal macroscopic universe in which a visual tension synthesis of contemporary painting integrates «biological, cognitive and emotional spheres of existence».



Génératrice
Louise Prescott, 1998
acrylic on canvas, 122 x 89 cm

In «Génératrice» 1998, Prescott's space integrates in creation without frontiers, acquiring a perceptive plasticity revealing relationships.

At Gallery Gevik to October 10, *Michael Forster, Paintings 1944-97*, confirms this painter's prominent position in Canadian modern art. Colour transformed and transforming through a wide range of emotions, as is well illustrated by *The Bridge*, oil on canvas, 1944.



The Bridge
Michael Forster, 1944
photo courtesy Gallery Gevik

21/11-09/12, *Pierre Patry-Passion and Structure: Recent Paintings*, is a first painting exhibition for this young Quebec artist in Toronto.

The Joseph D. Carrier Gallery 24/10-24/11, presents *Ken Danby: New Paintings*, the largest presentation of the artist's work to date, with limited print edition *A Spirit of Canada*, Daniel Finn Inc., 1998.

At Art Gallery of North York *The Word in Contemporary Art* 10/09-08/11 features 27 artists in a range of media examining the relationship between the printed word and perception in sculpture, painting printmaking, and photography. Throughout October, Robert Bourdeau's accomplished landscape photographs of structures in transformation and transcendent emotional and spatial ambiguity are opening the autumn season at the Jane Corkin Gallery. Sable Castelli Gallery features early work by Betty Goodwin which coincides with the AGO retrospective by the Montreal artist this November. Painter/Sculptor Nicola Nicola continues to exhibit out of his west junc-



Fanning Fingers
Nicola Nicola, 1998
oil canvas, 60 X 96"

tion studio preparing work to be revealed in 1999 for an exhibition in Montreal next April at the Belgo Building.



Rotterdam Pioneers New Technologies for the Subterranean Eco-Suburb, an Environment with Clean Air, Clean Water and Abundant Daily Sunshine, 1995
oil on canvas, 250 x 400 cm.

MONTREAL

**ELEANOR BOND:
COSMVILLE & SOME CITIES**

Musée d'art contemporain de Montreal
28/05-13/09, 1998

The reality of Bond's eleven imposing unstretched canvas fictional urban landscapes encompass the viewers in a universe of disconcerting perspective at Musée d'art contemporain de Montréal. Curator Sandra Grant Marchand perceives Bond's painting as allegorical futuristic visionary consciousness in a current of socioeconomic conditions. Bond's unknown territories evoke an evanescent monumentality of ambiguous, fragmented sites mirroring in ephemeral narration reconstructed public spaces in illusory organic scenes which reshape reality in *narrational reconstruction* of technological cultural solutions. In *Imaging the City* Bond, Eleanor, M.A.C., ISBN 2-551-18959-4, Grant-Marchand suggests that Bond puts us at the site of pressing issues and political realities that shape the pictorial layer. Bond's balance between post-industrial portrayal and depiction of the imaginary is both «utopic» and «distopic». Bond's prairie background brings to the work an abstract cleared out canvas. *Some Cities* painted in *Winnipeg in 1997-'98* and *Cosmville*, painted in Rotterdam in 1995, convey a symbiotic vision of urban planning and architecture. *Social Centres*, 1989-'91 propose strategies to adapt to the future.



Shared Space in the Underground City 1997
oil on canvas, 250 x 400 cm



Wendy Geller, video still, *Natural History: Case Studies*, 1993

WENDY GELLER:
THAT WHICH CANNOT BE
CONTAINED

The touring exhibition *Wendy Geller: That which cannot be contained* curated by Louise W. May for the St. Norbert Arts and Cultural Centre opens September 20th, 1998 and runs until November 13th, 1998. The exhibition highlights Wendy Geller's single channel video tapes and video installations from 1983 through to 1996. Though primarily known for her work in performance and video, Geller also produced drawings, paintings and sculptural objects in the last years of her life. The exhibition surveys Geller's work, featuring her *Natural History: Case Studies* installation, a video library of the early critical satires of domesticity and femininity as well as representation from the later works: a series of egg tempera paintings, oil stick drawings and small ritual sculptures. A publication, edited by Amy Karlinsky and Louise W. May features contributions by artists and art historians from across North America.

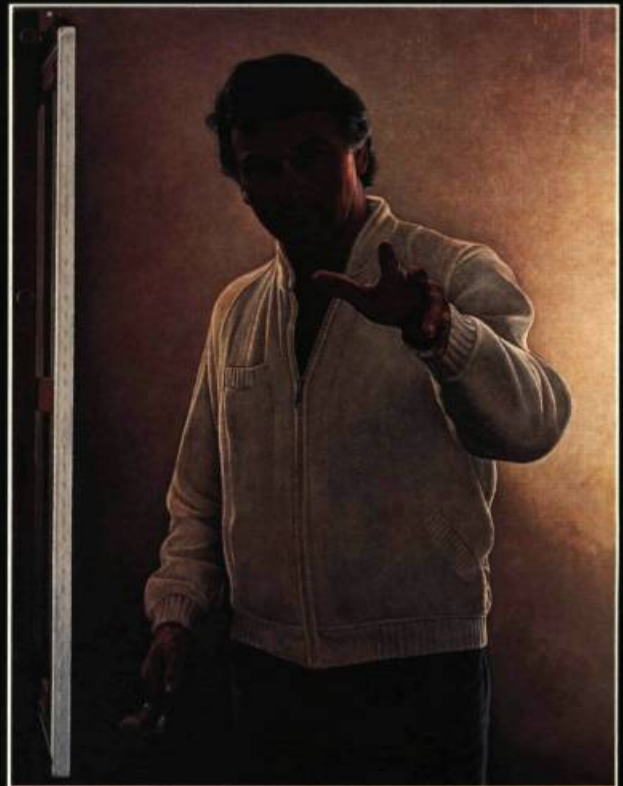
"Thinking about gardens has led me to the Wild, what gardens weed out, cultivate and hold at bay. Natural History: Case Studies is inspired by two different practices. At the turn of the century, thousands of people combed the countryside gathering, cataloguing and displaying natural objects. At the same time, doctors and psychiatrists examined and analyzed scores of women who translated psychological trauma into concrete physical symptoms, developing tics, suffering from paralysis, scrambling language, repeating gestures and ballucinating. Aside from obvious parallels between the doctors and natural historians collecting, codifying and even colonizing unknown terrain, there seems to me to be a similarity between nature offering up superfi-

cial wares and these women whose true source of pain lay deeply hidden. In any case, I'm interested in the subterranean level, that which cannot be contained."

Wendy Geller, 1993

The St. Norbert Arts and Cultural Centre is located in a former Trappist Monastery just south of Winnipeg, Manitoba. SNACC is a multidisciplinary residency-based organization dedicated to the production and dissemination of contemporary art. This exhibition, *Wendy Geller: That which cannot be contained* continues a series of explorations into contemporary video production which has included video installations by Jan Peacock (Halifax) and Gary Hill (Seattle) as well as a performative video project by Patina Du Prey (New York).

Louise W. May



"REFLECTING"
1988-98, Oil on canvas, 50 x 38", 127 x 96.5 cm

KEN DANBY: NEW PAINTINGS

October 24 - November 24, 1998

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ALBERTA AUTUMN

The premiere of *Zurich 1916*, an opera by composer Christopher Butterfield and librettist John Bentley Mays, was the most highly touted arts events in Alberta this past summer (Aug. 5, 7, 13, 15). Staged by the Banff Centre for the Arts, the opera was a lavish collage built around the Dada artists and Lenin—who actually lived down the street from the Cabaret Voltaire. The stage designs by David Gaucher and costumes by Mary Kerr were inventive, absurd, and annoyingly dadaistic. Perhaps the Dadaists would have approved of the awkward arrangements with which Butterfield strangles his singers—they disdained meaning and beauty as much as he seems to—but the discord that was experimental and revolutionary in a small night club in 1916 is, 82 years later—in this more deliberate, inflated form—an irritating, academic exercise that distracts the spectacle.

Many visual arts enthusiasts came to see what John Bentley Mays, former art critic for the *Globe and Mail* and soon to be culture critic for a yet unnamed new national newspaper, would do as an artist. From the performance, few could tell. So little language escaped the tortuous music that one required a copy of the libretto to know what was going on.



Locus ♀, Cornelia Hesse-Honneger, 1998.



Object 1, Zhu Jinshi, 1996
Rice paper

Butterfield's composition is more encyclopedic than inventive; it has the requisite quotations but little feeling for the text—which is itself alternately funny, oblique, over-ambitious, absurd, confusing, and annoyingly dadaistic. Perhaps the Dadaists would have approved of the awkward arrangements with which Butterfield strangles his singers—they disdained meaning and beauty as much as he seems to—but the discord that was experimental and revolutionary in a small night club in 1916 is, 82 years later—in this more deliberate, inflated form—an irritating, academic exercise that distracts the spectacle.

While *Zurich 1916* premiered, Zurich artist Cornelia Hesse-Honneger was at the Banff Centre's Walter Phillips Gallery launching her exhibition of mutant bug

paintings (Aug. 6-Sept. 20). Hesse-Honneger, a scientific illustrator, has been recording leaf, insect samples from around nuclear power plants, disaster and test sites since the early 1980s. She has been taking these samples independently because, she claims, no scientific institutions or governments have undertaken biological studies of these sites. The resulting exhibition of enlarged, finely painted insects offers a disturbing balance of beauty and distortion, a cool, analytical gaze and emotional text, in a subtle wake-up call.

Despite the excellence of their programming, the Walter Phillips Gallery is not as well-known and visited as it ought to be. Among



Strange Fruit, Isla Burns, 1998
Steel, 40 X 22 X 12 in.

the exhibitions not to be missed include Zhu Jinshi's paper installations (Oct. 16, 1998-Jan. 3, 1999). Jinshi, who divides his time between Beijing and Berlin, takes rice paper and gently folds, crumples and stacks it to create a dialogue between western minimalism and qualities he finds in eastern Taoism and Zen Buddhism.

Isla Burns also examines the timeless and universal. While long associated with Edmonton's welded-steel, formalist cabal, Burns' sculptures have more humour, and echo nature more comfortably, than most of the grimly resolute, truth-to-materials approach. More Ernst than Caro, Burns finds the organic in the mechanical, and the right triggers for

the unconscious in industrial waste. Her exhibition, *Facing East*, is at Paul Kuhn, Calgary (Nov. 17-Dec. 5).

Robert Scott's luscious abstract paintings inventory and recent innovations in acrylic paint technology, especially iridescents, and his well-designed experiments are at Edmonton's Douglas Udell Gallery (Oct. 24-Nov. 7), while Calgary's Wallace Galleries present W.H. Webb's panoramic acrylic paintings of the Rockies (Oct. 3-17), Vivian Thierfelder's vivid photo-realistic still-life watercolours and Pat Fairhead's abstract landscapes and flowers (Oct. 17-29).

BIENNALE OF CONTEMPORARY ART II

IN/HERE/OUT/THERE

Glenbow Museum 05/09/98-03/01/99, co-curated by Cathy Mastin, Glenbow and Catherine Crowston, E.A.G.

Edmonton Art Gallery
30/01/99-28/03/99

The theme of frontier is defined as «A DOUBLE PLOT, OR PARALLELISM» by Marshall McLuhan, in the setting of ideas in proximity to one another in interplay. The border continues to serve as a metaphor for frontier in both abstract and segregated space and relates to such events as the Stampede and the Klondike, as well as cultural conflict embedded in land ownership and appropriation. It also serves as analogy for boundaries between internal and external experience, between subjective and objective. The co-curators of *In/Here/Out/There* invite visitors to a selection that explores these dynamics as played out in



Landmark (detail)
Lyndal Osborne, 1995-1998,
branches, twine, steel, 150 X 520 X 76 cm



Vibroseis Unit
David Janzen, 1997
oil on canvas, 48 x 96 in.
Collection Arcis Corp., Calgary

multi-media works by 26 Alberta artists who explore cultural backgrounds, beliefs and history from diverse perspectives encompassing First Nations, Ukrainian and Doukhobour heritage, the role of the land in shaping identity, the factors that shape our ecosystem, family life, oral history, heroism, technological limits, outer space and alien culture.

This collaborative exhibition celebrates diverse talents in a range of media from photography, print,

sculpture, video, painting, and textiles, to installation comprised of multi-media, sound and video projection components. Also at the Glenbow, September through April 1999, *Source Derivations VI: (Phillips)* by Allan McKay, reexamines and assesses the impact of the perception and construction of the

Canadian Rockies landscape, as seen through the Glenbow's permanent collection of works by Walter J. Phillips (1883-1963).

During the same period, the Canadian Art Gallery presents Jeffrey Spalding, while Newzones Gallery presents two exhibitions with territorial persuasions. The first solo by Colleen Philippi: *The Time the Grass Keeps When it Grows (an assembled novel) Chapter Five or Six, 86,547 Trees*, is interactive with a



Head LXXVII, 1998
Greg Edmonson
oil on canvas
63" x 51"

continuing narrative throughout. Philippi writes: «This is an installation of assemblages inspired by the French formal garden tradition and the unusual travels of Count Orlando Umbrelli»

Concerning his October solo «*Greg Edmonson: Landscape Paintings*» Edmonson describes another frontier «In the shadow of the receding light as the evening sky covers the land in a cloak of mystery lies the interface where these works dwell.»

WALTER PHILLIPS GALLERY

B♦O♦O♦K (be double okay)

artist bookworks & books by artists

September 25 – November 8, 1998

Guest Curator: Lisa Gabrielle Mark

Zhu Jinshi

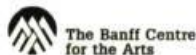
October 16, 1998 – January 3, 1999

MATERIAL ZONES

(Re)Imagining resistance and revolution in contemporary video art

November 13, 1998 – January 3, 1999

Guest Curator: Su Ditta



The Banff Centre
for the Arts

The Walter Phillips Gallery is supported in part by The Canada Council for the Arts and The Alberta Foundation for the Arts.

JOICE HALL
panoramic paintings
San Miguel

OCTOBER 17 TO NOVEMBER 7, 1998

CRAIG RICHARDS
new photos 1998

NOVEMBER 14 TO DECEMBER 5, 1998

GROUP SHOW
folio—a review of works
on paper

DECEMBER 12 TO JANUARY 16, 1999

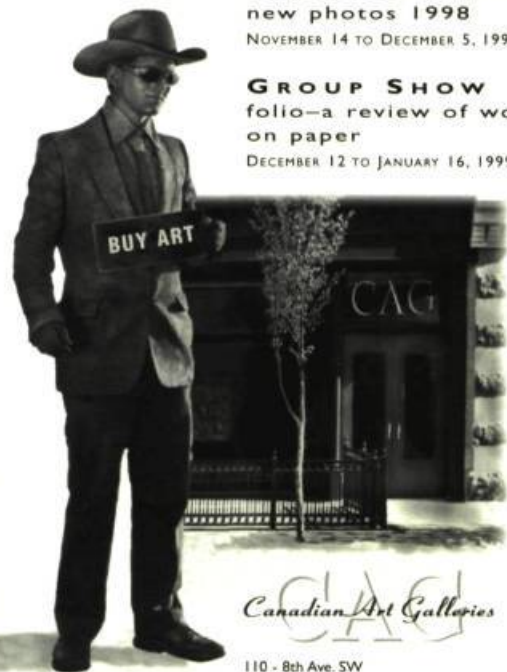


Photo — Katherine McIvor Stasie — Jeff Adams

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PACIFIC WEST COAST



Tai Chi Single Whip, Ju Ming, 1995, bronze
Photo: KM Studios

PUBLIC ART and the Word on the Street: A Symposium on Art in the Realm of the Public Arena, 23/09-26/09, Victoria, B.C. (University of Victoria, Comosun College and Open Space) symposium on the broader significance of public art focuses on interaction and the viewer's relationship to public art, the relationship of galleries and museums to the interactive viewer, and public art as an alternative in our communities. Among participants, Vancouver artist Greg Snider presents unbuilt proposals developed by artists, and Judy Moran, curator, Public Art Program, San Francisco Art Commission, examines temporary public art. Social structures and systems are investigated in relation to sculpture by Mowry Baden on exhibition at Open Space in :

A Choreography of the Ordinary: Recent Works 1988-1998, with a catalogue essay by Robert Hulot-Kentor. Baden takes the viewer's physical gestures as his medium, in a practice that is a model for interactive art.

The spirit that placed the indigenous carvings of British Columbia on the world stage, is acknowledged



Venus of Milo, Arman, bronze, 1996
Photo: KM Studios

through October 1998 in an international sculpture exhibition in Vancouver on English Bay, organized and curated by Barrie Mowatt, (director Bushlen Mowatt Gallery). Monumental sculptures by Niki de St. Phalle, Fernando Botero, Lynn Chadwick, Arman, Sophie Ryder, Bourdelle, Boaz Vadia and Ju Ming preside along Sunset Beach to Stanley Park.

M. Molter

VANCOUVER IS A MULTI-CULTURAL CITY



Vancouver is a multi-cultural city. Visitors, from around the world walk the streets of Vancouver introducing new languages and influencing culture so that their heritage becomes not only accessible, but also integral to Canadians. Until recently Vancouver's public art has maintained a low and largely indistinct profile in favour of sustaining Vancouver's well documented natural landscape.

In July, 1998, Buschlen Mowatt Foundation mounted a significant temporary public sculpture exhibition, the first of its kind in the city. The Foundation has installed nine sculptures by world known artists along the picturesque seawall at the entrance to Stanley Park. Works by Ju Ming, Arman, Boaz Vaadia, Sophie Ryder, Lynn Chadwick, Niki de Saint-Phalle, Bourdelle and Botero are now nestled comfortably into Van-

couver's cultural landscape. A tenth sculpture by Rabinowitz is installed in the CBC Plaza.

The primary mission of the 1998 Vancouver International Sculpture Project is to stimulate and nurture an appreciation for the arts in the community. The project aims to create a local and immediate forum for people to evaluate, question and hopefully appreciate art. The immediate impact of this art in Vancouver's public space is easily measured every time one strolls past the sculpture that presides over the walkway at English Bay. Adults and children alike are compelled to approach and touch, thereby interacting and engaging not only with the art, but also with each other. Such spontaneity eludes art that is tucked away in museums or galleries.

This exhibition introduces a completely new and necessary cultural dynamic into Vancouver's already remarkable landscape. A serious dialogue has emerged from citizens of and tourists to Vancouver, as well as in the local media regarding the nature, role and merits of public art in the cityscape. Public art has entered Vancouver's consciousness as a positive and inclusive experience. The presence of these sculptures has fostered a new regard for the arts in this community, and has also increased Vancouver's reputation as a world class city, in supernatural British Columbia, with world class art.

Shari Edwy



NINE INTERNATIONAL SCULPTURES

Of the nine International sculptures along Sunset Beach in Vancouver, public response voted Ju Ming's Tai Chi--Single Whip as the one sculpture they desired most to stay permanently in the city. Michael Scott, art critic for the Vancouver Sun suggests that Ju Ming's tai chi master serves to remind us of our many links to Asia. Robin Laurence, Georgia Straight art critic, adds that Single Whip speaks to a significant immigrant community here and alludes to our West Coast penchant for eastern beliefs and philosophies.

Taiwanese, Ju Ming, one of Asia's best known artists, is displaying publicly for the first time in North America. His bronze Tai Chi -- Single Whip is installed on a grassy field overlooking English Bay. The work is a balance of fluidity and power, apparent in the bulk of its posture. Yet this bulk is actually imaginary as one comes face to face with the figure. It is a tension of slow movement, as if the figure emerges from its form into a graceful dance posture.

Tai Chi Single Whip is a favourite to remain in the city's permanent public art collection, and commands a sense of monumental power. The strong, fluid figure evokes a motion reminiscent of a dancer whose body fills an imaginary space far greater than its physical one. The sharp angular form harmonizes with the innate grace of the figure's stance belaying the enormity of its material.

Sophie Ryder's Minotaur and Hare invites comments that allude to the fun and whimsical quality inherent in these ambivalent characters. Using galvanized steel wire, Ryder's monumental sculpture pokes fun at the mythological notion of the Minotaur as the masculine, virile and domineering of the sexes. In this work Ryder has played with the ambivalence of the figure, revealing a sexual tension or interplay of traditional notions of male and female. She has done this visually through her manipulation of sculpting material. The minotaurs arm encircles the hares waist, his nose rests in a suggestion of a kiss on hares head and his right arm sits firmly on his hip. The hare on the other hand, appears to be submissive, standing on her hind legs, front paws upheld. The Minotaur and Hare conjures up notions of Beatrix Potter animals and suggests fun, romance and sex. The British sculptor likes to manipulate and form her creatures, at once sympathetic and playful. The hare, has traditionally been viewed as passive, feminine and in many cultures regarded as the metamorphoses of hu-

mana. On closer inspection the humor and irony becomes evident with the cleverly placed bed spring wires poking out of the minotaurs back.

Susan Alexander

BRITISH COLUMBIA:

VANCOUVER AND VICTORIA,
FALL 98

I would not want to say that eclecticism reigns supreme once again throughout West coast art, but with an area that includes this many cultures, indigenous and global, you will inevitably find historical borrowings, cultural appropriations, light-handed portrayals and benign collaborations foisted upon unsuspecting viewers who may, or may not be dialoguing with the necessary patois. Vernacular is very important within cultures, especially when interacting with art factions.

If we take for instance two upcoming exhibitions at the Diane Farris Gallery, Vancouver: Lawrence Paul Yuxweluptun's *Ovoidism* (Sept); and Alan Wood's *Souvenirs of the Sea* (Oct), both artists have their own history, their own language



Night is for Sleeping, Day is for Resting, 1997, steel and concrete installation, Victoria, B.C., images: Mowry Baden

evidenced by the former's paintings where the use of West coast First Nation simplified forms referred to as 'ovoid's' and executed in the distinct palette (black, white, red, yellow and blue) utilized by De Stijl artists, specifically Piet Mondrian, see colour forms floating on a flat canvas made to portray simple depth through varying sizes; and the latter's wood montages portraying simple depth through varying sizes and colour, one would say these artists trained in different eras, under different social circumstances, utilizing similar materials and different personal language have arrived at the

same place at the same time. Being close enough to the situation, I would say one artist is flying in the face of an artistic tradition, successful or not, and the other is deeply entrenched within that same tradition equally successful, or not, both entrenched in a furious dialogue coming from different points and heading in different directions.

Claudia Cuesta at the Contemporary Art Gallery also dialogues with the figurative, as renegotiated in contemporary thought, through minimalism with an installation entitled *Confession (from a pay phone)*. A large and spare but daunting 3-D steel formation invites the viewer to participate physically while instilling a fear that to do so would leave one with no escape. The voice is played out metaphorically; and maybe the conception of the piece came to her entombed in one of the few remaining full-size phone booths? Phones will be the method of communication when the contemporary historical works by Tom Thomson, Emily Carr, E. J. Hughes, Sybil Andrews and others presently on display at the Heffel Gallery fall under the hammer at their fall fine art auction (Nov 5). When will those market investors realize that art, both contemporary and historical, holds its value better than stocks and, provides an objet d'art as a result of the financial outlay.

Buschlen Mowatt Foundation (nee Gallery) has taken to the streets of Vancouver with massive site works by Niki de Saint-Phalle, Lynn Chadwick, Boaz Vaadia, Arman, Bourdelle, Ju Ming, Y. Rabinowitz, Sophie Ryder, Fernando Botero, while the Vancouver Art Gallery presents another array of international artists Lee Bul, Mark Dion, Cornelia Hess-Hoenege and Mike Kelly entitled *The Natural World*, where each investigates the scientific world and takes on their vernacular of systems



Night is for Sleeping, Day is for Resting, 1993, fabric, steel, mirror, 70 x 74 x 77 in. images: Mowry Baden

of classification. These two exhibitions are contrasted by *Edge City* at the Surrey Art Gallery where guest curator Christopher Brayshaw presents a concept into the exploration of the physical and conceptual landscapes of Vancouver's suburbs to the east with videos, sculptures, paintings and photographs by Daniel Congdon, Dwight Koss, Warren Murfit, Arni Haraldsson, Robert Linsley, Ben Reeves, Kevin Schmidt and Scott MacFarland. The voice of the white anglo-saxon protestants is one rarely seen in numbers like this, but certainly a valid one in light of the fact it was the wasp voice which built these social centres of which they speak.

Victoria still remains at a distance to the lower mainland and creates a visual culture worthy of any town its size. Rogue Gallery presents *AntiMatter*, six night of underground film and video from around the world over six days. Open Space follows with a symposium entitled *Public Art and the Word on the Street: A Symposium on Art in the Public Realm*; lecturers and panel discussion participants include: Robert Hullot-Kentor (New York), Judy Moran (San Francisco), Greg

Snider (Vancouver) in conjunction with a cross-city exhibition of Mowry Baden's work of public art proposal maquettes, his recently installed public work *Night is for Sleeping, Day is for Resting* and work from 1989-1998 at Open Space and Rogue Art. Dialogue through specific vernaculars is rampant as cultures interact, appropriate and stand alone to produce art.

Todd A. Davis

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MARITIMES

CLAUDE GAUVIN:
ART AND INSTALLATION DOLLS



Photo d'enfant



Poupée réalisée à partir d'une photo d'enfant

At a young age, Claude Gauvin learned how to fabricate almost anything, being intellectually and manually gifted. She studied at the École des Beaux Arts de Montréal and lives in Grande-Digue, New Brunswick, sculpting and painting characters starting with preconceived ideas which she executes with outstanding skill and ingenuity. Defining art as "playing", Gauvin makes art and performance dolls. Her current project, *Réflexions sur des apparences trompeuses* ("Reflexions on misleading appearances"), will be exhibited at the University of Moncton Art Gallery in the fall of 2001. The exhibit is a portrait-installation of her colleagues of the Visual Arts department at Univ. of Moncton, her own image among them.

The project depicts five characters, two women and three men, life size and with their respective clothes, in lively postures, holding mirrors. Some mirrors display the exact reproduction of the character, in effect producing a double portrait. Some mirrors reveal a different character. The portraits that are identical reproductions are shockingly identical, but without a soul. The portraits that show a different picture in the mirror are masks revealing the interpretation of the artist. *Réflexions sur des apparences trompeuses* is an exploration of reality through a hyperrealistic representation, with a pop art spirit. Gauvin uses her immediate given environment: she represents her subjects with an apparent distancing as "objects" while revealing an intimate experience of them. The usual takes on the status of the unusual through a presence that is relatively pure fiction.

Carolle Gagnon

MARIE-HÉLÈNE ALLAIN:
DANCING ONE'S FREEDOM

Marie-Hélène Allain exhibits her latest sculpture-assemblages at Acadia University Art Gallery in Wolfville, Nova Scotia, November 19, 1998 to January 10, 1999. Recently awarded the gold medal for her sculpture *Danser sa liberté ou suite d'un rêve* at the III Jeux de la Francophonie held in Madagascar in October 1997, Allain says "Sculpture is an expression of joy; One can dance one's freedom when one expresses who one is freely. To dance implies a celebration".

Danser sa liberté ou suite d'un rêve is traditional in the sense that it is made by hand in limestone, but it is a combination of smooth and rough-hewn materials on two iron legs which were found on the ocean shore. "I have one foot in the modern tradition", says Allain, "and one foot in the contemporary". She works with coincidence, using whatever found objects inspire her, especially objects that have weathered the passage of time. Her craft is to simulate natural faded objects with stone, so as to symbolize the transformation human beings themselves go through to reach freedom. Like her contemporaries, Allain works at showing the meaning of materials that endure and point to the durability of life.

Allain's search for identity as a member of a religious order and Acadian woman artist is crucial to understanding her work. Preoccupations with identity as being are as much a part of the work as are formal aspects of postmodernist thought. The differences between the world of nature, the world of art, and the world of experience are blurred. Allain's sculptures consist of narratives from her dreams, her childhood, her beliefs, and her engagement with contemporary social issues. There is no place for preconception in her work. It rather grows from a relation to what already exists, one of which the artist is part: as stones on the shore are part of the large rocks from which they have become detached, as Allain believes human beings have been crafted out of the Creator's heart.

Carolle Gagnon



Danser sa liberté ou Suite d'un rêve, 1997
Calcaire et fer oxydé
104 X 60 X 43 cm

SUSAN HUDSON:
TIME OUT OF MIND



Susan Hudson
November,
acrylic on paper
36 X 48"

The Anna Leonowens Gallery of the Nova Scotia College of Art and Design began its autumn season with *Susan Hudson: Time Out of Mind*. Hudson, (formerly Chairperson of Department of Design at Concordia University) mounts computer generated ink-jet images, manipulated with layers of collage and mixed media materials.

The 53 constructed images sequentially allude to time passage in the twelve month calendar year.

Two suitcases of drawings recovered in 1945 are a unique record of the hearts, minds and memories of the child artists that produced them. Also at NSCAD, *Drawings of Terezin*, 10-21/11/98, is an exhibition of drawings made by children at Terezin in Bohemia (Czech Republic) in a model Nazi internment camp, that relates the dedicated attention given to children by the elders of the camp to enable children to learn while being refused a formal education.

An illustrated publication of the collection, *I Never Saw Another Butterfly*, accompanies the exhibit.

M. Molter