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[See table of contents](#)

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MONTREAL

GLASS ARTISTS
BREAK NEW
FRONTIERS

MAPPING THE FORM

WORKS BY BRAD COPPING
AND KEVIN LOCKAU,
Galerie Elena Lee
1428 Sherbrooke St. W.
Call
(514) 844-60091
till June 8

In the 16th century, Italian artisans woking with the famous Murano glass forbidden under the pain of death to leave the island, so precious and guarded were the secrets of glass-making. Born of fire, made out of and cast in sand, glass holds a fascination of a



Kevin Lockau
Coyote Trickster/Nermin

very special group of artists.

The complicated process of creating glass art involves patience and perseverance, as well as the acceptance of the risk of an accident to which the fragile medium is prone at every step.

Two outstanding glass artists are now on display at Galerie Elena Lee, in an exhibition that challenges our notion of the medium. Brad Copping and Kevin Lockau belong to a group of contemporary Canadian glass artists, which also includes people like Susan Edgerley, Dan Crichton, and Jeff Goodman, connected with Sheridan College in Oakville, Ont., where Halifax-born Lockau is an instructor. Veteran of numerous exhibitions, he creates works imbued with an atavistic symmetry, sculptures that seem to be inhabited by some primeval spirit. Combining glass with such materials as fur and tar, Lockau has cast life-sized glass canines, eyeless and mute, but, nevertheless, eerily lifelike.

A very different sensitivity is exhibited by Brad Copping, one of the most promising young glass artists in Canada, whom gallery owner, Elena Lee, calls "the next François Houdé." Like Lockau, Copping combines glass with other materials, in his case, wood, and he also draws his inspiration from nature. Looking at

Copping's somewhat abstract sculptures is like looking at undulating forests and moss-covered mounds, rivers and light bouncing off ripples.

A complicity exists between the two artists's separate, yet kindred, productions, as they invest the medium of glass with both personal aesthetic and the stamp of nature.

Dorota Kozinska

ANNE KAHANE: DUALITIES
Leonard & Bina Ellen Art Gallery
February 18 - March 20

During the Quiet Revolution in Quebec, when abstraction dominated the avant garde, Anne Kahane was working in a style that fused figuration and social content. Her sculpture has since been neglected by formalist historians immersed in avant garde tautologies and values. Kahane's artmaking process was simple. She assembled flat sections of steel or planks of wood and then carved and sometimes painted these assemblages to bring a certain warmth to social subjects. In *Delegation* (1957), exhibited at the Venice Biennale in 1958, heads, bodies and legs sculpted out of a single block of wood move forward in a collectivized mass. A sense that sculpture can play a role in heightening awareness of social and humanitarian concerns pervades this piece. Anne Kahane commented on the work: "As it took a life of its own, I recognized it as a delegation and proceeded to bring this idea forth." The rough, untreated texture of the wood, akin to Baselitz's recent neo-expressionist sculptures, seen in Kahane's *Broken Man I* (1965) is a paraphrase for social injustice. One feels exterior forces pressing onto the exposed, abstract, wood.



Summer White, 1953
Wood with paint, 96.5 x 53 x 18.5 cm
National Gallery of Canada, Ottawa

The human scale of Kahane's individual sculptural works is even more emphatic in the public art commissions she conceived. These include the *Sculpture Wall* Kahane created for Mount Allison University in Sackville, N.B. in 1961, *Song of the Earth* at Salle Wilfrid Pelletier, Place-des-Arts in Montreal (1963), *La Mer* for the Canadian Embassy in Islamabad, Pakistan (1972), and *The Forest* for the Great Lakes Forest Research Centre in Sault Ste. Marie (1975).

Like Barbara Hepworth, Kahane's public art projects were quintessentially human, social and at odds with the concrete and steel 1% projects that now litter our "planned" architectural landscape of Quebec and Canada. More subtle, less generic, Kahane's public projects were a courageous effort to humanize the public and social context of art. Was Kahane's sculpture from the 1950s and 1960s less *avant garde* than that of her contemporaries? One needs only to look at Paul-Emile Borduas' tiny allegorical wood carvings from the same era to find a parallel almost folk art language paralleling the dogmas of abstraction.

Kahane's *Maquette for an Unknown Political Prisoner* (1953) made of copper tubing, plastic wood and bound together with wire is as poignant a commentary on social and political injustice as could be found anywhere in the 1950s, yet it achieves its effect without leaving the human subject behind. Exhibited at the Institute of Contemporary Arts in London, England, Anne Kahane's *Maquette*, along with works by Reg Butler, Lynn Chadwick and Barbara Hepworth won an award from among 3500 submissions from 57 countries.

Seen within the current cultural context, Anne Kahane's wood sculptures still stand the test of time, and are better understood and appreciated by the public than the codified, conceptual commonplace obfuscations that typify the post-Modernist post-production aesthetic. A recent portfolio of six abstract, Matisse-like polychrome woodblock prints by Kahane titled *Suite pour Benoit* (1997), included in the Leonard & Bina Ellen Art Gallery show give us a glimpse of Kahane's current artistic production. Recontextualizing her innovations with carved wood and metal assemblage motifs, this show reaffirms Kahane's place as an atypical innovator of the modernist epoch in Quebec sculpture. Intuitive, playful and inventive, Anne Kahane's art finds its form in the materials. Her aesthetic is social and humane.

John K. Grande

COSMOS: FROM ROMANTICISM
TO THE AVANT-GARDE
Montreal Museum of Fine Arts
June 17th - October 17th, 1999

We now live in a world where images of sub-atomic particles and galaxies – the infinitely small and incredibly large – are part of our everyday experience. Not visible to the naked eye, these images create a certain anxiety, for they are accessed by instruments whose ingenuity surpasses our natural perception of things. Cubism, Futurism, Vorticism or even T. S. Eliot's *The Waste Land* presented an altogether new fragmented, discontinuous vision of the world yet ironically many 20th century artists have sought to *create the world anew* so as to manifest some inter-relatedness between all things. Marshall McLuhan's Global Village is now upon us, yet data quantification and dissemination further distances and desensitizes us to our immediate environment at the same time as there is a convergence of cultures, information and knowledge. Why have so many artists sought to embody notions of a "pure" universe at the same time as information compression continues to displace direct experience?



Georges Méliès
Six drawings "A Trip to the Moon
(Square in the Eye)", 1902
Watercolor, ink on paper
Coll. Bibliothèque du film,
Cinémathèque française, Paris

Cosmos: From Romanticism to the Avant-Garde, organized by a curatorial committee headed by Pierre Théberge, now Director of the National Gallery of Canada and Jean Clair, former Director of the Musée Picasso and Guy Cogeval, newly appointed Director of the Montreal Museum of Fine Arts addresses many of these questions by sub-dividing the art of the past two centuries into seven themes: Nature and the Cosmos; The Promised Land; The Voyage to the Poles, Beyond Earth; The Moon; Imaginary Cosmologies; The Foundations: The New Jerusalem and To Infinity and Back. An ambitious undertaking whose timeframe begins in 1801, the assertion is that the artist's search for meaning has been affected by the very real frontiers of time, space and geography that humankind explored from then till now. Alongside paintings of the earth and the heavens by artists as divergent

as Odillon Redon, Mark Tansey, John Martin and Piet Mondrian and including rare vintage photographs from Daguerre to Eadweard Muybridge to NASA, *Cosmos* addresses the way we have mapped this earth, outer space, the constellations, the stars and the solar system. Does this reaffirm a vision of an Earthly Paradise emphatically bound up in our Judeo-Christian traditions? Are we embarking on an altogether new voyage of discovery as we enter the 21st century? Some answers to these questions may be provided by looking at the art but one thing is abundantly clear. While the *modus vivendi* clearly enunciated for *Cosmos* is that it "demonstrates how great a source of inspiration the quest for new frontiers and the exploration of space have been for artistic creation over the past two centuries", the focus is strictly occidental and as such riddled with interpretive and theoretical problems. The artist's sense of space is ultimately an interior one, an imaginary place and it reflects many divergent cultural and theatrical worldviews. Many of the world's cultures – Aboriginal, African, Innu, Mayan, Aztec, Asian – had very sophisticated views of the Cosmos and inspired European and North American artists – yet we are given no sense of other cultures envisioned the cosmos in this show.

The art in *Cosmos* is encyclopaedic in its breadth (Hans Arp, Giacomo Balla, Albert Bierstadt, Ross Bleckner, Borduas, Brancusi, Alexander Calder, Emily Carr, Frederic Church, Giorgio de Chirico, Max Ernst, Paterson Ewen, Francesco Goya, Ilya Kabakov, Elisha Kent Kane, Anselm Kiefer, Frantisek Kupka, El Lissitzky, Kasimir Malevich, Antoine Pevsner, Robert Rauschenberg, Mark Rothko, Luigi Russolo, Gino Severini, Vladimir Skoda, Bruno Taut, J. M. W. Turner, Vincent Van Gogh and Joyce Wieland to name but a few), yet the thematic behind this show suggests a one-sided view of artistic achievement over the past two centuries. Cultural production is perceived through the lens of the conqueror, those who left behind familiar territory to explore the New World, the Poles of the Earth, and now outer space. As such, *Cosmos* raises questions about the future of art as much as about its past.

Is this really a celebration of the New Millennium and humanity's penchant for apperception through exploration or just a recreation of the Earthly Paradise theme seen through the lens of technos? It is not necessary to sell art to the public as a product of science, but theory always helps to transmit its permanent cultural value!

John K. Grande

OTTAWA

DAUMIER
National Gallery of Canada
June 11 - September 6

It's summer in the cities and people are on the move. They come from as far as you can imagine. Tourists are the people who give a city a sense of its place in the world. Those visiting Ottawa will be gratified to see the premiere exhibition of the works of one of the world's more influential artists at the National Gallery. Honoré Daumier's work is the centre of attention from June 11 until September 6.

Although many may not suspect it, he was one of the 19th century's more prolific artists, with over 4,000 lithographs, 300 paintings, 800 drawings and nearly 1,000 woodcuts to his name. His political cartoons were among the greatest ever published, a testament to his keen powers of observation and sharp wit, though both qualities led to his incarceration in 1831 for a questionable portrayal of King Louis-Philippe. The case made Daumier an instant celebrity, and became an example of the prosecution of an artist by the state.

Spanning a career of fifty years, his work embodies a broad range of subjects while giving the viewer an insider's look at the full spectrum of Parisian types of the 19th century. Daumier was one of the first painters to document modern life as lived by ordinary people: argumentative couples, cheats, lawyers, emancipated women, victims of war, the world of theatre and vaudeville. He depicted the human condition with irony and compassion and a finely tuned sense of humour.

This exhibition of over three hundred works is organized by the National Gallery of Canada in collaboration with the Réunion des Musées Nationaux/Musée d'Orsay, Paris and the Phillips Collection, Washington, D.C.



L'amateur d'estampes, 1899
Oil on Canvas, 41 x 33,5 cm
Musée du Petit Palais, Paris
Photothèque Musées de la Ville de Paris

DONIGAN CUMMING:
BARBER MUSIC
Canadian Museum of
Contemporary Photography
May 21- September 19, 1999

The exhibition of photography, documentary film, and sound that is the work of Montreal artist, Donigan Cumming, will challenge commonly held perceptions of the role photographs play in the communication of a factual depiction of the world. Donigan Cumming has reinvented the documentary genre exploring and exposing social issues such as aging, illness and economic status. The real, the invented, and the desired are combined in works that involve intimate close ups of the subjects revealing as much about the artist as his focus.

The nucleus of the exhibition is *Barber's Music*, an installation of photographs and video tapes. The real-life basis of the work is the situation of a man, Colin, whose recovery from alcohol and drug addiction is documented in a tape, *Erratic Angel* (1998), running continuously. The gallery space is conceived as exploding out of Colin's room, absorbing the viewer in his predicament.

Accompanying *Barber's Music*, is an earlier work by Cumming,



Donigan Cumming
The Stage (detail)
Gelatin silver print
Coll. CMCP

The Stage (1990) from the CMCP collection. *The Stage* is comprised of 250 photos arranged in a tight grid on the wall and depicting subjects linked by their shared socio-economic status. The subjects are shown alternately laughing and grimacing in between documentary "takes" while the absurdity of this tableaux is further underscored by an improvised recitation based on Cecil. B. de Mille's epic film, the *Ten Commandments*.

Cumming's work has been exhibited and collected throughout Canada, the US and Europe and is regularly featured in film and video festivals around the world.

Franceska Gnarowski

The DeLeon White Gallery representing:

Carlos Aquirre
Doug Buis
Aganetha Dyck
Akira Komoto
Ian Lazarus
Lyndal Osborne
Arnold Shives
Nils-Udo
Paul Walde

Carl Beam
Daniel Corbeil
Lorraine Gilbert
Jiri Ladocha
Peter McFarlane
Stephen Scott Patterson
Alan Sonfist
Lorne Wagman
Peter von Tiesenhausen

Exhibitions:

Downtown – June 19 - September 4, 1999

Peter von Tiesenhausen & Doug Buis

Yorkville – June 8 - July 3, 1999 - **David Gerstein:**

Sculpture

July 8 - 31, 1999 - **Gallery artists**

Aug 5 - Sept 4, 1999 - **To be announced**



Downtown

455 King Street West
Toronto, Ontario
Canada M5V 1K4
tel: (416) 597-9466
fax: (416) 597-8466

Yorkville

33 Prince Arthur Avenue
Toronto, Ontario
Canada M5R 1B2
tel: (416) 964-7838
fax: (416) 964-8868

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TORONTO

WASTE MANAGEMENT

Art Gallery of Ontario
April 7 - July 11

While public interest in waste management may not be a hot issue, we generally are even less aware of the art that reflects these concerns. In an effort to improve its image as a socially relevant institution the Art Gallery of Ontario is presenting a provocative look at post-industrial consumer society by Canadian and international artists in a show that addresses contemporary issues of over-consumption, production and waste titled *Waste Management*.

Christine Ritchie, AGO's assistant curator of contemporary art, suggests that "In a society based on excess and superfluous consumption, waste management has become a public ritual of moral redemption. The ways these practices are reflected in the things that artists are making now is the focus of *Waste Management*".

What a pity that so many Canadian artists with a long track record addressing precisely these issues are nowhere to be seen in the present show. One does not have to look far to find them. They include Doug Buis, Pam Hall, James Carl, Francine Larivée, Kevin Kelly, Monique Crépault, and Lawrence Paul to name but a few of the better known. Perhaps, as with the *Generation X* show of recent Native art at the Museum of Civilization in Hull, the curators in Canadian institutions find it more convenient to simply by-pass artists who do not have the right politically correct recipe for making user-friendly art. In this way no one will ever know, or will they?

That said, *Waste Management* is an interesting and surprisingly diverse art show inspired by both ends of the production and waste cycle. Included is the witty and engaging Ottawa-based Germaine Koh's *Knit-work*. Koh plays with the production process by recycling old sweaters she

has found, unravelling the wool or acrylic and re-knitting it all together into a single continuous and quite beautiful piece of CRAFTWORK! Brooklyn-based Joe Scanlan uses the typical pro-forma IKEA bookshelf as his preferred artist's material, namely those blank white chip-board and lacquer constructions one sees in the showroom one day and in the garbage the next. Scanlan's *DIY* (1998-99) is built the IKEA way and with the same structural aplomb. Here is the ultimate generic coffin for the typical no-name consumer!

David Shrigley's sensitive ink and coloured pencil drawings on paper and photos are wry comments on all manner of issues associated with waste. In *Untitled (Truth 100 mg)* (1996-97), the target is the drug manufacturing industry. Words inscribed child-like underneath a red and blue coloured drawing of some drug capsule read: "I gave her the truth in capsule form and she still couldn't swallow it. (she was v. upset)." Contributing artists Daniel Olson, Michael Landy, Sandra Rechico and Tom Friedman include everything from bubble gum to plastic drinking straws but not the kitchen sink. This is the detritus we confine weekly to the garbage bag as evidenced in Kelly Wood's *Continuous Garbage Project* (1998-2003). Her photo series of her own garbage neatly contained in the Man from Glad's favourite containable material is both witty, whimsical and makes its point about waste in North America in an unemphatically simple and succinct way. These materials would have made Malevich cry! Do these artworks represent the ultimate demise of the Constructivist aesthetic or are they simply playing with the material malapropisms of consumer abundance and cultural poverty? The objects and materials of everyday consumer life are to be found in their post-consumer and consumed guise in *Waste Management*.

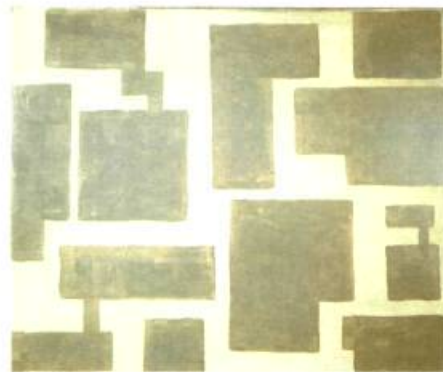
Matter abounds. Life is long, art is short!

John K. Grande

EUAN MACDONALD

Robert Birch Gallery
241 King St. E.
Opening September 1

To celebrate their 10th anniversary, Toronto's Robert Birch Gallery will be presenting an exhibition of works by Canadian artist Euan Macdonald, who recently moved his studio to San Francisco. The show will include a soft, malleable sculptural piece of an airplane, several paintings and a series of recent drawings in pen and ink.



Euan Macdonald
Same Streets, 1997

As Macdonald states: "Making images on a two-dimensional surface with a defined perimeter is an easy way to isolate ideas and exclude everything else."

Euan Macdonald's new work resembles city overviews, maps, and constructed or designed environments but they are far from generic. The way he uses light and space in a work is largely influenced by commercial advertising and the environment the artist works in.

Macdonald considers his drawings to be investigations into the "here" and "there" of city plans and shadows. Executed in a minimalist style and reduced to one or two elements and colours, Macdonald's art reveals a fascination with the modern-day urban space and environment. Whether painting, drawing, or sculpting, artistic creation becomes a site for constructing meaning.

Concurrent with the Toronto exhibition, will be a show of Euan Macdonald's recent drawings, and a sculpture-installation at the Four Walls Gallery in San Francisco, opening September 3, and at the Canadian Embassy in Tokyo, on September 26.

John K. Grande

THEM=US

PHOTOGRAPHIC JOURNEYS ACROSS
OUR CULTURAL BOUNDARIES
ROYAL ONTARIO MUSEUM

Feb. 27 - January 2000

Gilbert Duclos
Montreal, Québec



David Shrigley
Untitled (RIP), 1996-97
Ink on black and white photograph
20 x 30 cm

alism, fundamentalism, homophobia and all the other shallow responses of one person to another, racism concentrates on *what* you are and ignores *who* you are." Somehow the combination of text and catch all photos enhances the sense of diversity this show seeks to express.

Craig Chivers' photos are simple portrayals of a baseball game on Baffin Island in Nunavut, of an Innu boy in baseball hat with a cellular phone, of migrant farm workers in Whitby, Ontario seated in the back of a truck. Andrew Stawicki's photo of Sikh men and women praying in a temple in Vancouver provide a rare glimpse of this little known world. George Lorimer's photos are multicultural with a capital M: a Sikh policeman with turban, a Native woman with plumed headgear standing with two black youths. Snapshot vitality and ephemeral effect pervade the images in this show. In Barbara Davidson's cab driver series taken in Montreal, the Taxi becomes a moving stage set. A white-haired elderly woman paces the cabbie, a long-haired professional looks dreamily out the window, and immigrant women laugh at the very notion that their ride downtown is a subject worthy of being photographed. Stan Behal's tongue-in-cheek Punk with spiked and shaven head, his cheek being tweaked by a friend who is just out of view, his kids kissing in a high school corridor, or with ice cream cones in class, the image of Moslem students in head-dress in an otherwise banal and generic Canadian classroom, all have a genuine magnetic appeal.

Though *Them=Us* definitely presents images that are culturally and geographically diverse, one begins to find these clichés of multi-culturalism as predictable as they are media-based, like Linda Rutenberg's photo of the young backpacker who bypasses a GAP poster of a black woman without noticing it, and one finds oneself looking to find something more than stereotypes. The intention behind much of this work is all too self-conscious and well intentioned to be truly interesting. Is this vision of multi-culturalism proffered by *Them=Us* a truly social one or just mediatic? And does *Them=Us* really encourage cultural diversity or merely objectify the differences, the outer trappings of apparel, style, skin colour, even the vastly different settings?

John K. Grande

PUBLIC MUSEUMS

Art Gallery of Ontario
317 Dundas W.
July 15 - September 12

Some of the most influential and important masterworks from the Renaissance and Baroque periods will be on view. "The Old Masters: Great Renaissance and Baroque Paintings from the Capitoline Museum, Rome" features works by Caravaggio, Dosso Dossi, Guercino, Guido Reni and Velazquez. Many of these works have never before been exhibited outside of Rome and none have ever been exhibited in Canada.

Art Gallery of North York (MOCA)
5040 Yonge St.
until July 4

The Art Gallery of North York is changing its name to the Museum of Contemporary Art. The Gallery will be highlighting photographic and photo-based work from its permanent collection. Featured artists include Mark Gomes, Christos Dikeakos, John Massey, Micah Lexter and Richard Kaplan.

Justina M. Barnicke Gallery
7 Hart House Circle
June 24 - July 22

"Hymn to the Sun: Jack Bush" will highlight the years from 1946 to 1953. This was a time of profound psychological and spiritual struggle, when Bush sought the help of Dr. J. Allan Walters, a noted neurologist and psychiatrist. In light of previously unreleased personal diaries, letters to Clement Greenberg and additional never-before-seen-paintings, watercolours and drawings, this exhibition re-examines a critical period in Jack Bush's career, which points to his later development.

The Gallery's programming continues with selections from the Helen Band Collection of Native Art (July 29 to August 26) and with works from its permanent collection (September 7 to October 3.)

PowerPlant
231 Queen's Quay W.
June 26 - September 6.

The new director of the PowerPlant, Marc Mayer, dons his curator's hat with two exhibitions: "The Hand" an international group show celebrating the hand as a popular subject for many of today's best-known artists; and "Jessica Stockholder" examining how the artist has built upon various traditions of abstraction to create a body of work that is revolutionary in its formal implications.



Robert Wiens
The Hand (1992)
Court. Susan Hobbs Gallery

YORKVILLE

FROM THE STUDIO

COLLABORATIVE PAINTINGS BY
DOUGAL GRAHAM AND SAWAN
YAWNGHWE

Artcore
33 Hazelton Ave.
June 5 - June 25

Graham and Yawnghwe's collaborative paintings take their cue from the contemporary culture in which the artists are immersed. Images from fashion magazines, advertising, television and film are appropriated as familiar contemporary visual markers, and presented in a new way, combined with elements of urban culture or, increasingly, juxtaposed with subtle references to historically recognized paintings collaborative paintings.

Also at Artcore:
NEW DRAWINGS BY EVE
LEADER, PIPPA CHERNIAVSKY &
LEEMOUR PELLI.
June 26 - July 24
PAINTINGS BY MICHAEL
ADAMSON AND AN INSTALLA-
TION BY MATTHEW VAREY.
July 31 - Aug. 28



Douglas Walker
Untitled, 1998
Oil on panel
18 x 25 cm

LAND TAKES

Edward Day Gallery
253 Ontario St Kingston
33 Hazelton Ave Toronto
July 31 to August 29

Five contemporary Toronto artists exhibit their *Takes* or Landscapes: Stephen Andrews, Eshrat Erfanian, Katherine Harvey, Douglas Walker, Melanie Zanker.

CAUTION: IMAGES CAPTIVATING

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TANGLEWOOD AT McMICHAEL RESTAURANT, EXT. 298 • GALLERY SHOP

ALAN WYLIE

Gallery Gevik
12 Hazelton Ave.
June 5 to July 2

These latest, brilliantly coloured canvases earned the artist the Gold Medal at the 1998 Federation of Canadian Artists Medal Exhibition.

July and August features gallery artists.

FORESTHILL

PETER BYRNE

Lonsdale Gallery
333 Lonsdale Rd.
June 3 to June 26.

The Lonsdale Gallery is focused on contemporary Canadian Art featuring exhibitions which encompass work in all media including sculpture, painting, works on paper and contemporary photography. The Lonsdale Gallery exhibits the work of senior, established artists as well as showcasing the emerging artist. Work by emerging artist, Peter Byrne, is on view this summer.

ALSO AT LONSDALE GALLERY:

THE COLLECTIVE, A THREE-PERSON EXHIBITION WHICH HIGHLIGHTS WORKS BY JOE FLEMING, YECHEL GAGNON, AND JAY WILSON.

DOWNTOWN

PRIVATE DRAWINGS SHOW

Gallery artists
Bau-Xi Gallery
340 Dundas
June 30 - July 17

This exhibition, built upon last year's "Working Drawings Show", features works that are private, in the sense of the subject being something that the artists wouldn't normally exhibit.

MONOPRINTS AND MONO-TYPES

July 21 to August 21

The focus is on collaborations between printmakers and non-print-making artists.

Leslie Pool and Shane West finish up the Gallery's summer programming with an exhibition of paintings.

Sept. 15 - Oct. 2.
Joseph Plaskett, new work.



Artichokes, Lilies, Bouquet and Bust an Artist, oil on canvas, 40 x 34 inches.

HEAVEN AND EARTH

SCULPTURES AND PAINTINGS BY
GORDON BELL AND JANET MURRAY

BUS Gallery
July 8 - 31



Gordon Bell
L.H.O., 1999
Burnt postcard & wood
12 x 15 cm

McNaughton's paintings grace Bus's main gallery, while KELLY PALMER uses the Hallway and BRIAN LYALL the Salon. Sept. 2 - 25

TRAVELLING LIGHT (1886-1998)

Jane Corkin Gallery
179 John St.
July 8 - September 11

The Jane Corkin Gallery offers a group exhibition highlighting photographs on the theme of transportation. Artists on view include Bourdeau, Bourke-White, Doisneau, Feininger, Hine, Kertesz and Stieglitz.

Look for their exhibition of Serge Clement which opens on September 23.



Doug Buis
Biosquare, 1993
Small furnished room, mechanism, maple seeds
61 x 66 x 33 cm

DOUG BUIS AND PETER VON TIESENHAUSEN

DeLeon White Gallery
455 King W. and
33, Prince Arthur Ave., Yorkville
June 12 - September 11

New work by Buis and von Tiesenhausen is offered in two solo shows at the downtown location of the DeLeon White Gallery. Doug Buis offers kinetic sculptures while von Tiesenhausen creates an installation using paintings and sculptures.

On September 18 the Gallery opens a new exhibition by seminal mixed media artist, CARL BEAM.



Peter von Tiesenhausen
Focus, 1996
Mixed media on paper,
41 x 30 cm

Lee Goreas

June

Michael Buckland

July

Euan Macdonald

September

Sydney Drum

October

Richard Storms

November

Robert Birch Gallery
241 King Street East,
Toronto, Canada M5A 1J9
Telephone: (416) 955-9410
Fax: (416) 955-9409

10th Anniversary

GALLERY DISTRICT

APPEL, DANBY, DEMARCHE, ETROG, GAUCHER, GEDDEN, SHERMAN, TAPIES, TOWN
Gallery Moos
622 Richmond St. W.
Summer '99

This gallery will be drawing upon its strong contingent of senior, internationally known artists. During the summer Gallery Moos will be exhibiting sculptures, paintings and works on paper by artists such as Karel Appel, Ken Danby, Josue Demarche, Sorel Etrog, Yves Gaucher, Dennis Gedden, Tony Scherman, Antoni Tapies and Harold Town.

ASTRONOMICAL AND SPACE EXPLORATION PICTURES

Stephen Bulger Gallery
700 Queen W.
June 12 - July 17

Visitors to the Stephen Bulger Gallery will have an opportunity to view the world as we know it on a macro and a micro-cosmic scale. "Astronomical and Space Exploration Pictures" brings together photographic works by Alan Bean, Loewy and Puisseaux, David Malin and NASA. A micro-version in photography of *Cosmos*.

LIFELINES

Elizabeth Siegfried
July 22 - August 31

The photos in this exhibition examine the cycle of life, the passage of time, and the search for peace and meaning in one's life.

CAMBODIA, THE ANGKOR SERIES

KENRO IZU
Tatar Alexander Gallery
173 King St. E.
until July 6

"Cambodia, The Angkor Series" highlights photographic work by New York-based photographer Kenro Izu. In this exhibition Izu documents the ancient temples of Angkor Wat (Cambodia) along with the forest which is slowly reclaiming these edifices.

401 RICHMOND A SPACE

MIGRANTE: ARTISTS OF FILIPINO "HERITAGE"
June 26 - July 31

This exhibition was developed from a larger project organized by Winnipeg's Plug In Gallery. Works exhibited address issues of history,

borders, memory, invention and loss. There is also an examination of the links which remain between refugees, exiles and their homelands. Artists include Santiago Bose, Brenda Fajardo, Paul Robles, M Ligaya Alcuitas, Mark Justiniani and Melanie Liwanag Aguila.

GALLERY 44

"PROOF 6"

Summer '99

The sixth annual exhibition of work by photographic artists in the early stages of their careers, this year features work by Shinobu Akimoto, Terry Pidsadny, Andrew Wright and Camille Zakharia.

YYZ

This gallery space offers viewers summer programming with a lighter, more irreverent tone to it. "Joyriding in the land time forgot" is an installation by KIT and runs at the centre until June 19. It is accompanied by a selection of videos exhibited under the title "Si vous ne devez pas défendre quelque chose, vous vous laissez prendre à n'importe quoi! If you don't stand for something, you'll fall for anything!". The exhibition was curated by Milada Kovacova and includes videos by Eve-Lucie Bourque, Patrice Duhamel, Nikki Forrest, Rodrigue Jean, and Yudi Sewraj.

From June 26 to July 17, Tom of Finland exhibits a selection of drawings, while Maryrose Mendoza creates a site-specific installation and a sampling of Marlon Fuentes videos are on view July 21 to August 14.

80 SPADINA

Gallery TPW
June 10 - July 10

Photos by Rose Kallal and Normand Rajotte, curated by Kathleen Vaughan and Marsha Wineman.

Moore Gallery

The Moore Gallery's mandate is to encourage the promotion and distribution of master works - paintings, works on paper and sculpture - by contemporary Canadian artists. It has focused on Canadian Art History, specializing in the art created from the "Les Automatistes" of Quebec to the Painters Eleven of Ontario.

ROBERT HENDRICK

June 5 - 26

MILLY RISTVEDT

July 3 - 24

MICHELE DROUIN

September 11 - October 2

Virginia MacDonnell Eichhorn

JOSEPH PLASKETT



Artichokes, Lilies, Bouquet and Bust of an Artist, oil on canvas, 40 x 34 inches

TORONTO
NEW PAINTINGS
SEPT 15 - OCT 2

VANCOUVER
SELECTED NEW WORKS
SEPTEMBER

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CALGARY

MORE AND MORE OF LESS AND LESS

Two years ago, artist Jennifer Dickson interviewed Diana Nemiroff, curator of contemporary art at the National Gallery of Canada. Asked about her views on printmaking and the Gallery's policy on collecting, Nemiroff summed up our aesthetic era: "Since the seventies there has been a shift in our collecting policy... Our collecting is issue-driven. Ideas are paramount."

It is as if in finally articulating what everyone knew, the institution was unconsciously challenging artists to move on. If idea driven art is the new academy then perhaps a retreat from theory, social meaning, politics, and irony is in order.



Hiro Yokose
Untitled, 1997
oil, beeswax on linen

A symptom of this reversed course has been the proliferation of ostensibly "dumb" and "cute" art exhibitions (for example: Damien Moppett and the "Bonus" artists from Vancouver; the Art Lodge in Winnipeg; Calgary's Jeff Nachtigall, *Newzones* Feb. 18-March 31), a revival of landscape, and return to abstraction.

On the cool and beautiful side of this shift into silence is the reawakening of minimalist abstraction. "*Almost Monochrome*," at Paul Kuhn's Gallery (July 10-Sept. 30) includes works by minimalists and stripists, many who have been at it for years:

Guido Molinari, David McWilliam, Jean McEwen, Rene Pierre Alain, and John Heward. Of special interest are the works of Reg Hamilton who lately has been making subtle paintings of mirrors. Also watch for paintings by Kuhn himself.

Atmospheric abstractions coalesce into evocative landscapes in the beeswax and oil paintings of Hiro Yokose. Born in Nagasaki, now living in New York, Yokose controls his sensual surfaces to create moods that hover between the calm and sublime. These small, luminous, minimal and ambiguous paintings are more entrancing than those with obvious trees lurking beneath the milky surface. Hiro Yokose is part of

"*Introductions*," a group show at *Newzones* (July 17-August).

Also in that exhibition are Suzan Dionne's (New York) strange *Contagion Series* mixed media works. Derived from microscopic forms, these often bulging, nearly monochromatic abstractions on canvas capture the experience of looking either through a microscope or telescope. They are sensual and creepy at once. Originally from Alberta, now living in Montreal, Cameron Skene sets his paintings of unpopulated industrial buildings next to metal panels. The steel echoes the subject in these formal yet almost nostalgic works.

In a completely different vein. The most important museum show of the summer is *Powerful Images: Portrayals of Native America*, at the Glenbow (July 3-Sept. 26). Calgary is the only Canadian stop for this huge exhibition (assembled by the Museums West Consortium) examining representations of First Nations People over the past two hundred years. However, this is not just a collection of white perceptions. A large component of the show contains historical and contemporary reflections by First Nations artists. In addition, there are video and audio excerpts from oral histories.



Yasuo Terada and Kenzan Terada
Vase
Polychrome series
1991

Glenbow has an excellent policy of accompanying imported shows with complimentary exhibitions from their collection. *Powerful Images* is supported by paintings by Alberta Ojibwa artist Norval Morrisseau; a selection of Contemporary First Nation Art from the Glenbow collection; and a show of Moccasins. For a virtual tour of *Powerful Images*, check out www.museumswest.org.

Virginia Christopher is known for showing ceramics in a fine art context. This Summer (July 24-29 and in August by appointment) she introduces Calgary to the work of Kenzan Terada and Yasuo Terada, a father and son team from Seto, Japan. In addition, Christopher is including work by Canadian ceramics pioneer, Luke Lindoe (87).

David Garneau

June 3 - July 10, 1999
Michael Walker
SIGNS & REFLECTIONS



Leonardo's Fingerprint, 1998, oil on canvas, 48x72 in.

July 17 - September 12, 1999
INTRODUCTIONS - 99
SUZAN DIONNE, HIRO YOKOSE (New York)
CAMERON SKENE (Montreal)
LAURIE STEEN (Calgary)
Introducing sculptress, EVELYNE BRADER-FRANK

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Newzones

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The St. Norbert Arts and Cultural Centre also maintains an on-going programme of residencies featuring invited guests active in all disciplines.



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VANCOUVER

SYLVIA TAIT "SPLIT RUN"

Bau-Xi Gallery
June 12 - 26

At first sight, the new paintings of senior Canadian artist Sylvia Tait evoke memories of Motherwell's floating oval shapes and Rothko's color fields. With their pastiches of ovoids and stripes, and their strong, saturated bands of color, they present themselves as conscious inheritants of such abstract legacies. A closer study, however, reveals that their mandala-like symbols and soft compartmentalized shapes are wrapped in protective layers, and that the focus of Tait's work is actually the play on the edges themselves: the borders of the dualities.

Her work is particularly strong when her rhythmic geometrics fracture into ironic pictomaps, as in *Departures and Arrivals*. Then, while the surfaces continue to remain well-seated on the two-dimensional plane, a teasing syncopation of straying and clustering object/shape/forms swim freely by. In the banded paintings, grooved cells of tone and hue collapse like chimney bricks, lending an animata not always found in more formal abstraction.



Chantal Rousseau
The Canadian Disaster Series, 1999
oil on panel, 5 x 5cm

CHANTAL ROUSSEAU
"THE CANADIAN DISASTER SERIES"

Third Avenue Gallery
June 4 - 26

Chantal Rousseau is an artist to watch carefully over the next few years. With a 1994 diploma from Dawson College in Montreal under her belt, she has had three solo exhibitions and participated in 18 group shows since graduating from the Emily Carr Institute in Vancouver in 1997. Sheer numbers alone do not account for her projected success. Her oil paintings, on relatively small panels, are extremely provocative and unforgettable.

Rousseau has the technical capability and the imaginative capacity to pull off believable, life-like scenes which are only too likely to happen in real life. Whether portraying natural or human-made disasters, she captures in her paintings that transitional moment between imminence and outcome, offering a relentless series of emotional charges rather than catharsis.

CAMERON SKENE "STORIES"

Wittmann Lawrence Gallery
June 2-26

In his previous series of sculptures, Montreal artist Cameron Skene explored the cultural value of industrial buildings, located throughout Vancouver, which have become surrounded and contextually-displaced by post-modern developments.

In this new series, he creates views of the Habitat housing complex framed in fibreglass pillows that are made to look like lead. The paradox of the weightlessness of the material and the illusion of heaviness parallels Skene's themes of urban chronology and change, as he correlates the 19th century quest for modernization and industrialization with a 20th century search for meaning in that which is transient and disposable.

Throughout July, The Wittmann Lawrence Gallery is showing the popular contemporary folk art of Vancouver sculptor Todd Spicer. Made from durable wood and plexiglass, and incorporating elements that encourage viewer interaction, his pieces portray cool and irreverent personas.

Mia Johnson

FACE TO FACE:
FOUR CENTURIES OF PORTRAITS

Vancouver Art Gallery
June 19 to September 26

The face tells all, reflecting the soul in its infinite mystery and glory. Exchange lingering glances with kings, moguls and movie stars at this major exhibition of original art, tracing 400 years of the human image from Renaissance paintings to 20th century photography.

Revelations of power, prestige and privilege will emerge from the glint in the eyes, the tilt of the head, or the sway of the back. Each individual captured on canvas or film reflects an era's perception of race, sexuality, culture, gender through works of art by Franz Hals, Titian, Cezanne, Renoir, Degas, Warhol, Hockney, Picasso, Matisse, Goya, Lucian Freud, Gaudier-Brzeska, Cindy Sherman, Gilbert and George, Yousuf Karsh, and Atget to name just a very few.



english reports

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**VISION KEEPERS:
CAMPBELL, MORGAN,
POINT AND RORICK**

NORTHWEST-COAST CULTURE THROUGH THE EYES OF WOMEN ARTISTS.

Alcheringa Gallery, July 29-August 19

Since the mid-to-late seventies there has been a tremendous resurgence of Native ceremonial art and crafts production. Vision Keepers: Campbell, Morgan, Point and Rorick, focusses on four women artists from varied traditions and cultural backgrounds who have achieved a high degree of proficiency in their respective media. For the most part, they've studied traditional methods with the elders and teachers who've served as stewards of these ancient art forms and practices. Isabel Rorick lived her first twenty-five years in her ancestral village of Old Masset on Haida Gwaii. Weaving has been refined and handed down by the women of her family for generations.

Like her mother before her, Rorick studied with her grandmother, Selina Peratrovich, travelling to visit her in Ketchikan, Alaska. Similarly, each year she travels to Haida Gwaii to collect traditional weaving materials such as spruce roots, making certain they are harvested ethically and with high spiritual and aesthetic consciousness.

"It takes discipline to be a good weaver," says Rorick. "Right from the beginning when you dig the roots, you can't just rip them out of the ground, you have to follow them carefully because they cross one another in different directions. If you just rip them out of the ground, you damage a lot of other roots, and that shows disrespect for the tree... When you're done digging an area, it's important that the moss and earth is put back in place the best you can. It shows respect to the trees. It is also important to thank the trees for the roots. Some people think it's funny to do that, but the trees are living things, and they have spirits too..."

Rorick also makes ceremonial, or, work-style hats, a skill she learned from her mother. There are many different types of Haida hats, for different purposes, ranging from very elaborate headdresses to practical protection from the elements.

Weaving wasn't always the only artistic choice for Rorick. "I decided I'd like to get back into carving, so I was making tools with Robert David-

son and his team of carvers. Nonny ("grandmother" in Haida) came to see me at the carving shed. She said, 'you have to make up your mind what you're going to do carve or weave? If you're going to weave, come with me right now.' I put down what I was doing. I went with her and never looked back."

I'd say Nonny was right. Rorick has had work purchased by the Massey Foundation (which has ended up in the Canadian Museum of Civilisation), as well as many successful shows, commissions and interest among private collectors.

Susan A. Point produces large-scale public art in media which includes glass, wood, stainless steel and concrete. Her works are represented in private and corporate collections in over twenty countries around the world. She addresses non-traditional issues through her contemporary synthesis of traditional Coast Salish art.

"I still incorporate my ancestral design elements into my work to keep it uniquely Salish," explains the artist. "Sometimes I address issues of gender conditioning as well as social and economic conditions."

Tahitian/Tlingit traditions (Wolf clan) are represented by Dale Campbell, who has produced totem poles, masks and traditional designs for touring exhibitions, as well as for public and civic art installations. She has work in private collections in Europe, North America and Japan, and also works in silver engraving. For this show she has created a resplendent narrative mask called, *The Woman Who Married the Frog*.


Valerie Morgan, the fourth artist in this exhibition, is of the Kwa-

Gulth/Giksan culture from Alert Bay, B.C. She studied at the Kitanmaax School of Northwest Coast Indian Art. Adopted into the Frog clan in Kitwanga, she also specialises in narrative masks.

Yvonne Owens



Dale Campbell
Tahitian/Tlingit
*The Woman who
Married the Frog*

RCA WEST	June 11 - August 1
IKEBANA	July 9 - August 8
TO THE TOTEM FOREST Emily Carr & Her Contemporaries Interpret Coastal Villages (1900-1950)	August 6 - October 31
MOSS STREET Paint-in	July 17
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June 1999
Merrell Eve Gerber, Margaret Lawther, Tessa Windt - before one's very eyes
monograph with text by Pati Tozer

July/August 1999
To Remain at a Distance - Vancouver Island & Gulf Islands group exhibition
monograph with text by Don Gill

September 1999
AntiMatter - Film & Video Festival of Independent Productions

BRITAIN, THE MILLENNIUM DESTINATION

MARKING THE MILLENNIUM WITH CULTURAL PROJECTS AND NEW ATTRACTIONS, IN A RENAISSANCE SET TO TRANSFORM ITS CULTURAL LANDSCAPE, BRITAIN IS BUILDING VISITOR ATTRACTIONS AND ENVIRONMENTAL INFRASTRUCTURE ON A SCALE NOT WITNESSED SINCE VICTORIAN TIMES.

ARTS, CULTURAL AND HERITAGE ATTRACTIONS

Several innovative museums are set to open for the millennium. The addition of the Dean Gallery, a refurbished building originally designed as an orphanage in 1833, has doubled the size of the Museum of Modern Art in Edinburgh, while Dundee Contemporary Arts has opened an entirely new state of the art gallery and University of Dundee Visual Research Centre in spring 1999.



Dean Gallery, Museum of Modern Art, Edinburgh

"At Bristol" is a landmark project to create a cultural quarter in the heart of Bristol including a refurbished Arnolfini Museum of Modern Art in 2000. In Northumbria, the Baltic Flour Mills at Gateshead outside Newcastle is being converted into a contemporary visual art centre. A new waterfront complex in Salford will include a gallery devoted to the 20th century artist L. S. Lowry.

The Tate Gallery of Modern Art, in a remarkable combination of old

and new, is being built upon the original Bankside Power Station and linked to St. Paul's by the Millennium Pedestrian Bridge (the first new bridge in Central London for more than 100 years), and is scheduled to open in June 2000. Taking its place amongst the great modern art museums, it will concentrate on international art since 1900, enabling the Tate's Millbank site to become The National Gallery of British Art since 1500, and display most of its collection.



Sargent to Freud, Modern British Paintings in the Beaverbrook Collection, organized by the Beaverbrook Gallery, Fredricton, is at Canada House Gallery, Trafalgar Square, September through October and at Graves Art Gallery, Sheffield, December 15 through January 2000. The exhibition concludes its tour at the London Regional Art & Historical Museums, London, Ontario from March 15 through April 2000. A catalogue in English and French, (220 pp. with essays by Richard Shone, keeper of the collection during some thirty years, and Ian G. Lumsden) gives an overview of British Painting in the 20th century and Lord Beaverbrook's patronage of Modern British artists. ISBN 0-920674-44-5, The Beaverbrook Art Gallery, 1998.



Tate Gallery of Modern Art, London, England

GLASGOW 1999

U K MILLENNIUM
CITY OF ARCHITECTURE AND DESIGN

In the heart of the city, The Lighthouse, Scotland's Centre for Architecture and Design, opens in June 1999 with two main exhibition galleries. Realised by converting an 1893 public building by the renowned architect Rennie MacIntosh, the museum explores architecture and design in engaging and challenging ways. Tours are both physical and virtual, utilising the Lighthouse's commitment to new technology. The Lighthouse has established links with similar institutions such as the Canadian Centre for Architecture in Montreal.



The Lighthouse: Perspective, Glasgow

Vertigo: The strange new world of the contemporary city, looks at ten of the most significant building projects in the world revealing the changing nature of the city including: the conversion of Bankside Power Station into the new Tate Museum of Modern Art, London; Berlin 1999; Hong Kong: Chek Lap Kok airport; Lake Las Vegas Resort; Gifu Housing, Japan; Shanghai World Financial Centre; The Millennium Dome; Landschaftpark, Duisberg-Nord; and Ontario Mills Centre, California. At the Fruitmarket; a 208 pp. catalogue available from the British Library: ISBN 185669 1535.

Heisenberg is a collaboration between Matt Baker and Dan Dubowitz that combines architecture photo imagery and sculpture focusing on wastelands, developing debate about redevelopment appropriate to the latent character of the site. *Journeymen* is a four phase project that culminates at the end of 2000 reflecting on the evolution of Scottish cities at the turn of the millennium.



Vertigo: Millennium Dome, Greenwich, England
Bodyzone for New Millennium Exp.Co.

Other Glasgow 1999 exhibitions include: Mies Van der Rohe at the Burrell Collection; Alvar Aalto at the Gallery of Modern Art, and Frank Lloyd Wright at Kelvin Grove Museum.



Glasgow, Scotland
Gallery of Modern Art

The Gallery of Modern Art, one of Glasgow's newest artistic spaces, began life in 1778 as Cunninghame Mansion, home to one of Glasgow's wealthy Tobacco Lords. In 1827 it became The Royal Exchange, Glasgow's business centre, then Stirling's Library in the 20th century.

As we approach the year 2000, it appears Britain is enjoying a special mood of optimism and expectation.

Michael J. Molter

Acknowledgement:
The British Council
and Canadian Department
of Foreign Affairs