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Artifacts of Burning Patbos, 1997-99,
1.52 m. x 2.44 m.

MONTREAL

NIKOLA NIKOLA

LAPAROSCOPIC TRAVELS THROUGH
GENETIC MEMORY

Belgo Art Contemporain,
Espace 324
April 8-April 30, 1999

In his Montreal exhibition, Nikola Nikola presents large format expressionist paintings with sculptural attachments.

A mural created for the exhibition space, on six panels, is intended to immerse the viewer in the process of the work. *Flights of Last Link*, 1999, oil and mixed media on plywood, 244 x 732 cm, is the largest work the artist has produced to date. Should one choose to acquire and co-exist with one of his creations, Nikola is convinced that the ongoing relationship is to be a process of sensorial evolution.

The background serves as an archaeological dig in *Gravity of the First Number*, buried deep beyond conscious recognition, over which numbers are superimposed, and through which a funneling process of thought occurs. Infinite lines meander like a traversing river over which auras in translucent mantles float, sputtering blood, in a vibration with cosmological forces. This is reinforced by the inclusion of a carved sculptural attachment positioned in a diversifying interrelationship with the painting.



(detail) sculptural attachment

Critic and curator Donald Brackett, reviewing Nikola's 1992 Toronto exhibition *Clocks are Ringing*, cites Gerald Marzorati's observations with regard to Leon Golub: "Art cannot shape the future; it can, at best, bequeath to it a picture of its own time." "And if Golub is a "painter of darkness", perhaps Nikola is a painter of light, or at least the light at the end of a dark tunnel. Learning to see the light around the shapes of darkness our civilization has created may be what Nikola's imagery is all about.¹

A prose narrative painting, *Artifacts of Burning Patbos*, evokes the poetic condition of the soul, wherein an offense against human dignity occurs, destiny is denied, and a quest for freedom is justified. The work proclaims faith in transcendence, witnessing harrowing secrets flushed from memory, through a tension between geometric and prismatic forms in richly layered oils pulsating over a blue field with tangled lines crossing over distances. A wood vertebrae, organ like honeycomb, carved and drained, permits an inside view while travelling in descent across the surface from the top of the painting. Nikola's contemporary artifacts, with their textural transparent colours, are strengthened by the inner iconography at their epicentre. Vortexural images over magnetic colour fields merge with appendages in a symbolic code between humanity and the universal, like lightning bolts fused with a collective nervous system. *Artifacts of Burning Patbos* refers to pathological malady, pain and pleasure, setting the stage for an empowerment ignited by transformations in form, idea, and ideology. The painting recalls a moment when the artist's earlier work was destroyed in a never-

forgotten studio fire. Nikola's codification is woven into a memory tunnel underlying a continued struggle of inherent emotional power and self invisibility.

Nikola rejects transparent socio-economic manipulations in the art market in favour of creating a unique visual language. In *Fanning Fingers* visual information replaces language, enabling the crystallization of a message to occur. Wrapped in timeless mythology, implied by a mix of painted, found, and sculpted imagery, Nikola penetrates the memory of shadows, seeking to fix disconnected cartographies, attempting to reach a state where nothing is excluded and no one dominates. *Laparoscopic travels through genetic memory* is a mitigation between risk and acceptance in touch with a higher source.

Michael J. Molter

1 BRACKETT, Donald; Nikola Nikola: *To The Edge Of Expression*, ARTPOST 44, vol. 9 no. 3, 1992.

Courtesy Rose Rongits Contemporary Art

JEFF WALL

PICTURES 1990-1998

Musee d'art contemporain de
Montreal

February 12th - April 25th, 1999

Jeff Wall compels us to stop. Prompted by the settings of the lives of others, we are called upon to pay attention to the daily act of living, filled as this may be with banality, chance, and the myriad conscious actions that pass unnoticed. Despite the titles – in most instances simple identification of the subject – the context and details remain concealed. What is compelling in these



Citizen, 1996
181,2 x 234 cm
Courtesy M.A.C.

works is the extent to which they lead us to consider that which is not present, but which extends visually and temporally beyond the defined space, to include the moments that are lived before and after the cam-

era captures its prey. Wall's solo exhibition in Quebec, comprises over 30 photographic works in an overview of his production from 1990-98. In this exhibition we confront a panorama of reflections of the world enveloping, but by no means depicting, the lives of those that inhabit it.

In the work entitled *Adrian Walker*, ... 1992, an artist sits in concentrated observation, sketchbook in hand, pencil resting, specimen inches away. The inert forearm of the specimen, the artist's hand poised in the act, and the image of the hand blurry on the page extend the story further. Suddenly we care about the history of the specimen, once moving as the artist's hand today. We consider why this artist is here, what his finished work will be, where this sketch will take him. We are gripped with a platonic scepticism for the artist's rendering while the "true" hand here – that of the photographer himself – absent from the image – preoccupies by its absence.

In *Passerby*, 1996, two male figures have passed each other at the foot of a nondescript building wall, background bathed in darkness, foreground in light. The camera captures the backward glance of one of the men, movement frozen. Again while the situation appears mundane, the viewer must construct the context, extending the setting beyond. In *Citizen*, 1996, a man lies alone in a field. We sense the weight of his body, lying inert, eyeglasses on his chest, in a space framed by distant trees and the window-less backs of buildings. Our questions remain unanswered: Who is he? What has brought him here? Why is he lying alone on the earth? Is this the privilege of a moment of solitary peace and relaxation, or are we witness to a gesture of despair?

In *Cyclist* (1996), one of the most powerful works in the exhibition, the context is less dubious. Here a litter-strewn corner, bathed in darkness, shelters an immobile cyclist, head dropped to the handlebars. Although static, the image is far from inert. The angle of the photograph is such that the cement wall that supports the cyclist appears to slant, inclined in the direction of the bicycle. The blocks of the wall, lined horizontally with joints and vertically weathered through the effects of time, counter the tilting planes. The framing of the image in this way provides a visual support for the cyclist, while at the same time straining to



Fanning Fingers, 1998
oil on canvas,
1.52 m x 2.44 m



Adrian Walker, artist, drawing from a specimen in a laboratory in the Department of anatomy at the University of British Columbia, Vancouver, 1992 Transparency in light box; 119 x 164 cm; edition of 3

propel her/him forward. We are conscious of the tremendous energy necessary to have stopped the trajectory, enhancing not only our curiosity, but our concern. What is absent here, or unknown, preoccupies more than what is given.

Such stark absence is perhaps nowhere less evident than in *River Road*, 1997. A landscape, this work is intriguing in its ordinariness. Set at the edge of a highway, it consists of a small bungalow in a rural environment, out buildings, various vehicles, edged by fields and framed by telephone poles and wires. In the foreground a truck with camper faces the road, ready to depart or recently parked. There are no figures, no movement. The place is specific, a generic home to an invisible someone, resembling that of millions. We are mindful of the fact that, somehow, this came to be as it is, and it is that becoming that arrests us. The sprinkling of snow on the lawn may be freshly fallen, or perhaps melting into Spring. We are aware of the fact that, although the specifics of this particular scene remain anonymous, there exists an ongoing time-line encompassing events, natural phenomena, and lives - the effect of which is visible, but through a presence only implied.

The sophisticated technology which the artist employs permits him to present with uncanny precision scenes from everyday life. The frequent reference to Wall's photographic work as "the painter of modern life", to use Baudelaire's expression, is most apt in the sense that his images testify to the complexity of human life in an era characterized by change, tinged with despair. Wall's work is perhaps most powerful in the questions it unearths and honours than in the answers it provides.

Elizabeth Wood

Exhibition catalogue:
LUSSIER, Real; GINGRAS,
Nicole; *Jeff Wall Oeuvres
1990-1998*, Musée d'art
contemporain de Montréal (1999).
English and French texts,
106 pp.
ISBN 2-551-19069-X.

STE. CATHERINE WEST

At La Centrale (formerly Powerhouse) the 25th spring season continues with part two of *Amour-bonneur*, April 17-May 30, curated by Gail Bourgeois (Montreal), profiling work by: Helene Dyck (sculpture, Manitoba), Steffani Frideres (wall works, Alberta), Penelope Kokkinos (sculpture, Ottawa), Fabienne Lasserre (photographs, Montreal), Kathleen Sellars (sculpture, Montreal), Cyndy Steimackowich (wall works, New York), Karen Thornton (sculpture, Chicago). In the media room videos by: Louise Barak and Tery Billings (Saskatchewan), Christine Lebel (Montreal), and Jillian McDonald (New York). Thematically, works in the exhibition reclaim the material female body through the creation of objects, in a gesture



Nambo, Fabienne Lasserre, photograph, 1999

The recent CIRCA solo *Variations-Inversions* by David Moore presented a fanciful series of mirage and mirrored installations reminiscent of the installation *Pendant que le monde dort* presented last season at the Musée de Lachine. Moore's loyal following has learned to expect the artist's extension of an idea to the result found here: carved suspended

of artmaking about survival with a mixture of attachment and loss addressing liminal states and transformations.

floating forms, like reflections of water, expressing the desire to attain the other, in which love and sexuality is implicit. Moore suggests: "These works describe a moment where established logic loses its "raison d'être" becoming the other."



Comment Attraper un Poisson, David Moore, 1999, Mixed media

Laurie Walker's recent installation at Optica continues to explore transformation as manifested in science, nature, alchemy and mythology, in her search for human significance in the natural world. *Pavane pour une infante défunte*, title from Ravel, presents a silk lined interior infant's sarcophagus, to which hundreds of rare exotic butterflies have been pinned, referencing transient existence and metamorphosis. *Pulvis and Umbra*, circumscribes the animate and inanimate, and *Jacob's Ladder*, which explores Eastern and

Western notions of body and spirit.



Pavane pour une infante défunte (detail), Laurie Walker, 1997, mixed media installation (calcium, dried Butterflies, silk, pins, glass).

In *Oeuvres-phares et acquisitions récentes* from the permanent collection of the Musée d'art contemporain de Montréal, sculptures by American Bruce Nauman, *Smoke Rings: Two Concentric Tunnels, Skewed and Non-Communicating*, 1980, plaster and wood, 53 x 462 cm, and Britain's Richard Long, *Niagara Sandstone Circle*, 1981, 362 grey stones, 488 cm (diameter). These acquisitions attest to attitudes of a more affluent and ambitious period in the MAC international acquisitions policy, especially in light of the past deprivation of investment in Canadian art and actual meagre acquisition budgets.

Catalan artist Eulàlia Valldosera's, *The Shadows of Memory*, examines notions of sexual identity, interpersonal relationships, illness and death. *Vessels: The Cult to the Mother*, 1996-1998, uses light and shadow to explore the female archetype and dominant mother figure, while *The Room*, 1996, transforms the space into a theatre of illusion of the everyday. A video and catalogue with text by curator Sandra Grant Marchand accompany the exhibition at the Project Gallery of the Musée d'art contemporain to April 25.



The Room, Eulàlia Valldosera, 1996, (detail) Installation (video projector, slide projectors)

OFF STE. CATHERINE

Seymour Segal 1969-1999, Galerie des arts contemporains, April 28 -May 15, reveals the artist's sensibilities through his intimate autobiographical paintings. The recent *Bridge Series* evokes transition in time and gives body to the artist's imaginative interpretation of his environment and entourage. Segal's intense palette symbolically translates his inner landscapes. Segal's interactive approach to various formal elements is seen through his paintings, and also through workshops he offers in Costa Rica, France, Italy and in Canada, reflecting his celebrative shared response to existence, both insistently articulate and liberating.



Bridge Series #4 Seymour Segal, 1997 oil on canvas 36 x 48 in.

GOYA TO BEIJING

A prologue to the Tenth Anniversary of the Tiananmen Massacre, Beijing, China, June 4, 1989, *Goya to Beijing*, was curated and produced by Dr. Pei Yuan Han, (Montreal) and presented at the Centre internationale de l'art contemporain in Montreal in 1990, and The Vancouver Art Gallery in 1991.

Goya to Beijing explores contemporary artistic expression as a vehicle for political commentary. The theme of this ongoing project is unrestrained freedom of expression, the sentiment which united the democratic movement for which Chinese students lives were taken by soldiers in cold blood and in front of the watchful eyes of the world media. Among artists represented are: Dominique Blain, Jana Sterbak, Betty Goodwin, Peter Krauz, Michael Wong (Mi'l.), Bruce Parsons (Toronto), Ken Lum and Xion Gu (Vancouver) and Nancy Spero, Leon Golub, Jenny

Holzer, Mike Glier and Krzysztof Wadiczko (NYC), ERO (Iceland), Jacques Monory (France), Antonio Muntadas, (Spain), Nam June Paik (Korea), Peter Sorge (Germany), and XYZ (China). Since installation of the site in June 1998, usage statistics show that in February 1999 over 25, 252 visited the site, for a monthly average of over 3,000 visitors. <http://www.goyatobeijing.org/>

Michael J. Molter



Les Massacrés du 4 juin Michael Wong, 1989 graphite, 60x101.5 cm



Arts Court, photo courtesy Ottawa Art Gallery/Galerie d'Art d'Ottawa
2 Daly Avenue, Ottawa

OTTAWA CAPITAL CONCERNS

IN ALL THE WRONG PLACES

Ottawa Art Gallery
May 13-November 21

Spring inevitably prompts us to see our surroundings with a refreshed perspective, a renewed vigour and, perhaps, even a sense of discovery. This season, as Ottawans and visitors to the Capitol region idly stroll the streets in a sun-soaked trance, they will run smack into the

middle of living art; art that has escaped the confines of its traditional home, defying the constraints and definitions imposed by art gallery spaces. This art is not for passive absorption. *In All the Wrong Places* radically shifts what is a tenuous balance between art as object and the viewer.

Curated by the Ottawa Art Gallery's Curator of Contemporary Art, Sylvie Fortin, *In All the Wrong Places* features new and commissioned work by a group of 12 local, national, and international artists: Marion Bordier, Germaine Koh, and Chantal Gervais (Ottawa), Mohamed El baz (France), Charles Goldman (New York), Diane Gougeon (Montreal), Aernout Mik (Amsterdam), Marylène Negro (Paris), Nadine Norman (Montreal), Mitch Robertson (Toronto), Susan Schuppli (Alberta), and Michael Shaowanasi (Bangkok).

Fortin explains that *In All the Wrong Places* "seeks to present and mediate the breadth of contemporary visual and media arts productions, so as to foreground significant artistic attitudes and practices which cannot operate within the physical confines of the gallery, exploring contemporary notions and approaches to site-specificity. The project explores, in

the evolving context and demands of speeding technologies, the communication role imparted, played and/or claimed by art institutions, revisiting the need for a re-articulation of the attitudes and actions of the contemporary art institution."

While the works will all take place outside the Ottawa Art Gallery, one of the gallery spaces will be used as a "communication bureau" to which the public is invited to come physically, or virtually through the internet, to meet attendants, and find out what's happening. The project's web-site will be updated daily to include up-to-the-minute video and audio clips, interviews and feedback from the public, transcripts of artist's talks, a guest book, and discussion forums. From the newspaper, the telephone and the internet, to actions, performances and presentations at various sites, contemporary art will infiltrate and permeate Ottawa's downtown core.

IQAIPAA: CELEBRATING INUIT ART, 1948-1970

Canadian Museum of
Civilizations
April 1, 1999-January 30, 2000



Dancing Man, Karoo Ashevak (1940-1974),
Taloyoak, c. 1971, whale bone, stone, ivory,
24 X 24.6 X 15 cm,
signed with syllabics, Canadian Museum of
Civilizations

April 1, 1999 is a historic day for Canada, but more importantly for the Inuit. It not only marks the establishment of the new territory of Nunavut, but it is the beginning of self-government for a people that have undergone radical changes, while maintaining a visceral connection to their ancestry through their art. April 1st is also the day that the Canadian Museum of Civilization opens *Iqqaipaa: Celebrating Inuit Art, 1948-1970*. Showing until January 30, 2000, the exhibit integrates more than 150 works from among other sites: Baker Lake, Cape Dorset, Povungnituk, and Holman Island. The exhibition is designed not only to pay tribute to Inuit art, but also to explore its origins, simultaneously telling the fascinating story of a culture in turmoil and transition, out of which a distinctive and important artistic movement was

born. Culture will illuminate art in several instances where ethnographic artifacts will be displayed alongside works of art that refer to them. The exhibit is curated by Maria von Finckenstein, Curator of Contemporary Inuit Art, and special advisor to the project, James Houston, seminal in the development and dissemination of contemporary Inuit art.

ROBERT MURRAY: THE FACTORY AS STUDIO

National Gallery of Canada
February 19-May 2

Murray's brilliantly coloured sculptures, fabricated in steel and aluminum, have been transported to Ottawa from numerous public and private collections from as far across North America as Berkeley, Washington, Victoria, New York and Saint John, N.B. *Robert Murray: The Factory as Studio* is the first major exhibition of Murray's work in Canada since 1983 presenting 38 masterful sculptures, maquettes, prints and drawings crossing three decades of artistic production. A strong identification with Aboriginal culture is evident in titles such as *Sioux*, *Saginaw*, and *Athabasca*, all featured in the exhibition.

Murray, originally from Saskatoon and based in New York, is one of the most prominent sculptors to have arrived on the Canadian scene in the 1960's. Curated by Denise LeClerc, the catalogue *Robert Murray: The Factory as Studio*, 1999, 196 pp. ISBN 0-88884-693-2, with introductions by Barbara Rose and Pierre Théberge and text by Denise LeClerc accompanies the exhibition. Pierre Théberge, Director of the National Gallery of Canada, says of Murray: "Whether making reductive sculpture in the 1960s, sumptuous, lavish, and expressive sculpture in the 1970's or by introducing a new modulation of meaning into his abstract works in the 1980's, Robert Murray can truly be regarded as one of the most significant and innovative sculptors of our time."

Franceska Gnarowski



Saginaw
Robert Murray
1979,
Painted
Aluminum
Robert Murray
executed
by Lippincott Inc.
307.3x335.2x116.8 cm
Courtesy National Gallery
of Canada



LILIAN BROCA

Mixed media & lithographs
May 24 – June 12, 1999
Vernissage, May 25, at 6PM



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TORONTO TROT

ART GALLERY OF ONTARIO

March 17 to May 2

Tom Dean: The Whole Catastrophe; March 17 to May 2, is prelude to Dean's representation of Canada at the 2,000 Biennale to Venice. Dean's Toronto show includes signature works: videos, prints, silkscreens, sound work and sculpture. *Waste Management*, April 7 to July 11, examines ways that contemporary artists approach the more "disposable" aspects of modern-day culture, resurrecting previously discarded art practices. *Angels from the Vatican: The Invisible Made Visible*, April 24 to June 20, is comprised of over 100 objects from Vatican collections dating to the founding of the Catholic church around 320 A.D., to pieces by Georges Rouault and Salvador Dali.



Untitled, Betty Goodwin, 1964, Charcoal, 52.1 x 66.1 cm, Courtesy Art Gallery of Ontario

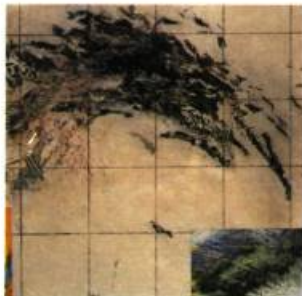
The Art of Betty Goodwin, Nov. 98 - Mar. 99 including 71 drawings, prints and sculptures acquired by the AGO for its permanent collection, makes the gallery the primary study centre of this Montreal artist's work. Co-curated by Jessica Bradley

and Mathew Teitelbaum, a catalogue with introduction by Anne Michaels and personal appreciation by Rober Racine gives an extended chronology of Goodwin's exhibition history and includes numerous quotations from both French and English sources. Goodwin's earlier work is morphologically influenced by Käthe Kollwitz, a formative source of art concerned with strong moral and social convictions. Conceptual influences include Joseph Beuys, and Goodwin's overall affinity with neo-expressionism is evident. Goodwin is a pioneer of Canadian Post-modern contemporary artists, dealing with sensitive issues of struggle, survival, nuclear threats and nuclear families, in the humanistic context of the twentieth century.

The Art of Betty Goodwin, BRADLEY, Jessica; MICHAELS, Anne; RACINE, Rober; TEITELBAUM, Mathew; 1998, Douglas and McIntyre, Vancouver, ISBN 1-55054-676-7.

ROBERT CADOTTE: LANDMARKS

Robert Cadotte's images are graceful and evocative. Using a minimalist technique, Cadotte etches and paints on multipaneled board. The result resembles a topographical study. Heavily atmospheric, his is primarily a muted palette, with a juxtaposition of rich primary and secondary colours. Cadotte's style of



Foreshadow, Robert Cadotte, 1998, mm/board 24 x 24 in., courtesy Bau-xi Gallery

painting is exuberantly controlled, carved and scratched into board, yet recalling Japanese silk paintings. Elements of craftsmanship, construction and restoration, in a delicacy of touch, with a respect for materials, combine to produce these masterful and elegant works. His evocations of landscapes and natural phenomena affect the viewer through their singular style.

Landmarks, at the Bau-Xi Gallery, Toronto, January, 1999 and *Robert Cadotte, Sketch, Grid and Brushstroke*, Kitchener-Waterloo Art Gallery, February 18-April 1, showcased etched and mixed media on paper and board. Rod Demerling, director of the Lynwood Arts Centre suggests: "His exploded views of simple gestural marks mimic enlarged, inset photographs and diagram details. Precise, incised sections reveal splashes of pure colour and quiet patinas, creating a rare, subtle dynamic."

Cadotte, native to Montreal, and currently living in Simcoe exhibits in the galleries in Southwestern Ontario, paintings that reflect his present geographical surroundings. His highly charged surfaces recall topographical maps, grids and charts. Cadotte suggests that his paintings "...work as energized abstraction that alludes to landscape but does not attempt to imitate it."

THE GALLERY DISTRICT

At A Space (401 Richmond) *Milkweed Patch*, to April 17, is a mixed media installation by Debbie O'Rourke (silk, plywood and driftwood), offering a narrative on the human condition through the metamorphosis of the Monarch butterfly. The imagery, part human, part insect, crosses boundaries between art and science, theory and spirituality. The alliance between the Monarch and the milkweed plant, which may fall victim to parasites, is compared here to the wasting effects



Hanging Garden (Transforming), Debbie O'Rourke, 1999, Courtesy A Space

of AIDS. The work will be toured by A Space to galleries along the migratory route from Canada through Guatemala. The catalogue with essays by Virginia MacDonnell and José Springer. *Sourdough*, May 1 to June 12, features seven projects - solo, group and collaborative - dealing with current and historical sectors of underground economies.

GALLERIES PARTICIPATING IN **CONTACT '99**, THE ANNUAL MAY PHOTOGRAPHY FESTIVAL, TEAM UP TO HEADLINE THIS SEASON'S DIVERSE SPRING EXHIBITIONS.



A Little Trip to Heaven, Michael Buckland, 1998, still from videotape (on Zip disk), courtesy TPW

Wadie El Mahdy

MARCH 27 TO APRIL 16, 1999
THE TWO WORLDS OF WADIE EL MAHDY

Bob Boyer

MAY 8 TO JUNE 4, 1999
BOB BOYER: LIFE IS FOR THE LIVING
AND SUMMER IS FOR THE DANCERS

Gerald Lazare

APRIL 17 TO MAY 7, 1999
THE FLOATING WORLD

Alan Wylie

JUNE 5 TO JULY 2, 1999
ALAN WYLIE: NEW WORKS



12 Hazelton Avenue, Toronto, Ontario, M5R 2E2
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Curated by Carol Pickering and John Marriott with catalogue essay by Steve Reinke, *Blind Man's Bluff* at Toronto Photographer's Workshop, 80 Spadina, uses video and photography to focus on the ambivalence towards mastery, found in much of contemporary artistic practice. To April 24, it features work by Michael Buckland and Damian Moppett. For Buckland, a Canadian artist and curator based in Brooklyn, New York, photography functions both as document and finished work. Moppett's Office Photos resemble glossy colour product shots of half-heartedly constructed amorphous blobs. By recording gestures implying failure of consciousness, bodily functions and business ventures, both artists appear reluctant to endorse any one model of artistry or masculinity.

The brave little BUS Gallery (1237 Queen St. W.) continues to produce some of the best exhibitions in downtown Toronto. Fully utilizing a unique space, curator Katharine Mulherin presents works by Michelle Johnson and Elizabeth Fearon in April. *Instamatic* – part of May *Contact '99* – explores alternative processes in photobased art.



Entrer dans les terres, Normand Rajotte, 1997, colour photograph, 81x73 cm

At Gallery 44, *1000 WORDS: musings on the medium*, part of *Contact '99*, is followed with photographic-based works by Rose Kalla and Normand Rajotte, to July 10. Rajotte's recent Montreal exhibition at Galerie Mistral February 17-March 27 gave Montrealers a preview to this exhibition that reveals nature in a suspended state bringing us to the essence of the photographic image.

YYZ Artist's Outlet new releases include: *Plague Years; A Life in Underground Movies*, HOOLBOOM, Michael, 1998, ISBN 0-92037-21-2, an auto biographical look at Hoolboom's motion picture plays; and *MATERIAL matters, The Art and Culture of Contemporary Textiles*, BACHMANN, Ingrid; SCHEUING, Ruth, 1998, ISBN 0-923097-23-9, dedicated to the memory of Joyce Wieland, with a foreword by Sarah Quinton, it includes sections on material and process, articulating gender and identity, cloth, colonialism, resistance, and reconsidering tradition.

Nils Udo at DeLeon White, April 17 to June 12, is followed by the kinetic sculptor Doug Buis, with Peter von Tiesenhausen, June 19 to September 4. The new gallery space in Yorkville at 33 Prince Arthur Street, will open with von Tiesenhausen and produce rotating shows and permanent installations.



Rooted Landscape with River, Doug Buis, 1998, (landscape with running river on wheelchair. Includes pump and miniature tree rooted on wall), 110 x 68 x 38 in. photo courtesy the artist.

The DeLeon White Gallery representing:

Carlos Aquirre
Doug Buis
Aganetha Dyck
Akira Komoto
Ian Lazarus
Lyndal Osborne
Alan Sonfist
Lorne Wagman
Peter von Tiesenhausen

Carl Beam
Daniel Corbeil
Lorraine Gilbert
Jiri Ladocha
Peter McFarlane
Stephen Scott Patterson
Nils-Udo
Paul Walde

Exhibitions:

Yorkville – Opening April 1999 - **Carl Beam**

Downtown – April 17th - June 12th, 1999 - **Nils-Udo**
June 19 - September 4, 1999
Peter von Tiesenhausen & Doug Buis



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Membre de l'Association Professionnelle des Galeries d'Art du Canada

UPTOWN

In Yorkville, March came in like a lion this year with *Impostures* by Montreal artist Kamila Wozniakowska at Artcore where the schedule this season includes an installation by Giorgio Celiberti to April 24 and for *Contact '99* new photography "For You" by Liliana Porter in May. Collaborative paintings "From the Studio" by Dugal Graham and Sawan Yawnghwe through June.



A Hunting Hound with Two Travelling Salesmen in a Meadow, Kamila Wozniakowska, 1998, acrylic on plywood, 122 x 141.5 cm
Courtesy Artcore

A fun and fanciful exhibition runs at the George R. Gardiner Museum of Ceramic Art (ROM) at 111 Queen's Park until May 16. Titled *Tankards, Tureens and Crawly Things* the exhibit showcases tinglazed ceramics that were used at tables and in taverns of Renaissance Europe. The new Discovery Gallery at the Royal Ontario Museum explores the ROM's collections and re-

search with an eclectic range of exhibits. Gallery sections include a field camp, a collector's corner, presentation area, a virtual Iriquois archaeological site, a laboratory, and a section on the art of living.



Sundance at Night, Bob Boyer, 1996, mixed media on paper, 43.75 x 72.5 cm., courtesy Gallery Gevik

Gallery Gevik presents an exhibition of paintings in the realist tradition by Gerald Lazare, April 17 to May 7. May 8 to June 4, Bob Boyer's work highlights amalgams of media and traditional symbols informed by aboriginal sensibility. Boyer, based in Saskatchewan, is featured in concurrent exhibitions at the Southern Alberta Art Gallery, Lethbridge, and at the Glenbow Museum, Calgary. Alan Wylie, renowned muralist and purveyor of the Scottish Realist tradition, exhibits new paintings at Gallery Gevik from June 5 to July 2.

Edward Day Gallery presents an exhibition of works by Dan Huges and David Simon in April. Their art is complementary, despite the difference in mediums, establishing a di-

alogue between sculpture and painting. The Edward Day Gallery participates in *Contact '99*, with a group show and in June profiles evocative drawings by Frank Nulf.

The Lonsdale Gallery (333 Lonsdale Road, Forrest Hill) *Contact '99*, *Pinhole International II* exhibition *Magiae Naturalis*, curated by Dianne Bos, April 29 to May 29, with an opening May 13, precedes June's new work by Peter Byrne.

Jane Ash Poitras presents new paintings at the Mira Godard Gallery from April 24 to May 8. Peter Krausz's landscapes, referencing the Mediterranean, drawn from the artist's imagination, are on view May 15 to June 5, with work by J.C. Heywood's.



9805 31-504, (orbit series), Robert Mann, 1998, Pinhole Photograph, 31.5 x 39.5 in. photo courtesy Lonsdale Gallery



Hourglass, Barbara Steinman, 1998 (triptych) Cibachrome photograph, 61x561 cm., courtesy Olga Korper Gallery

At Morrow Avenue complex, Olga Korper's upcoming schedule includes Greg Murdock (April), Barbara Steinman (May) and Bobbie Oliver (June). Richard Stipl and Gordon Anderson open Christopher Cutts spring season March 27, followed April 24 by Janieta Eyre, Mark Karasick, May 20. June 17 to July 10, Jean-Marie Delavalle and Michael Amar set the stage into summer.

WINDSOR

Art Gallery of Windsor, 3100 Howard Avenue, spring menu consists of: *The Detroit Publishing Company: Looking Across the River*, images and ephemera relevant to Windsor and Canada, and *Don't Kiss Me: Disruptions in the Works of Claude Cabun*, organized by Presentation House Gallery, North Vancouver. To June 27, the AGW presents *Shake a Leg: performance sites of Collette Urban*.

Virginia MacDonnell Eichhorn and Michael J. Molter



Seracs in Illecillewaert Glacier, Selkirk Mountains, B.C. c. 1902. cyanotype, (detail)
The Detroit Publishing Company, courtesy Art Gallery of Windsor

April 3-April 24, 1999

GIORGIO CELIBERTI | "Celiberti's Room"
installation

May 1 to May 28, 1999

LILIANA PORTER | "For You"
new photography CONTACT 99

May 29 to June 25, 1999

DOUGAL GRAHAM AND SAWAN YAWNGHWE | "From the Studio"
collaborative paintings

June 26-July 24, 1999

EVE LEADER, PIPPA CHERNIAVSKY AND LEEMOUR PELLI | new drawing



33 Hazelton avenue, Toronto, 416.920.3820
gallery hours: tuesday to saturday 11-5
e.mail: artcore@the-wire.com
<http://www.the-wire.com/artcore>



The Journeyman, 1998,
oil on linen, 90 x 72 in.

CALGARY

KEVIN SONMOR

THE JOURNEYMAN

Newzones Gallery
November - December 99

Kevin Sonmor's heroic, post-apocalyptic paintings shown at Newzones Gallery of Contemporary Art, Calgary, November through December 1998, reference dark brooding abstract landscapes animated with tight, intensely coloured, realistically ordered still-lives. Hints of survival and the hope of the unseen people are encoded in these enigmatic altar-like settings, covered with rich royal red tapestries and sumptuous blue velvets offering sanctuary for chalices and bright sacrificial flowers. Could this bounty of picked blossoms indicate man's expectancy to still harvest nature for his own use? Sonmor's apparent contradictions suggest a mysterious, otherworldly character of spirituality. "This is my view of reality. The tragedy of Western culture is hard to avoid".

Sonmor has abstracted the atmosphere of rugged Romanticism recalled in Nineteenth-century works such as Turner's turbulent stormy seas and thunderous skies. This artist has tormented Friedrich's hanging

cliffs and dreary stillness of endless ocean implying the powerlessness of man in the face of mighty nature. His tragic backgrounds suggest the force of human self-destruction, but his vibrant altars imply man's ability to survive his own malignant tendencies.

The Journeyman, the signature piece of these recent works, suggests a voyage, perhaps dedicated to his search for the world we live in. In today's troubled world there are wars continuously cropping up from Hussein in Iraq, to the religious turmoil in the Middle East and ethnic elimination in Bosnia/Croatia and Africa. The media reinforces live bombings in Baghdad with dreary testimonies about the American president. *I Have So Much, You Have So Little* implies a guilt devoid of the laughter and joy of life.

Sonmor has committed himself to painting in oils and his seasoned, adept handling of the medium indicates his experienced versatility. He constructs his mystical, desolate backgrounds through a laborious build-up of layers using brush and palette knife. His thick paint is rubbed, dripped, swirled, splashed and smudged. These dense textures are scraped, and re-worked until the dark resonant canvas surface is deemed ready for Sonmor's vibrant altars. This intense dedication to oils declare, and somewhat reassure, that painting is alive and flourishing.

Sonmor, a Montreal based native to Calgary, generates paintings that are clear and focused. Their deceptive simplicity increases in subtle complexity with scrutiny of details and textures. The intensity and resonance of medium and technique reveal a confusing, distressed world, where I would miss laughter, and the *joie de vivre*. While others consider this to be their real world and I admire his craftsmanship, I can not find enough hope to live here.

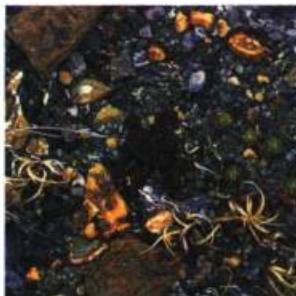
Anne Severson

BOW LAND CHINOOKS

ALBERTA PERSPECTIVE
ON THE LANDSCAPE

This land and our dependence on it are a focus at the core of differing horizontal viewpoints. As the millennium nears, it appears we are deconstructing our roots in search of a direction into the future.

The romantic turbulence from the turn-of-the-century is brought back in the *Memory Series* by Barry Weiss at Newzones, May 6 to 29. Created with layers of oils, his moody, dreamlike, dark prairie landscapes hover between realism of open skies and formalist abstraction.



Roseroot on Blackrock Mountain
Dulcie Foo Fat, 1997
oil on canvas, 24 x 24 in.
Courtesy Canadian Art Galleries

Victor Cicansky's delicate cast-bronze intertwined twigs with fruit and leaves will once again delight the aspirations of the city gardener at Trepanier Baer, April 29 to May 22. Dulcie Foo Fat and Alexander Haeseker, quasi-abstractly, paint intimate details of the land shown at Canadian Art Galleries, May 22 to June 12. Their use of perspective teases the eyes, with an artificial brightness of colours, which fits their trademark style.

Spiritual Landscapes by the Saskatchewan-based Metis artist Bob Boyer are reverently considered at Lethbridge's prestigious Southern Alberta Art Gallery, June 19 to August 15. Perhaps, even more interesting



We Used to Make Offerings to the Holy Waters, Bob Boyer, 1995, fresco on panel, 91.4x121.3 cm, collection of the artist, Courtesy of Assinobia Art Gallery, Regina, SK., photo: Don Hall

will be Boyer's subsequent exhibition at the Glenbow Museum July 3 to September 26. Based on research into Glenbow Museum's ethnology, archives and art collections, Boyer knowingly examines the shifting role of museums in the representation of First Nations' culture in western society. Boyer's work usually has a valid meditative interpretation of what it means to be native in today's world.

EDMONTON

Edmonton's Catherine Burgess assesses human relationship to the land in *Measuring* at Paul Kuhn Gallery, April 10 to May 20. Burgess has reclaimed steel in Edmonton's abstract formalist tradition of welded steel sculpture and has thoughtfully and contemplatively recycled it to produce new art.

Stylized grain elevators by Don Proch speak of a distinctive, but dying, prairie architecture. Nostalgically depicting the idyllic dialogue between the farmer and his land, the sculpture and mixed media are finely detailed in an exhibit at Douglas Udell Gallery in Edmonton, May 1 to 15.

Natural Order at the Edmonton Art Gallery with Douglas Aitkin, Sylvie Blocher, Geoffrey James and Mike MacDonald, April 16 to June 13, is an ironical examination of the dual impulse to both artificially construct and destroy natural beauty. Unnaturally constructed miniature gardens, to the destruction of the land by mass-scale industry, complete this meditation on landscape.

Anne Severson

FIFTEEN YEARS LATER

FUTURA BOLD

GRAHAM GILLMORE • ANGELA GROSSMANN
ATTILA RICHARD LUKACS • DEREK ROOT



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MAY 5 TO 29 1999

BANFF

**SPRINGTIME
IN THE ROCKIES**

Three years ago, Mexican artist and social activist Edgar Clemente participated in a residency at the Banff Centre. Among the things he produced there was an ironic comic book chronicling his experience. In the first panels, a beaming Edgar, who has been trying to cross the Mexican/American border for years, approaches border guards with a letter, his passport to Banff. The puzzled officials ask, "What's Banff? Is it like a credit card? Is it Prozac?" Our hero replies, "No! It's like a spa, but for artists."

The Banff Centre has an international reputation as an artists' retreat. While the Rocky Mountain setting is a recreation mecca, the Centre itself is an intense art lab, a meeting place for multi-disciplinary artists from around the world. And at the heart of the visual arts side of the Centre is the Walter Phillips Gallery.

Since 1975, the 3500 square foot gallery, currently headed by Jon Tupper, has been devoted to contemporary art. It is an experimental space



Still Life with Jungle Jim,
Maplewood School, N.E. Thing Co., 1968,
Cibachrome transparency in light box,
34.7x50.2x13.1 cm,
Collection: Morris and Helen Belkin Art Gallery

where artists can show work that might not be suitable for other spaces, or simply develop work for informed critical feed-back. To support this research and experimentation mission, the gallery holds numerous symposia, conferences, lectures, and produces many publications on issues in current art and culture. The gallery is especially known for exhibiting art that engages wider social and cultural realities, and that employs the latest technology.

The Walter Phillips' curators acknowledge that just as art often exceeds the gallery, a gallery is more than a room. So, many works have taken place off-site: on the internet,

in their adjunct space in Calgary, in the surrounding wilderness, and in the Banff town site. Banff is a tourist town and many recent projects have played on this fact. A personal favorite was Shawna Dempsey and Lori Millan's (Winnipeg) performance, "Lesbian National Parks and Services," which had them dressing as park wardens, handing out official looking guides and holding recruiting drives among the tourists.

Though not part of the residency program, the curators do make an effort to complement that program's theme. For example, to coincide with this past spring's landscape residency, assistant curator Melanie Townsend assembled "Iain Baxter: Landscape Works" (April 9-June 6). This important exhibition, the first to bring together Baxter's explorations of landscape, included paintings, photographs, mixed-media work, light boxes, video, and book works from one of Canada's premier conceptual artists.

Not only have numerous artists been able to debut their experiments in the Walter Phillips Gallery, so have many curators. Aside from dozens of guest curators, recent curatorial alumni include: Manon Blanchette, who is currently Head of Communi-

cation for the Museum of Contemporary Art, Montreal; Daina Augaitis, senior curator at The Vancouver Art Gallery; and Catherine Crowston, senior curator at the Edmonton Art Gallery.

The Walter Phillips Gallery has had a strong influence on artistic and curatorial directions in Canada but, like other laboratories, that impact is most felt down the line. Because of its nearly hidden location, the gallery is not as well known to the general public as it could be.

A few reasons to check out the WPG this summer: "Streaming: A Laboratory;" Bruce Barber and Park Bench (Nina Sobell, Emily Hartzell and Jesse Gilbert) are interdisciplinary artists who will produce a web viewing and creating space in the gallery.

"Beck and Al Hansen: Playing With Matches;" curated by Wayne Baerwaldt and Plug In Gallery (Winnipeg), features work by pop star Beck and his Fluxus inspired Grandfather, Al (August 13-Oct. 5).

If you can't travel, check out their informative site:

www-nmr.banffcentre.ab.ca/WPG/

David Garneau

APRIL 17 TO MAY 15, 1999

Main Gallery
WILLIAM PEREHUDOFF
Celebration of Colour

MAY 22 TO JUNE 12, 1999

Main Gallery
DULCIE FOO FAT
New works

Front Gallery
ALEXANDRA HAESEKER
Night Crawlers

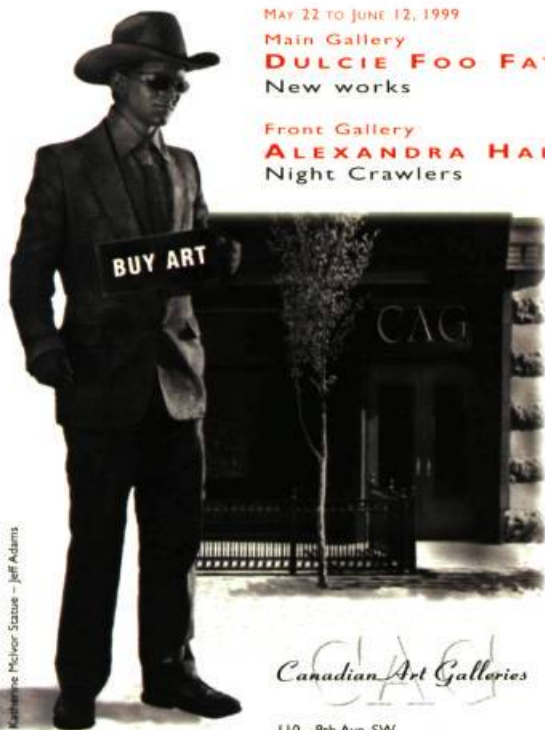


Photo - Katherine McIvor Statue - Jeff Adams

Canadian Art Galleries

110 - 8th Ave. SW
Calgary Alberta T2P 1B3
Phone: (403) 290-0203 Fax: (403) 233-0522
Professional Art Dealers Association of Canada

May 6-May 29, 1999
BARRY WEISS
THE MEMORY SERIES



Memory XI, Barry Weiss, 1998, oil on canvas, 48.77 in.

Newzones
Gallery of Contemporary Art
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My Body, My Box of Pain and Pleasure and *Pain*, Vessna Perunovich, 1999, mixed media installation, Courtesy Third Avenue Gallery

VANCOUVER

VESSNA PERUNOVICH
RED-E-SCAPES

Third Avenue Gallery, Vancouver

Vessna Perunovich's work focuses on the multiple dimensions inherent in human relations which include desire and fear, pain and pleasure, mind and emotion. The title, "RED -E-SCAPES," understood as "red escapes" refers to human emotion which can escape our control. Read as "ready scapes" it is intended

to encourage the viewer to read the images as bodyscapes and what the artist terms "maps of our humanity."

The three-piece installation "My Body, My Box of Pain and Pleasure" is an example of what Perunovich refers to as 'body containers.' Three boxes are wrapped in red material, like gifts, with a bow at the back. We see a female torso suspended from wires, a pregnant box placed on a chair, and, set on the floor, a detonator. It is the same box transformed whose descent we can visually follow from the ethereal to the material. The idealized untouched body undergoes metamorphosis, becoming damaged and endangered. Though there is process here, the lining up of the objects in this way emphasizes that embodied knowledge is simultaneously ubiquitous and traumatic. The gift-wrapped body indicates the tension between exterior and internal. Our skin being that thing we can manipulate most easily, playing with appearances. Yet the interior is contained and not separate. As the detonator demonstrates, danger comes not only from without, but is potentially rooted within.

The masks used in "Long Last Kiss" reiterate this concept. Masks referencing a variety of things including protection, masquerade,

concealment, and liberation. They are both playful and deadly. They can be read as hiding the faces of either warriors or lovers. The two masks are mounted on adjacent walls and connected by thin strands of red. These long hair-like threads are like sensuous and fragile blood lines. The dark masks and their dense metal meshing contrast with the delicacy of this binding element. The play is on hard shells and vulnerabilities that these conceal. The masks effectively block our gaze. The threads function as a precarious life line which originates in the interior that we have no access to.

This juxtaposition of the impenetrable and the vulnerable is how Perunovich demonstrates pleasure and fulfillment even while pointing to the always accompanying danger. In "So Many Lures, So Little Time" red threads rain onto a wrought iron bed. These are decorated by glittering fishing lures and weighed down by large red drops resting on bed springs. Beds are the places of the most complex human relationships (birth, death, intimacy, dreams) and Perunovich's place to present the duality that exists in sexuality and the desire for connection. The beautiful lures represent temptation. But where there is a promise of fulfillment there is also threat. The piece points to the inevitable double edged consequence of being and interaction.

Perunovich's installations are careful and precise. Her focus is on creating a balance between polarities. She juxtaposes dichotomies such as to indicate that it is the sum of these that make up experience and human relations. By maintaining this tension the artist excels in engaging the viewer physically and emotionally.

Corinna Ghaznavi

LOWER LOTUS LAND

As winter grey gives way to colour and first signs of spring on the West Coast, it seems disembodied themes of conception and perception stand aside in the art being exhibited. The engine driving this simple theme is important within our northern culture, especially when art is the focus.

A case in point, in this regenerative time, are the recent photographic works by Laura Jane Petelko, focusing on women in their relationship to the self image, featured this March at Third Avenue Gallery, enhancing perception of a different vision, one of spiritual awareness and clarity.

Diane Farris presents Angela Grossmann's new series entitled *My Vocation.*, through April. While re-

maintaining figurative, Grossmann's paintings stir a sense of the celestial as this artist, so adept at surface treatment, introduces elements of philatelic ephemera to create contemplative, sexual and political implications. The found materials employed: letters, envelopes, stamps and franking marks, lend a formal and considered aspect to this artist's oeuvre, influenced by Journalism. These anonymous, asexual figures produced on mylar and canvas, speak more of the beyond than the earthly connections of prior works that evoked human identity. Here the specificity of facial recognition floats into the background, as the overall figures connect tenuously to the collaged surface layers, marks and shapes, created by this talented painter. May 5 to 29, FULTURA BOLD features: Graham Gilmore, Angela Grossmann, Attila Richard Lukacs and Derek Root.



Son of Man, Angela Grossman, 1999
installation view
Courtesy Diane Farris Gallery

Vicky Alexander at the Contemporary Art Gallery presents us with her dialogue with the spiritual through landscape in an installation entitled *Vaux-Le-Vicomte Panorama*. A spare, but beautiful, projection of panoramic landscapes reflected onto 8 large mirrored columns, invites viewers to experience disembodied views of themselves in Le Norte's Vicomte gardens. An ethereal installation by Calgary based Joane Cardinal-Schubert, presented at the Surrey Art Gallery, deals with the viewer and spirituality based in First Nations experience and the historicity which envelops their contemporary Renaissance in a museological setting. Cardinal-Schubert relies here on text and educational displays as settings for her art, to evoke social statements and the stereotypical views of Native Peoples. The installation allows us to insert ourselves into a situation portraying harsh realities while offering a spiritual awakening. Artist, curator, and director of video and Native Theatre, Cardinal Schubert is also Alberta editor of *Fuse Magazine*.

Todd A Davis



DOUGLAS GRAHAM
SAWAN YAWNGHWE

VESSNA PERUNOVICH
LAURA JANE PETELKO
CHRISTOPHER PORTER
CHANTAL ROUSSEAU
GERRY SCHALLIE
KEN SINGER
MANDY WILLIAMS
SAWAN YAWNGHWE



RANDY ANDERSON

RANDY ANDERSON
DICK AVERNS
ANGUS BUNGAY
KHAI FOO
DOUGAL GRAHAM
JANE IRWIN
JAY ISAAC
ERICA GRIMM-VANCE
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**VICTORIA
PACIFIC CURRENTS**

**TO THE TOTEM
FORESTS:**

EMILY CARR AND HER
CONTEMPORARIES INTERPRET
COASTAL VILLAGES (1900-
1950)

Art Gallery of Greater
Victoria, March 12-August 1,
1999

Emily Carr is, perhaps, best known for painting remote Native settlements, monuments and villages along coastal areas of British Columbia. For over 40 years she drew and painted villagescapes, chronicling her personal and aesthetic musings in her journals. Totem poles, canoes, house-fronts and, occasionally, people were represented by her brush and pen, creating an archival memoir of the artist's journey into B.C.'s natural and cultural heritage.

To the Totem Forests: Emily Carr and Her Contemporaries Interpret Coastal Villages (1900-1950), reveals what is not commonly known or acknowledged is that many of her sites were in use as residences, or sacred sites, at the time that she portrayed them as deserted or abandoned. This lent a false sense of both distance and anonymity to the icons and buildings. What we see in Carr's images are ghost towns and cemeteries falling into disrepair, though it seems many of these sites were well populated and actively engaged by the living. Far from the romantic dereliction implied by Carr, the sites would have been care-taken by their

First Nations custodians and were (and are still) maintained as a living heritage. The sense of a dying tradition we obtain from both Carr's images and writings seems to represent a subjective nostalgia she imposed upon her subjects.

Curator Peter McNair learned in 1965 that Carr's earliest villagescapes were based upon photographs. A 1901 photograph, Blunden Harbour, by Charles E. Newcombe, provided the source for the now famous painting by Emily Carr in the National Gallery of Canada collection. For McNair, this discovery began a long-term fascination with Carr's visionary foundations. Investigations into the matter yielded some interesting historical data; about twenty or thirty of Carr's early studies of B.C. coastal scenes and First Nations structures were photo-based works. These are the precursors of the on-site portrayals she later produced and became renowned for.



Blunden Harbour, Emily Carr, circa 1930,
129.8 x 93.6 cm

Artists who were her contemporaries, including Walter J. Phillips, A.Y. Jackson, Langdon Kihn, Edwin Holgate and George Pepper, sketched or painted many of the same scenes. Their works provide intriguing comparisons to Carr's interpretations.

The voices of First Nations community members are included in the exhibit's presentation at the A.G.G.V. Native representatives share with viewers the family traditions depicted on the totem poles, house fronts and canoes. It is hoped that this will partially counteract the anonymity imposed upon the sites and monuments by their portrayal as vestiges of a lost culture. Particularly fascinating is this privileged glimpse into how the icons are viewed from inside the cultural frame of reference as living relevant sites.

DUNCAN REGEHR

IN THE COMPANY OF CHILDREN
Winchester Galleries
May 9-27

Duncan Regehr is a professional actor, as well as a published author and poet. This may explain the magically theatrical quality of his paintings. Regehr's figurative and representational works bend perspectives and stretch space in ways that underscore their psychological, shamanic significance. His distortions of both the picture plane and human anatomical proportions invoke penetrating depths of meaning. What appears in the frame is never solely what's going on in the image. The action takes place on a subconscious level, in the eye, mind and emotions of the beholder.

The apparent scenarios, dioramas and tableaux presented in a Regehr painting are never simple or self-evident. Hidden meanings and mysteries simmer below the painterly surfaces. Jewel-like pigments are worked into alluring textures and finishes, but one's gaze is drawn beyond. Tantalised by the question, "What's really going on here," the viewer is pulled into the narrative image. Hints of parable or allegory abound, with mythical muse figures (*Unknown Mistress*, 1998), or occult symbolism. This visual teasing works even though one's first reaction may be one of unease, even mild fear. In the relationships portrayed, the power dynamics on view, there are hints of abuse, enthrallment, obsession or oppression. It's the same feeling the addict of fairytales might feel upon contacting an intimate and familiar dreamscape in a story. This reaction might be described as part wonder, part fascination, and part nightmare. An encounter with some numinous, transforming undercurrent of magic is at hand. Like any threshold, it's rather scary.

In *Isaac With a Nice Claret*, (1995) a small boy stands on a table, perched amid a tidy place setting. A half-filled bottle stands next to a glass of claret and a white rose, as if to accompany the boy (who, presumably, is "Isaac") as the sacrificial lunch. On the other side of Isaac, a skeletal black goat's head completes the table setting.



Isaac with a Nice Claret, Duncan Regehr,
1995, oil on panel, 24x30 in.

These beautiful, yet sinister paintings focus on a persistent theme in Regehr's work. Children show up often, adding a poignant, or even tragic, aspect. Issues of trust, creativity, vulnerability and innocence seem to lie at the heart of these parables. Jesuits say, "Give me the child for seven years and I will show you the man." The child in the art of Duncan Regehr is a source of beguilement and beauty, with an edge.

A recent exhibition of late work by Jori Smith at Winchester's Broad Street location and Jack Beder at the Fort Street Gallery attest to Winchester's ongoing affinity for Montreal artists.

Yvonne Owens

Open Space

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March 1999

Gregg Forrest, Mathieu Gaudet and Warren Murrfit - Kraftwerk

monograph with text by Nicholas Hooper, curator

Funded by The Canada Council for the Arts, Dissemination Assistance

April 1999

The Emergence of an Alternative Product Culture - Furniture by Artists

an Open Space Visual Art program fundraiser

April -May 1999

Jerry Pethick

monograph with text by Todd Davis

June 1999

Merrell Eve Gerber, Margaret Lawther, Tessa Windt - before one's very eyes

monograph with text by Patti Tozer