

Here, There and in between

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HERE, THERE AND IN BETWEEN

MONTREAL

QUÉBEC'S NORTH-SOUTH-WEST CONNECTION

Frontiers, Frontières, Fronteras, Ren  Derouin
Montreal Museum of Fine Arts
Jan. 14 to Mar. 14, 1999

Frontiers, Frontières, Fronteras: Ren  Derouin, (Jan. 14 to Mar. 14, 1999) at the Montreal Museum of Fine Arts, explores Derouin's work and his recurrent themes of land, memory and migration. Derouin employs nature to explore concepts of time, place, cultural and personal identity. The impact of the St. Lawrence River, the Laurentians, James Bay and the North, is integral in his work. His alignment with the outside world, particularly with Mexico, (illustrated throughout this exhibition), provides a unique perspective on the international importance of Derouin's work and an understanding of its influences, including the pre-Columbian. The artist's landscapes, such as *Remparts*, 1967 (with *Fleuve m moire*, woodcut on paper, 24.7 x 20.5 cm), speaks of the pure uninhabited spirit of the frontier North. This contrasts with his landscapes of the mind, as in * cographie de la m moire g n tique*, 1986, (woodcut on polyester with hand-painted acrylic, wood relief, ceramic and water, 296 x 396 x 396 cm), which deals with his memory of the Mexico City earthquake and acts, in part, as therapy against the congestion, violence and chaos of the modern metropolis.

The 1994 donation of 300 works, mostly blockprints, to the Glenbow Museum from 19 donors, was the catalyst to this exhibition. The Glenbow's already vast collection of blockprints, including those by Walter J. Phillips, is particularly suited to the production of this exhibition with prints, paintings, photographs, books, video and installation.

Derouin was first introduced to the colour woodprint process when he attended a symposium at the University of Calgary in 1967, led by the Japanese master printer Toshi Yoshida. He has since presented his own workshops and exhibited regularly in Calgary. This exhibition reveals the extent of the artist's breakthrough from traditional printmaking. Derouin's formal invention, experimentation with woodcuts, and his range of materials and techniques, bring a bold strength to his choice of subjects. From *Peasant # 26*, 1956, (red chalk on paper, 28 x 21.5 cm), to * quinexe #1*, 1989-1990, (polychrome relief plates, 188.3 x 188.3 cm) through *Place Publique*, 1992 (wood relief, ceramic, steel, water, 580 x 488 cm), the breadth of subject and depth of use of material and technique outside the mainstream, credit Derouin's ambitious production. A catalogue drawing upon various literary inspirational sources as John Steinbeck, Salman Rushdie and the Quebec origins of the artist, complements this four decade retrospective. An introduction by curator Patricia Ainsley, with quotes by Derouin, contrasts solitude in the north and plenitude of resources with

the political and intellectual stature of artists in Mexico, and reflects upon Derouin's migrations there. Contents include the sub chapters: *Migration, Land, Memory, Integration*, bibliography, chronology, complete list of works, 18 colour prints, 47 black and white and illustrative process photographs.

Frontiers, Frontières, Fronteras: Ren  Derouin, with introduction by Patricia Ainsley; Jeanne Watson, catalogue editor, 160 pp., including French translation, produced by The Glenbow - Alberta Institute, 1998, Sundog Printing Ltd., ISBN 1-895379-11-3.

Michael J. Molter

STANISLAV GERMANOV:

CONTINUITY (REVIEW)

Gallery Jean-Pierre Valentin
Nov. 7-21, 1998

Stanislav Germanov: Continuity, is a balancing act that astonishes with a timeless sense of harmony, richness of texture, seamlessly balanced and static. Tranquility is achieved by an arduous shaping and conquering of materials, taming and silencing chaos, in the space of creation.

Returning (oil on canvas) captivates through a combination of elements, infinite inner movement and reverse perspective characteristic of Byzantine icons. The thick vibrant body of the painting recalls the mural technique *sgraffito*. Layers of etched, smoothed and sculpted paint reveal a canvas abounding in colour and texture applied in subtle fashion, which at a distance is seemingly monochromatic.

Returning, a peculiar landscape of the mind, is a metaphoric painting in which Germanov recreates a moment frozen in time through optical effect. As if seen from a train, changing horizons merge into a single vanishing point where in four triangular shapes converge. The artist achieves stasis through a mirror effect reversing the movement between the objects in the painting, the subject, and viewpoint. Inner tension between motion and contemplation inhabits this painting that the artist has quieted into an unperturbed peacefulness.

The Last Supper (mixed media on paper) creates a highly stylized table separation between the central figure and group portrayed acting as a crown of thorns that places the images into a spiral maze. The works



Stanislav Germanov
Returning, 1997,
mixed media on canvas, 36 x 44"

on paper differ from his highly textured canvasses, yet Germanov's vision is identified by subtle use of colour, use of reverse perspective and exploration of infinity motif.

The elasticity in Germanov's work is endowed with a poetic quality that penetrates the canvas and pulls the viewer into the frame. There is an ancient tinge to the surfaces of this recent body of work, that evokes a reflection on art as a phenomenon, which can be likened to alchemy and archeology, balancing between past, present and future.

Rossitza Daskalova



Stanislav Germanov
The Last Supper, 1995,
mixed media on paper, 40 x 38"



Ren  Derouin
Fleuve-M moires, 1994,
wood relief, ceramic, crates,
photographs, wood on paper.



Teresa Velázquez, Claude Millette
D'Ombres et de lumière,
Vue d'ensemble partielle.
Photo: François Larivière

**CLAUDE MILLETTE &
TERESA VELÁZQUEZ**
OMBRES ET LUMIÈRES

Musée d'art de Mont-St-Hilaire
Sept-Nov 1998

The dramatic and powerful exhibition *Ombres et Lumières*, shown recently at the Musée d'art de Mont-Saint-Hilaire, attests to the fact that, when things go well, the pairing of two artists in a single environment can prove enriching for all concerned. This exhibition integrates the richly layered oil paintings of Teresa Velázquez with the large-scale steel, bronze, and aluminum sculptures of Claude Millette. The intense, abstract and angular colours of the Velázquez works recall the stained glass in an

ancient cathedral, while the solemn works by Millette inhabit the space as though witnessing, inviting, partaking in ceremonious ritual. The dim, spacious museum that houses this exhibition, with its high ceilings and carpeted silence, assumes the aura of a sacred place.

Teresa Velázquez is a Mexican artist whose paintings have been shown extensively in solo and group exhibitions in her own country as well as in the United States, Peru, and now Canada. She is primarily concerned with light, and the way in which this carries the rich, densely stratified colour that is superimposed over forms. While not immediately visible, closer inspection of

the works reveals glimmers of gold throughout. Angular and organic, translucent and opaque, her untitled works are constructed outward from a dark foundation. As the edges cut away, the darkness recedes, and forms emerge. In some, abstract reds and greens float as though revealing the inner workings of the natural world. In others, geometric shapes are defined and dissected by angles of light, almost quivering, like a city perceived at night from across the water. These works undulate with an energy that is contained only by the thin black frames that enclose them.

Quebec sculptor Claude Millette has presented his monumental metal works in over twenty group exhibitions since the early 1980's. Since then, we have witnessed an escalation in the emphasis he places on purity of form, the context of the site, and on the positioning of his works in relation to each other and to light. The most recent exhibition constructs an environment that is delineated, but not defined, by the volume of the metal structures.

While the works of Millette, like those of Velázquez, vibrate with light and shadow, this occurs differently in his, namely through the dialogue between the work and the space that surrounds it. One of the most arresting pieces, *Generescence*, consists of three elements. A tall, solid structure seems to writhe slowly, although frozen immobile in space, flanked by two open cylindrical volumes constructed with curved metal strips. All three elements contain an arrow-like

tip – a striking recurring icon for Millette, reminiscent of a Copernican scientific device. On the wall and floor the light traces curves and pyramids in clean silhouettes of darkness that confront shadows melting into muffled shapes of lesser intensity. A second work, *Metissage*, comprises a series of metal arches, approximately 15" each, that weave across the space over the floor. A two-tiered vertical steel rectangle peers over the flock of arcs, as these seem to effortlessly penetrate and surface from the ground. *Rayonnance*, a third work, spreads like a comb of honey in welded steel, tilted on its side like a top about to spin. Woven of metal cells, it resembles a complex molecular model, supported at each extremity by a protruding tip. Yet light from above cannot pass through steel, no matter how delicately it is carved, and we are struck by the intricate darker patterns drawn on the floor below. Like an insect at the nucleus of a spider's web, the steel centre hovers suspended at the vortex of a majestic shadow of lace. Finally, *Arborescence* comprises a waist-high pedestal, resembling a bistro table, topped with a bundle of wooden sticks in cast bronze. Suspended overhead like a chandelier is a second form recalling the pointed tips of *Generescence*.

A sense of ritual prevails here, as though some mysterious sacrifice is about to take place... or already has. A lethal gap separates the arrow, hovering from the ceiling, and the wood targeted below. The menacing form on the wall, distorted and precarious, dissolves downward in a spectre of shadow and light.

These artists' works seem restless – be they painted surfaces of intense colour or metal forms, fluid as polished mercury. Whether in two dimensions or three, and despite the perfect and protected calm of this mute, sedate museum, they appear somehow discontent with their immobility. This is achieved, perhaps through their errant luminosity, the most significant unifying element in the exhibition. For Velázquez, while the releasing of light at the surface of the canvas is employed as a means of liberating colour, paradoxically the reverse also applies in her work: the dense stratification of coloured pigment itself serves as a means of releasing light. Similarly, Millette's proud, polished three-dimensional structures do not merely exist in the space, they inhabit and transform it. Both artists invite us to notice, most importantly, the light that extends outward from the works. The light that sculpts the shadows.

Elizabeth Wood

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MASKS
OF THE
NORTHWEST COAST

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TO FEBRUARY 28, 1999

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Nuxalk, Artist Unknown • Mask Representing the Sun, c. 1870
40.0 cm diameter • wood and paint
American Museum of Natural History, New York, 16/1507
Photograph: Trevor Mills, Vancouver Art Gallery

This exhibition has been organized and
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DOWN FROM THE SHIMMERING SKY: MASKS OF THE NORTHWEST COAST

McMichael Collection of Canadian Art, Kleinberg, Ontario
Dec. 5, 1998-Feb. 28, 1999.

Portland Art Gallery, Ore., Apr. 9-July; Gilcrise Museum, Tulsa, Ok. Aug. 7-Nov. 7, 1999.

National Museum of the American Indian, New York, Dec. 1999-March 15, 2000.

The largest and most complete exhibit of contemporary and historical masks created by First Nations artists. *Down from the Shimmering Sky: Masks of the Northwest Coast*, opened to thunderous reviews at the Vancouver Art Gallery as the main event in 1998. With masks returning from public collections in Austria, Germany, Switzerland, and the United States for the first time in two hundred years, and others by artists practicing the art of creating masks today, this exhibition celebrates the rich heritage of the Northwest Coast, while commemorating the work of the region's finest artists today.

Images of supernatural creatures, such as the Grizzly Bear, Thunderbird, and human face masks representing ancestral spirits of First Nations peoples were in use in traditional dance ceremonies to preserve the stories, status, and responsibilities of their owners. Names of many creators of these masks are now lost in time. Contemporary sculptors of diverse, dynamic and inventive new objects include: Joe David, Beau Dick, Freda Diesing, Willie Seaweed, and Art Thompson, to name a few.



Kwakwaka'wakw, Bob Harris
Mask Representing Bak'was, c. 1890,
30.5 x 25.5 x 25.9",
photo by Trevor Mills, Vancouver Art Gallery.

Co-curators of this landmark exhibition include: Peter Macnair, former curator of thirty years in Anthropology at Royal British Columbia Museum in Victoria; Robert Joseph, a Kwakwaka'wakw Chief, writer, curator and adviser on land claims and Native rights; and Bruce Grenville, Senior Curator of the Vancouver Art Gallery, contributor to and editor of *The Post Colonial Landscape*, book and exhibition series.

Robert Joseph suggests that through the mask Native people reconnected with the universe, identifying their humanity, affirming celestial honour, and conquering fear to interact with the spirit world and their ultimate destiny. A Spirit World beyond individual tribal groups, beyond the western horizon, is reached by an undersea route through a coffin as a doorway to the underworld, or through the Milky Way in a spiral to oblivion. Coexisting with the Mortal World, separated by a thin veil only few learn to penetrate, spirits access the Mortal World with ease as manifestations of the dearly departed. These *Bak'was*, ghostly spirits of ground embodiment, were skeletal

with shy faces, green hairy bodies, and strides four times longer than living men. Souls who drowned or unknowingly ate *Bak'was* food soon became members of this ghostly ritual.

Similar counterpart variations of this creature re-occur among the Haida, Heiltsuk, Kwakwaka'wakw, Makah and other West coast groups, such as the *Nuu-chab-nulth*.

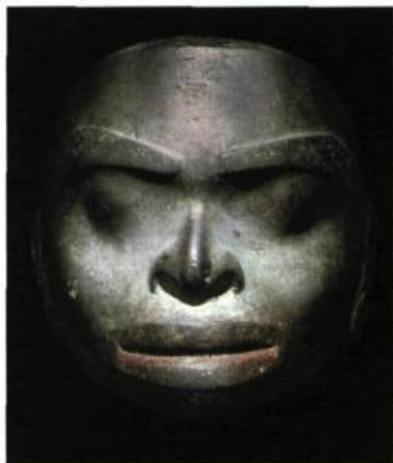
Until about 1850, most masks collected on the Northwest Coast represented human portraits in the likeness of the person intended, or in animal anthropomorphic guise. Many masks also represent human frailties, such as, arrogance, avarice, conceit, pride or sloth. Others categorize old people, intruders, rivals, white men, as well as local animals, water creatures, creatures of the sky and celestial objects.

Captain James Cook chartered the Northwest Coast in 1778 before an untimely death on a sidetrip to the Sandwich Islands. On their return expedition to the Northwest, British sailors traded with the Native inhabitants for, among other objects, otter pelts, at that time valued in the Canton, China international port at a hundred dollars American. The profound effect on Northwest Coast peoples as traders from Europe and the United States arrived, occasioned the emergence of dynasties and rivalry between the *Boston*, *Cuneab*, *Legaik*, *Maquinna*, *Sebassa*, *Shakes* and other groups enhanced through their control of the fur trade.

Rituals practised by peoples from Vancouver Island to southeast Alaska originated largely among the Heiltsuk and became the basis of intercommunication among tribal groups, as the dissemination of ceremonial objects and regalia was accelerated by artistic fervour, resulting from new wealth in trade. Rivalries were expressed through the medium of the *Potlatch*, in which ceremonial finery was displayed, indicative of status, wealth, and privilege. In the commerce of blankets and furs, masks were the symbol of chiefly office leading to an acceleration in the evolution of subject and form in a dialogue relating to inherent supernatural powers, throughout the 19th century.

Down from the Shimmering Sky: Masks of the Northwest Coast, honours a unique artistic cultural history, challenging the notion that through innovation we must reject tradition. This exhibition confirms dramatic transformation, in a survey of mask making, that will serve to inspire and influence coming generations.

Michael J. Molter



Tsimshian, Artist Unknown,
Stone Mask, 19th Century,
22.5 x 24.0 x 18.2, stone and paint,
collection Canadian Museum of Civilization,
Hull,
Photo courtesy Canadian Museum of Civilization,
Hull, Québec.

A NEW BRUNSWICK TRILOGY

Beaverbrook Art Gallery, Fredricton, N.B.
Jan. 31-Apr. 14, 1999

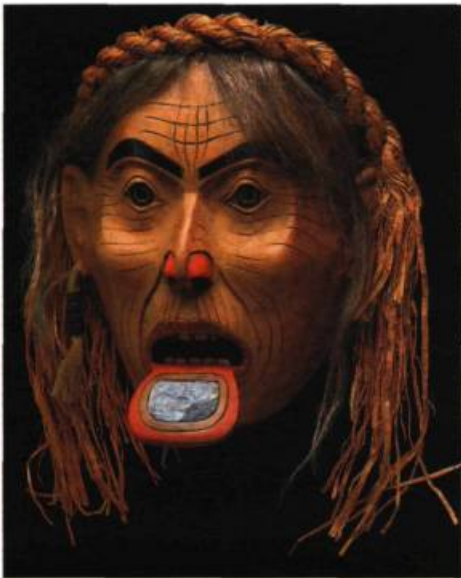


Francis Coutellier
Caraquet (petite maison et cheval), 1995,
oil on photograph, artist.

Beaverbrook Art Gallery, Fredricton, N.B., Jan. 31-April 14, 1999, curated by Curtis Joseph Collins, *New Brunswick Trilogy* is a three part exhibition: *Boat: Philip Iverson* (liberating inner convictions through the mediation of art); *Cartes et Symboles, Mémoire des Lieux: Francis Coutellier*, (travel maps and memories of places lived and known); and *Corpus: Sarah Maloney* (work about how identity is constructed from without and within the individual). Philip Iverson's large format murals present urban density images, somewhat less dense when one thinks of New Brunswick from, perhaps, a Montréal urban perspective. Francis Coutellier's photo-based grand scale formats are an autobiographical history relating to mythological and geographical areas in places where he has lived and worked: Acadia, France, Belgium and Italy. Sarah Maloney appropriates human imagery presented in embroidery on silk with skeletal knitting components.

Michael J. Molter

Haida, Freda Diesing
Mask Representing Elderly Noble Woman
1974,
23.5 x 11.3 x 11.0",
photo by Trevor Mills,
Vancouver Art Gallery.



**TORONTO '98
YEAR END REWIND**

by Virginia MacDonnell Eichhorn and Michael J. Molter



Ken Danby
Catching the Sun, 1989,
Egg Tempera, 66 x 96.5 cm
courtesy: Joseph D. Carrier Gallery

The Joseph D. Carrier Gallery in North York hosted Ken Danby's first solo exhibition since 1985, including oil paintings, watercolours, egg tempera and drawings October 24 through November 24, 1998. Danby's realist work sold out in a concurrent exhibition at Gallery Moos on Richmond, and was featured in a one hour documentary on CBC's *Life and Times*, with an historical perspective by Walter Moos.

Attila Richard Lukacs, in two solo exhibitions, October and November at the Justina M. Barnicke Gallery, Hart House, University of Toronto, and in loft space on King St. W., opened to large mixed crowds and



Attila Richard Lukacs
Love in Loss, Painting the Lover's portrait, 1992,
oil, gold leaf, enamel on canvas,
284 x 254 cm,
photo courtesy Diane Farris Gallery, Vancouver.

to mixed reviews. The Barnicke show profiled less well-known "lotus" images, depicting male concubines in erotic poses. Lukacs served up plenty of his familiar skinhead images at King W with earlier work. Rumour has it that Lukacs's work hasn't been selling in New York the way it used to, and has been brought to Toronto to find a secondary buyers' market. Regardless, Lukacs's technique stands up as being gloriously painterly. In fact, the subject matter, sensational or mundane, remains less important to the work than the technique.

Susanna Heller's Year End exhibition at Olga Korper Gallery, presenting her intense inner landscapes with broad depth perspective vision, shows that the best is yet to come.



Susanna Heller
Last Blues of Dusk, 1997,
oil on canvas, 15.2 x 104 cm
courtesy Olga Korper Gallery

The Art Gallery of Ontario, 317 Dundas St. W., produced noteworthy year end exhibitions: Guillaume Bijl's *Documenta Wax Museum*, with three installations from the 1992 Documenta IX exhibition, curated by the Ghent Museum contemporary art director Jan Hoet. Bijl exposes the banality of mass culture tourism and focuses on fetish approach to historical personalities. Lorna Simpson's *Call Waiting*, wide screen video conversations of the racy sort, to Jan. 10, 1999.



Guillaume Bijl
Director Jan Hoet with Swan, 1992
Installation
Documenta IX series
courtesy Ontario Art Gallery

This season a Betty Goodwin retrospective exhibition continues at the Art Gallery of Ontario through February with early work by this Montreal artist in a concurrent exhibition at Sable-Castelli Gallery, following *Pearl Necklace* large figurative paintings by Joanne Todd.



Greg Murphy
Martin Goodman Trail, 1998,
oil on canvas, 19 x 28 in.
courtesy Teodora Gallery

Teodora Pica's showing *Fragments: Recent Pictures* by Greg Murphy in October was the highlight of the fall '98 season at Teodora Gallery, while Mimmo Paladino's (founding member of the Trans-avantgarde in 1978) fluid, non-specific, conceptual, representative, ritualistic art, stands out in recent series of exhibitions by Italian artists at ArtCore.



Mimmo Paladino
Untitled, 1989, 42 x 27 cm
courtesy ArtCore Gallery

The Power Plant, 231 Queen's Quay W., offered up a two-part exhibition *Picturing the Toronto Art Community: The Queen Street Years and American Playhouse: The Theatre of Self-Presentation*. The exhibition concerning *Queen Street Years* was heavily archival and documentary, giving a concentrated look into the "happenings" of a particular segment of the arts community over a two-decade period. However, the focus seemed *too* focused, as if the thesis was already in place and the work chosen merely to support it.

The General Idea exhibition held last winter at the AGO presented a much more comprehensive overview of that same period, even though it focused exclusively on the work of one collective and the Warhol-factory artists were featured in depth in the Andy Warhol exhibition there last



Jack Smith
Untitled, (Beverly Grant with Mirror),
c. 1965,
courtesy The Plaster Foundation

spring. *American Playhouse* lost potential impact due to over-familiarity. Diane Arbus's work has been seen in two recent exhibitions at Ydessa Hendeles. People going through the exhibits seemed to be sporting a "been there - seen that" demeanour.

Jane Corkin Gallery's, 179 John St., *Robert Bourdeau: Industrial Sites* seduced with images which, perhaps, if encountered first-hand, most of us would turn away from. His silver gelatin prints depicting silos, mine sights, abandoned steel plants and coal mines, create elegies to abstract modernism using these remnants of modern urban debris. Broken window panes cascade in a tribute to Mondrian; a rusting water tower seems to shimmer composed of speckles of paint à la Pollock; views of silos and detail from a lime plant, in sensuous and graceful appreciation of chiaroscuro, remind of the best of Rothko. Bourdeau tips his chapeau to early platinum photographers with his ruins of a chapel, recalling in particular the work of Frederick Evans.



Robert Bourdeau
Chapel of Ease, 1993,
28 x 35.2 cm, edition of 30,
mounted on board, gold toned
gelatin silver print.
courtesy Jane Corkin Gallery

Michael Torosian, The Perfection of Light, at Steven Bulger Gallery pursued, explored and challenged photographic language through the complex series *Anatomy*, and is followed this season by Volker Seding to Jan. 9, and a group exhibition *Home*, Jan. 16-Feb. 13, 1999.



Michael Torosian
The Perfection of Light, Anatomy, 1985
courtesy Steven Bulger Gallery

One of the gems of last season was found in a three part exhibition at Mercer Union, 439 King St. W., Michael Alstad created his version of *The Last Supper*, an installation comprised of a prison dining room table, two benches and metal plates depicting photographs of the last meals eaten by convicted killers before their execution. Each plate contained an image ranging from a single apple to steak and wine, bordered by the name of the convict with, here and there, messages gouged into wooden benches. Even for those pro capital-punishment, this work was incredibly

powerful in evoking a sense of people's ordinary humanity, regardless of their inhuman actions.

George Bures Miller's kinetic sculptures were frenetic and threatening, bordering on loss of control, but visually compelling. Janet Morton's window installation titled *The Ascension of the Good Businessman*, combined bodiless starched shirts with neckties ascending into the sky. In sympathetic irony, these shirts with skyscrapers painted on their tails indicate these aspiring/ascending "businessmen" are held down and trapped by their surroundings.



Janet Morton
Ascension of the Good Businessman, 1994,
mixed media,
photo: Cheryl O'Brien



Lorne Wagman
Sky Painting, 1998,
installation photograph
courtesy DeLeon White Gallery

DeLeon White Gallery, at 455 King St. W., featured two dual artist fall exhibitions including: Lorne Wagman's "interface between the Canadian landscape and the mediascape of contemporary reality" in September; Monique Crepault's photographic works based on sculptural installations were paired with Paul Walde in November; and in December '98 through February, 1999, New York artist Alan Sonfist and Toronto sculptor Ian Lazarus are featured.

At 80 Spadina Ave., Leo Kamen presented an exhibition of new work by John Kissick. Painted primarily on

copper, these small abstract paintings evoke a sense of space and landscape, and Gary Blondell at Gallery 306 exhibited on-site sketches of Northern Ontario and finished oil on wood carved paintings in a technique reminiscent of Paterson Ewen.



Gary Blondell
Shield and Arrow, 1998,
oil on wood, 91.4 x 111.9 cm
courtesy Gary Blondell



Bau-Xi Gallery

welcomes

Robert Cadotte
"Land Marks"



Against All Odds, 1998, mm/board, 24 x 24 in.

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WESTWARD FRONTS

MARILYN LEVINE: A RETROSPECTIVE

Mackenzie Art Gallery, Regina
Nov. 13, 1998 - Feb. 14, 1999

MARILYN LEVINE: A Retrospective is a history of subjects through Levine's technically astounding and emotionally engaging lifelike clay reproductions of leather objects from police boots to leather jackets. The exhibition analyzes two decades of this intriguing meticulous work, charged with emotional impact and technical mastery, in the context of current

Marilyn Levine
John's Mountie Boots, 1973,
ceramic, 35.6 x 33.0 cm,
Mackenzie Art Gallery,
University of Regina Collection.

considerations of realist art. Originally from Medicine Hat, this Oakland based sculptor was first introduced to ceramics in Regina and has since exhibited widely in Europe, Japan, Australia, as well as in a 1981 retrospective at the Boston Institute of Contemporary Art. Also during the same dates *Intersecting Circles: from the John and Sandra Whittick Collection of English Pottery*, curated by Catherine Ylitalo, features ceramics from the 1950-1970's representative of the British Pottery Movement.

I. R. 80 A, SITUATION TOBOGGANISTS

Neutral Ground, Regina
Sept., 1998.

I. R. 80 A is a street action performance, with Richard Martel, Edward Poitras, Gregg Daniels, Robin Brass, Ahasiw Maskegon-Iskwew and Brenda Cleniuk dragging pieces of sod on toboggans through downtown to



Situation Tobogganists,
Regina, Sept., 1998.
photo Carrie C. MacPherson, street action
performance, Richard Martel, Edward Poitras,
Gregg Daniels, Robin Brass, Ahasiw Maskegon-
Iskwew and Brenda Cleniuk, Neutral Ground
Artist Centre.
courtesy: Neutral Ground

the Victoria Park statue of John A. MacDonald. A visual reminder of First Nations landclaims, I.R. 80 A refers to Indian land at Regina Beach, converted to resort property and leased to the city to 2054. This represents one of the largest pieces of reservation land in Canada with no native inhabitants. *Toboggan*, an authentic Cree word, references Aboriginal traditions and satirizes notions of cultural superiority. Sod carried on toboggans questions portability of territories and transgression of treaty boundaries. Dressed in chic millennial tyvek suits, shielded from urban bio-hazards, the performers interacted with the statue's pose with outstretched arms bearing MacDonald hamburgers, which they then left in a concentric offering.

KEN LUM

XXIV Bienal de Sao Paulo
Jan.16-Feb. 14, 1999

Ken Lum, XXIV Bienal de Sao Paulo, Jan.16-Feb. 14, 1999, presented by curator Jon Tupper, Walter Phillips Gallery, Banff Centre for the Arts, is an installation featuring 19 works from the Photo-Mirrors series incorporating keepsakes, memories and photographs culled from refuse, in an interruption of

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Nils-Udo	Paul Walde
Lorne Wagman	Peter von Tiesenhausen

EXHIBITIONS: December 12th - February 6th, 1999
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February 13th - April 10th, 1999
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Ken Lum
Photo-mirror
(Birthday Cake), 1997,
18 x 15"
courtesy Walter Phillips Gallery

mirrors reflecting the reality of documented static fleeting personal history. At the W.P.G. Banff Centre, Feb. 4-Mar. 28, *Blanket Statements* features four diverse quilt artists: Jean Hewes' hybrids between painting and quilting; Clarissa Hudson in the Northwest Coast button robe tradition incorporating dream imagery; Barbara Todd's metaphoric quilts; and Margaret Wood's translations of Native American material culture into quilts.



Margaret Wood
Tipi, 1994, 85 x 148",
cotton and shell
courtesy Walter Phillips Gallery

KRAFTWERK

Open Space Gallery, Victoria
Mathieu Gaudet, Greg Forrest &
Warren Murfit
March, 1999

KRAFTWERK, Mathieu Gaudet,
Greg Forrest & Warren Murfit, opens
at Open Space Gallery, Victoria in
March, 1999. Curated by Nick



Greg Forrest
Amplification (Bobby Ori), 1996,
plaster, wood, latex paint.
courtesy Open Space Gallery

Hooper, the project culls from the valuable history of craftsmanship and woodworking offering a response to a modernist and minimalist spatial theory. Forrest's replicas of objects associated with leisure compares productive time and manual techniques as a form of leisure play. Gaudet's sculptures use distortion to critique bourgeois standards, while Murfit's approach to craftsmanship is aligned with construction and renovation.

PALIMPSEST

Grunt Gallery, Vancouver
Marcus Bowcott
Feb. 12-Mar. 6, 1999

PALIMPSEST, Marcus Bowcott, Feb. 12-Mar. 6, 1999, Grunt Gallery, Vancouver, is both performance and a cave photograph projected on an installation sculpture including photography and video performance documentation of the project. Relating prehistoric to modern, concrete to ethereal, captive to wild, attainment to desire and projection to reflection, *Palimpsest* features in the 10th anniversary Grunt program, which begins Jan. 12, 1999 with Deb Dyer's sculptural assemblage works to Jan. 30, followed by Margaret Drago's *Eine Klein Nacht Radio*, an investiga-



Marcus Bowcott
PALIMPSEST, 1998,
installation,
courtesy Grunt Gallery

tion into the death of fishing and farming produced for *SetUp*, a Canadian tour in Germany and the Netherlands in June 1998. March 16-April 3, *Travelling AlterNative Medicine Show* is a collaboration between Anishnaabe artists Janice Toulouse Shinwack and Leonard Beam focusing on reserves of Serpent River and West Bay, Manatoulin Island, Ontario and aboriginal urban cultural experience through multi media curated by Lynn Hill.

Michael J. Molter

Marilyn Levine

A RETROSPECTIVE

NOVEMBER 13, 1998 TO FEBRUARY 14, 1999

Peggy's Jacket, 1991 ceramic
OK Harris Works of Art, New York
Photos: Richard Sargent

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Judith Currelly
Landmarks: Tracks, Maps, Memories,
oil on canvas, 60" x 144",
collection Vancouver Art Gallery,
photo Trevor Mills, courtesy Diane Farris Gallery



Graham Gilmore
Untitled (SOL), 1998,
Oil on lacquered masonite, 76.2 x 61 cm
courtesy Monte Clark Gallery

Udell remains on 5th Ave. across from the recent addition of Jennifer Wittmann Gallery. Further from Granville than most, Third Avenue

PACIFIC WEST COAST

GRANVILLE ROW GALLERIES

The Granville Row Galleries are situated from 3rd Ave. to Catriona Jeffries at 15th Ave. While Monte Clark reopened on Granville from Third Avenue, presenting international artists of the stature of Graham Gilmore (NYC) in *Painting Lesson*, March 1999, (mixed media installation series from 1998). Douglas

GERRY SCHALLIE
STORM OVER EL REY

DICK AVERNS
CRITICALLY FRAMED

ERICA GRIMM-VANCE
DETAIL: LIMINAL STATES

MANDY WILLIAMS
FLESH + BLOOD

BRUCE PASHAK
LAURA JANE PETEIKO
CHRISTOPHER PORTER
CHANTAL ROUSSEAU
GERRY SCHALLIE
KEN SINGER
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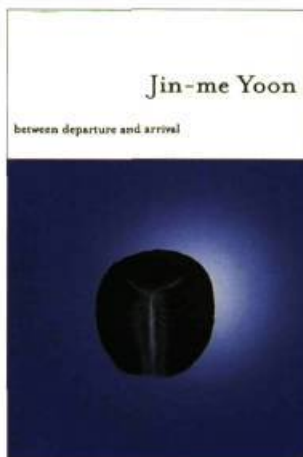
Gallery director Michael Bjornson has an eclectic exhibition schedule that includes his own passion for architecture, painting, photography and sculpture. In *Critically Framed*, *Luxury Avenue*, backlit transparencies and photographic prints by Dick Averns, documents various stages of development. Diane Farris, in her tenth successful year location on 6th Ave., represents artists from Dale Chihuly and Judith Currelly, (representative of the Westcoast landscape and history, with Yukon and Inuit imagery, Southwest desert references and reflections of Vancouver Island), to Attila Richard Lukacs: more demanding art for a conservative contemporary Westcoast market.

JIN-ME YOON, BETWEEN DEPARTURE AND ARRIVAL

Gagnon, Monika Kin; Kang, Hyun Yi; Radul, Judy, 1998, Western Front, ISBN 0-920974-30-9, 80 pp.

Jin-me Yoon, between departure and arrival, Gagnon, Monika Kin; Kang, Hyun Yi; Radul, Judy, 1998, Western Front, ISBN 0-920974-30-9, 80 pp., deals with this artist's commitment to public discourse and social change through artistic practice. *between departure and arrival*, makes manifest the implications between photographic identity and videographic consciousness, bringing together time zones, desires, metaphors of identity, images of aerial subjectivity and media images of Asian history. Yoon engenders a Utopian desire for limitless consciousness and grounds it via a fragmented history of limits. Represented by Catriona Jeffries Gallery, Yoon is increasingly seen on the international scene. Yoon's work reflects the unfixed nature of identity and relates to its fragmentary historically grounded multiplicities.

Michael J. Molter



Jin-me Yoon,
between departure and arrival,
(book cover)
courtesy: Catriona Jeffries Gallery

VANCOUVER ART GALLERY



Lee Bul
Majestic Splendour (detail), 1995,
photo: Kim Woo-Il

The Vancouver Art Gallery is a study in contrasts over the next few months in as much as its presentations of contemporary art is concerned. For one of the largest cultural institutions on the West coast, positioning in the museological world is an important factor and movement in this direction is more obvious with recent staff changes in place resulting in a more focused exhibition calendar. With a tremendous amount of territory to cover: European historical, Canadian, First Nations, as well as pan-Asian historical and contemporary art, they have their hands full, but aimed in the right direction.

The Natural World, through the end of January, is actually linked exhibitions addressing several issues surrounding scientific and biological classification systems which include: habitat, extinction, mortality, abjection and decay, through contemporary works by Cornelia Hesse-Honneger, Lee Bul, Mark Dion and Mike Kelly to the historical presented through the work of the 19th century naturalist and artist John Audubon.

This adjunct exhibition with over 100 prints by Audubon from his portfolio entitled *The Birds of Canada* presents probably one of the most masterful print suites often regarded as his greatest series of ornithological engraving series. The meat of the dialogue rests with the contemporary work instigating more than just reproduction, delving further into the classification systems by demonstrating a simultaneous, but modernized relevance of scientific, philosophical and cultural concepts in the natural world.

Detailed, highly representational watercolours by Cornelia Hesse-Honneger, not only counter Audubon's work, but extend his concept of species identification, underlining the pressure humans put on all other species on this planet. Mark Dion in his *Notes Towards a Field Guide to the Birds of the Department of European Decorative Arts of the Art Institute of Chicago*, investigates the history of natural sciences with an ironic commentary on the traditional systems of classification, like those utilized and devel-



Cornelia Hesse-Honnegger
Stripy Bug (*Graphasoma lineatum*), 1995,
56 x 76 cm

oped by Audubon, through the use of nature as decorative motifs. *Craft Morphology Flow Chart*, a photo and installation work by Mike Kelly, presents fictitious 'scientific' photographs of stuffed toys in tandem with the actual toys for our delight as objects of detailed study, whereas Lee Bul takes us through the multiple illusions of adorned fish challenging our perception of the natural and artificial: the mirror is held up for all.

Addressing concerns at the other end of the spectrum, internationally recognized Vancouver artist *Stan Douglas*, February through May 1999, views the modern world through the conventions of media, specifically film and television. Using the languages of photography, television and cinema, Douglas seeks to make viewers aware of conventions operating within these ubiquitous formats with precise layering of sound and image: grounds, both fore and back, utilizing each medium's subtle manipulations, expanding upon other equally important counter-narratives to address historical and contemporary thought. His installations have been included in major international group exhibitions such as *Documenta X*, *Sculptur Projects Munster*, Germany; *3^e Biennale d'art contemporain de Lyon*; *'97 Kwangju Biennale*, Korea; *Sydney Biennale*, and *Aperto '90*, Biennale di Venezia, Italy. He has had numerous solo exhibitions at venues throughout the world including the Musée d'art contemporain de Montréal and Witte de With, Rotterdam, yet to date a relatively unknown in Vancouver. Douglas is represented by David Zwirner Gallery in New York.



John James Audubon
Hooping Crane, *Wildfowl Pallette*:
The Birds of Canada,
Toronto Regional Library.

The exhibition presents four installations *Win, Place or Show* (1998), *Nu•tka•* (1996), *Der Sandmann* (1995), and *Hors-champs* (1992); and includes sets of color photographs: from *Win, Place or Show*; *The Nootka Sound Series*; and the *Potsdamer Schrebergärten Portfolio*.

Win, Place or Show concerns two fundamental transformations of North American social space during the 1960's: inner city "slum clearances," whereby pre-existing lower class neighborhoods were eradicated and their residents relocated into new, centralized, housing developments; and the rise of network television as a socializing agent, viewed by many different ethnic and social classes, while only representing the interests of the inhabitants of white, middle class suburbs. An aspect of contemporary prime-time television which to this day mires it in a post-modern 'colonial' past. *Nu•tka•* is a video installation filmed in Nootka Sound, on Vancouver Island, B.C., which delves in to our West coast colonialism as it projects two shifting landscape images on the same screen, while revealing two

adversaries who describe their geographical and psychic displacement, ruminating on their hatred of each other, with identical quotations drawn from the Gothic and colonial literatures of Cervantes, Captain James Cook, the Marquis de Sade, and other persons of history.

In contrast to many of Douglas' other projects, *Hors-champs*, a documentary, presents the performance of four musicians from the "Free Jazz" movement of the late 1960's and early 1970's. The musicians, George Lewis, Douglas Ewart, Kent Carter, and Oliver Johnson, play music based on Albert Ayler's 1965 composition, *Spirits Rejoice*. The video is shot in the style of a French ORTF television production dating from around the time of Ayler's composition, but, unlike the musical television of director Jean-Christophe Averty, Douglas' production is projected on two sides of a double screen, presenting on one side a seamless montage of the group's performance, and, on the other, in Douglas' words, "a simultaneous counter-narrative of everything that had been edited out" of the other film.



Stan Douglas
Nu•tka•, 1996,
Video Still,
Vancouver Art Gallery



Jeremy Stanbridge
Untitled, 1998,
oil and acrylic
on canvas,
182.8x144 cm,
courtesy of the artist

Weak thought, again a two-part exhibition, relies on the positioning of abstract art of the 1970's (works from the collection by Betty Goodwin, Ron Martin, Irene Whitton, Eric Fischl and Tom Burrows) in a social, rather than ideal realm, that comes to grips with itself in the 1990's. Ten artists: Neil Campbell, Renee van Halm, Robert Linsley, David MacWilliam, Elspeth Pratt, Derek Root, Ken Singer, Jeremy Stanbridge, Todd Tedeschini and Brian White acknowledge the significance of modernist tenets, while the questioning of the idealist paradigms associated within the tradition continues to raise its aesthetically pleasing head and overwhelm an exhibition which should have had a better chance. Many questions were not answered and too few posed in this look at abstraction at the turn of the century.

These extremely well researched projects, save for *weak thought*, are rich in history, linked in issues and concepts, complicated as the philosophy through which they are constructed and extremely beautiful to view, not unlike most exhibitions at the Vancouver Art Gallery and indicative of most contemporary art in general.

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Deborah Koenker - Bayuex Tapestry

February 1999
Victoria Stanton & Sarah Williams - as part of Uno Festival of Solo Performances

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



Diane Colwell
Tourist Views K18, 1998,
Type C photographic print,
61.0 x 87.7 cm
courtesy: Trépanier Baer Gallery

DIANE COLWELL
TOURIST VIEWS

Edmonton Art Gallery
Jan. 30 to Mar. 28

"*Tourist Views*" assembles ten of Diane Colwell's (Calgary) subtly altered photographs from road trips to wildlife museums and souvenir shops, surveying our various methods of containing, framing, preserving and serving up nature. Through stills of dioramas with stuffed animals, images of wildlife on souvenir plates, and tourist snapshots, Colwell investigates the impossibility of accurately imaging nature. mn Hutch Hutchinson's (Calgary) "Book of the Damned: Cycles 1 through 3" is a large, 40 panel grid of text and bizarre, computer manipulated self-portraits. The text is by master skeptic Charles Fort and the installation, with its comic, yet sincere characters, is a playful performance

ALBERTA

FOUR STRONG WINDS

The abundance of so much good art photography shown in Calgary this winter is partially due to the second Alberta Biennial of Contemporary Art and the inclusion of two remarkable series by Diane Colwell and mn Hutch Hutchinson, and the coincidental timing of several exceptional solo shows by Toronto and Calgary based photographers.

of pig-headed skepticism, ufo-philia, conspiracy theories, identity crises, and more obscure (personal?) symptoms of millennial angst (and mid-life crisis?).

ED BURTYNSKY

*IN THE WAKE OF PROGRESS:
QUARRIES, TAILINGS AND URBAN
MINES*

Paul Kuhn Gallery
Oct. 17-Nov. 7

Ed Burtynsky's (Toronto) "*In the Wake of Progress: Quarries, Tailings and Urban Mines*," is a spectacular collection of large chronogenic prints that combine luscious colour and subtle tones in ways that encourage you to forget that you are looking at pollution. Oil drums compressed into multicoloured and rusting cubes and stacked like the base of a cartoon pyramid; vertiginous views of cubistic quarries; Burtynsky discovers beauty in the geometries of human refuse.

MARGARET MAY

Paul Kuhn Gallery
Feb. 13 - Mar. 6

A must-see, coming to Paul Kuhn's this winter, is Margaret May's (Calgary) enigmatic photo-litho-



Margaret May
Labyrinth Stone Well, 1998,
courtesy Paul Kuhn Gallery

graphs. Often printed on plaster or chine colle on shaped MDF board, they have the fugitive visual feel of veiled daguerreotypes or engraved stone. The human made subjects are timeless, usually worn bas-relief architectural details: a well, water wheel, ladder, gears, steps. These evocative sights are archetypal, dream-like stimulation for active associations.

GEOFFREY JAMES

Illingworth Kerr Gallery
Nov. 26 to Dec. 19, 1998

Geoffrey James (Toronto) presented 32 black and white photographs commissioned by the San Diego Museum of Contemporary Art. "Running Fence" records activity around 'Operation Gatekeeper', a

Seymour Segal



Bridge Series #12, huile sur toile, 122 x 122 cm, Seymour Segal, 1997

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14 mile fence patrol system designed to keep illegal immigrants from crossing from Tijuana and San Diego. In "Highway sign, U.S. side," for example, set against a desert landscape and highway, is a caution sign with the silhouette of a running family. Perhaps an unremarkable image for San Diegans but surreal to Canadians – we prefer subtle exclusions. A selection from James' previous series on asbestos mining, historical European sites, and more at Trepanier Baer Gallery November 26-December 31.

SANDRA MEIGS AND DAMIAN MOPPETT
NEW AND RECENT WORKS

Trepanier Baer
Oct. 23 - Nov. 21 1998

Sandra Meigs and Damian Moppett put taste to the test in "New and Recent Works." Meigs' deliberately (I trust) with her brilliant ham-fisted small paintings of dogs complete with dangling 3D tails and built in miniature lights, and Damian Moppett's large acrylic drawings of intestinal bodies, perhaps derived from the scribbler margins of an early 70s adolescent male who admires the drawings found in Car-toons magazine (or the more recent Juxtapose)

might be called high dumb. While funny, these paintings do not indulge in the usual forms of pomo irony. They are self-consciously unself-conscious. Heir to the anti-intellectual attitude of early 80s Bad Painting, these pretty ugly works are, perhaps, attempts by their authors to be born again urban folk artists.

CATHY DALEY

Newzones
Feb. 18 - Mar. 20
Mar. 25 - Apr. 25

Exhibitions to watch for include Cathy Daley's (Toronto) graphic twists on femininity and the representation of women's bodies in art; her



Kevin Sonmor
The Navigator's Delay, 1998,
61.5" x 73.5"
oil on canvas
courtesy Newzones Gallery

turbulent yet comic oil pastels on vellum can be seen at NewZones, which featured last season, followed by a large selection of Jack Bush (1909-1977) paintings March 25-April, 25, 1999, coinciding with the Edmonton Art Gallery's "Brush With..." which explores brushwork in large abstract paintings by Jack Bush, Robert Motherwell and Lawren Harris, among others. (until August 30).

David Garneau



Cathy Daley
Untitled, 1998,
58" x 36"
oil pastel on vellum
courtesy Newzones Gallery

VICTORIA

GU XIONG:

THE RIVER

Art Gallery of Greater Victoria
Review by Yvonne Owens

The exhibition space created by Victoria Art Gallery for Gu Xiong's installation August 14-October 11, 1998, shedded a vermilion glow all the way down the gallery stairs. Upon entering the room painted entirely red, I experienced a combination of shock and buoyancy, always my initial response to Xiong's installations, the clarity of his communication induces sheer delight.

Xiong installations are poignant at the same time as they express a cautious optimism. He and his family emigrated here from China in response to atrocities and oppression and, though their experiences as immigrants were often traumatic and disorienting, he is philosophical about it. His visionary process resolves such cultural confrontations humorously, in elegant, multi-levelled, visual puns, consistently using European artistic modes and Chinese tradition to communicative advantage.

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Gu Xiong
You and I, 1997,
mixed media installation,
photo by Kim Clark

In the recent exhibit at the Art Gallery of Greater Victoria, a river of white gym socks flow in the same direction, describing a meandering path along the Gallery floor. Artifacts in plexi boxes from the Gallery's permanent collection were placed at regular intervals, like rocks jutting out from the stream. These included an antique model of a traditional Chinese house, half its accommodations reserved for people, the other half for animals. A cast bronze figurine in *Thousand Mile Eyes*, portrays a far-seeing traditional hero archetype, gazing off into the future, flanked by a trio of ancient wine-cups, the kind customarily dashed upon the floor after farewell libations for departing friends or family.

Photographic plates and snapshots elicit the elements of *Time* and *Exodus* in Photos of Gu in Tiananmen Square and on Parliament Hill in Ottawa side by side. Gaudy plastic toys are scattered throughout, as well as kitsch collectibles from the Cultural Revolution. A red alarm clock worthy of Disney features happy workers on its face, waving Mao's little red books as the seconds tick by. Warhol's postcard image of the smiling Chairman glowers in vivid, pop colours right next to it. Tiny silk shoes for bound feet perch unhappily amid socks, as do beer bottles, propaganda postcards, and cultural flotsam. The jumbling of

images and values in *the river* is disturbing and liberating, an accurate portrayal of renewal, continuity, and culture shock.

Hundreds of white, cast-plaster salmon school along in the air overhead, following the course of the river. We are given to know that we too are in the river – inside the flow of time and movement within the red room of life. Red is the colour of good fortune in Chinese tradition; it signifies prosperity, health – all things vital and good. Xiong points out that red is also the colour of salmon as they are dying, after they've returned to their source in the river to spawn. "Their eggs, too, are red," he says, "it is not a geographic return, but a spiritual one."

Gu Xiong emigrated to Vancouver with his family in 1989. He had been a university professor in China, whereas here he worked at menial jobs. The massacre in Tiananmen Square had closed a door on his former existence and left him with no choice but to leave, integrity intact. He has been exercising this integrity of vision ever since. There is a lucidity in his conceptual presentations which is refreshing and surprising. I would never have thought antiquities from the Art Gallery of Greater Victoria Permanent Collection could have been so easily arranged beside plastic toys and socks, so blithely assuming new life.

**PNINA GRANIRER –
PORTRAIT OF AN ARTIST**

Ted Lindberg, 1998
ISBN 0-921870-54-X
Ronsdale Press, softcover, 196 pages.

Ted Lindberg presents a detailed portrait of Pnina Granirer in this excellent likeness, deftly weaving the twists and turns of a complex career and lifestyle. Both art book and biography, Lindberg's portrayal traces Granirer's childhood in Romania, her Jewish family's experience at the onset of Nazism, their life under Communist rule, and emigration to Israel in 1950.

Granirer, fifteen when she left her native land, began artistic practice in Israel, along with her marriage and family, continuing to develop through relocations to Montreal and Vancouver. With her move to Vancouver, Granirer's transcontinental treks ended and her journey became an adventure of intellectual, emotional, philosophical and aesthetic peregrinations. This process is illustrated with a plethora of images of the artist, and of individual paintings, drawings, installations, prints and mixed-media works.

Granirer's muse for over forty years of artistic exploration has been a tiny golden talisman she wears around her neck, with her since childhood when it was presented to her as a gift as part of a traditional Rumanian festival. This figure shows prominently in works dating from the seventies as a copy of a Mediaeval cathedral's stone gargoyle, standing on one leg, grinning with devilish glee. All that is random, anarchic and creative is wrapped within its posture, which in Eastern European shamanism and folklore denotes the "Sacrificed One," or "Sacred Victim." The swirls, enclosed dynamics and wave-forms of Granirer's older imagery are immediately recognisable for their Eastern European sources. Granirer has imported the spirit and design sense of that ancient aesthetic into her contemporary visual ideals with fidelity.



The Cannibal Bird Suite is a series Granirer began in the seventies, consisting of disciplined abstracts of Northwest Coast rain forest. The tall dark trees are unified by flowing wave-forms and thronged with ghostly cannibal bird masks. Despite the flurry of books dealing with Hamatsa Cannibalism imagery published over the past few years, Ted Lindberg's concise explanation of their meaning finally allows for an understanding of what is actually a venerable initiatory tradition:

"...The Cannibal Bird, an ancient Coastal figure who lived at the ends of the earth and ate his victims whole, represented unimaginable terror and fear of the unknown and of one's inner self. The initiate could defeat the Cannibal Bird by metaphorically embracing it (rather than running from it) and, in effect, becoming the Cannibal Bird, himself. He could then return to his people as a 'wild man,' but one who had found his song (or true self)."

A facility for essential meanings characterises Lindberg's writing throughout and such clarity is always welcome when confronting art criticism. The scope of the book spans forty years of productivity from Granirer's early, formal drawings and paintings of Israeli streets to the current crop of wild, red, painterly poppies and maverick angels. Foreword, by William Gough, contributes a profound whimsy to the study of Granirer's artistic life, with essays by art critics, Ann Rosenberg of Vancouver and Lucy Lippard, New York. Colour plates present us with images from many suites Granirer has completed over the years.

Yvonne Owens

March: Angela Grossman



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