Book Review

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The contributors to this third edition of Collapse collectively suggest that the arts, and in particular the visual arts, play an important role in registering relationships to authority and institutions at the end of the twentieth century. The subtitle suggests that there is always room for improvement and that a perversion of institutions occurs when stasis turns to motion and that a perversity of institutions occurs when stasis turns to motion. This future present is examined in a commentary by Tom Hill, Local Knowledge/New Internationalism, and in essays by Jamiel Hassan: "Dodge Ball"; Cultural Differences and Local Knowledge, Mathew Teitelbaum; Notes on the Meeting of Cultures; Henry Esang, Community Building and the Chinese Cultural Centre, Vancouver; Joan Bora: Nomadic Locations; Travelling Subjects: Affirmations of Anti-bureaucratic Acts: Sunil Gupta, Curating the "New International" Visual Arts; and On Methodologies texts are by: Rosemary Donegan, Sharpe Brooks, Renee Barer, Karen Atkinson, Sara Davidson, Judith Mastai and Bruce Greeneville. Negotiations is introduced by Sylvie Fortin with texts by Wayne Baerwald, Barbara Fischer, Nicole Girgas and Scott Marsden, explores interventions, spaces, voices, sites and communities. Ethics are treated by Lorne Falls, Jennifer Fisher, France Gascon, Sylvia Gilbert, Evelyn Nicodemus and Keith Wallace. In conclusion, Daina Augaitis, in a chapter with the same title as Mark Lewis' recent film Island Dawn Touch of Evil, is factual and ironic, yet still not cynical. Rose Greenberg's essays, Defining Canada prepares the way for one definition to supplant yet another definition, in the same way that Western institutions have become estranged from Utopian origins.

Sue Malvern writes on nations that supplement lack of identity "through endless "self-representation", through the images of monarchy, royal tours and a cuisine of distinction, are explored by these contributors, subtly attentive to the paradoxes and counterfactuals of institutions.

This exhibition catalogue provides a unique perspective on the international importance of the artist's work and an understanding of its influence. Produced by The Glenbow Museum, Calgary, in association with the exhibition of the same name, curated by Patricia Ainslie, Vice President, collections, the text explores Derouin's recurrent themes of land, memory and migration. Derouin's employment of nature to explore concepts of time, place, culture and personal identity, and the impact of the St. Lawrence, the Laurentians, James Bay and Mexico integral to his work are revealed.

In 1994, the 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 is particularly suited to the production of such a vast exhibition, with work in prints, paintings, photographs, books, videos and installations. 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. Drouin has since frequently presented his own workshops and exhibited in Calgary. The catalogue draws upon literary sources and Quebec origins in an introduction, followed by chapters on Migration: with reference to Mexico, the U.S., and equinox; Land: Murakata's inspiration, Consolidation. Suite Nordique and Nouveau Quebec: Memory: Finding a Voice, Cobweb, Return to Mexico and Fleuve-Memoires, and Integration with notes, bibliographies and lists of works.
GORDON SMITH: THE ACT OF PAINTING


Essays by Vancouver curator Ian M. Thom and Kamloops curator Andrew Hunter place Gordon Smith in the context of postwar modernism. Combining fact and fiction, they explore the relationships of the artist to painting and place, and to the process of remembering and writing history. A British emigrant to Winnipeg in 1935, at the height of the Depression, Smith enrolled at the Winnipeg School of Fine Art in 1937 and was influenced there by Lionel Lemoyne Fitzgerald and Walter J. Phillips. He returned to England in 1942, as a Canadian soldier, and returned from Sicily, wounded in battle, via London to Vancouver in 1944. Smith taught at The Vancouver School of Art and exhibited his landscapes at The Vancouver Art Gallery in the 1950's. In 1960, Smith represented Canada at the Sao Paulo Biennale. The Vancouver Art Gallery's first acquisition of work by Gordon Smith in 1953,

When the artist won first prize at the First Biennial of Canadian Painting at the National Gallery of Canada, was followed by the acquisition to 1996 of another 17 paintings and 105 works on paper. Smith played a vital part in defining the aesthetic direction of West Coast painting. In Smith's work, painting is a recreation of experience as opposed to an illustration thereof. His paintings are balanced between colour field abstraction and the depiction of the British Colombia wilderness, the physical act of painting and his affection for the land.

Gordon Smith: The Act of Painting, presents a composite view of the artistic production by one of Canada's most prominent and influential artists.

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