MONTREAL

GLASS ARTISTS BREAK NEW FRONTIERS

WORKS BY BRAD COPPING AND KEVIN LOCKAU,
Galerie Elena Lee
3428 Sherbrooke St. W.
Call (514) 844-6009
till June 8

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

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

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

A very different sensibility is exhibited by Brad Copping, one of the most promising young glass artists in Canada, whom gallery owner, Elena Lee, calls “the new François Houdé.” Like Lockau, Copping combines glass with other materials, in his case, wood, and he also draws his inspiration from nature. Looking at Copping’s somewhat abstract sculptures is like looking at undulating forests and moss-covered mounds, rivers and light bouncing off ripples.

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

Dorota Kożnica

ANNÉE KAHANE: DUALITIES

February 18 - March 20

During the Quiet Revolution in Quebec, when abstraction dominated the avant garde, Anne Kahane was working in a style that fused figuration and social content. Her sculpture has since been neglected by formalist historians immersed in avant garde tautologies and values. Kahane’s artmaking process was simple. She assembled flat sections of steel or planks of wood and then carved and sometimes painted these assemblages to bring a certain warmth to social subjects, in Delegation (1957), exhibited at the Venice Biennale in 1958, heads, bodies and legs sculpted out of a single block of wood move forward in a collectivized mass. A sense that sculpture can play a role in heightening awareness of social and humanitarian concerns pervades this piece. Anne Kahane commented on the work: "As it took a life of its own, I recognized it as a delegation and proceeded to bring this idea forth." The rough, untreated texture of the wood, akin to Baselitz’s recent neo-expressionist sculptures, seen in Kahane’s Broken Man 1 (1965) is a paraphrase for social injustice. One feels exterior forces pressing onto the exposed, abstract, wood.

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

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

Kahane’s Maquette for an Unknown Political Prisoner (1953) made of copper tubing, plastic wood and bound together with wire is as poignant a commentary on social and political injustice as could be found anywhere in the 1960s, yet it achieves its effect without leaving the human subject behind. Exhibited at the Institute of Contemporary Arts in London, England, Anne Kahane’s Maquette, along with works by Roy Butler, Lyn Chabwick and Barbara Hepworth won an award from among 3500 submissions from 57 countries.

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

John K. Grande

COSMOS: FROM ROMANTICISM TO THE AVANT-GARDE

Montreal Museum of Fine Arts
June 17th - October 17th, 1999

We now live in a world where we are surrounded by subatomic particles and galaxies — the infinitely small and incredibly large — are part of our everyday experience. Not visible to the naked eye, these images create a certain anxiety; for they are accessed by instruments whose ingenuity surpasses our natural perception of the world.

Cubism, Futurism, Vorticism or even T. S. Eliot’s The Waste Land presented an altogether new fragmented, discontinuous vision of the world yet ironically many 20th century artists have sought to create the world anew so as to manifest some interrelatedness between all things.

Marshall McLuhan’s Global Village is now upon us, yet data quantification and dissemination further distances and desensitizes us to our immediate environment at the same time as there is a convergence of cultures, information and knowledge. Why have so many artists sought to embody notions of a "pure" universe at the same time as information continues to displace direct experience?

Kevin Lockau

Coyote Trickster/Vermin

Elena Lee

Dorota Kozinska

For the Canadian Embassy in Paris, now at the Musée Picasso and Guy Cogeval, newly appointed Director of the Montreal Museum of Fine Arts addresses many of these questions by sub-dividing the art of the past two centuries into seven themes: Nature and the Cosmos; The Promised Land; The Voyage to the Poles, Beyond Earth, The Moon; Imaginary Cosmologies, The Foundations: The New Jerusalem and To Infinity and Back. An ambitious undertaking whose timeframe begins in 1801, the assertion is that the artist’s search for meaning has been affected by the very real frontiers of time, space and geography that humanity explored from then till now.

Alongside paintings of the earth and the heavens by artists as divergent as Picasso and Guy Cogeval, newly appointed Director of the Montreal Museum of Fine Arts addresses many of these questions by sub-dividing the art of the past two centuries into seven themes: Nature and the Cosmos; The Promised Land; The Voyage to the Poles, Beyond Earth, The Moon; Imaginary Cosmologies, THE FOUNDATIONS: The New Jerusalem and To Infinity and Back. An ambitious undertaking whose timeframe begins in 1801, the assertion is that the artist’s search for meaning has been affected by the very real frontiers of time, space and geography that humanity explored from then till now.

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OTTAWA

DAUMIER
National Gallery of Canada
June 11 - September 6

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

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

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

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

DONIGAN CUMMING:
BARBER MUSIC
Canadian Museum of Contemporary Photography
May 23 - September 19, 1999

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

The nucleus of the exhibition is Barber's Music, an installation of photographs and video tapes. The real-life basis of the work is the situation of a man, Colin, whose recovery from alcohol and drug addiction is documented in a tape, Erratic Angel (1998), running continuously. The gallery space is conceived as a place of therapeutic, emotional and moral support. "The gallery is an earlier work by Cumming, a testament to his keen powers of observation and sharp wit, though both qualities led to his incarceration in 1831 for a questionable portrayal of King Louis-Philippe. The case made Daumier an instant celebrity, and became an example of the prosecution of an artist by the state."

The gallery space is conceived as a place of therapeutic, emotional and moral support. "The gallery is an earlier work by Cumming, a testament to his keen powers of observation and sharp wit, though both qualities led to his incarceration in 1831 for a questionable portrayal of King Louis-Philippe. The case made Daumier an instant celebrity, and became an example of the prosecution of an artist by the state."

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

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

John K. Grande

The DeLeon White Gallery representing:
Carlos Aguirre
Doug Buis
Aganetha Dyck
Akira Komoto
Ian Lazarus
Lynald Osborne
Arnold Silves
Nils-Udo
Paul Walde

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

Exhibitions:
Downtown - June 19 - September 4, 1999
Peter von Tiesenhausen & Doug Buis
Yorkville - June 8 - July 3, 1999 - David Gerstein: sculpture
July 8 - 31, 1999 - Gallery artists
Aug 5 - Sept 4, 1999 - To be announced

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

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

Francesca Grazowski

The Amateur d’estampes, 1899
Oil on canvas, 41 x 33.5 cm
Musée du Petit Palais, Paris
Photothèque Musées de la Ville de Paris

L'amateur d'estampes, 1899
Oil on canvas, 41 x 33.5 cm
Musée du Petit Palais, Paris
Photothèque Musées de la Ville de Paris
WASTE MANAGEMENT
Art Gallery of Ontario
April 7 - July 11

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

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

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

That said, Waste Management is an interesting and surprisingly diverse art show inspired by both ends of the production and waste cycle. Included is the witty and engaging Ottawa-based Germaine Koh's Knittwork. Koh plays with the production process by recycling old sweaters she has found, unraveling the wool or acrylic and re-knitting it all together into a single continuous and quite beautiful piece of CRAFTWORK! Brooklyn-based Joe Scanlan uses the typical pro-forma IKEA bookshelf as his preferred artist's material, namely those blank white chip-board and lacquer constructions one sees in the showroom one day and in the garbage the next. Scanlan's OAT (1998-99) is built the IKEA way and with the same structural aplomb. Here is the ultimate generic coffin for the typical no-name consumer!

David Shrigley's sensitive ink and coloured pencil drawings on paper and photos are witty comments on all manner of issues associated with waste. In Untitled (Truth 100 mg) (1996-97), the target is the drug manufacturing industry. Words inscribed child-like underneath a red and blue coloured drawing of some drug capsule read: "I gave her the truth in capsule form and she still couldn't swallow it. (She was v. upset.)" Contributing artists Daniel Olson, Michael Landy, Sandra Rechico and Tom Friedman include everything from bubble gum to plastic drinking straws but not the kitchen sink. This is the detritus we confine weekly to the garbage bag as evidenced in Kelly Wood's Continuous Garbage Project (1998-2003). Her photo series of her own garbage neatly contained in the Man from Glad's favourite containable material is both witty, whimsical and makes its point about waste in North America in a uncomplicated, simple and succinct way. These materials would have made Malevich cry! Do these art works reflect the ultimate demise of the Constructivist aesthetic or are they simply playing with the material in a minimalist style and reduced to one or two elements and colours, Macdonald's art reveals a fascination with the modern-day urban space and environment. Whether painting, drawing, or sculpting, artistic creation becomes a site for constructing meaning.

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

John K. Grande

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

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

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

John K. Grande

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

To celebrate their 10th anniversary, Toronto's Robert Birch Gallery will be presenting an exhibition of works by Canadian artist Euan Macdonald, who recently moved his studio to San Francisco. The show will include a soft, malleable sculptural piece of an airplane, several paintings and a series of recent drawings in pen and ink.
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tural diversity or merely objectify the
ruralism proffered by Them=Us a
without noticing it, and one finds one­
tweaked by a friend who is just out
shaven head,  his  cheek being
in-cheek Punk with spiked  and
photographed. Stan Behal's tongue-
dow, and immigrant women laugh at
A white-haired elderly woman pays
with turban, a  Native woman with
with a captial
Vancouver provide a rare glimpse of
geographicaUly diverse, one begins to
sents images that are culturaUy and
classroom, aU have a genuine mag­
cones in class, the image of Moslem
of migrant farm workers in Whitby,
and all the other shaUow responses
amining how the artist has built upon
traditional never-before-seen-paintings,
letters to Clement Greenberg and ad­
Dr. J. AUan Walters, a noted neurol­
psychological and spiritual struggle,

Though Them=Us definitely pre­
sents images that are culturally and
geographically diverse, one begins to
find these clichés of multi-culturalism as predictable as they are media­

John K. Grande

PUBLIC MUSEUMS

Art Gallery of Ontario
317 Dundas W.
July 25 - September 12
Some of the most influential and
important masterworks from the Re­
naissance and Baroque periods will
be on view. "The Old Masters: Great
Renaissance and Baroque Paintings
from the Capitoline Museum, Rome" features works by Caravaggio, Dosso
Dossi, Guercino, Guido Reni and Ve­
lazquez. Many of these works have
never before been exhibited outside
of Rome and none have ever been
exhibited in Canada.

Art Gallery of North York
(MOCA)
5040 Yonge St.
until July 4
The Art Gallery of North York is
changing its name to the Museum of
Contemporary Art. The Gallery will
be highlighting photographic and
photo-based work from its perma­
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Justina M. Barnicke Gallery
7 Hart House Circle
June 24 - July 22
"Hymn to the Sun: Jack Bush"
will highlight the years from 1946 to
1953. This was a time of profound
psychological and spiritual struggle,
when Bush sought the help of
Dr. J. Allan Walters, a noted neur­
ologist and psychiatrist. In light of pre­
viously unreleased personal diaries,
letters to Clement Greenberg and ad­
tional never-before-seen-paintings,
watercolours and drawings, this ex­
hibition re-examines a critical period
in Jack Bush's career, which points to
his later development.

The Gallery's programming con­
tinues with selections from the He­
len Frank Collection of Native Art
(July 29 to August 26) and with works
from its permanent collection
(September 7 to October 5.)

PowerPlant
231 Queen's Quay W.
June 26 - September 6
The new director of the Power­
Plant, Marc Mayer, dons his cura­
tor's hat with two exhibitions. "The Hand" an international group show cele­
brating the hand as a popular sub­
ject for many of today's best-known
artists; and "Jessica Stockholder" ex­
amining how the artist has built upon
various traditions of abstraction to
create a body of work that is revolu­
tionary in its formal implications.

Also at Artcore:

New Drawings by Eve
Leader, Pipra Chernaysky &
Leemour Pell
June 26 - July 24
Paintings by Michael
Adamson and an Installation
by Matthew Varey
July 31 - Aug. 28

Yorkville

From the Studio
Collaborative Paintings by
Douglas Graham and Sawan
Yawnghwe
Artcore
33 Hazelton Ave.
June 5 - June 25
Graham and Yawnghwe's collabor­
ative paintings take their cue from
the contemporary culture in which
the artists are immersed. Images
from fashion magazines, advertising,
television and film are appropriated
as familiar contemporary visual
markers, and presented in a new
way, combined with elements of
urban culture or, increasingly, juxta­
posed with subtle references to his­
torically recognized paintings
and collaborative paintings.

Land Takes
Edwards Day Gallery
253 Ontario St Kingston
33 Hazelton Ave Toronto
July 31 to August 29
Five contemporary Toronto
artists exhibit their Takes or Land­
sapes: Stephen Andrews, Eshrat Er­
fanian, Katherine Harvey, Douglas
Walker, Melanie Zanker.

CAUTION: IMAGES CAPTIVATING
Inuit Expressions
May 15 to October 31, 1999
Magnificent sculptures
Superb drawings
Exciting events
Artists-in-residence
Call the program
Hotline for details
1-905-893-1121, ext. 403 - Open Daily

TANGLEWOOD AT McMICHAEL RESTAURANT, EXT. 298 • McMICHAEL CANADIAN ART MUSEUM INC.
ALAN WYLIE
Gallery Gevik
12 Hazelton Ave.
June 5 to July 2

These latest, brilliantly coloured canvases earned the artist the Gold Medal at the 1998 Federation of Canadian Artists Medal Exhibition. July and August features gallery artists.

FORESTHILL

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

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

ALSO AT LONSDALE GALLERY:

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

DOWNTOWN

PRIVATE DRAWINGS SHOW

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

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

MONOPRINTS AND MONOTYPES

July 21 to August 21

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

Leslie Pool and Shane West finish up the Gallery’s summer programming with an exhibition of paintings. Sept. 15 - Oct. 2, Joseph Plaskett, new work.

HEAVEN AND EARTH

SCULPTURES AND PAINTINGS BY GORDON BELL AND JANET MURRAY

BUS Gallery
July 8 - 31

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

TRAVELLING LIGHT (1886-1998)

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

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

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

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

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

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

Lee Goreas
June

Michael Buckland
July

Euan Macdonald
September

Sydney Drum
October

Richard Storms
November

10th Anniversary

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

APPEL, DANBY, DEMARCHE, ETROG, GAUCHER, GEDDEN, SHERMAN, TAPIES, TOWN

Gallery Moos
622 Richmond St. W.
Summer '99

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

ASTRONOMICAL AND SPACE EXPLORATION PICTURES

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

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

LIFELINES

Elizabeth Siegfried
July 22 - August 31

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

CAMBODIA, THE ANGKOR SERIES

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

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

401 RICHMOND
A SPACE

MIGRANTE: ARTISTS OF FILIPINO "HERITAGE"

June 26 - July 31

This exhibition was developed from a larger project organized by Winnipeg's Plug In Gallery. Works exhibited address issues of history, borders, memory, invention and loss. There is also an examination of the links which remain between refugees, exiles and their homelands. Artists include Santiago Bose, Brenda Fajardo, Paul Robles, Milagrosa Alcuitas, Mark Justiniani and Melanie Lwanga Agalia.

GALLERY 44
"PROOF 6"
Summer '99

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

YYZ

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

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

80 SPADINA

Gallery TPW
June 10 - July 10

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

Moore Gallery

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

ROBERT HENDRICK
June 5 - 26

MILLY RISTVEDT
July 3 - 24

MICHÈLE DROUIN
September 11 - October 2

Virginia MacDonnell Eichhorn

BAU-XI GALLERY

TORONTO: New Paintings
SEPT 15 - OCT 2

VANCOUVER:
SELECTED NEW WORKS
SEPTEMBER

ACCOMPANIED BY THE LAUNCH OF HIS NEW BOOK OF MEMOIRS
A SPEAKING LIKENESS
IN BOTH GALLERIES

CALL FOR THE EXHIBITION CATALOGUE AND EXACT DATES

BAU-XI GALLERY
TORONTO: 340 Dundas Street West, TEL: (416) 977-0600
VANCOUVER: 3045 Granville Street, TEL: (604) 733-7011

ARTICHOKE, LILIES, BOUQUET AND BUST OF AN ARTIST, OIL ON CANVAS, 40 x 34 INCHES

JOSEPH PLASKETT

TORONTO NEW PAINTINGS
SEPT 15 - OCT 2

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

On the cool and beautiful side of this shift into silence is the reawakening of minimalist abstraction. "Almond Monochromes," at Paul Kuhn's Gallery (July 11-August 10) includes works by minimalists and stripists, many who have been at it for years: Guido Molinari, David McWilliam, Jean McEwen, Rene Pierre Alain, and John Howard. Of special interest are the works of Reg Hamilton who lately has been making subtle paintings of mirrors. Also watch for paintings by Kuhn himself.

Atmospheric abstractions coalesce into evocative landscapes in the beeswax and oil paintings of Hiro Yokose. Born in Nagasaki, now living in New York, Yokose controls his sensual surfaces to create moods that hover between the calm and sublime. These small, luminous, minimal and ambiguous paintings are more entrancing than those with obvious trees lurking beneath the milky surface. Hiro Yokose is part of "Introductions," a group show at Newzones (July 17-August 1). Also in that exhibition are Suzanne Dionne's (New York) Strange Consortium Series mixed media works. Derived from microscopic forms, these often bulging, nearly monochromatic abstractions on canvas capture the experience of looking either through a microscope or telescope. They are sensual and creepy at once. Originally from Alberta, now living in Montreal, Cameron Skene sets his paintings of unpopulated industrial buildings next to metal panels. The steel echoes the subject in these formal yet almost nostalgic works.

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

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

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

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

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

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

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

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

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Mia Johnson
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\n\nand damaged a lot of other roots, and that
\n\nshowed disrespect for the tree... When
\n\nyou're going to weave, come with me
\n\nright now.' I put down what I was doing.
\n\nI went with her and never looked back."
\n
I'd say Nonny was right. Rorick has
\n\nhad work purchased by the Massey
\n\nFoundation (which has ended up in the
\n\nCanadian Museum of Civilization), as well
\n\nas many successful shows, commissions
\n\nand interest among private collectors.

Susan A. Point produces large-
\n\nscale public art in media which
\n\nincludes glass, wood, stainless steel
\n\nand concrete. Her works are
\n\nrepresented in private and corporate
\n\ncollections in over twenty countries
\n\naround the world. She addresses
\n\nnon-traditional issues through her
\n\ncontemporary synthesis of
\n\ntraditional Coast Salish art.

"I still incorporate my ancestral
\n\ndesign elements into my work to
\n\nkeep it uniquely Salish," explains the
\n\nartist. 'Sometimes I address issues
\n\nof gender conditioning as well as
\n\nsocial and economic conditions.'

Tahitian/Tlingit traditions (Wolf
\n\nclan) are represented by Dale
\n\nCampbell, who has produced totem
\n\npoles, masks and traditional designs for
\n\ntouring exhibitions, as well as for
\n\npublic and civic art installations. She
\n\nhas work in private collections in
\n\nEurope, North America and Japan, and
\n\nalso works in silver engraving. For
\n\nthis show she has created a resplendent
\n\nnarrative mask called, The Woman
\n\nWho Married the Frog.

Valerie Morgan, the fourth artist
\n\nin this exhibition, is of the Kwa-

son and his team of carvers. Nonny
\n\n(‘grandmother’ in Haida) came to
\n\nsee me at the carving shed. She said,
\n\nyou have to make up your mind what
\n\nyou’re going to do carve or weave? If
\n\nyou’re going to weave, come with me
\n\nright now.’ I put down what I was
\n\ndoing. I went with her and never
\n\nlooked back."

"It takes discipline to be a good
\n\nweaver," says Rorick. 'Right from the
\n\nbeginning when you dig the roots, you
\n\ncan’t just rip them out of the
\n\nground, you have to follow them
\n\ncarefully because they cross one
\n\nanother in different directions. If you
\n\njust rip them out of the ground, you
\n\ndamage a lot of other roots, and that
\n\nshows disrespect for the tree... When
\n\nyou’re done digging an area, it’s
\n\nimportant that the moss and earth is
\n\nput back in place the best you can. It
\n\nserves respect to the trees. It is also
\n\nimportant to thank the trees for the
\n\nroots. Some people think it’s funny
\n\nto do that, but the trees are living
\n\nthings, and they have spirits too..."

Rorick also makes ceremonial,
\nor, work-style hats, a skill she
\nlearned from her mother. There are
\nmany different types of Haida hats,
\nfor different purposes, ranging from
\nvery elaborate headdresses to practical
\nprotection from the elements.

Weaving wasn’t always the
\nonly artistic choice for Rorick. ‘I
decided I’d like to get back into
\ncarving, so I was making tools with
\nRobert David-

VICTORIA
VISION KEEPERS:
CAMPBELL, MORGAN,
POINT AND RORICK
NORTHWEST-COAST CUL-
TURE THROUGH THE EYES OF
WOMEN ARTISTS.
Alcheringa Gallery, July
29-August 19
Since the mid-to-late seven-
ties there has been a tremen-
dous resurgence of Native
ceremonial art and crafts
production. Vision Keepers:
Campbell, Morgan, Point and
Rorick, focuses on four
women artists from varied traditions
and cultural backgrounds who have
achieved a high degree of proficiency
in their respective media. For the
most part, they’ve studied traditional
methods with the elders and teachers
who’ve served as stewards of
these ancient art forms and prac-
tices. Isabel Rorick lived her first
twenty-five years in her ancestral vil-
lage of Old Masset on Haida Gwaii.
Weaving has been refined and
handed down by the women of her
family for generations.

Like her mother before her, Ror-
rick studied with her grandmother,
Selina Peratrovich, travelling to visit
her in Ketchikan, Alaska. Similarly,
each year she travels to Haida Gwaii
to collect traditional weaving materi-
als such as spruce roots, making cer-
tain they are harvested ethically and
with high spiritual and aesthetic con-
sciousness.

"It takes discipline to be a good
weaver," says Rorick. 'Right from the
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RCA WEST
June 11 - August 1

IKEBANA
July 9 - August 8

TO THE TOTEM FOREST
August 6 - October 31

Emily Carr & Her Contemporaries
Interpret Coastal Villages
(1900-1950)

MOSS STREET
July 17

Paint-in

Art Gallery of
Greater Victoria
1040 Moss Street
Victoria, BC Canada V8V 4P1
Phone: 250.384.4101
Fax: 250.361.3995
www.aggv.bc.ca

510 Fort Street, Victoria, BC, V8W 1ES
voice 250.383.8833 fax 250.383.8841
openspace@vi.ca

June 1999
Merrill Eve Gerber, Margaret Lawther, Tessa Windt - before one’s very eyes
monograph with text by Pat Tazor

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

September 1999
AntiMatter - Film & Video Festival of Independent Productions

510 fort Street, Victoria, BC, V8W 1ES
voice 250.383.8833 fax 250.383.8841
openspace@vi.ca

www.openspace.ca
BRITAIN, THE MILLENNIUM DESTINATION

Marking the millennium with cultural projects and new attractions, in a renaissance set to transform its cultural landscape, Britain is building visitor attractions and environmental infrastructure on a scale not witnessed since Victorian times.

ARTS, CULTURAL AND HERITAGE ATTRACTIONS

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

The Tate Gallery of Modern Art, London, England

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GLASGOW 1999

K M MILENIUM CITY OF ARCHITECTURE AND DESIGN

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

Vertigo: The strange new world of the contemporary city, looks at ten of the most significant building projects in the world revealing the changing nature of the city including: the conversion of Bankside Power Station into the new Tate Museum of Modern Art, London; Berlins Heisenberg Zoological Research Museum; and Sydney Opera House by the famous architect Frank Gehry.

Glasgow, Scotland Gallery of Modern Art

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

Acknowledgement:
The British Council and Canadian Department of Foreign Affairs

Vertigo: Millennium Dome, Greenwich, England

Bodyzone for New Millennium Expo.

Tate Gallery of Modern Art, London, England

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