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In her recent publication *Painting Friends, the Beaver Hall Women Painters* (1999), author Barbara Meadowcroft traces the lives and careers of these Montreal women artists whose life-long association began when they met at art school in the early 1900s. Ten women were affiliated with that group: Emily Coonan, Nora Coyle, Prudence Heward, Mabel Lockyer, Mabel May, Kathleen Morris, Lilies Torrance Newton, Sarah Robertson, Ann Savage, and Ethel Seath. Despite their successes—clearly evidenced in their achievements (including exhibiting with the Group of Seven, as well as internationally, throughout the 1920s and 30s)—their contribution has been largely overlooked by art historians. Meadowcroft provides the first in-depth look at these extraordinary women. In chapters with such revealing titles as "Family Ties" (Chapter Five) or "Surviving as Painters in the Great Depression" (Chapter Seven), Meadowcroft provides a long overdue discussion of the contributions of Christine di Stefano: gender is basic in ways that we have yet to fully understand; it functions as "a difference that makes a difference" even as it can no longer claim the legitimating mantle of the difference.

The figure of the shrinking woman may perhaps be best appreciated and utilized as an aportia within contemporary theory: as a recurring paradox, question, dead end, or blind spot to which we must repeatedly return, because to ignore her altogether is to risk forgetting and thereby losing what is left of her.

On the other hand, one might argue, di Stefano's reference to the figure of the shrinking woman is not, by any means, what we see in these powerful paintings. Rather, her reference evokes a metaphor for these artists' scintillating presence in Canadian art history. Meadowcroft's painting friends enables us to look toward fostering a new understanding of the role of such women painters, and to according them their rightful place among this century's best.
control and brutality that permeate Crime is Blazing show is a contro­
jectified realism of Golub's earlier paintings further dismantle the ob­
torquations within himself (anger, torture, coercion, and brutality).
marks in process as well as contextualized, some elements have been erased, others we seek and find.
Leon Golub's paintings are exis­
tions including Mercenaries, Riots, White Squad and Horsing Around earned Leon Golub a reputation as America's foremost political painter of the century's end. The real ac­
claim for his work came in the early 1960s when the art dealers rediscovered Golub. The subject of a major retrospective at the Irish Museum of Modern Art in Dublin in the summer of 2000, Leon Golub remains one of America's most controversial realist painters. These images of interrogators, mercenaries, of abstract vio­
ence, torture, coercion, and brutality are now well known to art audiences yet his recent work is less well known. Disjunctive and frag­
mentary, Golub's most recent work looks postModern, sanitized and rel­
itedly move us to consider the recent paintings are more invis­
ible. We are intrigued by Trekkan possi­
pibilities as we look to the moon for more space, but before embarking on that journey it may be wise to take a look at Emergence from the Shadow, curated by photographer Jeffrey Thomas.
The exhibit is inspired by anthro­
pological field photographs taken at the dawn of the twentieth century by Geological Survey staff (now the CMC) W. W. Waugh, Charles Marius Barbeau, Francis Knowles and Harlan Smith. They recorded languages, histories, activities and ways of life in writing and through photography providing Thomas with the premise 'O ancestry is an important part of who we are as First Peoples, these photographs provide an interesting window to the past. By juxtaposing them with the works of contemporary First Peoples artists, it became easy to see how the past often informs the present in both artistic and cultural terms.'
The exhibition features more than seventy historical photographs, as well as contemporary photographically-based works by Shelley Niro, Greg Shaiss, Mary Anne Barkhouse, Greg Hill, Rosalie Favell and Barry Ace. Coming out of an artistic renaissance which began in the early 1980s, the works of all six First Peoples artists speak, in this exhibition, to issues of community and continuity and the influence of ancestry and family history on who we become.
In a global economy where natural resources are traded for big bucks and exported far too often to where human labour is sold the cheapest, we might not sit so comfortably if we were magically privy to where human labour is sold the cheapest, we might not sit so comfortably if we were magically privy to

GOD AND MAN: ISSUES AND IDEAS SURROUNDING THE MILLENNIUM

REINHARD REITZENSTEIN
March 18 - April 12, 2000
Olga Korper Gallery

When I think about nature and am presented with a bench and a chair my immediate connection is to the park and the lawn. A park bench a lawn chair. Is this the way we live? How do we think of "the natural world"? With so many important questions raised through looking and thinking about these works it is indeed very thought-provoking.

YECHEL GAGNON
EXCAVATION
Feb. 12 to March 11, 2000
V. MacDonnell Gallery

The word excavation reads as dig to me. An archaeological word/activity that implies that through unearthing the past we will better position ourselves for the future. Gagnon's "excavation" is not a dig into plywood. Using electric routers, chisel knives, belt sanders, and oils to reveal natural growth patterns in the highly processed woods laminated into one of North America's favorite building materials. Gagnon states "I investigate this material by revealing the layering of the product, hence reversing the production process. This allows me to explore the dichotomy between the functional use of the plywood and its nature. Tall and towering these wall-mounted sculptures seem almost a forest of eroding hybrid trees revealing themselves through their own deconstruction. Conversely the strong elongated rectangular visualized lyrical excavations can be read as signposts to our living culture. A little anthropology can indeed change the findings of future archeology. You dig?"

STEPHEN ANDREWS
JAMES LAHEY
DAVID MORROW
CURATED BY ROBERT BIRCH
C.N. TOWER
360 Restaurant-301 Front St. W

As the temperature drops and the millennium takes hold each of us will probably find ourselves standing quietly outside one morning exhaling small breath clouds. Each cloud may act as punctuation or exclamation of our very mortal selves as we gently mentally review our past, present and future goals and exploits. This is possibly the same quiet sensibility that fueled Robert Birch's conception of an equally quiet yet poignant millennium show housed in the tallest building on earth. For the "Gallery" in the clouds Birch has constructed an exhibition of clouds. Due to the structure of the tower the cloud paintings face directly into the cloud. This obvious relationship between the real and the represented heightens the sense of the artist capturing a fleeting moment and movement of nature with mortal hands and paint. More than mortal hands the tower certainly proves we have mortal ears. The show's three fold relationship between the site, the millennium and the clouds is made obvious in a deceptively understated way upon entering the foyer of the 360 restaurant.

With ears still popping from a speedy ascension in the glass elevator one might take the time to turn and look at the Stephen Andrews works hung as a poignant diptych. The left piece reads December while the right reads January. Each of the works were created as means of dealing with death. Morrow's clouds are peppered with blimps bearing text such as BOO or Hoo and the 7 hats of the 7 dwarfs cascade through the cloudscape like hankies on the wind. The creation of personal symbolism through appropriating pop culture iconography sets up a visual dialect that the viewer may decipher and emotionally respond to.

Conversely Lahey's works seem to be very much about painting clouds. His palette changes in an almost impressionist manner a means of capturing light and color. Softly he welds the pigment to represent the mist veils as their softening, inspiring, lush, intangible selves. But it is paint and paint is what Lahey shows in Rood Screen. This work is a diptych with one side a cloudscape and the other a flat color field of computer screen blue. Through this juxtaposition two things are immediately evident. Firstly the sky is not just blue and secondly both...
sides do the same thing. Each presents an openness and an eternity of space to be visually entered. While the cloudscape side makes the viewer aware of the air moving in the atmosphere the color field side seems to make me more aware of the air moving within my own lungs. So with the memory of heavens visual embrace filling my thoughts I descend. The glass elevator reminds me of Snow White laid out in her glass box and I wonder if Morrow thought about that in regards to the site too? Leaving the elevator and stepping out into the grounded world again I exhale into the right. No breath clouds. Maybe in the morning.

TOM DEAN
April 2000, Edward Day Gallery

Chaos, alchemy, wonder bread does, babies, dick bones, God Magazine, and a floating staircase. This body of work questions the Universe pre Y2K and comes up smiling. But behind every smiling face is a grinning skull. So to the XLVIII Biennale di Venezia and back journeyed artist ning skull. So to the XLVIII Biennale di Venezia and back journeyed artist.

MARC SÉGUIN
Nocturnal Solutions, ArtCore, October, 1999

Séguin's upcoming exhibitions include a solo to be held at the Musée d'art contemporain de Montréal in November 2000 which will travel to the Centre Culturel Canadien in Paris in spring 2001. In his signature style expansive colourfields are juxtaposed with figure drawing reminiscent of the Italian trans avanguardia. Intense psychological content and compositional simplicity blend in the fragment and the whole in which the undecisive character of the work is in the end its strength.

Michael J. Molter
Regina Saskatchewan

Curatorial Practice

Wesekehk and the Old Woman on a Bed of Gold Leaves, G. Ray McCallum, 1999, lacquer and oil on canvas 96 x 152 cm

Regina is not only home to the Royal Canadian Mounties and their Museum, but it has, per capita, one of the most vibrant art scenes in Canada. No longer just the home of crowd-pleasers Joe Fafard, Vic Cicansky, David Thauberger, and the Regina Five legacy, the city also offers challenging contemporary art and innovative curatorial practice.

With 30,000 square feet of exhibition space to feed, the MacKenzie Art Gallery presents the most art. Ably balancing regional responsibility with a national perspective, they do not shy away from provocative shows. The second largest gallery, The Dunlop, is not only housed in the Regina Public Library, but shares a board. As a department of the library, The Dunlop is mandated to provide information. Its facilities are specially trained to not only offer facts but interpretations. The gallery also has a critic's residency, impressive publications, and a community branch (Sherwood Village). Neutral Ground, the city's oldest artist-run centre, programs the greatest range of experimental works and has recently branched into electronic art. The Antechamber, an upstart artist and film-maker-run gallery and film site—with a taste for minimal and photo-based work—is a testament to what you can do with a communitarian spirit and much cheaper rents.

Long associated with a strong First Nations contemporary art scene, as exemplified in the work by Bob Boyer, Edward Poitras, the unique fine arts program at the Saskatchewan Indian Federated College, and the recent addition of curator Lee-Ann Martin to the museum staff at the MacKenzie has solidified Regina's reputation. The blush-inducing Exposed: Aesthetics of Aboriginal Erotic Art (Sept. 24-Dec. 5), co-curated with Morgan Wood, collects erotic works from many of Canada's leading Native artists. A few pieces may be familiar—Daphne Odjig's naughty but morally instructive "Smoke House" works—but others are surprises, I don't remember seeing Norval Morrisseau's huge, entwined male couple in his collectable book. While not salacious, the exhibition is a provocation; part of the ongoing project to render First Nations People completely human in the dominant culture's imaginary. For me, the most poignant works were Thirza Cuthand's videos which negotiate her bi-racial and lesbian self in a self-reflexive but entirely guileless manner that elicits both laughter and tears. Altogether, this is a ground-breaking show demanding both more works and a tour.

Another example of exceptional curatorial representation is Anthony Kiendl's international group show exploring cuteness, Fluffy (The Dunlop Art Gallery, Oct. 16-Jan. 2). While this trend has been around a few years, Kiendl deepens it with thoughtful selection, clever juxtaposition and by avoiding empty-headed kitsch for kitsch's sake. A rose is a rose is a rose, but a teddy bear by Mike Kelley, and one by Shannon Berard-Gardiner, or Iain Baxter are not the identical. And it is this play of subtlety—the discovery of rich thought, feeling and nuance behind a seemingly empty surface, that makes this show a revelation. Fluffy also introduces us to the darker meanings of Japanese cuteness, its consequences for gender construction, national identity, and commercialization.

Both exhibitions offer medicine and meaning with a sugar-coating. The sort of art and curatorial direction Regina is planning for the future.

David Garneau

Wyona Mulcaster

Top of the World, Wyona Mulcaster, 1999, Acrylic on canvas

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Mr. DOB
TAKASHI Murakami, 1996, vinyl, helium
Photo: Don Hall

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CALGARY

MUTTART PUBLIC ART GALLERY

The Muttart Celebrates its 22nd anniversary to become the art gallery of Calgary. Moving in January 2000 into two of Calgary's oldest refurbished heritage buildings located downtown on Stephen Avenue Mall, it will become one of the city's visual arts anchors, along with the Glenbow, the Arts Centre, and Telus Convention Centre.

The new space will provide a community-based visual arts gallery supporting both established and emerging artists with 16,000 square feet, four times the current space, to include a new Education Centre and four distinct exhibition areas including Main Gallery, community gallery, children's gallery and media gallery. Karen Hasselfelt, Executive Director, continues to work in collaboration with other galleries. Officially opening March 2, 2000 with Through the Eyes of the Bears by Calgary artist Maureen Enns, curated by Eva Sniatycka, the multi-faceted exhibition and catalogue are based on Enns' grizzly research in Kamchatka, Russia.

CARROLL TAYLOR-LINDOE

Trépanier Baer Gallery
March 2000

The Trepanier Baer Gallery's intermittent museum-style tradition of presenting artists with a body of work developed thematically over time contextualizes Taylor-Lindoe's constant metamorphosis.

Examining her own sense of experience within the history of women painters, Taylor-Lindoe's example has impacted the national scene with others who are influenced by feminist thought.

"It is knowing and understanding your place and how things work," says Taylor-Lindoe. "Celebrating who we are. It is time for beauty and celebration. "Women today do not need to request an identity formed by others, they declare their own."

CHRISTOPHER KIER

Newzones Gallery of Contemporary Art, March 2000

Christopher Kier has chosen to revisit four iconic images he has mastered in Monumentum, the Latin word for memorial or historical record. It is a two-part exhibition with a catalogue organized by Newzones in Calgary.

Kier paints cross-culturally. His encaustic colours relate to the earth: red ochre, polished ivory and grey granite. Two separate shapes, a cup and a house, or domus, signify our ongoing physical needs for nourishment and shelter. Spiritual requirements to find peace with the unknown are represented by two different elongated shapes. The horizontal bundle seems more personal, perhaps sacred reminders for safekeeping. This is for you to decide. A second vertical somatic shape suggests a group spiritual hierarchy as cultures progress, expand, and grow more organized.

Kier believes these basic human "themes coincide with the millennium crossing." They are appropriate issues for this time "of passage, offering, continuity, balance and unity." It is a period for contemplation.

On Kier's personal level as an artist, it is his own way of celebrating the last ten years perfecting the challenging encaustic painting process. Kier thoughtfully chooses "the medium's tactile elements and spontaneity," always discovering something else as he works with this rigid but rewarding medium. Technically difficult, it involves the process of mixing heated wax with raw pigments and then brushing it repeatedly over the canvas. The layering yields translucency and texture, as if looking.

Back over 2,000 years with the Fayum portraits found in Egyptian gravesites from the era of Roman occupation, with the help of modern industrial advances.

WYNONA MULCASTER
Virginia Christopher Galleries

As Wynona Mulcaster, age 84, daily rides her horses over the tough dry landscape, she is taking visual notes for paintings that will describe her experience of the land and sky that make up her world of riding in the open country. Her large semi-abstract landscapes can be from many places where beauty is wrenched from a land that is hony yet teeming with life. Raised on the hardy prairies in Saskatchewan, she now divides her time with the ruggedness of San Miguel de Allende, Mexico. The drylands blend.

Mulcaster's sketchy surface of acrylic paint, diluted and dragged thinly across the canvas, emphasizes the raw, tough texture of the land she is part of. Details emerge in clusters of rocks, shadows within crocuses, scrubbrush thickness, and hints of colour with the hardy flower survivors. Her delicate transfer of this raw beauty onto canvas invigorates it pleases.

Mulcaster is one of the original Saskatchewan landscape painters, influencing the work of such well-known artists as Ernest Lindner, Reta Cowley, Dorothy Knowles, and most recently David Alexander. As Virginia Christopher brings in the new Millennium, she has chosen to honour survival with the hardy yet fragile work of this exceptional landscape artist.

Anne Severson
EDMONTON
ENTERPRISE
The Works Society is pleased to announce series of competitions for the new Art and Design in Public Places Program for downtown Edmonton Alberta. A number of projects will be developed in partnership with the Canada Millennium Partnership Program which encourages public and private sector participation to create millennium projects that make a difference in the lives of Canadians and their communities. For information about the art and design competitions, contact Linda Wedman or Natalie Roy at The Works Society 780.426.2122.

The Works: A Visual Arts Celebration, 15th Anniversary Festival: June 23 - July 5, 2000. Local, regional, national and international artists are presented in a forum for the exchange of ideas that is unlike any other festival in North America. The Works in downtown Edmonton presents a spectacular array of artists and artworks that range from experimental installations and performance art to traditional art forms such as painting and sculpture. Exhibition proposals currently being accepted are due by January 22, 2000. Applications on the web at www.theworks.ab.ca or call Vincent Gasparr 780.426.2122.

VANCOUVER
VISIONS
This winter Vancouver, brassy jewel in the crown of the Pacific Rim, pauses on the cusp of the Millennium in a moment of self-congratulatory nostalgia. Several shows of historical and contemporary art recall Vancouver's persistent identity crisis between wilderness frontier and metropolis. Looking forward, there is mixed excitement and apprehension at the pressures that indigenous First Nations and immigrant Asians will exert on the urban physiognomy.

Grunt gallery led the way in November with Live at the End of the Century, a city wide festival of performance art that recognized Vancouver's seminal contribution to this contemporary practice. The Vancouver Art Gallery contributed as part of its own comprehensive viewing of Vancouver and Canadian art from the past century. Grouped in the VAG's Millennium projects are four exhibitions that showcase the gallery's history as cultural repository.

Two historical shows outline Vancouver's introduction to modernism via John Vanderpant's photography and Frederick Varley's painting. The Rhetoric of Utopia presents Vanderpant and his circle seeking a modernist style that broke with European tradition and British colonialism. In the twenties and thirties, these artists declared a hope for Utopian harmony between the burgeoning industrial society of Vancouver and its overwhelming natural setting. Visions of Paradise offers Frederick Varley in Vancouver 1926 to 1936, the most creative decade of his career. British Columbia lured the Group of Seven painter with the promise of personal liberty and opportunity to paint his transcendent response to a landscape he called "heaven" that "trembles within and pangs with its wonder." The show assembles for the first time in many years Varley's landscapes and portraits, illuminating his impact on artistic vision and production on the Westcoast.

Out of This Century is an experimental project that invited six nationally known Vancouver artists professionals to guest-curate their own selections from the gallery vaults. Each took a decade, beginning with landscape architect Cornelia Oberlander in the fifties and continuing with author Doug Coupland, radio host David Wisdom, filmmaker Mina Shum and playwright Tom Cone. Coupland's gallery of sixties' art "by guys" recreates the era's sensory overload by hanging works of hard-edge abstraction on walls painted with equal intensity and edge. In a memorable gesture he hangs some paintings "back side out," a single ironic shot targeting several institutions including modernist painting, art market and art museums. First Nations filmmaker Loreta Toad takes the millenium slot with a tentative call to utopian hope for renewed relationship of the region's communities to the land and to each other.

Finally, in Recollect the VAG displays recent acquisitions of Canadian and international art of the last twenty years. Two leading currents of art production deal with aboriginal issues and immigration experience, highlighted respectively by Lawrence Paul Yuxweluptun and Gu Xiong.

At the Contemporary Art Gallery in January, Eleanor Bond joins the persistent quest for Vancouver's relationship to place with a set of large paintings. The Winnipeg artist, known for her aerial views of industrial and rural sites in decline, is preparing a Vancouver project similar to ones she has done in Chicago and Rotterdam. During research last February, Bond accumulated observations of aspects of the city from North Shore mountains to the Fraser Delta, downtown high-rises and suburban malls, fodder for utopian musings from a vantage point.

The year 2000 is Year of the Dragon, the most auspicious animal in the Chinese 12-year cycle and a favourable inauguration of the Millennium. In time for the Chinese New Year Sam Carter previewed his 2000 Dragons Project at the Diane Farris Gallery in February, before it travels to the National Gallery of Malaysia in June. The former art director of the Canadian International Dragon Boat Festival will create an "army" of 1000 ceramic dragons surrounded by 1000 paper dragons. Carter made the dragons from fired clay that he polychromed and leafed in silver and gold; and from hand-dyed paper made at the Gandhi Ashram in India. After ten years of collecting dragon artifacts from around the world, Carter synthesizes the dragon into an optimistic
emblem of global understanding and cooperation that acknowledges while it challenges Vancouver’s international role.

This “celebration of dragons” will preview at the Diane Farris Gallery from February 1-28, 2000. The exhibition will open at the National Art Gallery in Kuala Lumpur, Malaysia, from June 4, 2000.

Joan Richardson

VICTORIA

MILLENNIARIUM MUSINGS
FIELD NOTES FROM MATERNAL TERRITORY: AN EXHIBITION ABOUT MOTHERING
MARGARET NAYLOR
jil p. weaving
ART GALLERY OF GREATER VICTORIA
January 13 - March 5, 2000

Field notes from maternal territory is a multi-media installation in three parts by Vancouver artists jil p. weaving and Margaret Naylor. In an exhibition that resonates with humor, the artists examine mothering as a cultural construct while acknowledging, among other texts, the critical influence of Mary Kelly’s (1978) Post-Partum Document. The installation relies on Naylor’s object-related sculptures and weaving’s sixty continuous feet of narrative paintings (oil and acrylic) installed comic-strip style. weaving has also created a website for “mombots” with projected CD-ROM images. A third component, a proposed “Wall of Honor” consists of photographs of mothers in all stages of motherhood. Organized by curator Lisa Baldiesser, the image wall will result as a call for submissions from the community. Field notes originated at Surrey Art Gallery accompanied by a catalogue with essays by Petra Watson and Allyson Clay. Margaret Naylor’s homely sculptures, (Motel, Picnic, Schoolhouse, Treehouse, Water-tower, Storyteller), employ ordinary materials that convey a sense of everyday drama. As Naylor suggests: “The work centers around architectural forms, furniture and domestic objects which act as physical metaphors for the mother’s body from which the maternal voice speaks.” This culturally constructed voice is not gender specific but rather in Naylor’s view, relies on the participation of both women and men. The implied narrator is that of Storyteller/Protector, jil p. weaving’s fictitious narrators, a series of questions to be continued, are constructed in the future/present. An investigatory or transgressive voice unravels through a series of twenty-nine representational panels that reference the television series, The X-Files. weaving’s inclusion of a virtual component (website with projected images), further complicates the narrative, offering an officially sanctioned government voice on mothering policies established by the secret “Department of Maternal Affairs.” The artistic practices of Naylor and weaving expose the contradictions endemic to our society’s dualized notions of mothering. Their exposures raise questions that allow new and different discourses to occur, to be continued...

CLAUDIE TOUSIGNANT: INTROSPECTIVE DENNIS BURTON
GARTER BELT/INTERFACE. REVISITING OUR AESTHETIC SITES
February 3 - 26, 2000
March 2 - 31, 2000
WINCHESTER GALLERY
1010 BROAD STREET

In two exhibitions for the new millennium, Winchester Gallery re-examines the paintings of well-celebrated Canadian artists, Claudia Tousignant and Dennis Burton.

Contemporaries, influenced by Abstraction Expressionism, both artists share histories rich in abstraction and cultural difference maintaining a long-term commitment to experimentation in Canada to achieve their respective creative involve-ments. Tousignant, (b. Montreal, 1932) the more esoteric, is best known for his Op-inspired target paintings. With no evidence of representation or brushstroke, these reductivist paintings were considered shocking and radically frontal. The reserved Frenchman met Barnett Newman in the 1960’s and was most impressed with his new austere vocabulary of abstract beauty. Tousignant moved further into abstraction with his Monochromes, in which the paint and canvas share a continuous color-soaked unity and a restrained emotional content. “Today I believe that whenever there is more than one visual plane on a surface there is necessarily an element of figuration.” Claude Tousignant’s February 2000 exhibition included seven oils, Gong Chromatique (1966), and Setimale 3-69-47 (1969); some Monochromes and some works on paper. Simultaneously (1969’s), then Toronto painter Dennis Burton (b. Lethbridge, 1933), painted his controversial project “The Garter Belt Series”. This work was considered to be Burton’s break with abstraction and a return to a more precise style of painting, i.e. representation. The paintings are beautifully constructed but how are they intended? Burton quotes: “The 20th century woman is a packaged commodity. She is presented in advertisements, the entertainment field, and men’s magazines as an inanimate object divested of her humanity, leaving her only as a sex symbol...In my work, I express my love for the container and especially for its contents.” A 1967 painting from this series, The Three Graces After Reubens, depicts the garter belt clad graces in a tender Reubensque burlesque that brims with sensuous vitality. Like deKooning’s Women, we are confronted with sexually-charged imagery that ambiguously exploits the stereotype the artist proposes to challenge. Dennis Burton’s March exhibition at the Winchester invites a unique opportunity to view these erotic paintings (with postmodern eyes), and to reconsider or redefine their relevance thirty years later.

Linda Giles

MILLENNIA / OPEN SPACE
MARCH 14 - 18, 2000
FIVE DAYS
POETRY
MUSIC
DANCE
PERFORMANCE
MANSSELL GIRLS
COLLABORATION
DANCE/MUSIC
CASSANDRA MILLER
MUSIC/PATINGS
CLAUDIA NICOLETTI
POETRY
MUSIC
DANIEL LASKAYIN
DANCE
ART
NOTHING CHANGES
NOTHING REMAINS THE SAME
OPEN SPACE/MILLENNIA

Acrylic on canvas
90 x 85 cm.