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works in the exhibition by artists. There are other quite good realist awarded with very good works by the and what is actually within the art of a Tom Smart, former cura participant described this exhibition of the work of seventy-three Atlantic provinces: New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland — is impressive. It demonstrates the high level of artistic activity within a region so often overlooked by central Canada. There are well known senior artists and those just starting their careers and a very wide variety of artistic styles. Too often exhibitions of this sort — regional surveys — are soap-boxes for curators to impose their narrow vision of the art world which often distorts what is actually within the art of a region. There is a world of difference between a carefully scripted Alex Colville painting, of which there are two in this exhibition, and an installation by New Brunswick artist, Linda Rae Dornan, yet both artists have a place in this exhibition. Those that think that Atlantic Canadian art is limited to high realism will be rewar ded with very good works by the usual suspects: Alex Colville, the Pratts, Tom Forrestall and Fred Ross. There are other quite good realist works in the exhibition by artists such as Hervé Kashetsky and Glenn Adams. But there are also sculpture, prints, photographs, mixed media and what is often called craft included the exhibition which can in no way be confused with Maritime Realism.

I used to think Canadian art could fit into neat little regional niches. Even if this was once true, it is no longer the case. Maybe it is because we live in a world of rapid communications or we have accepted the idea of post-Modernism in the world. Most artists, including those that live in Atlantic Canada see themselves on the world stage rather than a regional one. Much of the art in Artists in a Floating World would be at home in an exhibition anywhere in the world. This does not mean that these artists' works are not also grounded in Atlantic Canada. Maritime artists are spread out and some live in cities such as Halifax or St. John's, while others live in small towns such as Sackville, New Brunswick or Corner Brook, Newfoundland. Such geography favours artistic individuality as evidenced by artists like Alex Colville and Tom Forrestall. A sense of place is as important to them as it is to the Maritime Realists. There are younger artists in this exhibition working in styles away from the mainstream. One such artist is Jeff Burns whose painting Conversions is a strange unnatural landscape. Perhaps it could be better termed a dreamscape. It resembles more a vision of the bottom of the sea than the great salt marsh that surrounds his Sackville, New Brunswick home. Montreal's Acadian community is well represented in the exhibition. The humour in the works by Yvon Gallant, Nancy Moran and Gisèle Savoie is delightful and proves that art can also be fun.

Artists in a Floating World is rather a hodgepodge, but I am rather fond of hodgepodge with their mixtures of many flavours. Curator Smart has shown variety makes a good artistic stew: old artists, young artists, men and women and each with their own vision. All of the exhibited works are colour illustrated in a lavish catalogue with a rather poetic essay by curator Smart, who not only knows Maritime art and artists, but has a real love of the subject. I doubt that an exhibition such as this could have been mounted by any other gallery in Canada than the Beaverbrook with its extensive private resources. This particular exhibition is the latest in a series of exhibitions sponsored by the Marion McCain Foundation. Artists in a Floating World will tour Canada over the next two years. I hope that a Quebec venue will be found for the exhibition as it deserves to be seen by as many people as possible.

Virgil Hammock.

MONTREAL

CULTURES AND INTERFERENCES

CÉSAR SAEZ:
CULTURE JAMMING

Montreal arts interculturales
3680 rue Jeanne-Mance
September 14 - October 14th, 2000

Unpredictable and vial are two attributes of the work of César Saez. At a time where the polarities between real cultural issues and artistic systems of representation are widening, Saez tackles the gallery-as-monument, and uses technology to expand the field of art into "culture jamming."

Inside the gallery at MAM, César Saez's mayhem juxtaposes sheer bombast of chaotic sound with the sensory deprivation of a cave-like environment to serve his message, which is partly a metaphor for information overload and the way it affects our perception and an enactment of artistic practise. Outside Montreal arts interculturales, Saez has installed a sculpture comprising nine resin figures. The figures are attached to the base of the building and exert a strong physical presence. In a way, these figures resemble the Caryatids of ancient Greece, decorative columns that acted as support structures for monuments. Saez's expression — the twisted bodies suggest unbearable pain from supporting a terrible weight — is a metaphor for a once noble search for difference, now oppressed by some undefined weight.

Inside the gallery, a squadron of forty video monitors hover a meter above the visitor's head. Inside the darkly lit space, strains of "twilight zone" sound mingle with images from monitors which include people attending a vernissage, a hand pouring beer into a glass, a passerby looking at pictures in an art gallery. Other monitors are neutral, on permanent VHF.

As systems die and change into other systems, new emerging hybrids of subversion and technology likewise change and develop. This is the material and message that César Saez has used to sculpt and transmit. What remains to be seen is what role artistic practise will play as new technologies, mass media and global economy continue to dominate the stage. By challenging and seeking to deal with these issues Saez's art has a kind of broken perspective.

Isaak Augustine

Dorothy Grostern
Charcoal on paper

DOROTHY GROSTERN
TRAGIC AMBIGUITIES

David Astrof Fine Arts
Thomson House
3650 McTavish

Encapsulating all those features that make us human, yet rendering all of it with an acute sense of life's experience, Dorothy Grostern's People series depicts the container and the contained in tight, theatrical settings. In the most intimate and contemplative of places — the interior spaces we inhabit — we find people as invisible to themselves as they are to others. Rendered in charcoal and pastel these drawings are full of people contained or separated by walls.
and barriers. They exist in relationship not only to each other, in groups, or couples, and to themselves, but more importantly to the cube-like spaces that contain and confine them, which are abstract and undefined. There is no fixed point we can find in these compositions that establishes a source for the light that circumscribes the bodies and spaces...

Grostern's ghost-like people move through space, or simply inhabit it. These are uncomfortable non-spaces defined by chiaroscuro effects of light and dark whose sources are undefined. In these "houses of the mind," or on the surface of these paperworks, Grostern's illusory images of people are a superb analogy for the illusion of life itself.

The bodies of these people are like light containers, that seem to float in Euclidian non-spaces. They are arranged in tandem, positioned at oblique angles to one another, as if they seek the most somehow escapes at the last moment, like a genie out of a bottle. Their stances and compositions run the full gamete of emotions from repose, inner reflection, and loving embrace to suspicion, and even jealousy. These people seem caught and trapped by containment contain, the awareness of this containment which is not just physical, constrains and alters one's ability to uncover a specific emotion that give an ethereal edge to this work.

Staircase 1995 has memory stairs that are flooded with light in sharp black and white contrasts. We see a man's head in silhouette. Another evanescent shadowy figure stands nearby. There is an androgynous feeling to this unsettling scene. Grostern is at her strongest here for her use of light-dark surface effects, of interior spaces filled with innuendo creates a most succinct analogy for the forces of good and evil, and of a potentially redeeming spiritual catharsis. These emotions and realities are expressed in the simplest of ways by arranging space, light, and the human figure in a variety of ways. There is a sense that a time has passed, and these people are unaware of this.

Grostern's art seems to suggest that for all the self-gratification, or alternatively self-immolation, that are the hallmark of our age, there is an undertone to our innermost desires that is indeed tragic, if only for a fleeting moment in time. Grostern has seized something largely intangible in these textual, light sensitive charcoal and pastel drawings — what and how we really feel?

John K. Grande

LENNOXVILLE

CEDAR PEOPLE; ANCESTORS LIVING AMONG US

Bishops University Art Gallery
College St., Lennoxville
November 17th, 2000

As a Vancouver-based photographer Nancy Bleck has carved out a niche of her own capturing the intertwining of nature and culture in contemporary First Nations Squamish life. Collectively titled Cedar People; Ancestors Living Among Us her show at Bishops University Art Gallery will provide Quebeckers with a rare first hand look at the issues of ecology, home, identity, nature and ceremony and how they continue to be alive in contemporary West Coast tribal life and customs. Bleck is not just documenting the West Coast Squamish people but it is likewise a witness and participant in their ceremonies and culture. Interestingly, Nancy Bleck is an outsider, who has had the great freedom to enter into tribal life and participate with Hereditary Chief of the Squamish Nation Bill Williams' approval. It becomes a way of better understanding her own Euro-Canadian identity. Many of these photos taken in the Elaho Valley and Simms Creek areas of lower Mainland British Columbia, traditional Squamish territory, embody a basic respect for nature's place in our lives and now.

On view are large-scale 3 x 12 ft photo-mural composites produced by Bleck using a heat transfer process on canvas. Breach Of Protocol (1997-2000) collages together two photo images that create a counterpoint subtext. One photo is of a muddy logging road that was punched through the wilderness near Simms Creek in 1995. The road scene looks like a war zone, with tree bark, mature tree logs and stumps strewn about. Paired with the landscape photo is a black and white portrait of native cultural worker William Nahanee wearing his headdress, feathers, jacket and sacred umORTH paint used for spiritual protection that comes from the roots of the cedar tree. Nahanee's face is like an enduring map, that expresses a solemnity, a silent acceptance of worldly things, and above all a basic humanity and wisdom.

Bleck's photo of a tree spray painted by a logger with the words "Have Fun!" exemplifies the other extreme of wisdom, the sublime ignorance and disrespect for nature that goes with extracting primary resources for wholesale profit. Stick in my Heart is Bleck's portrait of Longhouse Speaker Eugene Harry, whose spiritual advice greatly influenced Bleck on her journey of self-discovery. As Bleck states "Stick in my Heart describes the feeling I have when I see the devastation we do to the land."

Kal'kalhii. Wild Cedar Woman of the Woods eating her Children presents a more explicit colour panorama of a clear cut and logged block of forest, inspired by the Squamish myth of how Kal'kalhii the wild woman of the woods steals children in her sack and tries to eat them. Despite her evil intention one child escapes to free the others. Then the group as a whole push the woman into the fire and she perishes.

This exchange between cultures Bleck has brought to Bishops University Art Gallery as Cedar People; Ancestors Living Among Us is part of an ongoing global effort to teach ourselves and our children the value of understanding the perspective of the other, if only to show how important the trees and forests and rivers and streams — nature's resource — upon which all cultures depend for their sustenance really are. Understanding nature's place in our lives is one way to better understand ourselves, and thus the real meaning of community. Squamish carver Eugene Nelson Moody has made the trip to Lennoxville during Bleck's show to work with Bishops University students making and carving bowls that will be given to Molchaks at the Knanatake reserve in Quebec in a symbolic gesture of support, healing, and spiritual catharsis for their peoples.

John K. Grande
When the public does not always seek the art why not bring the art to the public? With this simple idea in mind, twenty young Quebec artists have taken a proactive approach to exhibiting their art. It can be found in ordinary mid-sized business venues in downtown Joliette for all to see.

Valerie Kaliski presents her immaterial neo-conceptual bags hanging in space at Chez Faktory 66, while Andre Willot has a do-it-yourself participatory piece installed at a music store filled with guitars, synthesizers, and drums. The piece consists of a stand on which an engraved image of a blindfolded man has been placed. The public is invited to make their own print from the work using ready available plain paper, by making a rubbing with a graphite pencil. At AVS Voyages Josee Fafard has a series of wooden boxes with handles that look like travel bags hidden in a secluded cupboard. On request, these innocent looking valves are brought out, and you open them only to find strange trophy-like objects inside! This nature camera is a mirror you look down into that is packed full of wool, mud and straw which have mushrooms actually growing inside! This nature camera is a simple pod made of ribbons. The most interesting piece, to my mind, is Christopher Varady-Szabo's primitive oversized cameras which container is made of mud and supported by sticks. There is a mirror you look down into that reflects the subject supposedly being photographed which is a simple pod and burrs – elements from nature.

The images of American photographer Diane Arbus, who was a student of Lisette Model towards the end of the 1950s, present a penetrating look at human nature. Arbus developed, throughout her career, a very personal style.

She liked to focus her lens on surreal aspects of daily life, on people living on the margins of society. This imbues her work with a particularly strange quality. The images in the exhibition Fairy Tales for Grown-Ups, a title chosen by the photographer herself for a photo portrait series presentation in Esquire magazine, provide a good sampling of Arbus' style, which has been celebrated by some and criticized by others.

The image titled A Family on their Lawn one Sunday in Westchester, N.Y., 1968 presents a basically banal scenario. A man and a woman are stretched out on identical lawn chairs separated by a small wooden table. Behind them, one can see a child leaning over her small plastic swimming pool. This apparently typical suburban scene, seen through Arbus' lens, projects an unsettling quality, because the solitude we sense somehow makes us feel smothered. The spectator almost has the impression of seeing this scene for the first time. The same strange banal relation is presented in the image titled A Husband and Wife in the Woods at a Nudist Camp, N.J. 1963. The married couple are seated on armchairs in a room which looks like the living room. A big television between the two armchairs dominates the scene, but the couple is not watching it, but instead the lens. The sense of strangeness does not arise from their nudity, but more from the fact that in looking at this image, the viewer forgets their nudity because the scene is so ordinary, and has been seen a hundred times before.

The photographer puts us in the role of voyeur, by presenting us with realities that would normally not catch our attention. The first impression is always deceiving in this photographer's image. She always tries to go beyond the ordinary and puts us face to face with our humanity and that of others, and with our fragility and imperfections. This is not just because her subjects are not conventional, that we cannot eat them up, but also because her images are a curious mix of honesty, strangeness, sensitivity and even coldness.

Diane Arbus' work has been published in numerous magazines and she has twice received the prestigious Guggenheim Award, in 1965 and 1966. She took her life in 1971. This exhibition, presented by the National Gallery of Canada, is accompanied by a video produced by Camera Three Productions in 1989 and titled The Photography of Diane Arbus. The French translation and the feminine voice that guides the narration are not of the highest quality, but the information presented is nevertheless interesting, above all because the spectator discovers Diane Arbus' work. The National Gallery has also had the foresight to include quotes and comments by Diane Arbus on her work on the exhibition walls. I take the liberty of ending with these words from Diane Arbus that I find extremely interesting: "It was my teacher Lisette Model who finally made it clear to me that the more specific you are, the more general will be. You, really you have to face that thing."

Julie Lanctot

OTTAWA

DIANE ARBUS: FAIRY TALES FOR GROWN-UPS
National Gallery of Canada
Until January 7th, 2001

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Julie Lanctot
De Sousa is the person who records the forgotten weather, weather we dress to enjoy or to protect ourselves from. It is at once a painting and scientific record. The results are found and confirmed by many instruments. All of this makes me feel that the weather is often an excuse for a deeper conversation. Perhaps one about paint.

Elizabeth Fearon

**CUBAN PHOTOGRAPHERS EXHIBITION**

**TIMESCAPE**

MARIE DE SOUSA

The Red Head Gallery

96 Spadina Ave, 8th Floor

November 2 - 25, 2000

Timescape is a painting-based installation born out of experimentation. A conceptual artist, Marie de Sousa uses paint as her medium.

Sousa uses paint as her medium. Two works in this show are Marcia Hafif's Following the Weather. These practices raise the way paint is applied. Others have paintings suggest movement through techniques for her paintings. Some of approaches and presentation installation.

The Red Head Gallery

96 Spadina

November 9, 2000

Comprising 88 documentary photos by seven photographers, this show provides North American audiences with a rare glimpse into Cuban society. The minority of the black and white photoworks provide slice-of-life views of Cuban society in a 11"x14" format. The images depict the lives of ordinary people doing their daily tasks in ordinary places, and for the wealth of knowledge they transmit about contemporary Cuban society the show is unusually intense.

The most striking image in the show by Fiddy Garica is a small unassuming untitled black and white photo. Here, Garica has captured the image of a woman holding a child while suckling a small animal. Men are sitting in the background near a house, seemingly disinterested in the kind-faced woman's activity. The central man in the background is wearing a Labbats Blue baseball cap. This odd artifact of North American culture, adds a resonance to the image, particularly as Cuba is largely cut off from the abundance and wealth this seemingly insignificant visual anecdote represents.

Elizabeth Fearon

**BEING ON TIME: AN EXHIBITION ON TIME AND THE MILLENNIUM**

A PUBLIC ACCESS PROJECT

JAMES CARL

SHAWNA DEMPSEY & LORRI MILAN

JOHN GREYSON

MIKE MAC DONALD

KELLY MARK

MICHAEL SNOW, LISA STEELE & KIM TOMICZAK

CURATED BY: ANDREW DANSON

CURATOR: JANINE MARCHESSAULT

The Art Centre

Central Technical High School

725 Bathurst St.

November 3 - December 14, 2000

Being on Time is the latest in a 13-year history of Public Access produced exhibitions. Public Access is a non-profit charitable organization with a very strong simple mandate:

1) To discover new places and audiences for art

2) To experiment with new technologies to make art

The curator of this project, Janine Marchessault, is a writer, video maker and director of the film and video Graduate Program at York University. Her current academic research exploring the theories of Marshall McLuhan became a curatorial point of departure for Being on Time. Specifically Marchessault wanted to explore McLuhan's question: "Do teenagers experience time differently?"

Rifle with teenagers and students, Central Technical High School thus became an ideal location for this art exhibition. Marchessault's choice of artists, however, is anything but adolescent as most have national and international careers. For the show the whole school became an art space with installations can be found in washrooms, the teachers lounge, the front steps, lockers, stairways and hallways. This approach to the architecture encouraged sense of exploration of public and private space, of the institution, its faculty and student body. A good example of this is Michael Snow's audio installation in the teacher's lounge. On entering this space, viewers are instructed to take a number from a mechanical dispenser. The individual may not leave the room until his or her number is called. In many ways this feels much like waiting for the school bell!

Kelly Mark also plays with time in Hiccup. Mark choreographed a series of mundane waiting-type actions that include drinking coffee, smoking a cigarette, and reading the same three pages in Martin Amis's book *Time Zero*. This repetitive performance took place on the school's front steps from 8:45am to 9:00am each school day during the month before the exhibition. The documentation of this performance was shown as a video on three monitors during the exhibition. Through the use of multiple monitors, the consistency of Mark's movements is made evident against an ever changing backdrop.

John Greyson is also putting a body on the stairs, but unlike Mark, it is not his own. Greyson has affixed a photo of a male life drawing nude to the risers of a heavily travelled staircase. When this installation is viewed from the bottom the image can be read as a whole. During the exhibition, the wear and tear of 100's of feet will take its toll on the photo image. The stair installation is accompanied by a video featuring the life drawing model being drawn by a class. Shawna Dempsey and Lorri Milian also encourage the viewer to reflect on the body, quite literally by installing fun house mirrors in the girls washroom! This silly good-natured installation mocks conventions of beauty and body type. With these and many other provocative installations to explore Being on Time is a must see for the general public. Please note viewing hours are after school, so please confirm the hours and day you want to experience the show.
Catherine Heard

**VANITAS**
Angell Gallery
Sept. 7 - Sept. 30, 2000

**OUR DARLING**
S.P.I.N. Gallery
Aug. 30 - Sept. 19, 2000

Catherine Heard has taken over a good chunk of Queen St. West for the bulk of September! Neighbouring street level galleries S.P.I.N. and Angell are boasting two different bodies of her work. The Angell Gallery is presenting her Vanitas paintings as a solo exhibition. While S.P.I.N. has coupled Heard's sculptural works with those of artist Ryan Barrett to create an eerie, intriguing show called Our Darling. The title is based on a plaque Heard scavenged that had once been affixed to a child's coffin!

Death is a major theme in Heard's work. Her morbid affinity is boldly strung in Vanitas where the artist has turned her hand to moody black and white oil paintings which depict a child-like woman making love to death in a skeletal form. Here the artist has chosen to reference Dutch vanitas paintings, which became popular around the turn of the 15th century, as well as the history of erotic drawing. This referencing is an anchor into the human condition. Heard considers these paintings a Millennial series. Humour and whimsy lighten her depiction of the carnal act/death dance thus allowing the viewer a chuckle while entering into and confronting (1) "our fear of the body's sexuality and eventual decay n

Next door at S.P.I.N. Gallery Our Darling greets us with Ryan Barrett's deceptively innocent looking antique prams, strollers, and baby carriages. At first glance the white child transposed onto devotional white wrecked chairs. On closer examination, the viewer realizes each pram is covered with set mouse traps! They will go off! They will hurt you!

Heard's contribution to Our Darling is a series titled Ennui consisting of eerie stuffed "dolls". Her materials make you want to touch them but her imagery is ghastly! This series explores the possibility of language manifesting itself in a physical form. The tie in with Barrett's work is the shared use of the child as a symbol for the vulnerable adult. Here, Heard has text sausages, curling through the stuffed figures exposed brains, and mouths and in the work titled Rumour, into another figures mouth, through that figures body and excreted out its anus.

The embryo like doll forms seen in the process of forming like ideas needing the right words to be expressed or the effect language may have on you when the ideas enter you through language. Heard's dolls are constructed using antique fabric. The fabric itself is manipulated in the sewing process to highlight areas of blood, like the blod of a cheek or a severed limb with a reddish floral pattern. However, the strongest use of pattern is the artists choice of Joie de Joie! Here the dolls are constructed with fabric which itself tells a story through pictures! This pictorial approach to fabric patterning, gained popularity in the mid-1800s and is artfully implemented in Ennui.

Vanitas and Our Darling are morbid, disturbing, and heavily conceptually and historically layered. Angell Gallery and S.P.I.N. must be commended for their collaboration.

Elizabeth Fearon

ALBERTA

**50/50: ROBIN PECK AND GLEN MACKINNON**
Trianon Gallery
104, 5th Street South
October 14th - December 26th, 2000

**HAMISH FULTON: TWO RIVER WALKS**
Southern Alberta Art Gallery
October 14th - November 19th, 2000

**CLOUDS AND ROCKS**
Lethbridge's reputation as a vital art centre grows yearly. Although a small city (70,000), it supports the internationally respected Southern Alberta Art Gallery which innovative curator Joan Stobins has helped make famous for its challenging exhibitions and art publications. The University of Lethbridge has a strong Visual Arts Division and one of the largest art collections in Canada (over 12,000 works). Lethbridge is also home to international installation artists David Hollos, Janet Cardiff and George Bures Millar. Community support for the arts in Lethbridge abounds as evidenced by the Trianon Gallery. Located off the Galt Garden's Park, the downtown square that also holds the S.A.A.G., the Trianon's second floor space is a converted dance hall housing Savill Group Architects and the art gallery. The gallery area with its white walls and hardwood floors looks like a typical artist-run space or New York loft, circa 1970. Neither artists nor council funded (the art-loving architects donate the space) the Trianon survives on the Savill Group's goodwill, and local artists, curators and University Art Department support.

The Trianon's most recent exhibition is 50/50, a show of sculptures by Robin Peck and Glen MacKinnon. Aside from their ages (both are fifty this year), Peck and MacKinnon share a subtly perverse take on minimalism sculpture and the natural world. Entering the installation is like flying down through A.Y. Jackson clouds and skimming over Lawren Harris icebergs. MacKinnon's clouds are white and greyish lumpen things made from various cements and polystyrene. The forms are deviated by roughly made spruce pedestals at slightly varying, eye-level heights. On the other side of the room, and through the clouds, are Peck's familiar sculptures of magnified gypsum crystals carved in plaster but made less fatal by being placed directly on the floor.

I have only seen Peck's sculptures on low pedestals, where they looked more gem-like and precious. Here they look at once monumental and yet also intimate. Behind MacKinnon's miniaturized and concretized pecks forms appear like massive natural, icebergs or mountains, or like large minimal sculptures. Up close, some have little chips and dirt marks, indicating their inherent fragility. Unprotected, these apparently handmade geometric shapes - which vary from 2/3" to 1 1/3rd metres long - invite care, even sympathy. While related to the minimalist male school of art, they are less insistent on purity and masculinity than their industrially manufactured grandfathers.

The strange twist in the exhibition is Representation of a Found Stone, an enlargement of a smooth, almost anthropomorphic rock. While its undulant curvatures seem anti- thetical to the adjacent, architectonic gypsum crystals, the organic shape reinforces the other work's cleave from minimalism. Peck has forged a language between minimalism and environmental art, conceptual art and even Pop. His sculptures have

Robin Peck, Untitled, 1993
Plaster sculpture, 67.5 x 30 x 22.5 cm
VANCOUVER

DAVID CARTER
MINIMIZER
Or Gallery
November 2000

For his Or Gallery exhibition, David Carter has built a small that runs the length of the gallery's exhibition space. The walk blocks all access to the wide rectangular of the room beyond, and compresses the gallery's usable space into a thin corridor joining the two small rooms that bracket the exhibition space on either side. On one side, the storage closet (room of tract boxes, peering from cube-shaped white boxes: a collapsible aluminum ladder; flats of empty wine and beer bottles, left over the opening folding tables). On the other side, the gallery office (computers; filing cabinets; a couch and desk; bookshelves crammed with catalogues; a gallery volunteer in a black turban with his back to the door; talking animatedly on the phone).

Carter's work is aggressively prosaic and does nothing to call attention to itself as art. Made of the same materials as the back wall of the exhibition space, painted the same flat white, sparsely and arbitrarily illuminated by the entrance foyer lights, Carter's wall seems as one with the rest of the gallery, part of the already existing architecture. By deliberately withholding the directional cues that would enable us to recognize an architectural intervention as art — the wall label, directional lighting, interpretive handout or didactic panel — Carter's work deflects attention from itself onto the spaces that traditionally support art's presentation in the absent exhibition space. The storage closet and administrative office are anonymously, almost abstractedly, made visible as "environment" much like Peter Fischli and David Weiss' recent sculptural recreations of exhibition installations. At the same time that these typically invisible support mechanisms for the presentation of art are abstracted, the relationship between them and the absent exhibition space is clarified. Visitors to the gallery perceive the space is autonomous from the bridal shop, animation studio, and slick upscale restaurant adjacent to the Or. Carter's intervention makes the exhibition space's implication within this ideological tangle. One reading of the work might be that the white cube of the exhibition space has no aesthetic autonomy or reality of its own.

To be fair, Carter acknowledges his work's quotation and reduplication of preexisting conventions of the minimalism of Carl Andre, Sol LeWitt, and (more to the point) Robert Morris, whose large, geometrical shapes; simple, "basic" forms; cheap materials and "theatricality" and the architectural interventions of artists like Michael Asher and Christopher D'Arcangelo, recently recontextualized by critics-historians Benjamin H. D. Buchloh and Thomas Crow. His choice of exhibition title — Minimaler — suggests minimalism, as a set of conventions, is like a tool of conceptual strategies, ready to be opened and used. The making of large white "specific objects" is just another kind of work, equivalent to that produced by a smaller stonemason, or plumber. In this way, Carter attempts to overcome charges of minimalist elitism by connecting his practice to the larger world of work. More troubling is his post-Modernism insinuation that a particular set of formal effects is equally available to all artists at all times. What this view ignores is that artistic forms and processes precipitate out of culture's diverse and charged like the living systems they emerge from. Carter acknowledges this change in his annexation of the "present day" gallery storage closet and administrative offices to his project, but I hope that his ambitious work will soon proceed even further, by reconceiving his material of minimalism and conceptualism into a more radically innovative program.

Christopher Brayshaw