SACKVILLE, NB

WHITEFEATHER

VISCERAL ARTEFACTS

Struts Gallery
7 Lorne St.
November 12 - December 4, 2004

Weaver WhiteFeather is a Fredericton artist who uses, among other materials, women's hair as fiber in her work. The pieces in her exhibition in Sackville serve as powerful metaphors about what she terms "...a woman's physical place in society while, at the same time, beautiful objects on their own. I use the word beautiful guardedly because the artist is also a punster where the beauty of the objects matched with their titles delivers a strong message.

Take the work in progress, "Hair Net," which is a fishing net now about ten feet across woven from human hair or, the even more bluntly titled, "Hair Pie," is a pie stuffed with hair. If I did not know the titles, or the fact that they used human female hair as a medium, I could look at either of these works as purely interesting well crafted objects. Indeed the work are shown at the gallery without titles. But armed with the titles and a knowledge of materials they become something very different.

Some works, such as "Bloomers," a pair of crocheted panties woven from hair, do not need titles to get the point. The whole concept of a hair shirt takes on a different meaning as well as a different context much less a different part of your body. Every time this piece comes to mind I get itchy. The strongest work in the exhibition is the triptych, "Matrimonial Bed Sheets." This work consists of three aged linen sheets hung in an open box form. The sheets are bisected with a vulva like cuts with one complete with public hair. They bring to mind the idea of the marriage bed where, at one time, blood stained sheets were displayed following the marriage night as proof of the bride's virginity.

Whitefeather's art works are a very powerful statement about women and their place in society. The difficult part is placing them in a way that their message becomes clear to a wider audience. Art galleries, in particular artists run centres, such as Struts are not that
John Graham's eclectic and inimitable style is well suited to printmaking, for as he readily admits, the democratic character of the medium is part of what attracted him to it. A print whether etching, woodcut or linocut can be produced in larger editions and can be appreciated by many more people as a result. This is what led to the print revival in the early decades of the 20th century. We now have images that are generated by computers, manipulated and printed by these incredibly rapid machines, and so John Graham's narrative, style which builds image next to image, all to communicate something about our freely associative, or unconscious thoughts, is quite a rare commodity in today's artworld. The psychological nature of human relationships seize him and is an inner world he explores with an inquisitive instinct in the twenty works in this show.

A Montreal resident for some time, and now a teacher at Guelph University, John Graham builds a visual theatre out of the thin air of abstract juxtaposition and a quintessentially humanist point of view. Some of these prints are reminiscent of George Grosz but they are less satirical, more ludicrous. The associative and symbolic elements, while incongruous at times, become a swirl of personages, animals, nature. John Graham's art is extremely well executed and carries hidden messages about human behaviour. He has assembled a cosmology that is somewhat accidental and all his own, and this world is one where the narrative is never lost. The visual storyline while at times confusing is a lot like life. Dream-like images seize you in a minute like Two Headed Dream (2004) or Break Dream. Depicted in a linear and motif style that calls to mind black and white quality recalls Edward Munch's prints. Other images with text from Shakespeare's The Tempest have a grainy woodcut quality reminiscent of 18th century woodcut artists. They delight in the act of illustration. John Graham's print with a repeated image of a lion with a human head. The colours vary with each successive image. Among the more subtle and intimate of the etchings are two small ones: Entertaining Doubles (1995) which has a series of events taking place around a table. It looks like someone is having their hair cut, and there are wine glasses, a cat is literally standing like a person (Puss 'n Boots?) at the table. Reaching Echoes (2004) has a human with an amulet shaped in a state of repose... and has a contemplative quality. The impulse behind these incredibly diverse graphic imaginings is a quirky one, for, as John Graham explains: "I am convinced that the alchemy between the circuit of our own thoughts, mythological representations, and dream information is one of the most fulfilling ways in which we can enrich our perception of the world."

John K. Grande

SAINT-HYACINTHE

DAVID MOORE

SPECTULAR

495, rue Saint-Simon
Saint-Hyacinthe (Québec), J2S 5C3
Tel.: 450.773.4209
courriel: expression@expression.qc.ca

PASSAGES

May 13 - June 26
963 rue Rachel
Tel.: 514-526-2616
www.graff.ca

The great late Argentine writer Borges and the Irish-born Quebec sculptor, share something in common. Both have created their own unique virtual museums, one dedicated to time, the other to space. Borges, obsessed with writing as a way "to ease the passing of time" constructed a labyrinthine library that appears in many of his novels, a metaphor for the circular, spiraling endless nature of time in which he could wander for eternity. Moore,
without ever abandoning his unique inner vision. Focusing this time on photography, he created illusory sets, once photographed, then dismantled. The work of art became the final image, rather than the 3-dimensional model. Known for over 30 years mainly as a sculptor, Moore did indeed produce an impressive body of 3-dimensional works, mostly in wood. At his barn/atelier in Saint-De­n­is-sur-Richelieu, David Moore commented on the change in media: “In my mind it simply shifted emphasis towards the illusory, the spatial. I realized with the sculptures that people just focused on the massive material part, and either be impressed by that or not, and often what would escape them was that this was also activating the space and creating shadows and ephemeral things, and thoughts and feelings. Doing a sculpture you’re somehow inserting yourself into a tradition of monuments and figures and statues and so forth, and I started to understand something when digital imagery began to be explored, that there was a tool with which I could shift the emphasis towards the mental framework of what was happening with the figures, rather than always focusing on the solid mass, and being universally seen as a sculptor.”

Always seeing himself as someone who could move between the various media, Moore returned to drawing, and a series titled Passages was exhibited at Galerie Graff this past summer. To produce the works, Moore literally painted himself into a corner, discovering its magical spatial and pictorial possibilities. By placing a mirror on one wall, and with a resulting reflection, he achieved an illusion of infinite space. Combined with real 3-dimensional figures and draw wall images, he built visual illusions and a visual reality. Forgetting the corner, he delved into the mystery of the shadows it created, and the mirrored distortions led him to show how we pretend that we can capture reality with a device. More like Buddhist mandalas made of colourful powder over a long period of time, only to be blown away in a second, Moore’s imaginary sets remind us of the ever changing, temporary nature of time and space, and our place in it.

Dorota Kozinska

This exploration of illusory space continued with a summer show at Galerie Graff, in which Moore departed almost entirely from sculpture, mysterious, almost surreal situational models in a flat landscape. The intrigue yet highly abstract conception one discovers in Kazuo Nakamura’s art is esoteric and akin to avant garde music. Art and science cross-over. We see it in the artist’s persuasive phrasing of form, of space and of pattern particularly evident in the Topological series with their linear grids.

Kazuo Nakamura believed science could advance the evolution of art, as during the Renaissance, when a system for representing perspective developed. This travelling show is most surprising for it highlights an artist who encrypted the natural world into his own unique visual and pure painterly way.

John K. Grande

TORONTO

KAZUO NAKAMURA
A HUMAN MEASURE

Art Gallery of Ontario
317 Dundas St. W.
Toronto M5T 1C4
Tel.: 416-979-6660 X. 454

Kazuo Nakamura’s semi-abstract, sometimes monochrome othertimes coloured landscapes and more geometric abstractions are quite unique in the history of Canadian art. During the 2nd World War he and his family were, like many Japanese Canadians interned at the Tashme internment camp from 1942 to 1944, Nakamura’s abstract formulations and matrices which are part of his art, reflect the drafting and mechanical drawing training he received in high school before internment. It was at the camp, and behind barbed wire that his interest in art developed further.

Nakamura integrates notions of landscape, a methodology of seeing, and a personal autobiographical motif throughout his career in his own particular way. He was an artist who brought to the Canadian landscape a more personal and subjective interpretation than the Group of Seven (for whom nature was an anthem more often than not without people). We feel less lonely in a Nakamura painting even if there is a somewhat scientific methodology to his works. It is as if Nakamura’s landscapes full of trees were inhabited, and nature (however wild) were a cultivated place where one’s inner thoughts could reflect and mirror the landscape experience. Patterns, configurations and delightful visual and formal phrases are disillused.

We can sense the painterly abstract influence of the Painters 11 in Nakamura’s early career. As the work develops his own unique cosmology with its particular near-scientific sequences, geometries and formal nuances emerges and grows.

This show of 60 sculptures, paintings and drawings seems like a hymn to the very essence of time and space whether in the Number Structures, which are later works or the oil and string paintings. These are purist works, the conceptual aesthetic meanderings of a discipline yet creative mind. The Block Structures look almost like inner city skyscraper buildings. They are also modular and

PETER KRAUSZ

LE CHANT DE LA TERRE
Nov, 6 - 20, 2004
Mira Godard
22 Hazelton Ave.
Tel.: 416-964-8197
www.godardgallery.com

LOS ANGELES

HELEN’S EXILE
April 15 - May 28, 2005
Forum Gallery
8069 Beverly Blvd.
Tel.: 323-655-1560 / Fax: 323-655-1565

Peter Krausz’s sun drenched Mediterranean landscapes construct inviting scenarios. Though there are no people in these idyllic paintings, they represent places that have been urbanized and cultivated for a long time. The atmosphere of these places, and of a landscape topography becomes a metaphor for a civilization’s heritage, its agrarian legacy of living in harmony with the land.
The land in these paintings is meandering, and undulating, and carries a narrative within its own form. Ever so faintly conceptual, the landscapes that Krausz has brought into being with great painterly capacity are like living bodies, a macrocosmic world. It is no surprise then to find out that Peter Krausz’s favourite painters from the past include Velasquez and Anselm Kiefer... Using pure powder pigment and egg emulsion, to then paint on a surface of polished plaster (secco) these tempera on panel paintings are built layer by layer. The formats vary from vertical to horizontal, narrow and broad. A series of smaller secco on paper sketches are also being exhibited alongside the major new works.

As landscapes, the Chant de la Terre series achieve a light and colour resonance that carries an echo like musical compositions can do in our memory. These intuitive landscapes are as much about the way nature can work on our memory, and carry cadences of personal experience, from childhood or any other time in our lives. As such, the landscape becomes a universal metaphor for human experience. Like Paolo Ucello, Krausz builds a world using perspective, colour and design with great care. While observation and original sketch material undoubtedly plays a role in these paintings, they look natural but are actually constructions. The tension Krausz achieves includes some immeasurable quality of sublimity as an ingredient in the mix, something that makes these works popular among private collectors. Krausz has been painting landscapes for some 12 years now. These paintings are places of refuge, of contemplation, even windows of hope, in a world where landscape are being devastated by development and pollution. As paintings they succeed particularly because Krausz loves the process of painting. These paintings work as landscapes because they are so subtly modeled with light and layers of colour. Almost like an architecture of nature and astoundingly simple, these compositions involve basic principles of design. We welcome them. They truly are the visual equivalent of songs for and of the earth!

John K. Grande

MOOSE JAW

DANA CLAXTON

SITTING BULL AND THE MOOSE JAW SIOUX

Moose Jaw Museum & Art Gallery
September 9 to October 24
461 Langdon Cres.
Tel.: 306-692-4471
Fax: 306-694-8016

Since 1997 Moose Jaw has attracted tourists to its prohibition-era Tunnels tour. Costumed actors lead visitors from basement to basement through the area shortly after seeing Dana Claxton’s Sitting Bull and the Moose Jaw Sioux. It’s a neat idea, but after seeing Dana Claxton’s Sitting Bull and the Moose Jaw Sioux, it is clear that a more dramatic regional story has been overshadowed by a near-fiction.

Dana Claxton’s four channel video installation tells the little known story of Sitting Bull and his band’s exodus from the 1876 Battle of Little Bighorn (Custer’s last stand) to Moose Jaw where many of their descendents continue to live. Among the exiles were Sitting Bull’s winter encampment, the images resonate with meaning and feeling. The moving camera becomes the artist searching for a connection to her past and to this place.

The three other projections are arranged into a theatrical-sized, floor-to-ceiling triptych. It begins with an image of Sitting Bull in the center panel and old newspaper clippings to the right and left. The clippings are accounts of the Sioux in Moose Jaw over the last century and some. Laid over these pictures is a scrolling text translating a conversation, in Lakota, between two elders, Hartland and Francis, who relate their families’ experiences in the Moose Jaw area after the migration. They recount both the hardships and more positive aspects of the resettlement.

Claxton’s strategy is both good historical storytelling and creative art. The narrative is layered rather than linear, dialogic rather than authoritarian, and open-ended rather than contained. At least four accounts unfold at any one time. While they always complement each other and advance the story, the gentle polyphony encourages repeated viewings and the sense that we can gather only glimpses and should not imagine ourselves completely informed. Unlike conventional documentaries, there is no narrative arc, rising tension, climax, and denouement. In fact, the initiating event, the Battle at Little Bighorn, does get told until near the end, and its central antagonist, Custer, is barely mentioned. This is the Sioux account of the battle and its subsequent consequences. It is eventful but, until now, only a footnote to settler history.

The rest of the projection is a collage of historical documents and images interplaying with reflections of the Sioux elders. While there are stories of starvation, deprivation and the broken treaty promises familiar to people around here, Claxton does an affecting job of pairing the grand historical passages with more homey personal accounts. There is no gloating over the slaughter at Little Bighorn by the victors (the Sioux), rather the story centers on the aftermath and Sitting Bull and his band’s crossing the border into Canada to avoid reprisals. Surprisingly, while there are allusions to hardship, Claxton also records stories of the Sioux being well treated by Canadian settlers. Francis, one of the elders, recounts that his father told him that the Lakota who worked in Moose Jaw worked side-by-side and made friends with white men.

For me, the most resonant aspect of the show was the frequent pairing of the elders’ Lakota and English voices over images of the river and trails. Claxton gently lays an Aboriginal view of history and personal experience on the land. I doubt anyone experiencing this exhibition can look at their local landscape as they once did. Ghosts and the stories of their descendents now inscribe it. Driving through the area shortly after seeing the show, I was struck by the sense that the farms were a thin veneer of history and personal stories. There is no gloatting over the slaughter at Little Bighorn by the victors (the Sioux), rather the story centers on the aftermath and Sitting Bull and his band’s crossing the border into Canada to avoid reprisals. Surprisingly, while there are allusions to hardship, Claxton also records stories of the Sioux being well treated by Canadian settlers. Francis, one of the elders, recounts that his father told him that the Lakota who worked in Moose Jaw worked side-by-side and made friends with white men.

For me, the most resonant aspect of the show was the frequent pairing of the elders’ Lakota and English voices over images of the river and trails. Claxton gently lays an Aboriginal view of history and personal experience on the land. I doubt anyone experiencing this exhibition can look at their local landscape as they once did. Ghosts and the stories of their descendents now inscribe it. Driving through the area shortly after seeing the show, I was struck by the sense that the farms were a thin veneer of history and personal stories. There is no gloatting over the slaughter at Little Bighorn by the victors (the Sioux), rather the story centers on the aftermath and Sitting Bull and his band’s crossing the border into Canada to avoid reprisals. Surprisingly, while there are allusions to hardship, Claxton also records stories of the Sioux being well treated by Canadian settlers. Francis, one of the elders, recounts that his father told him that the Lakota who worked in Moose Jaw worked side-by-side and made friends with white men.

David Garneau
THADDEUS HOLOWNIA: NATURE, ARCHITECTURE AND CULTURE
an interview with John Grande

THADDEUS HOLOWNIA
WALDEN POND REVISITED
Corkin Shopland Gallery
55 Mill Street, Bldg 61
Tel.: 416-979-1980

Thaddeus Holownia was born in Bury Saint Edmunds, England, in 1949 and emigrated to Canada five years later. He has been a faculty member at Mount Allison University in Sackville, New Brunswick since 1977 and is presently Professor and Head of the Department of Fine Arts. Holownia has dedicated most of his career to large-format view-cameras, working with 8 x 10", 7 x 17", 11 x 14" and 12 x 20" in black and white and colour. Featured in solo shows at the Corkin Shopland Gallery (Toronto), Centro de la Imagen (Mexico City), McCord Museum (Montreal), the Art Gallery of Nova Scotia (Halifax), the Owens Art Gallery (Sackville NB), the Jane Corkin Gallery (Toronto). A 25 year retrospective of his work will be held in 2006 at the Art Gallery of Newfoundland and Labrador. Thaddeus Holownia lives in Jolicoeur, New Brunswick with his partner Gay Hansen, four children, 10 horses, five dogs, numerous cats and other creatures of the Tantamar marshes.

JG: Sometimes photos can be overblown, almost like a kind of image dominance of the physical environment by the photo. When this happens, the photo is less something you look into and more something that impacts you...

TH: Yes. I would rather be dominated by a photo that is a reasonable size. In the case of the Walden Trees I want those to have an immediate confrontational element with the viewer. They are from 7" x 14" negatives so they possess an extraordinary amount of detail allowing them to work on two levels. Distant and up close. I am interested in the physical, the structure of the place. At Walden Pond, it has been with the efforts of Don Henley from the Eagles who took a real interest in the environment and has through the Walden Woods Project which has been involved with, raised millions of dollars to buy up properly around Walden Pond. He was very instrumental in getting the Thoreau archives building built for the Thoreau Institute.

JG: I have always admired your black and white photographs, whether nature or architectural. Are you tempted to expand the size of your photos or are you sticking with conventional formats?

TH: I am putting on an exhibition entitled Walden Pond Revisited as the opening exhibition at the Corkin Shopland Gallery. It is a spectacular new space in the historic Distillery section of Toronto. For that show I am going to enlarge the Walden Pond vertical trees to a human scale, something I rarely do.

JG: I like the way you refer to it - the structure of the place. There's an anomaly right there. You have nature there and yet it is the Walden site that has been encroached upon by human civilization. Many of your photos have this double entendre where nature is in situ and then changes as a result of many layers of intervention with and into nature.

TH: That is a kind of fluctuation I have always had. Falling into and falling out of just not wanting to deal with it and dealing with pure nature. But I occasionally stick my foot in it. The Anatomy of a Pipeline was probably one that I kind of saw something that everyone shunned and grinned at about it happening. I tried to go and find some elegance in the process of the construction.

JG: You photograph in a quite conventional, almost passive way, but you are actually capturing something that is actively transforming and changing the environment - this pipeline. There are subtle messages like this in the way you compose your photographs.

TH: I hope so!

JG: Another example of this is the Tantamar Marshes - your photo series that records a meeting place of land and sea.

TH: I think of the subtlety of that space and the fact that the marshes exist only because of the human intervention of building the dikes to hold back the Fundy tides, thus creating this essentially human-made landscape. Then the subtle changes of the impermanence of someone coming and wanting to do something there, and how the tides can come and eliminate it, or alter it, or make it disappear.

JG: I do not want to generalize too much, but there is that difference between an American and a Canadian point of view to do with nature.

TH: An American highway for instance will blast the hell out of a rockcape along a highway and install netting over it - nothing natural remains. The presumption in the Canadian point of view is something Northrop Frye talked about in The Bush Garden. The Canadian presumption is "You might win against nature for a while but nature wins in the end." I believe many Canadian photographers are dealing with this approach to landscape - Ed Burtynsky, Geoffrey James, Roy Arden, and yourself. Canada has a variety of different photographers who have a kind of subtlety. They do not hit you over the head with their image. There is a distancing from the landscape or environment that is uncommon. We seem to have solved a moment in contemporary photography right now for that reason. I believe you are exhibiting in Prague or Berlin.

TH: Architecture in a landscape context interests me greatly. I have been working on a project since 1978 titled Stations: Irving Architectural Landscapes. It takes on the gas station as an important element in the rural landscape of the maritime.

JG: A nostalgia for the industrial?

TH: I hope it is not nostalgia. I guess it is an honoring of something that happens and it is not necessarily noticed. I am working from a Maritime standpoint. So over a 25 year period I captured photographs dealing with visual elements of the marketing of gas and services. It just seems to me that politically and economically the Ivkovich created something that was unique to architecture and to communities in the Atlantic region. That completely changed due to the nature and economics of selling gas so you lost the model of the rural service bay gas station and you went to the model of the convenience store restaurant within the confines of the gas station. Over the extended period of time that I have been photographing this most of the architecture changed and in many cases no longer exists.

JG: You are conscious that there is an organization in the chaos of the photo. I sense your approach is more environmental than focussed on the object whether landscape or architecture.

TH: With my photography I think mostly in terms of place and the context. The camera deals with a landscape orientation - horizontal - so place is very important. The second thing is the fact that with a large format camera can take the detail of that situation and heighten it for you in the print. So even when you are there, you don't necessarily engage in all the structures and elements the same way as when you are looking at a photograph on a wall with everything else absent. I think your heightened awareness in response to an image is engaged with a photograph that has an exquisite amount of information in it.

JG: What about your photograph works that exist in series?

TH: I was in an exhibition in Hamburg, Germany called Monet's Legacy: Series, Order and Obsession that started from the thesis that many artists work with the strategy of the series. It started with Claude Monet's Haystack paintings and Waterloo Bridge series and moved through to
today... including Andy Warhol, Jasper Johns, Donald Judd, Alexej von Jawlensky Walter De Maria, Vanessa Beecroft, Carl Andre, Josef Albers, Piet Mondrian, photography included Bernd and Hilla Becher, Cindy Sherman, Gerhard Richter, Roni Horn, Ed Ruscha and a few others. I exhibited three series in that show: Rockland Bridge (1981-2000), sixteen photographs taken from the same camera position of the same bridge. The bridge is the subject but just the pilings remain. The tide is moving in and out, and one senses the power of the Bay of Fundy... the ice, seasons and so on; Jolicure Pond (1996-2000), nine photographs taken of a pond in a landscape, again a man-made artificial structure. This work deals with the changing light and the pond as an mirror into the emotional element one might derive from observing a single land form over a period of time. Headlighting (1974-1977), the final of the three consists of portraits of people beside their cars that collectively represent industry juxtaposed with humanity.

JG: And your photo projects often develop into some quite unique book projects like the Ora live for example. Those photos are exposed of a beautiful design endemic to nature and capture a camouflage character common to many natural species, and forms...

TH: Yes. My partner is an ornithologist and an lecturer in the Biology department at Mount Allison University and I always admired the bird egg collection in the biology department. I always wanted to do something about time and space... so I photographed these birds eggs from the collection. Each bird egg has a unique marking, much like a fingerprint. These photographs were then given to my friend, poet and collaborator Harry Thurston who wrote wonderful responses bases on the species of each bird.

JG: A response to environment and geo-specifics?

TH: Exactly. The book format allows me to create a structure to integrate something beyond making a catalogue of my work. There is something timeless and energetic about a true literary and visual art collaboration.

JG: And yours are exceptional for so forth and content. What new projects are you working on?

TH: There is a new book called Arboreals, largely based on photographic work from the great northern peninsula of Newfoundland. It is a work that I did in the Trout River Gulch, while in an artist residency at Gros Morne National Park. I was interested in this place that exists in very changing and sometimes harsh weather conditions. Nature adapts to those conditions remarkably. There are trees that have lived hundreds of years and are only a few feet tall. This is a really hostile environment. Nature survives but morphs into really interesting forms. The other part of the series is looking at the people who live there through the architecture of the place. It is coupled with the writings of Peter Sanger, who collaborated on an earlier book project fromworks inspired by a collection of blacksmith made objects. This new book Arboreals will be like the Dyelands book - a 10 x 19 inch book. I am self publishing it and it will be released in early 2005.

JG: One always feels this east coast vernacular in the architecture and places that you capture for a world audience.

TH: I think that I am increasingly interested with notions of architecture in the landscape. As a fleeting gauge of impermanence and of change. When you observe a place for a quarter century things float up to the surface and attach themselves to you.

JG: And your photo projects often develop into some quite unique book projects like the Ora live for example. Those photos are exposed of a beautiful design endemic to nature and capture a camouflage character common to many natural species, and forms...

TH: Exactly. The book format allows me to create a structure to integrate something beyond making a catalogue of my work. There is something timeless and energetic about a true literary and visual art collaboration.

JG: And yours are exceptional for so forth and content. What new projects are you working on?

TH: There is a new book called Arboreals, largely based on photographic work from the great northern peninsula of Newfoundland. It is a work that I did in the Trout River Gulch, while in an artist residency at Gros Morne National Park. I was interested in this place that exists in very changing and sometimes harsh weather conditions. Nature adapts to those conditions remarkably. There are trees that have lived hundreds of years and are only a few feet tall. This is a really hostile environment. Nature survives but morphs into really interesting forms. The other part of the series is looking at the people who live there through the architecture of the place. It is coupled with the writings of Peter Sanger, who collaborated on an earlier book project fromworks inspired by a collection of blacksmith made objects. This new book Arboreals will be like the Dyelands book - a 10 x 19 inch book. I am self publishing it and it will be released in early 2005.

JG: One always feels this east coast vernacular in the architecture and places that you capture for a world audience.

TH: I think that I am increasingly interested with notions of architecture in the landscape. As a fleeting gauge of impermanence and of change. When you observe a place for a quarter century things float up to the surface and attach themselves to you.

JG: And yours are exceptional for so forth and content. What new projects are you working on?

TH: There is a new book called Arboreals, largely based on photographic work from the great northern peninsula of Newfoundland. It is a work that I did in the Trout River Gulch, while in an artist residency at Gros Morne National Park. I was interested in this place that exists in very changing and sometimes harsh weather conditions. Nature adapts to those conditions remarkably. There are trees that have lived hundreds of years and are only a few feet tall. This is a really hostile environment. Nature survives but morphs into really interesting forms. The other part of the series is looking at the people who live there through the architecture of the place. It is coupled with the writings of Peter Sanger, who collaborated on an earlier book project fromworks inspired by a collection of blacksmith made objects. This new book Arboreals will be like the Dyelands book - a 10 x 19 inch book. I am self publishing it and it will be released in early 2005.

JG: One always feels this east coast vernacular in the architecture and places that you capture for a world audience.

TH: I think that I am increasingly interested with notions of architecture in the landscape. As a fleeting gauge of impermanence and of change. When you observe a place for a quarter century things float up to the surface and attach themselves to you.

JG: And yours are exceptional for so forth and content. What new projects are you working on?

TH: There is a new book called Arboreals, largely based on photographic work from the great northern peninsula of Newfoundland. It is a work that I did in the Trout River Gulch, while in an artist residency at Gros Morne National Park. I was interested in this place that exists in very changing and sometimes harsh weather conditions. Nature adapts to those conditions remarkably. There are trees that have lived hundreds of years and are only a few feet tall. This is a really hostile environment. Nature survives but morphs into really interesting forms. The other part of the series is looking at the people who live there through the architecture of the place. It is coupled with the writings of Peter Sanger, who collaborated on an earlier book project fromworks inspired by a collection of blacksmith made objects. This new book Arboreals will be like the Dyelands book - a 10 x 19 inch book. I am self publishing it and it will be released in early 2005.

JG: One always feels this east coast vernacular in the architecture and places that you capture for a world audience.

TH: I think that I am increasingly interested with notions of architecture in the landscape. As a fleeting gauge of impermanence and of change. When you observe a place for a quarter century things float up to the surface and attach themselves to you.