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tions, neither book indicates whether the measurements it cites include or exclude the artist's frame. Despite the presence of framing devices on the covers of both books, Visions for the most part is more conscientious about including frames within reproductions for a wide range of the work represented. This is surprising, for Burnett has been especially sensitive to the issue when writing elsewhere on Serge Toussignant (ArtsCanada [July-August 1976]) and Michael Snow (ArtsCanada [May 1980]).

Both books do better at conveying the scale and shape of three-dimensional, installation, performance, and occasionally large-scale serial works by including numerous views that include the settings. Neither book, however, manages to impart the sense of time inherent in video, film, and performance art because often only a single reproduction is used. Burnett and Schiff avoid the issue by not including illustrations of video tapes alone; instead, they choose to illustrate only video installations. Visions does include more than one illustration of Lisa Steele’s The Glora Tapes but the two television-framed images from the Steele video placed one above the other could be taken for out-of-focus photographs. If the video illustrations had been shot from a distance and arranged horizontally and contained more sequences with more action or variation, the reader/viewer would have a better sense of the time component in video art. There is a greater sense of time, both depicted and actual, in the illustrations of Michael Snow’s Rameau’s Nephew by Duderat, where two vertical film strips, each containing eight more or less similar images, are placed side by side and run off the page, top and bottom. However, the wide separation of the strips on a large white ground and the almost unchanging, out-of-focus image suggests that this illustration could be a conceptual still photo work. The choice and arrangement of the twelve reproductions of Al Neil’s Untitléd performance (Visions, p. 36) and the two photographed excerpts from the Mr. Peanut mayoral campaign performance (Visions, p. 167) are far more successful than the video tape and film illustrations because they suggest related or sequential action and are positioned contiguous, and thus read as parts of a whole.

The two single illustrations of performance art in Contemporary Canadian Art are inadequate but they do address another important component of performance and installation art: the viewer/audience. Although this element is stressed in the text of Visions, it is curiously absent in the illustrations. Only one of the four performance illustrations, Mr. Peanut, includes the spectator: none of the installation illustrations does. In addition to the two performance illustrations in Contemporary Canadian Art that include the viewer/audience, there are two installation illustrations with spectators. These are located close to Burnett and Schiff’s discussion of a different spectator responsibility in and for this art. Even when the spectator is not included in their illustrations, the greater number of wide-angle and long-distance shots suggests that there is room for the spectator to “enter” the work.

In the same way that an important relationship is forged between much contemporary art and its audience/viewer, a similar relationship is created between these books and their readers. Both Visions and Contemporary Canadian Art are directed to the general public. Each is written in a clear, non-technical style, contains numerous illustrations, and is reasonably priced. Visions also exists in the form of a television series produced for TV Ontario and as such addresses a larger audience.

The difference in their distribution forms reiterates their respective approaches to the subject: Contemporary Canadian Art is more traditional and academic; Visions is more willing to explore new forms. Those interested in contemporary Canadian art should read both, bearing in mind that the existence of two such different interpretations is representative of both the nature and the state of commentary on that art.

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LIVRES REÇUS / BOOKS RECEIVED

ALLEN, BRIAN Francis Hayman. Published in association with the English Heritage (the Iveagh Bequest, Kenwood) and the Yale Center for British Art, New Haven and London: Yale University Press, 1987. xii + 186 pp., 145 black-and-white illus., 8 colour plates, $49.00 (cloth), $21.00 (paper).


Lampert, Catherine. Rodin: Sculpture and Drawings. London: Arts Council of Great Britain, 1987. 242 pp., many illus., $63.00 (cloth), $28.00 (paper).


Sloan, Kim. Alexander and John Robert Cozens: The Poetry of Landscape. Published in association with the Art Gallery of Ontario, New Haven and London: Yale University Press, 1986. xii + 180 pp., 100 black-and-white illus., 80 colour illus., $49.00 (cloth), $18.00 (paper).
