

Vie des Arts

English section / Toronto

Volume 42, numéro 170, printemps 1998

URI : https://id.erudit.org/iderudit/53233ac

Aller au sommaire du numéro

Éditeur(s)
La Société La Vie des Arts

ISSN
0042-5435 (imprimé)
1923-3183 (numérique)

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TORONTO TENDENCIES
SPRING '98

The Toronto gallery scene is attractive for both collectors and for Quebec artists who are increasingly exhibiting there. Toronto's Gallery District, bounded by King, Queen, Spadina and Richmond Streets, continues to flourish with a great concentration of private galleries, artist studio spaces, photography and printmaking facilities. The DeLeon White Gallery, 455 King St. W. is an eco-art exhibition space representing Montreal-based artists Doug Leen Kamen, Wynick Tuck, Moore, Ryerson and the headquarters of PADAC (The Professional Art Dealers Association of Canada) and Toronto Photographers Workshop. April 50 to May 30, PWC presents photographers Carole Condé and Carl Bevridge in a three narrative photo series depicting episodes of labour unrest in Canadian history: the demise of the Newfoundland Cod fishery; the 1946 Hamilton strike at Stelco; and recent resistance to the Ontario right wing conservative corporate agenda. Produced in consultation with the FSW, GAW and USWA, this exhibition is accompanied by a catalogue with essay by Clive Robertson and a concurrent lecture May 7 at Ryerson Polytechnic by American photographer Allan Sekula, author of Against the Grain. subtitled Dismal Science: Photography and Imaginary Economies, concerned with the social impact of industrial economies. Mercer Union, at 778 King St. W., continues to show groundbreaking work by new contemporary Canadian artists and the

and Syriavand Eight Men Called Eugene and other works (film and video). Gallery Moos relocated to Richmond St. at Bathurst, (Jean-Paul Riopelle's Toronto gallery) shows work by Josue Demarche's this May. Galleries nearby include Susan Hobs, Cold City artist-centre and S.L. Simpson, which recently presented Laurie Simmons exotic photographs as its final exhibition. Towards Harbourfront, at 20 Lower Spadina Rd., Galerie Céline Allard and the Centre francophone du Toronto metropolitain featured works by six Franco-Ontarian artists in Tous animaux/Common ground to April 30. The Power Plant at Harbourfront Centre celebrates its 10th anniversary with Threshold (April 3-June 14) curated by Louise Dompiere, a roller-coaster of contemporary art that includes a hall of mirrors by American Teresita Fernandez, Toronto's Ian Carr-Harris, Judith Schwartz and Lyla Iye, along with Japanese artist Masato Nakamura and German artist Mischa Keil ei. Eptown the Art Gallery of Ontario exhibits the Courtauld Collection of Impressionist and Post-Impressionist Art (June 10-September 20). Victorian Fairy Painting (June 25-Sept. 15) and Displacements, an exhibition by three internationally recognized sculptors: Columbia Doris Salcedo, Poland's Miroslav Balka and Canadian sculptor Rachel Whiteread (April 8 - July 26).

Toronto's near equivalent to Sheerbrook St. W. in Montreal, the Yorkville District, is an area where the establishment galleries increasingly successfully ply their trade. Mira Godard's recent shows by New York based Irish photographer Sean Scully and Joe Fafard's bronze and glass Tables are chief in point. This May, Tom Hopkins presents an exhibition of recent prints. The Edward Day Gallery represents David Pelletier at both Yorkville and Kingston venues with his life size ethereal, outstretched, arms yet firmly rooted figurative bronze sculptures. Lori Richards, Derek Shapton, Cameron Wallace are there from April 28 to May 17, followed by Bernard Clark's "Tattoo Portrait" photographs from May 1-23, Sable Castelli Gallery and the recently opened Arctore are at the same corner in Yorkville, where Artcore Curator Jessica Wyman's program includes Dennis Oppenheim: Works on paper and project models in April, followed by Montreal photographer Michael Homen Starfields in May, and Mallorca-based Argentine artist Horacio Saperes May 30 to June 20. Gallery Gevik is presenting 49 year old Stavsky's North West Territories native Rick River's first ever Toronto solo exhibition Journeys/Resounds, exploring shamanic traditions and contemporary reinterpretations of aboriginal iconography. Rivet will

Ydessa Hendeles Art Foundation is open by appointment. The Open Studio artist-run centre at 468 King St. W. offers printmaking facilities and courses. At 401 Richmond St. W. arts facilities include A Space, Area Gallery, CARO and CARAC, Gallery 44 (contemporary photography), Gallery 401, the Women's Art Resource Centre and YZ Artists Outlet and Publishers. From April 8 - May 23, YZ presents German Koh's Notices - four projects on the poetry of commonplace objects in urban space (postcards, installation, video)

Buss, Monique Crepault and Daniel Corbeil, as well as internationally renowned artists Alan Sorin and Nils-Udo. Japanese artist Akira Komoto's large scale colour nature photos can be seen there from May 2nd. At 96 Spadina, the Illuminary Gallery presents Montreal artists Noelle Maitoux and Nathalie Marmada in Body Talk (April 28-May 21) and Jane Burns' Landscapes (June). 80 Spadina galleries include

"I see the future in a living work of art," says the 20th century French sculptor Aristide Maillou. At the same corner in Yorkville, where 96 Spadina, 80 Spadina and 80-401 King St. W. offers printmaking facilities and courses. At 401 Richmond St. W. arts facilities include A Space, Area Gallery, CARO and CARAC, Gallery 44 (contemporary photography), Gallery 401, the Women's Art Resource Centre and YZ Artists Outlet and Publishers. From April 8 - May 23, YZ presents German Koh's Notices - four projects on the poetry of commonplace objects in urban space (postcards, installation, video)

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and the heady atmosphere that exists here. This May, Tom Hopkins presents an exhibition of recent prints. The Edward Day Gallery represents David Pelletier at both Yorkville and Kingston venues with his life size ethereal, outstretched, arms yet firmly rooted figurative bronze sculptures. Lori Richards, Derek Shapton, Cameron Wallace are there from April 28 to May 17, followed by Bernard Clark's "Tattoo Portrait" photographs from May 1-23, Sable Castelli Gallery and the recently opened Arctore are at the same corner in Yorkville, where Artcore Curator Jessica Wyman's program includes Dennis Oppenheim: Works on paper and project models in April, followed by Montreal photographer Michael Homen Starfields in May, and Mallorca-based Argentine artist Horacio Saperes May 30 to June 20. Gallery Gevik is presenting 49 year old Stavsky's North West Territories native Rick River's first ever Toronto solo exhibition Journeys/Resounds, exploring shamanic traditions and contemporary reinterpretations of aboriginal iconography. Rivet will

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group show, *The Greening of Toronto*, focuses on the urban environment. In nearby Foresthill, Lonsdale Gallery presents Ronald Boaks *Discovered*, paintings, collages, sculptures and prints incorporating photographic imagery and various found materials.

**Art at Morrow.** Wave Contemporary Art, Christopher Cutts and Olga Korper Gallery are situated on Morrow Avenue in an artist studio and residential district west of Toronto's downtown. The vast studio and gallery exhibition spaces accommodate large scale work in a wide range of media. Olga Korper's spring schedule includes solo shows by Stan Denniston (large scale photographic diptychs), Toronto sculptress Christine Davis' tunic shapes fashioned from chain mail (April 4-29), sculptor Reinhard Reitzenstein's bronze benches cast from grapevines (May 2-27), and Roland Poulin's dense wood, layered pigment and cast fossilized forms (May 30-July 11).

Christopher Cutts presents Murray Favro's fabulous and inventive machines and instruments May 2-27, functionless reproductions belonging to industrial production, functioning as vehicles for knowledge and imagination, and of which the joy and discovery of making these objects becomes the function of the work.


At McMichael Canadian Art Collection in Kleinburg, Skag Fowler & Jim Logan address issues of representation from a feminist and First Nations perspective (May 8-25) and Goodridge Roberts Revealed highlights 116 works in still life, landscape and figurative work by this Quebec artist (until June 14). The Oakville Galleries exhibits Paul Nipps Separation and Observation, implications of landscape curated by Martha Fleming, and Robert Fones Basket works & related objects.

**Contact 98 May = Photography in Toronto** co-organized by directors Stephen Bulger (Stephen Bulger Gallery), Linda Book (Lonsdale Gallery) and Darren Alexander (Tater-Alexander Gallery) is Toronto's 2nd annual photo festival (Canada's largest festival devoted to fine art photography) from May 1-30, consisting of over 90 photo exhibitions throughout Greater Toronto including the outrageously personal work of L.A. photographer Nan Goldin at the Jane Corkin Gallery and Carole Condé and Carl Beveridge's three part photo narrative depicting labour unrest in Canadian history at the Toronto Photographers' Workshop, at 80 Spadina. The Stephen Bulger Gallery, dedicated to young photographers' work, shows Bill Owens' *Suburbia, Our kind of People* & *Working (I do it for the money)* and Jock Sturges through May.

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**Carol Rath**
*Still Life no 2, 1998*
Acrylic on canvas
91.5 x 102 cm

**Jane Corkin**
*Herb Ritts, Karen, Los Angeles, 1989*
Gelatin silver print, 51 x 40.5 cm

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**STEVEN WHITE**

KIRK MECHAR  DAVID BLATHERWICK
March 30 - April 27

**LORI RICHARDS**

DEREK SHAPTON  BERNARD CLARK
CAMERON WALLACE
April 26 - May 17

**DOROTHY MACINA**

PAMELA ALLEN
May 18 - June 7

**LEONARD BROOKS**

LYNDAL OSBORNE
June 9 - June 30

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**EDWARD DAY GALLERY**

33 HAZELTON AVENUE
TORONTO ON M5R 2E3

416 921 6540  FAX (416) 921 6024
Catherine Widgery: Lost Sense
Royal Ontario Museum, Toronto,
Feb. 14th - Sept. 27th, 1998

Labelled like artifacts and presented on storage shelves, the 35 assemblages in Catherine Widgery's Lost Sense show make use of the R.O.M.'s extensive collections to develop a parallel discourse on the meaning of materials. Sometimes ghastly, other times surreal, these works communicate unconscious associations precisely because they are unreal confabulations. Nature is an ephemeral presence that provides a counterfoil to the man-made object. Thus the soul of one object, then another and so on to ad infinitum.

As a mercurial tribute to the our nostalgia for the absolute, Widgery's Kafkaesque conflation of a bird's body with a whistle where its head should be recalls Joseph Cornell's dream-like box assemblages. The deer's head mounted on a wooden shield has had its antlers replaced by two worn boxing gloves looking defeated, not by hunters but by museology itself. One box of glass has dead butterflies that look like they're alive, flying around and alighting on a flute that hangs in space. The empty space within the container defies the butterfly specimen's delicate elusive beauty.

While the sleep of reason may produce monsters, the legacy of a civilization that bases its knowledge on evidence undoubtedly ends up with a surfeit of artifacts. Lost Sense ultimately instructs and enlightens us to the fact that "When museums were founded, cultures were violated and plundered in the course of amassing the objects for display. That may not happen any more but we should recognize the arrogance that represents."

John K. Grande
are only three things that can be called sculpture in the 20th century: the electric razor, the skyscraper and the car.” The ‘51 Custom Mercedes, a ’57 Chevy, a Hudson Deluxe, and a ‘56 Chrysler Lack paints personally American’s post-War dream of future-topia with dashboards and details as spiky as a Pollock or De Kooning painting and with dragon-like fins and wings, smooth noses and extended lozenge-like lights as sexy as Marilyn Monroe.

Lack's paintings of the latest sports cars models - a red short wheel base Ferrari, a Turbo Porsche, or Hemi - are no longer Utopian or nostalgic but brutish, savage, remorseless symbols of macho power. They’re Body Machine Morphs: sleek proportion and not a shred of decoration. David Cronenberg caught this perverse relation between speed, sensation and the bodily estrangement in his recent film Crash. Lack is no stranger to Cronenberg having appeared in Scanners and Dead Ringers. Stephen Lack: “My movie energy has been sublimated into my painting. Painting is a re-centring experience, film is disembodying.” Lack’s Der Viper is auto body painting with a difference. This fast car is art, not 3-D metal and glass. Lack tells me he painted in the background in first, in solid swatches of colour. The Day-Glo image of the car body came last, spray painted in a single gesture. “One of my fastest paintings of one of the fastest cars” he comments. The message is subtler than you might think. These cars are symbols of the American Dream but they look so savage, rapacious and estranged from the settings. And where are the people?

John K. Grande

SYMBOLIZATION AND ITS DISCONTENTS
BY JEANNE RANDOLPH
(Edited by Steve Reinke)
An associate staff psychiatrist with the Toronto Hospital Program in Medical Psychiatry, Jeanne Randolph has lectured widely on the relation between art and psychoanalytic theory and collaborated with many Canadian artists to produce photo-text works, video and performances. The latest collection includes Public Lectures: What Don’t Women Want, Technology and the Meaningful Body, and Theoretical Essays: Sacred and Secular Performance; Psychoanalytic Reflections on Identity and Ritual; A City for Bachelors; Sculpture and the Philosophy of Modernism: A Reflection on the Reference to Technology in the work of Zvi Goldstein; Who am I? and Ficto-Criticism: Truth Disguised as a Lie; Sleepy Time Tales; Confessions and Proclamations; J B, X & Y, and Dr. Jeanne Randolph: From Stan Denniston’s “Personal Fictions” and Fictions: Hurricane Watch and Understanding Media.

In Truth Disguised as a Lie, Randolph writes of her collaboration with Vera Frankel and their “manifesto” that circulated for years known as The Five Tenets. These are: Museum of the Revolution (Precept #1 Art Implicates Life), Toronto Life (Precept #2 The Relationship between Art and Citizen Implies a Public), A Fierce Miscreed (Precept #3 Art is Not the Opposite of Technology), Regulation Time (Precept #4 Interpretation is Power), and finally Vested Interest (Precept #5 Freedom is Nourished in the Bosom of Remembrance), where left hand page text compliment photographs from Frankel’s From the Transit Bar and other installments. One section recreates a fictional meeting between Vera Frankel and General Schwartzkopf during a flight from Toronto to Ottawa. Describing America’s active psychological warfare program to Frankel he explains that the words maimed and kilted are military jargon for discredited and fired. Frankel concludes by replying “I will tell you - the heart of their commitment is their vested interest in remembrance”. In the chapter Vérité Folk, illustrated by Nicole Jolicoeur, Randolph concludes: “Then we all agreed that it had been in an attempt to inspire hope that the Kleinians claimed we could ever make restitution for sadistic deeds, symbolic or literal.”

Michael Molter