Book Review

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COLLAPSE #3
THE VIEW FROM HOME IMPROVEMENTS
INSITUTIONS AND OTHER PERVERSIONS, 2.24 pp.

Vancouver Art Forum Society,

The contributors to this third edition of Collapscollectively suggest that the arts, and in particular the visual arts, play an important role in registering relationships to authority and institutions at the end of the twentieth century. The subtitle suggests that there is always room for improvement and that a perversion of institutions occurs when тысяч turns them toward self-surrealism. A chapter with the same title as Mark Lewis' recent film 'Upside Down' depicts a radical, ironic, yet still not cynical. Rose Greenberg's essay, Defining Canada prepares the way for one definition to supplant yet another definition, in the same way the traditional role of curator and the institution are revisited. The future present is examined in a commentary by Tom Hill. Local Knowledge/Neuro internationalism, and in essays by Jamiel Hassan: "Dodge Ball": Cultural Differences and Local Knowledge. Mathew Teitelbaum: Notes on the Meeting of Cultures; Henry Tsang: Community Building and the Chinese Cultural Center in Vancouver, Joan Borsa: Nomaic Locations, Traveling Subjects: Affirmations of AutoBiographical Acts; Sunil Gupta: Curating the "New International" Visual Arts: On Methodologies texts are by: Rosemary Doane, Sharo Brooks, Renee Baert, Karen Atkinson, Sara Diamond, Judith Mastai and Bruce Greene. Negotiations is introduced by Sylvie Fortin with texts by Wayne Baerwald. Barbara Fischer. Nicole Girouet and Scott Marsden, explores interventions, spaces, voices, sites and communities. Ethics are treated by Lorna Marks, Jennifer Fisher, France Gagnon, Sylvie Gilbert, Bette Nancornas and Keith Wallace. In conclusion, Dina Nairns in a section on Response, with Johanne Lamoureux and Richard Fung, discuss existing gaps in the system and the making of changes.

M. Molter

GOT LOST / A'JANAZHAYA: TRADITIONS / NEW VISIONS

This exhibition is the second in an ongoing series at the Walter Phillips Gallery in collaboration with the Aboriginal Arts Program in partnership with the Aboriginal Film and Video Alliance and the Banff Centre for the Arts intended to provide professional development and program opportunities for Aboriginal artists and curators. It is based on a shared commitment to foster self-government within the arts for Aboriginal peoples. The opening featured a round table discussion and a Smudge Dance - Elder Grace Daniels; a Round Dance by the Broken Knife Drummers and Singers, and a film screening of Picturing a People: George Johnston, Tlingit Transformer, by Carol Geddes.

Aboriginal programs this season include: Chinook Winds III, Aboriginal Dance Project, June 7-July 19, 1998. 'Cultures Around the Fire: From the Miyan to the Fringe" "A human being who has a vision is not able to use the power of a until after they have performed this vision on earth for people to see": Black Elk, Oglala Sioux.


AFN and Banff Centre C.D release: Hearts of the Nations, Aboriginal Women's Voices, Artistic Director, Saidee Buck, 19.99 $ + 5.00 $ shipping available through Sweet Grass Records, PO Box 23022, Saskatoon, Saskatchewan, S7J 5L3.

PLAIN TRUTH
WORKS BY EARLY PHOTOGRAPHERS AND FILMMAKERS

This exhibition catalogue provides a unique perspective on the international importance of the artist's work and an understanding of its influences. Produced by The Glennow Museum, Calgary, in association with the exhibition of the same name, curated by Patricia Ailsie, Vice President, collections, the text explores Drouin's recurring themes of land, memory and migration. Drouin's employment of nature to explore concepts of time, place, culture and personal identity, and the impact of the St. Lawrence, the Laurentians, James Bay and Mexico integral to his work are revealed.

In 1994, the donation of 300 works, mostly blockprints, from the Glennow Museum from 19 donors, was the catalyst to this exhibition. The Glennow's already vast collection of blockprints is particularly suited to the production of such a vast exhibition, with work in prints, paintings, photographs, books, videos and installations. Drouin was first introduced to the colour woodprint process when he attended a symposium at the University of Calgary in 1967, led by the Japanese master printer Toshi Yoshida. Drouin has since frequently presented his own workshops and exhibitions in Calgary. The catalogue draws upon literary sources and Quebec origins in an introduction, followed by chapters on Migration: with reference to Mexico, the U.S. and equiwork; Land: Murakata's inspiration, Consolation, Suite Nordique and Nouveau Quebec: Memory: Finding a Voice, Cobra, Re-turn to Mexico and Fleuve-Mémoires; and Integration: with notes, bibliog- raphy and many works. In English and French, with 18 colour prints, 47 black and white prints and illustrative photographs.

Plain Truth examines the confident belief that photography was a superior technology, and the idea that the West was a vast empty place waiting to be discovered, as described by Gayatri Spivak, through the prevalent assumption of space as a blank text, creating conditions for the colonial process, that she calls "worlding a world". Seeing the desired place, and verification of its geographical existence, constituted the first stage of acquisition. (Re) inventing the West: Photography and the Selling of the West as a Land of Opportunity, and Tourism and Culture are examined by
In the 1950's and '60's the Regina Five: McKay, Bloore, Lichade, Morten and Godwin, with Kiyooka, and Wiens, were a stimulus to the Regina Art community. In this second retrospective, following the 1991 exhibition, Ronald L. Bloore: Not Without Design, curator David Howard examines McKay's work in the context of cultural Cold War politics, rather than raising issues of the relationship of modernism to postmodernism, or the omnipresence of U.S. culture in Canadian society.

Howard traces Art McKay's momentary international status by his inclusion in Clement Greenberg's controversial Post Painterly abstraction Los Angeles exhibition in 1964. McKay's studies at the Barnes Institute and the influence of instructor Violette de Mazia are highlighted. The Mandala characterizing McKay's enamel paintings for over two decades is discussed in context of the influence of Zen and Satori on his work. McKay, in an unpublished essay "The Basic Dichotomy," is quoted: "... We float in a sea of other beings and objects. We know they are as we are, but do not experience them being, except on our periphery at the interstices of our common experience. The state of love is the only exception to this condition of alienation, either personal or generalized love and compassion." McKay's synthetic abstraction is examined in light of its universality. Research for this project began in 1982. The Mendel Art Gallery, Saskatoon, July 3 - 25 August, 1998. The Glenbow Museum, Calgary, 25 January - 21 March 1999.

GORDON SMITH: THE ACT OF PAINTING

Essays by Vancouver curator Ian M. Thom and Kamloops curator Andrew Hunter place Gordon Smith in the context of postwar modernism. Combining fact and fiction, they explore the relationships of the artist to painting and place, and to the process of remembering and writing history. A British emigrant to Winnipeg in 1953, at the height of the Depression, Smith enrolled at the Winnipeg School of Fine Art in 1937 and was influenced there by Lionel Lemoyne Fitzgerald and Walter J. Phillips. He returned to England in 1942, as a Canadian soldier, and returned from Sicily, wounded in battle, via London to Vancouver in 1944. Smith taught at The Vancouver School of Art and exhibited his landscapes at The Vancouver Art Gallery in the 1950's. In 1960, Smith represented Canada at the Sao Paulo Biennial. The Vancouver Art Gallery's first acquisition of work by Gordon Smith in 1953, when the artist won first prize at the First Biennial of Canadian Painting at the National Gallery of Canada, was followed by the acquisition to 1996 of 17 paintings and 105 works on paper. Smith played a vital part in defining the aesthetic direction of West Coast painting. In Smith's work, painting is a recreation of experience as opposed to an illustration thereof. His paintings are balanced between colour field abstraction and the depiction of the British Columbia wilderness, the physical act of painting and his affection for the land. Gordon Smith: The Act of Painting, presents a composite view of the artistic production by one of Canada's most prominent and influential artists.

Michael J. Molter