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Book Review

Michael Molter

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Aller au sommaire du numéro

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book review

COLLAPSE #3
THE VIEW FROM HERE
HOME IMPROVEMENTS
INSTITUTIONS AND OTHER PERVERSIONS, 2.24 PR.


The contributors to this third issue of Collapse collectively 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 perversity of institutions occurs when stasis turns to improvement and that a perversity of institutions occurs when stasis turns to improvement and that a perversity of institutions occurs when stasis turns to improvement and that a perversity of institutions occurs when stasis turns to improvement.

A chapter with the same title as Mark Lewis' recent film 'I/ise and Touch of Evil', is factual and ironic, yet still not cynical. Reesa Greenberg's essay, "Defining Canada" prepares the way for one definition to supplant yet another, in the same way that Western institutions have become estranged from Utopian origin.

Sue Mahan writes on nations that supplement lack of identity through endless "self-representation", through the images of monarchs, royal tours and a cuisine of chow, royal tours, and a cuisine of chow. The sub-title suggests that there is always room for improvement and that a perversity of institutions occurs when stasis turns to improvement and that a perversity of institutions occurs when stasis turns to improvement and that a perversity of institutions occurs when stasis turns to improvement.

This catalogue exhibition provides a unique perspective on the international importance of the artist's work and an understanding of its influence. Produced by The Glenbow Museum, Calgary, in association with the exhibition of the same name, curated by Patricia Ainslie, Vice President, collections, the text explores Drouin's recurrent 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, to the Glenbow Museum from 19 donors, was the catalyst to this exhibition. The Glenbow's 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's 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 exhibited 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 equinox; Land: Murakata's inspiration, Consolidation, Suite Nordique and Nouveau Quebec: Memory: Finding a Voice, Cobra, Return to Mexico and Histoire Mémoires, and Integration with notes, bibliography, chronology and list of works. In English and French, with 18 colour prints, 47 black and white prints and illustrative photographs.

Chinook Winds: Aboriginal Dance Project, A Book, A Celebration

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Plain Truth
WORKS BY EARLY PHOTOGRAPHERS AND FILMMAKERS

Banff Centre Press Book

AFPA and Banff Centre C D release; Hearts of the Nations, Aboriginal Women's Voices, Artistic Director, Sadie Buck, 19.95 $ - 5.00 $ shipping available through Sweet Grass Records, PO Box 23422, Saskatoon, Saskatchewan, S7J 5L3.
Keith Bell. Sheila Petty introduces filmmaking in the chapter (Re) positioning: the Stable Frame: Early Cinematic Visions of the Canadian Prairies, and (Re) Visioning Geography and Culture as a Commodity.

ARTHUR F. MCKAY: A CRITICAL RETROSPECTIVE

In the 1950s and '60s the Regina Five: McKay, Bloore, Ix>head, 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 - 23 August, 1998; The Glenbow Museum, Calgary, 23 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 Biennale. 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 another 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. Moller