A very special group of artists.

The complicated process of creating glass art involves patience and perseverance, as well as the acceptance of the risks of an accident to which the fragile medium is prone at every step.

Two outstanding glass artists are now on display at Galerie Elena Lee, in an exhibition that challenges our notion of the medium. Brad Copping and Kevin Lockau belong to a group of contemporary Canadian glass artists, which also includes people like Susan Edgerley, Dan Crichton, and Jeff Goodman, connected with Sheridan College in Oakville, Ont., where Haliford-Boyle's Lockau is an instructor. Veteran of numerous exhibitions, he creates works imbued with an atonicistic symmetry, sculptures that seem to be inhabited by some primordial spirit. Combining glass with such materials as fur and tar, Lockau has cast life-sized glass canines, eyelash and mute, but, nevertheless, eerily lifelike.

A very different sensibility is exhibited by Brad Copping, one of the most promising young glass artists in Canada, whom gallery owner Elena Lee, calls "the new François Houdé." Like Lockau, Copping combines glass with other materials, in his case, wood, and he also draws his inspiration from nature. Looking at Copping's somewhat abstract sculptures is like looking at undulating forests and moss-covered mounds, rivers and light bouncing off ripples.

A complicity exists between the two artist's separate, yet kindred, productions, as they invest the medium of glass with both personal aesthetic and the stamp of nature.

Dorota Kozinska

Anne Kahane: Dualities

Leonard & Bina Ellen Art Gallery
February 18 - March 20

During the Quiet Revolution in Quebec, when abstraction dominated the avant garde, Anne Kahane was working in a style that fused figuration and social content. Her sculpture has since been neglected by formalist historians immersed in avant garde taxonomies and values. Kahane's artmaking process was simple. She assembled flat sections of steel or planks of wood and then carved and sometimes painted these assemblages to bring a certain warmth to social subjects. In Delegation (1957), exhibited at the Venice Biennale in 1958, heads, bodies and legs sculpted out of a single block of wood move forward in a collectivized mass. A sense that sculpture can play a role in heightening awareness of social and humanitarian concerns pervades this piece. Anne Kahane commented on the work: "As it took a life of its own, I recognized it as a delegation and proceeded to bring this idea forth." The rough, untreated texture of the wood, akin to Baselitz's recent neo-expressionist sculptures, seen in Kahane's Broken Man (1965) is a paraphrase for social injustice. One feels exterior forces pressing onto the exposed, abstract, wood.

The human scale of Kahane's individual sculptural works is even more emphatic in the public art commissions she conceived. These include the Sculpture Wall Kahane created for Mount Allison University in Sackville, N.B. in 1961, Song of the Earth at Salle Wifrid Pelletier, Place-des-Arts in Montreal (1963), La Mer for the Canadian Embassy in Islamabad, Pakistan (1972), and The Forests for the Great Lakes Forest Research Centre in Sault Ste. Marie (1975).

Like Barbara Hepworth, Kahane's public art projects were quintessentially human, social and at odds with the concrete and steel 1% projects that now litter our "planned" architectural landscape of Quebec and Canada. More subtle, less generic, Kahane's public projects were a courageous effort to humanize the public and social context of art. Was Kahane's sculpture from the 1950s and 1960s less avant garde than her contemporaries? One needs only to look at Paul-Emile Borduas' tiny allegorical wood carvings from the same era to find a parallel almost folk art language paralleling the dogmas of abstraction.

Kahane's Maquette for a Unknown Political Prisoner (1953) made of copper tubing, plastic wood and bound together with wire is as poignant a commentary on social and political injustice as could be found anywhere in the 1950s, yet it achieves its effect without leaving the human subject behind. Exhibited at the Institute of Contemporary Arts in London, England, Anne Kahane's Maquette, along with works by Ben Butler, Lynn Chadwick and Barbara Hepworth won an award from among 350 submissions from 57 countries.

"Seen within the cultural context, Anne Kahane's wood sculptures still stand the test of time, and are better understood and appreciated by the public than the codified, conceptual commonplace abstractions that typify the post-Modernist post-production aesthetic. A recent portfolio of six abstract, Matisse-like polychrome woodblock prints by Kahane titled Stelle pour Bessoil (1997), included in the Leonard & Bina Ellen Art Gallery show gives us a glimpse of Kahane's current artistic production. Recompressing her innovations with carved wood and metal assemblage motifs, this show reaffirms Kahane's place as an apposite innovator of the modernist epoch in Quebec sculpture. Intuitive, playful and inventive, Anne Kahane's art finds its form in the materials. Her aesthetic is social and humane.

John K. Grande

COSMOS: From Romanticism to the Avant-Garde
Montreal Museum of Fine Arts
June 17th - October 17th, 1999

We now live in a world where images of sub-atomic particles and galaxies – the infinitely small and incredibly large – are part of our everyday experience. Not visible to the naked eye, these images create a certain anxiety; for they are accessed by instruments whose ingenuity surpasses our natural perception of the things. Cubism, Futurism, Vorticism or even T.S. Eliot's The Waste Land presented an altogether new fragmented, discontinuous vision of the world we yet ironically many 20th century artists have sought to create the world anew so as to manifest some interrelatedness between all things. Marshall McLuhan's Global Village is now upon us; yet data quantification and dissemination further distances and desensitizes us to our immediate environment at the same time as there is a convergence of cultures, information and knowledge. Why have so many artists sought to embody notions of a "pure" universe at the same time as information compression continues to displace direct experience.
as Odillon Redon, Mark Tansey, John Martin and Piet Mondrian and including rare vintage photographs from Daguerre to Edward Muybridge to NASA, Cosmos addresses the way we have mapped this earth, outer space, the constellations, the stars and the solar system. Does this reaffirm a vision of an Earthly Paradise emphatically bound up in our Judeo-Christian traditions? Are we embarking on an altogether new voyage of discovery as we enter the 21st century? Some answers to these questions may be provided by looking at the art but one thing is abundantly clear. While the 

modus vivendi clearly enunciated for the inhabitants of the cosmos in this show suggests a one-sided perception, the case made Daumier an instant celebrity, and became an example of the projection of an artist by the state.

Spawning a career of fifty years, his work embodies a broad range of subjects while giving the viewer an insider's look at the full spectrum of Parisian types of the 19th century. Daumier was one of the first painters to document modern life as lived by ordinary people: argumentative couples, cheats, lawyers, emancipated women, victims of war, the world of theatre and vaudeville. He depicted the human condition with irony and compassion and a finely tuned sense of humour.

This exhibition of over three hundred works is organized by the National Gallery of Canada in collaboration with the Réunion des Musées Nationaux/Musée d'Orsay, Paris and the Phillips Collection, Washington, D.C.

**OTTAWA**

**DAUMIER**
National Gallery of Canada
June 11 - September 6

It's summer in the cities and people are on the move. They come from as far as you can imagine. Tourists are the people who give a city a sense of its place in the world. Those visiting Ottawa will be gratified to see the premiere exhibition of the works of one of the world's most influential artists at the National Gallery. Honoré Daumier's work is the centre of attention from June 11 until September 6.

Although many may not suspect it, he was one of the 19th century's most prolific artists, with over 4,000 lithographs, 800 paintings, 800 drawings and nearly 1,000 woodcuts to his name. His political cartoons were among the finest ever published, a testament to his keen powers of observation and sharp wit, though both qualities led to his incarceration in 1831 for a questionable portrayal of King Louis-Philippe. The case made Daumier an instant celebrity, and became an example of the projection of an artist by the state.

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**DONIGAN CUMMING: BARBER MUSIC**
Canadian Museum of Contemporary Photography
May 23 - September 19, 1999

The exhibition of photography, documentary film, and sound that is the work of Montreal artist, Donigan Cumming will challenge commonly held perceptions of the role photographs play in the communication of a factual depiction of the world. Donigan Cumming has reinvented the documentary genre exploring and exposing social issues such as aging, illness and economic status. The real, the invented, and the desired are combined in works that involve intimate close ups of the subjects revealing as much about the artist as his focus.

The nucleus of the exhibition is Barber's Music, an installation of photographs and video tapes. The real-life basis of the work is the situation of a man, Colin, whose recovery from alcohol and drug addiction is documented in a tape, Erratic Angel (1998), running continuously. The gallery space is conceived as exploding out of Colin's room, absorbing the viewer in his predicament.

Accompanying Barber's Music is an earlier work by Cumming, L'amateur d'estampes, 1899 Oil on canvas, 41 x 33.5 cm Musée du Petit Palais, Paris Photographie Musées de la Ville de Paris

**The DeLeon White Gallery**

Carlos Aguirre
Doug Buis
Aganetha Dyck
Akira Komoto
Ian Lazarus
Lynndal Osborne
Arnold Shives
Nils-Udo
Paul Walde

The DeLeon White Gallery representing:

Carlos Aguirre
Dor Buis
Aganetha Dyck
Akira Komoto
Ian Lazarus
Lynndal Osborne
Arnold Shives
Nils-Udo
Paul Walde

Exhibitions:

**Downtown**
June 19 - September 4, 1999
Peter von Tiesenhausen & Doug Buis

**Yorkville**
June 8 - July 3, 1999
David Gerstein: Sculpture
July 8 - 31, 1999
Gallery artists
Aug 5 - Sept 4, 1999
To be announced

**VIE DES ARTS**

John K. Grande

L'amateur d'estampes, 1899
Oil on canvas, 41 x 33.5 cm
Musée du Petit Palais, Paris
Photographie Musées de la Ville de Paris

Francesca Grazowski

Donigan Cumming
The Stage (1990) from the CMCP collection.
The Stage is comprised of 250 photos arranged in a tight grid on the wall and depicting subjects linked by their shared socio-economic status. The subjects are shown alternately laughing and grinning in between documentary "takes" while the absurdity of this tableau is further underscored by an improvised recitation based on Cecil B. de Mille's epic film, The Ten Commandments.

Cumming's work has been exhibited and collected throughout Canada, the US and Europe and is regularly featured in film and video festivals around the world.
WASTE MANAGEMENT

Art Gallery of Ontario
April 7 - July 11

While public interest in waste management may not be a hot issue, we generally are even less aware of the art that reflects these concerns. In an effort to improve its image as a socially relevant institution the Art Gallery of Ontario is presenting a provocative look at post-industrial consumer society by Canadian and international artists in a show that addresses contemporary issues of over-consumption, production and waste titled Waste Management.

Christine Ritchie, AGO's assistant curator of contemporary art, suggests that "In a society based on excess and superfluous consumption, waste management has become a public ritual of moral redemption. The ways these practices are reflected in the things that artists are making now is the focus of Waste Management".

What a pity that so many Canadian artists have a long track record addressing precisely these issues are nowhere to be seen in the present show. One does not have to look far to find them. They include Doug Buis, Pam Hall, James Carl, Francine Larivière, Kevin Kelly, Monique Crépault, and Lawrence Paul to name but a few of the better known. Perhaps, as with the Generation A show of recent Native art at the Museum of Civilization in Hull, the curators in Canadian institutions find it more convenient to simply bypass artists who do not have the right politically correct recipe for making user-friendly art. In this way no one will ever know, or will they?

That said, Waste Management is an interesting and surprisingly diverse art show inspired by both ends of the production and waste cycle. Included is the witty and engaging Ottawa-based Germaine Koh's Kraftwerk. Koh plays with the production process by recycling old sweaters she has found, unraveling the wool or acrylic and re-knitting it all together into a single continuous and quite beautiful piece of CRAFTWORK! Brooklyn-based Joe Scanlan uses the typical pro-forma IKEA bookshelf as his preferred artist's material, namely those blank white chip-board and lacquer constructions one sees in the showroom one day and in the garage the next. Scanlan's DIY (1998-99) is built the IKEA way and with the same structural aplomb. Here is the ultimate generic coffin for the typical no-name consumer!

David Shrigley's sensitive ink and colored pencil drawings on paper and photos are wry comments on all manner of issues associated with waste. In Untitled (Truth 100 mg) (1996-97), the target is the drug manufacturing industry. Words inscribed child-like underneath a red and blue coloured drawing of some drug capsule read: "I gave her the truth in capsule form and she still can't swallow it. (she was v. upset.)" Contributing artists Daniel Olson, Michael Landy, Sandra Rechico and Tom Friedman include everything from bubble gum to plastic drinking straws but not the kitchen sink. This is the detritus we confine weekly to the garbage bag as evidenced in Kelly Wood's Continuities Garbage Project (1993-2003). Her photo series of her own garbage cleanly contained in the Man from Glad's favourite containable material is both witty, whimsical and makes you point your finger at waste in North America in an unembarrassingly simple and succinct way. These materials would have made Malevich cry! Do these artworks represent the ultimate demise of the Constructivist aesthetic or are they simply playing with the material malapropisms of consumer abundance and cultural poverty? The objects and materials of everyday contemporary life are to be found in their post-consumer and consumed guise in Waste Management. Matter abounds. Life is long, art is short!

John K. Grande

EUAU MACDONALD

Robert Birch Gallery
241 King St. E.
Opening September 1

To celebrate their 10th anniversary, Toronto's Robert Birch Gallery will be presenting an exhibition of works by Canadian artist Euan Macdonald, who recently moved his studio to San Francisco. The show will include a soft, malleable sculptural piece of an airplane, several paintings and a series of recent drawings in pen and ink.
differences, the outer trappings of ap­
tural diversity or merely objectify the
does Them=Us really encourage cul­
turalism proffered by  Them=Us a
without noticing it, and one finds one­
wise banal  and  generic Canadian
in-cheek Punk with spiked  and
photographed. Stan Behal's tongue-
town is a  subject worthy of being
 dow, and immigrant women laugh at
the cabbie,  a  long-haired profes­
sents images that are culturaUy and
netic appeal.

Andrew Stawicki's photo of Sikh men
parel, style, skin colour, even  the
truly social one or just
scious and well intentioned to be truly
self looking to find something more
based, Uke Linda Rutenberg's photo
as predictable as  they are  media-
sents images that are culturaUy and
netic appeal.

John K. Grande
ALAN WYLIE
Gallery Gevik
12 Hazelton Ave.
June 5 to July 2

These latest, brilliantly coloured canvases earned the artist the Gold Medal at the 1998 Federation of Canadian Artists Medal Exhibition.

July and August features gallery artists.

FORESTHILL
PETER BYRNE
Lonsdale Gallery
333 Lonsdale Rd.
June 3 to June 26.

The Lonsdale Gallery is focused on contemporary Canadian Art featuring exhibitions which encompass work in all media including sculpture, painting, works on paper and contemporary photography. The Lonsdale Gallery exhibits the work of senior, established artists as well as showcasing the emerging artist. Works by emerging artist, Peter Byrne, is on view this summer.

ALSO AT LONSDALE GALLERY:
THE COLLECTIVE, A THREE-PERSON EXHIBITION WHICH HIGHLIGHTS WORKS BY JOE FLEMING, YECHEL GAGNON, AND JAY WILSON.

DOWNTOWN
PRIVATE DRAWINGS SHOW
Gallery artists
Bau-Xi Gallery
360 Dundas
June 30 - July 17

This exhibition, built upon last year’s “Working Drawings Show”, features works that are private, in the sense of the subject being something that the artists wouldn’t normally exhibit.

MONOPRINTS AND MONOTYPES
July 21 to August 21

The focus is on collaborations between printmakers and non-printmaking artists.

Leslie Pool and Shane West finish up the Gallery’s summer programming with an exhibition of paintings.

Sept. 15 - Oct. 2.
Joseph Plaskett, new work.

HEAVEN AND EARTH
SCULPTURES AND PAINTINGS BY
GORDON BELL AND JANET MURRAY
BUS Gallery
July 8 - 31

McNaughton’s paintings grace Bus’s main gallery, while KELLY PALMER uses the Hallway and BRIAN LYALL the Salon. Sept. 2 - 25

TRAVELLING LIGHT (1886-1998)
Jane Corkin Gallery
179 John St.
July 8 - September 11

The Jane Corkin Gallery offers a group exhibition highlighting photographs on the theme of transportation. Artists on view include Bourdeau, Bourke-White, Doisneau, Feininger, Hine, Kertesz and Stieglietz.

Look for their exhibition of Serge Clement which opens on September 23.

Lee Goreas
June

Michael Buckland
July

Euan Macdonald
September

Sydney Drum
October

Richard Storms
November

10th Anniversary

Robert Birch Gallery
241 King Street East,
Toronto, Canada M5A 1J9
Telephone: (416) 955-9410
Fax: (416) 955-9409
GALLERY DISTRICT
APPEL, DANBY, DEMARCHE, ETROG, GAUCHER, GEDDEN, SHERMAN, TAPIES, TOWN
Gallery Moos
622 Richmond St. W.
Summer ’99

This gallery will be drawing upon its strong contingent of senior, internationally known artists. During the summer Gallery Moos will be exhibiting sculptures, paintings and works on paper by artists such as Karel Appel, Ken Danby, Josue Demarche, Sorel Etrog, Yves Gaucher, Dennis Gedden, Tony Scherman, Antoni Tapies and Harold Town.

ASTRONOMICAL AND SPACE EXPLORATION PICTURES
Stephen Bulger Gallery
700 Queen W.
June 12 - July 17

Visitors to the Stephen Bulger Gallery will have an opportunity to view the world as we know it on a macro and a micro-cosmic scale. "Astronomical and Space Exploration Pictures" brings together photographic works by Alan Bean, Loewy and Puisseaux, David Malin and NASA. A micro-version in photography of Cosmos.

LIFELINES
Elizabeth Siegfried
July 22 - August 31

The photos in this exhibition examine the cycle of life, the passage of time, and the search for peace and meaning in one's life.

CAMBODIA, THE ANGKOR SERIES
KENRO IZU
Tatar Alexander Gallery
173 King St. E.
until July 6

"Cambodia. The Angkor Series" highlights photographic work by New York-based photographer Kenro Izu. In this exhibition Izu documents the ancient temples of Angkor Wat (Cambodia) along with the forest which is slowly reclaiming these edifices.

80 SPADINA
Gallery TPW
June 10 - July 10

Photos by Rose Kallal and Normand Rajotte, curated by Kathleen Vaughan and Marsha Wineman.

Moore Gallery

The Moore Gallery’s mandate is to encourage the promotion and distribution of master works - paintings, works on paper and sculpture - by contemporary Canadian artists. It has focused on Canadian Art History, specializing in the art created from the "Les Automatistes" of Quebec to the Painters Eleven of Ontario.

ROBERT HENDRICK
June 5 - 26

MILLY RISTVEDT
July 3 - 24

MICHÈLE DROUIN
September 11 - October 2

Virginia MacDonnell Eichhorn

VALENCIA: SELECTED NEW WORKS
SEPTEMBER

ACCOMPANIED BY THE LAUNCH OF HIS NEW BOOK OF MEMOIRS A SPEAKING LIKENESS IN BOTH GALLERIES

CALL FOR THE EXHIBITION CATALOGUE AND EXACT DATES

BAU-XI GALLERY
TORONTO: 340 Dundas Street West, TEL: (416) 977-0600
VANCOUVER: 3045 Granville Street, TEL: (604) 733-7011

JOSEPH PLASKETT

Artichokes, Lilies, Bouquet and Bust of an Artist, oil on canvas, 40 x 34 inches
A symptom of this reversed course has been the proliferation of ostensibly "dumb" and "cute" art exhibitions (for example: Damien Moppett and the "Bonus" artists from Vancouver; the Art Lodge in Winnipeg; Calgary's Jeff Nachitagall, Newzones Feb. 18-March 31), a revival of landscape, and return to abstraction.

On the cool and beautiful side of this shift into silence is the reawakening of minimalist abstraction. "Minimal Monochrome," at Paul Kuhn's Gallery (July 10-Sept. 30) includes works by minimalist and stripists, many who have been at it for years: Guido Molinari, David McWilliam, Jean McEwen, Rene Pierre Alain, and John Howard. Of special interest are the works of Reg Hamilton who lately has been making subtle paintings of mirrors. Also watch for paintings by Kuhn himself.

Atmospheric abstractions continue to evoke landscapes in the beeswax and oil paintings of Hiro Yokose. Born in Nagasaki, now living in New York, Yokose controls his sensual surfaces to create moods that hover between the calm and sublime. These small, luminous, minimal and ambiguous paintings are more entrancing than those with obvious trees lurking beneath the milky surface. Hiro Yokose is part of "Introductions," a group show at Newzones (July 17-August).

Also in that exhibition are Suzan Dionne's (New York) stage Conflagration Series mixed media works. Derived from microscopic forms, these often bulging, nearly monochromatic abstractions on canvas capture the experience of looking either through a microscope or telescope. They are sensual and creepy at once. Originally from Alberta, now living in Montreal, Cameron Skene sets his paintings of unpopulated industrial buildings next to metal panels. The steel echoes the subject in these formal yet almost nostalgic works.

In a completely different vein, the most important museum show of the summer is Powerful Images: Portraits of Native America, at the Glenbow (July 3-Sept. 26). Calgary is the only Canadian stop for this huge exhibition (assembled by the Museums West Consortium) examining representations of First Nations People over the past two hundred years. However, this is not just a collection of white perceptions. A large component of the show contains historical and contemporary reflections by First Nations artists. In addition, there are video and audio excerpts from oral histories.

Glenbow has an excellent policy of accompanying imported shows with complimentary exhibitions from their collection. Powerful Images is supported by paintings by Alberta Ojibwa artist Norval Morrisseau; a selection of Contemporary First Nation Art from the Glenbow collection; and a show of Moccasins. For a virtual tour of Powerful Images, check out www.museumswest.org.

Virginia Christopher is known for showing ceramics in a fine art context. This Summer (July 24-29) and in August by appointment she introduces Calgary to the work of Kenzo Terada and Yasuo Terada, a father and son team from Seto, Japan. In addition, Christopher is including work by Canadian ceramics pioneer, Luke Lindoe (87).

David Garneau

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June 3 - July 10, 1999
Michael Walker
SIGNS & REFLECTIONS

July 17 - September 12, 1999
INTRODUCTIONS - 99
Suzan Dionne, Hiro Yokose (New York)
Cameron Skene (Montreal)
Laurie Steen (Calgary)
Introducing sculptress, Evelyne Brader-Frank

The St. Norbert Arts & Cultural Centre's
ON-GOING Residency Programme
Call for Submissions

An invitation to Writers, Visual Artists, Performance Artists, Media Artists, Audio Artists, Musicians, Composers, Designers, Critics, Curators and Arts Administrators to apply (to come into residence and work independently on their own work in a retreat setting for periods of time ranging from one to six weeks). Residencies can occur throughout the year, pending availability. Cultural organizations may also apply for residencies for visiting artists.

The St. Norbert Arts and Cultural Centre also maintains an ongoing programme of residencies featuring invited guests active in all disciplines.

Fee Schedule

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There is a 10% members discount available.

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The St. Norbert Arts and Cultural Centre
100 rue des Ruines du Monastère
Box 175, St. Norbert, Manitoba, Canada R3V 1L7
Telephone (204) 269-0564
Fax. (204) 263-1927

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Newzones Gallery of Contemporary Art
730 ELEVENTH AVENUE SW
CALGARY, CANADA T2G 2X4
http://www.newzones.com

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Hiro Yokose
Untitled, 1997
oil, beeswax on linen

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Yasuo Terada and Kenzo Terada
Vase
Polychrome series
1991

---

Calgary is
MORE AND MORE OF LESS AND LESS
Two years ago, artist Jennifer Dickson interviewed Diana Nemiroff, curator of contemporary art at the National Gallery of Canada. Asked about her views on printmaking and the Gallery's policy on collecting, Nemiroff summed up our aesthetic era: "Since the seventies there has been a shift in our collecting policy. Our collecting is issue-driven. Ideas are paramount."

It is as if in finally articulating what everyone knew, the institution was unconsciously challenging artists to move on. If idea driven art is the new academy then perhaps a reaction against this shift into silence is the reawakening of minimalist abstraction. "Minimal Monochrome," at Paul Kuhn's Gallery (July 10-Sept. 30) includes works by minimalist and stripists, many who have been at it for years: Guido Molinari, David McWilliam, Jean McEwen, Rene Pierre Alain, and John Howard. Of special interest are the works of Reg Hamilton who lately has been making subtle paintings of mirrors. Also watch for paintings by Kuhn himself.

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David Garneau
At first sight, the new paintings of senior Canadian artist Sylvia Tait evoke memories of Motherwell's floating oval shapes and Rothko's color fields. With their pastiches of ovoids and stripes, and their strong, saturated bands of color, they present themselves as conscious inheritors of such abstract legacies. A closer study, however, reveals that their mandala-like symbols and soft compartmentalized shapes are wrapped in protective layers, and that the focus of Tait's work is actually the play on the edges themselves: the borders of the dualities.

Her work is particularly strong when her rhythmic geometries fracture into ironic pictograms, as in Diaries and Arrivals. Then, while the surfaces continue to remain well-seated on the two-dimensional plane, a teasing syncopation of stray- and clustering object/shape/forms swim freely by. In the banded paintings, grooved cells of tone and hue collapse like chimney bricks, lending an animata not always found in more formal abstraction.

Chantal Rousseau has the technical capability and the imaginative capacity to pull off believable, life-like scenes which are only too likely to happen in real life. Whether portraying natural or human-made disasters, she captures in her paintings that transitional moment between imminence and outcome, offering a relentless series of emotional charges rather than catharsis.

In his new series, he creates views of the Habitat housing complex framed in fibreglass pillows that are made to look like lead. The paradox of the weightlessness of the material and the illusion of heaviness parallels Skene's themes of urban chronology and change, as he correlates the 19th century quest for modernization and industrialization with a 20th century search for meaning in that which is transient and disposable.

Throughout July, The Wittmann Lawrence Gallery is showing the popular contemporary folk art of Vancouver sculptor Todd Spicer. Made from durable wood and plexiglass, and incorporating elements that encourage viewer interaction, his pieces portray cool and irreverent personas.
VICTORIA

VISION KEEPERS: CAMPBELL, MORGAN, POINT AND RORICK
NORTHWEST-COAST CULTURE THROUGH THE EYES OF WOMEN ARTISTS.

Alcheringa Gallery, July 29-August 19

Since the mid-to-late seventies there has been a tremendous resurgence of Native ceremonial art and crafts production. Vision Keepers: Campbell, Morgan, Point and Rorick, focusses on four women artists from varied traditions and cultural backgrounds who have achieved a high degree of proficiency in their respective media. For the most part, they've studied traditional methods with the elders and teachers who've served as stewards of these ancient art forms and practices. Isabel Rorick lived her first twenty-five years in her ancestral village of Old Masset on Haida Gwaii. Weaving has been refined and handed down by the women of her family for generations.

Like her mother before her, Rorick studied with her grandmother, Selina Peratrovich, travelling to visit her in Ketchikan, Alaska. Similarly, each year she travels to Haida Gwaii to collect traditional weaving materials such as spruce roots, mashing certain they are harvested ethically and with high spiritual and aesthetic consciousness.

"It takes discipline to be a good weaver," says Rorick. "Right from the beginning when you dig the roots, you can't just rip them out of the ground. You have to follow them carefully because they cross one another in different directions. If you just rip them out of the ground, you damage a lot of other roots, and that shows disrespect for the tree... When you're doing digging an area, it's important that the moss and earth is put back in place the best you can. It shows respect to the trees. It is also important to thank the trees for the protection from the elements. Some people think it's funny to do that, but the trees are living things, and they have spirits too...

Rorick also makes ceremonial, or work-style hats, a skill she learned from her mother. There are many different types of Haida hats for different purposes, ranging from very elaborate headdresses to practical protection from the elements.

Weaving wasn't always the only artistic choice for Rorick. "I decided I'd like to get back into carving, so I was making tools with Robert David-Walker," says Rorick. "Right from the beginning when you dig the roots, you can't just rip them out of the ground, you damage a lot of other roots, and that shows disrespect for the tree... When you're doing digging an area, it's important that the moss and earth is put back in place the best you can. It shows respect to the trees. It is also important to thank the trees for the protection from the elements. Some people think it's funny to do that, but the trees are living things, and they have spirits too...

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BRITAIN, THE MILLENNIUM DESTINATION

MARKING THE MILLENNIUM WITH CULTURAL PROJECTS AND NEW ATTRACTIONS, IN A RENAISSANCE SET TO TRANSFORM ITS CULTURAL LANDSCAPE, BRITAIN IS BUILDING VISITOR ATTRACTIONS AND ENVIRONMENTAL INFRASTRUCTURE ON A SCALE NOT WITNESSED SINCE VICTORIAN TIMES.

ARTS, CULTURAL AND HERITAGE ATTRACTIONS

Several innovative museums are set to open for the millennium. The addition of the Dean Gallery, a refurbished building originally designed as an orphanage in 1833, has doubled the size of the Museum of Modern Art in Edinburgh, while Dundee Contemporary Arts has opened an entirely new state of the art gallery and University of Dundee Visual Research Centre in spring 1999.

The Beaverbrook Art Gallery, one of the most significant building projects in the world revealing the changing nature of the city including: the conversion of Bankside Power Station into the new Tate Museum of Modern Art, London; Berlin 1999; Hong Kong: Chek Lap Kok airport; Lake Las Vegas Resort; Oifie Housing, Japan; Shanghai World Financial Centre; The Millenium Dome; Landschaftpark, Duisberg-Nord; and Ontario Mills Centre, California. At the Fruitmarket; a 208 pp. catalogue available from the British Library: ISBN 185669 1535.

Heisenberg is a collaboration between Matt Baker and Dan Dubowitz that combines architecture photo imagery and sculpture focusing on wastelands, developing debate about redevelopment appropriate to the latent character of the site, Journeys is a four phase project that culminates at the end of 2000 reflecting on the evolution of Scottish cities at the turn of the millennium.

As we approach the year 2000, it appears Britain is enjoying a special mood of optimism and expectation. Michael J. Molter

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Great Britain