Vie des Arts

English reports

Volume 45, numéro 184, automne 2001

URI : https://id.erudit.org/iderudit/52969ac

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Éditeur(s)
La Société La Vie des Arts

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

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Citer ce compte rendu

SACKVILLE, N.B.

DWELLING: AN INSTALLATION
Erik Edson
14 September–28 October 2001
Owens Art Gallery
Mount Allison University
51 York St., Sackville
N.B., E4L 1E1.
Tel.: 506 364 2574

1 have always found installation art to be an elusive art form. It exists only at a particular place and time, unlike paintings or sculpture in a gallery collection, which can be visited over and over again. Photographs of an installation do not do justice to the artist’s intent. You have to see the installation in order for it to make any sense at all. In point of fact, I generally do not like installation art at all, as installation artists tend to take themselves far too seriously. Much of it can be, at best, bad interior decoration, but Erik Edson’s work is an exception. Erik Edson teaches printmaking and sculpture at Mount Allison University in Sackville. New Brunswick and this is the third Edson installation that I have seen. I have liked all three of them. Perhaps this is because though there is serious intent behind Edson’s work, he uses humour to underscore his concern for nature and the environment.

In the past, artists made their point about nature by painting landscapes. The Group of Seven jumps very much to our collective minds when we think about nature and art in Canada, but different times call for a different approach to nature by today’s artists. We have become an urban society whose eyes turn towards the countryside. This may lead some to think of Edson’s work as being about art in a Post-Cap-Tenue world. Yet Edson’s work is more than that. His installation provides another way of looking at nature by giving us, of all things, a peep show. Peep shows, in general, have a rather unsavory reputation and involve looking at something that we shouldn’t be looking at. We look at them anyways. The peep holes in Edson’s work are set into an artificial wall set up in the gallery in a way that effectively cuts the exhibition space in two. The viewing holes are all over the place. Some are just inches from the floor, others too high to reach, while others are at eye level. All the holes are fitted with tiny lenses like the ones on hotel room doors that allow you to see who is there without opening the door—and that distort the view. What you see in some of the holes is rather surprising: strange animals and birds that are really small plastic toys. They appear life size because of the distorting effect of the lens. Somehow, the use of plastic animals seems right in this panorama. In the enclosed gallery space are hung with 19th century landscape paintings from the Owens Art Gallery’s permanent collection which provide a counter-reference for this plastic menagerie. The results are funny and when people look through the holes they laugh. The animals may be artificial, but so are Edson’s landscapes which are romanticized visions of a nature that never existed. What the viewers find funny is the replacement of a disappearing nature with something quite artificial which, in reality, is not that funny.

There is more to this installation than a wall with holes. Erik Edson painted the gallery walls a stark white and outlined images of clouds with a thin blue line on the false wall. He added two other installations in the open gallery space. One is covered with a canvassed patterned cloth with artificial greenery on it and the other has a blue willow patterned cloth topped with fragments of willow ware pottery. Again there is an interplay between two realities that symbolizes the ongoing struggle between man and nature. Nature is represented by the artificial greenery and man by the pottery shards. Edson readily juxtaposes two competing visions of nature, one where nature is seen in its supposedly pure state where all is bountiful and the other where nature is a force to be conquered and overcome.

The idea of landscape is a man-made construct. Nature existed without man before he made an appearance on earth. Yet the idea of landscape cannot exist without human thought. Simon Schama’s book Landscape and Memory, which describes how nature was, and is, used as a tool for nationalism by various countries, has influenced Edson’s own thoughts on nature representation. Though Schama does not write about Canada, his ideas on landscape can be seen in a Canadian context. We are, after all, still a country with more trees than people and an urge to picture ourselves as lumberjacks. Edson’s dwelling installation juxtaposes poles holes in our stereotypical view of the Canadian landscape and he does so with such a sense of humour and irony. We are able to laugh at ourselves and still get the picture that nature is in trouble and that this might be part of the problem.

Virgil Hammock

QUEBEC CITY

BILL VAZAN:
COSMOLOGICAL SHADOWS
Musée du Québec
Tel.: 418 646 6660

Synthesizing idea and image, using the land art projects he has become known for, or alternatively selected natural, architectural and archaeological sites around the world, or both, Bill Vazan has, over 35 years, built a significant body of photoworks. These have developed into an art production that parallels Vazan’s large scale land art installations and sculptures seen at the McMichael Collection in Kleinberg, the Art Gallery of Peterborough, the National Gallery of Canada and elsewhere. While many of the land art projects Bill Vazan created in the 1960s survive only in the form of documents, photographs, books, films and videos, due to his ephemeral conception, he has also created installations over the decades on the landscapes of the world’s five continents. Early in his career, Bill Vazan commented on his early use of grids, scanning and framing techniques in photography stating: “They are two-dimensional mental maps indicating the mind at work and akin to thinking about thinking-reductions of the images all about our multi-dimensional space and selves.” The series of new works that form the main body of Cosmological Shadows at the Musée du Québec, grew out of these early photo essays and later evolved into photomosaics, globes, visual spheres, hovers, and photo works.

The works on view at the Musée du Québec date from the past two years, and are, for the most part, photoworks. These include what Vazan calls membranes—photo series arranged as horizontal scans of a landscape. Oval (Sitting Osiris)/membrane (2000) has at its top and bottom a series of consecutive scan shots taken on a ridge in the Tibetan Hills in the Valley of the Kings. “I was interested in the idea of the landscape as a stage set for the afterlife.” Other innovations in the show include Vazan’s ovals. Oval: The Temple of Kom Ombo (2000) and Oval: Jacques Cartier Bridge, Montreal (2000) resemble Vazan’s earlier globes, but the shaping of these 360 degree scans is oval rather than circular. One of the most visually surprising works in the show is Smaller World (2000) which juxtaposes an uppermost landscape view of Cap Taille on the Gaspé Nord with images of the root structure of a birch tree; all this arranged in a grid like format of multiple photos. Another is Vazan’s interior photo reconstruction of the interior of the Abou Sinbel temple in Egypt. Multiple statues of Ramses II and the ceiling vaults built a sort of compartmentalized geometrical structure using this interior imagery.

The term singularities, used in science to refer to what existed in the universe prior to the big bang, is adapted by Vazan to describe the thin lines of extending horizon views he now presents for the first time. For Vazan, a singularity is an event that juxtaposes a view of the south-east coast of
Grande-île in the Mingan archipelago, with the pyramids of Giza, builds a visual construction that is "like a mirage, a warp or a twist". These visually stunning works are mindscapes that hinge upon the recording of actual topographies and provide a hint of the actual curvature of the earth. Also on view are single shot photo documents of recent large scale land art projects undertaken in the Mingan archipelago on the lower Saint Lawrence (2000) and in Egypt (2001). Cosmological Shadowscapes. Vazan’s latest show is a visually astonishing, up date on one of Quebec’s most consistent and intriguing artists/sculptors.

John K. Grande

**OTTAWA**

**ART PRICE:**
**A SCULPTOR FOR ALL SEASONS**

Art Price is a Canadian artist with an international reputation whose work crosses seamlessly the borders of English, Quebec, and native Indian cultures. For the past 64 years he has made his home in Ottawa. As well as monumental sculptures, cast in bronze or aluminum and commissioned by cities from Victoria, B.C. to Gander, Newfoundland he has produced a cascade of paintings, drawings, small sculptures in wood, musical instruments, film and theatre design. This September he leaves the Ottawa house he built himself to join a daughter in Toronto, grand-daughter of the great anthropologist Marius Barbeau.

Talking to Art Price, I found him totally down-to-earth and, as you would expect, practical. He was selling his own, and other artists’ works and there were still treasures to be found. His house is immaculate, nestled in the trees that have escaped the suburb clean-cut all around him. He has retained the quick laugh I remember from years ago and in fact thinks the only thing to do about modern life, with its fun-less plethora of computers and technological inventions, is to laugh. We walked along the roadside and picked fresh camomile plants to replant the tea he drinks constantly. He is 82, fit and wiry and only agreed to the Toronto move because he admits he can no longer climb the 32 ft. ladders that were his métier.

The move will bring Price full circle to the city he moved to when he was three years old. Born in Edmonton, 1918, to Welsh and Dutch parents, he moved to Branford outside the Indian reserve, south of Toronto, and later went to art school at Western Technical School, winning a bursary to the Ontario College of Art. From the beginning he supported himself with a wide variety of activities: as a night club cartoonist, set designer for a ballet company, and eventually journeyed to Vancouver where he joined the Merchant Navy, witnessing the art of the Northwest Coast Indians for the first time. When war broke out, Price joined the army and designed sets for the Canadian Army shows going overseas to entertain the forces. In 1943 he went to the National Film Board as part-time animator, working with Norman MacLaren. He met his wife Dalila there, and they would have five children, all of them artists.

Price tried Hollywood in 1946 but a strike in the industry changed his plans. He moved his family north, under contract to the National Museum, and travelled the whole of Vancouver Island and the Queen Charlotte’s. His notes and drawings were the foundation of much of his later work. The paintings were made into a native Arts of Canada series, used first by the Pulp and Paper Association and later reproduced by silk screens hung in schools and offices all across Canada. For many people it was their first exposure to this exciting art. It was Art Price, too, who found and transported the longhouse and totems that make the nucleus of the beloved Indian Village at the University of British Columbia.

He returned to Ottawa to design free lance for the National Film Board. He illustrated some twenty books on French Canadian and Indian legends by Marius Barbeau, and produced a film-strip Masks of the North American Indians and Eskimos. He studied painters such as Klee, Guggall, Magritte, Harold Town. He was carving in wood and had begun working in metal, iron and copper, when the Film Board moved to Montreal. He stayed in Ottawa and in 1954 went to the Arctic for the Hudson’s Bay Company, making drawings and paintings along the MacKenzie River. By this time he was a member of the Royal Canadian Academy, and the CBC had televised his work. He received commissions for larger works, and did five carvings for Jasper Park Lodge, two of them totems.

Art Price admires the simple and direct and believes that "art is the byproduct of activity." Don’t be fussy, adapt, carve what comes to hand. He likes to follow the design from beginning to final product, enjoys the gumble and tick of pleasing an audience, like a performer, and says, "You can never predict the final effect."

He talked of his fortune in locating the Bond Brass Limited foundry near his home. It meant he could be cost of art castings by doing his own. He is a rare combination: an artist-foundry man. To quote a technical journal: "He has learned about gating, roscing of difficult castings and can mould in green, CO₂ and oil sands, lost wax and polyurethane, and cast metal objects of all weights in both aluminium and copper base aliesy."

For the record, the 60’s produced some brilliant works. In 1961 he won the Grand Prize in Montreal’s National Fountain and Monument Competition with the sculpture Not even a Sparrow Falls, an eternal bronze piece with delicate floating angels. He did Labyrinth for Expo ’67. Another big commission in bronze was Family Group, for the Prudential Assurance Company of Montreal, an intimate view of family members.

In Toronto Price created Man above Matter for the Canadian National Exhibition, as well as a 30-foot exterior abstract for the Shell Company building. Sails Alumine is cast in bronze at the entrance to Harbour Castle Hotel. He did a set of richly coloured totems for the B.C. Room of the Royal York Hotel. In Ottawa, The Universe is You is a silver-coloured, stainless steel bull outside the National Research Council. Abstract designs of nickel stainless steel, Unity in Diversity decorate the fountain on Sparks Street mall. His most recent work here is Communicograph, a 24-foot free-standing abstract for the new Post Office terminal. It’s strong sets of vibrations form icy-cycles in winter and shine in the sun. The past joins the present in simple lines. These were the years when the Department of Public Works assigned a certain percentage of its budget to new art for new buildings. When that ran out, Art Price turned to other things. He carved, for example, a Pan Pipe flute from grey slate after an Indian model. He made a 10-note music machine in cast bronze, 12 feet tall. It plays like a carillon when the pedals and levers are pressed. He refurbished heraldic figures for the lorry to the National Arts Centre. Libraries and schools
Ih, hst - Oct. 21

The children in Winnipeg chipped to design a red granite sundial near Capital Commission to brighten three months in Mangshi. Now Lusi pices of the Federation of China and hanging in his garage with him. He will doubtless surprise Toronto, save the Tin House in the market. Cat. In Ottawa, he put together the sculpture they loved, Girl with a in so their museum could keep a Florence, who sent his life's savings, and human stories abound. There the interpreter, He Qui, giving lec­

City, far west of Yunan province, with exchanges. He made a number of trips to China, once under the aus­

I say this not to be alone in a room. This work is owned by The Art Gallery of Ontario, so we can imagine this setting to be a cottage crammed with "angels" and beautiful. The waste and dirt and context. Or you may simply want to visit York Lanes, the campus mall, and buy a meat clear raincoat for back to school.

Elizabeth Feron

STANLEY SPENCER:
ANGELS AND DIRT
Sept. 14th - Dec. 30th, 2001
Art Gallery of Ontario
317 Dundas St. W.
Tel.: 416-977-0414

In this, the first show of Stanley Spencer's art ever held in Canada, the Art Gallery of Ontario presents 65 paintings and drawings by this quirky, yet fascinating artist. For a long time considered a regionalist painter in his native England where he lived in Cookham, a small English village and the Thames Valley some 30 miles west of London, Stanley Spencer developed a unique narrative style. For the way he referenced the Bible, he has been compared with William Blake. But Spencer developed his narratives differently, in a highly personal, and often obscure way.

What a complex inner life Spencer expressed through his art! Sometimes the convolutions and symbolic meanings are exhausting. His earliest works such as The Apple Gatherers (1912-13), for their residue of natural style, an echo of Gauguin's work, are more intrin­

Becky Singleton
Talking Ball Series, 2000 (detail)
Photo Courtesy Art Gallery of York University

in Wishing, Else (1943-44) look less laboured than his religious paintings. The dramatic sketches and paintings of Burners (1940) or Welders (1941) done in the wartime shipyards at Port Glasgow, Scotland have that same energy and documentary veracity as Louis Muhi's realistic treatments of war industry themes in Montreal: man and machine inter­

The religious themes Spencer addressed in a narrative style fuse the everyday banality of English village life with dramatic Biblical themes. They delight in the mundane, as if Spencer were bringing God back home for tea. A simpler delight can be found in the paint­

This is one of the most poetic series in How to wear a tinted rain­coat (1981/98). In this work Milka is properly dressed in panties, heels and a transparent raincoat. Yes it is zipped up and yes she's waterproof, but her ample bosom is pack­aged like a cut of meat in a grocery store!

Becky Singleton's show is a must see for anyone interested in challenging contemporary art! The staff at AGYU will gladly direct you to other publications that discuss Singleton's work in theoretical depth and context. Or you may simply want to visit York Lanes, the campus mall, and buy a meat clear raincoat for back to school.

Elizabeth Feron

TORONTO
leaving out of its windows. It all seems too naïve, even as Spencer sincerely believed in this message. Dido for The Crucifixion (1921). The landscape and Christ on the Cross, seen from a bird’s eye view though modernists, even art deco, looks incongruous, as if God and real life met awkwardly at some crossroad in Stanley Spencer’s mind.

Spencer’s paintings from the 1930s are haunting and obsessive depictions of his sexual awakening. As evocations of an inner life, they reflect a bizarre obsession and pull that turns inwards. Toasting (or Socialism) (1957–58) shows a nude couple cooking a slab of meat in front of a fireplace, while Consciousness (1938) casts its shadow on a gossipy dressed-up couple. As expressions of convoluted relationships with both of his wives, these paintings share something of the macho and Bosch and the painter Edward Burra. Spencer’s penetrating portraits of himself and his wives are painful, poignant, and with a feeling for the spirit within. They conclude with a Self Portrait from 1959, when he was dying from cancer. Amid the angels and the dirt, Stanley Spencer undoubtedly had a vision, however perturbed and at times confused. It was entirely his own and he never wavered from that vision.

John K. Grande

ROGUE WAVE 2005:
ANNUAL OUTDOOR EXHIBITION OF SCULPTURE & INSTALLATION
Art on the Toronto Islands
Sept. 22 - Nov. 11

A few minutes and a short ferry ride away from downtown Toronto, the Toronto Islands are a magical place. When you get off the ferry at the Wards Island dock you enter a small, close knit, car free, community. The dominant mode of transportation on Ward Island is actually walking, and the dominant mode of moving goods and belongings is a bundle buggy!

Now in its fourth year, Rogue Wave, in the past functioned very much as a community art show. Surprisingly this year an open call for submissions from artists elsewhere was held. Though admittedly that community is chock full of professional artists, the open call brings Rogue Wave to another level as an exhibition. The decision to open up the exhibition to non-Islanders may have been spurred by the recent addition of The Gibraltar Point Centre for the Arts in the Island community. The aim of the centre is to function in a manner similar to the Banff Centre for the Arts in Alberta, as a place for artist residencies, conferences, and retreats.

The exhibition this year sought to present the work of 50 artists in outdoor settings around the island. Indeed the setting and the request that artists use “environmentally and people friendly” materials may well be the only formal link of any kind between the works. While in a gallery setting this approach could lead to a very poor show, the sheer amount of space and “real world” environment between the works on the Toronto islands certainly adds to the various artists’ presentations. Basically, the viewer sets out to explore the Island and has the added bonus of finding art along the way.

One of the better works they will find will be Water Colour (2001) a collaboration between artists Delwyn Higgens and Michael Davey. This work is located at the Toronto Island Water Filtration Plant. Very simply, this duo has activated 650 manhole covers located in a fifty by one hundred metre field within the plant’s boundaries by painting the manholes. Each cover is painted one of a range of twenty shiny colours. When Water Colour is seen as a whole from the air or from the vantage point of a cat walk fifty metres above the ground, it certainly does read as a large-scale site specific painting on the ground... the artists’ intention. The most astounding aspect of this work is the fact it has been designed to endure. It will remain long after Rogue Wave has swept the Island and will intrigue strangers who happen upon it while strolling the area. It will weather many more beautiful hot July days and bitter February nights. The strangeness of this inherent longevity is saddening in some ways, because it illuminates the short life span of most site specific independently produced work. Other artists to look out for who are participating in Rogue Wave include Geoff Carriere, Paul Grajzauskas, Kathleen Doody, and Robin Christmas.

Rogue Wave is certainly a special exhibition in a very special place. It’s the kind of show you can pack a lunch and make a day of it. I suggest you try and time your visit for mid-afternoon to evening. The view of the city at right from the Island is breath taking!

Elizabeth Pearson

For a ferry schedule: (416) 392 8593
Rogue Wave tour maps are available at the Wards Island ferry dock.

DON BONHAM & JOHN WARD
Sovran Jensen Fine Art
October 15th
18 Hook Avenue
Toronto, Ontario
M6P 1J4
Tel: 416-766-5832
Fax: 416-766-9467

This show is a rare event for the Canadian arts scene that juxtaposes Don Bonham's finely crafted and fantastic, neo-mythological sculptures with John Ward's colour saturated invasions of the leaf world. Ward's cause us to investigate the rift between human culture and nature, while Don Bonham's neo-mythological machines and anthropomorphized techno-hybrids are finely engineered fusions of technology and humanity.

John Ward, who began as a scenery painter for theatre at the age of 17, had rapid success as an illustrator, before turning his brush to the canvas full-time in 1974. Has exhibited his works in Brazil, Monaco, France, Korea, Viet Nam and across Canada and the United States. Ward prefers to paint micro worlds, elaborating on their patterns, details, decomposition and birth. They liberate his art from the heavily trodden fields of narrative. The leaf patterns and minutiae of details enable Ward to experiment with abstract variables-colour, light, form, texture and composition. The paintings rely the cyclical process of life and death, embodying all its transitory stages. Ward's approach to painting nature is ultimately a phenomenological one, for he does not impose his subject, but instead discovers it in nature's designs. Each element he paints has its own unperceived history. In Red Leaf with Holes, (1999) for instance, the details resemble a map of nature's processes in microcosm, which are synonyms for universal transformation. The leaf is at the point of turning from summer green to autumn red. As in Yellow Light, Light and Dark or Yellow Leaf, John Ward details the immediate as if there were no filter between himself and the abstract world he uncovers. The expanded scale which transforms the realism into an altogether different artform is analogous to the way...
Chuck Close paints the contemporary portrait. Ward’s visual relativity perceives nature through optical layers, then lays it down onto the canvas/membrane. As Ward states: “These (leaf) paintings were not born of an idea, in the sense of sitting down and intellectually deciding to do a series of paintings about leaves (...) They’re about a feeling, rather than being just depictions or descriptions. I would have failed if people looked at them as botanical renderings. I see them as a vehicle for some kind of magical quality, a mystical sense, I see them as carrying that kind of energy.”

Oklahoma City-born Cajun sculptor Don Bonham, an inanimate fixture in the London, Ontario arts scene that included Greg Gorme, Ed Zelenak and Paterson Ewen, has always attracted controversy. His performances included the unforgettable Herman Good Racing Team, a fictional car racing team with a fictional life size racing car, volunteer pit crew with uniforms and a “documented” history. They visited racing sites with their car, always attracting controversy. His performances were a mystical sense. I see them as carrying that kind of energy.”

The paintings took their paintings, as well as the smoke machine, back to the Contemporary Art Gallery and in a day, produced a single, huge ink-on-paper mural of mountains, waterfalls, and gnarled pine trees. They finished it during the opening the same evening. Bursts from the conspicuous smoke machine dripped past the scenery, a surprising illusion of expansive space and atmosphere. The intricate layers of artificial landscape and painting formulated reflected the differing ways people look at landscape in the East and West.

At the Scott Gallery, Cai considers his Project for Extraterrestrials that has involved staging gunpowder explosions in locations around the world since 1989. Sometimes vast, like the Project to Extend the Great Wall of China by 10,000 Metres (1993), the explosions provide brief moments of spectacle that climax months of preparation. Beyond entertainment, however, Cai conceives his elaborate blasts as metaphorical signals to the universe that escape any logical constraints, weaving ties between cosmos and self.

During the two weeks of his Vancouver residency, Cai undertook the performance task of painting a canvas each day from memory and photographic records of Extraterrestrial explosions. Such a large production target undertaken in such a short time required explosive bursts of energy from the artist. The artistic act itself recreates its subject. The fourteen colourful, gestural images Cai made resemble Western abstract expressionist painting, yet we recognize something real even if ultimately unrepresentable in them. It is the complex interplay of film, memory, intuition, physical action and the qualities of the oil medium itself, that reconstruct a more complete kind of representation that could ever be possible in the moment.

For his finale, Cai literally painted with fire. In Drawing for Fountain, he attached fuses and packets of gunpowder to a wall-sized sheet of heavy Japanese paper, tracing the outlines of a previous outdoor explosion as it is recorded on video. When ignited at the public opening, the fountain flashed and charred its image into the paper. A video record was then added to the compilation already on view in the gallery. Strangely reminiscent of ink brush painting, the drawing is a delicate yet brutal reminder of devastation.

Cai’s art fascinates both by its engagement of the senses, as well as by its endless subtle references. The original Fountain concept, representing water with fire, travels through several forms. Initially staged as an ephemeral outdoor explosion in the tradition of Oriental fireworks, it finds permanence in the new Western medium of video and then, in the historical Western medium of oil painting. The fragile explosion ironically draws its source from a quasi-representation of the record of a quasi-representation. Cai considers the explosion to be a compelling metaphor for the creative act, where dangerous forces are discharged. The residue can exist in our memory as it does in the material. But creative force is not entirely reckless. In Chinese ink painting, years of disciplined practice precede the instantaneous flow of energy through the brush.

Joan Richardson
THE LAUGHING ONE:
A JOURNEY TO EMILY CARR
SUSAN CREAN
Harper Flamingo Canada,
Toronto, 2001, 496 pages

All biographies are fictional to some extent. They seek to present an accurate sketch of their subject/personalities, but can never completely enter into that person's experience as it was at the time. Realism, rendering, representation all play a part. Susan Crean's The Laughing One: A Journey to Emily Carr does not try to follow the path of traditional biography. Instead, it is part travelogue, part recreation, and part literary interpretation of Emily Carr—the person—and the places and people she knew. Crean digs, delves, picks the anecdotal treasures she finds and reassembles them. The subject is Emily Carr—one of North America's most unique modernists.

Crean's search for Carr's essence includes examining her childhood, looking at her rejection of a man's love, revisiting the Skeena river and native territories Carr went to. It often becomes opaque, for she divides the details, splits the strands and shades them with her own idiosyncratic memories—feminist, colonial, post-colonial, familial, regional, postmodernist. The passion is lost in the jargon, for she divides the details, and part literary interpretation of Emily Carr—the person—and the places and people she knew. Crean digs, delves, picks the anecdotal treasures she finds and reassembles them. The subject is Emily Carr—one of North America's most unique modernists.

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struggles and ambiguities. In so doing, one begins to realize that maybe because of it all, a strongly independent artistic spirit grew, developed its own language, and sustained itself. Victorians have now reclaimed their cantankerous eccentric artist, mythologizing her into a celebrity, bestowing upon her a status that is not hers to enjoy. A new generation of art lovers has come to realize that a great one lived among us and deserves our respect. Perhaps Emily Carr will smile in her grave and enjoy the ironic position of coming into her own glory.

Linda Giles

OTHER CURRENT EMILY CARR EXHIBITIONS:
DOWN FROM THE FOREST
Charcoal drawings
Art Gallery of Greater Victoria

EMILY'S ALL SORTS
Objects, paintings, pottery
Carr House
207 Government Street, Victoria

LONGTIME, ONGOING EMILY CARR
Paintings from the permanent collection
Vancouver Art Gallery

CARR, O'KEEFE, AND KAHLO
McMichael Collection, Ontario

Linda Giles

 Une question haute en couleur ?
Un problème abstrait ?
Pas la peine de nous faire un dessin !