CARAQET, NB

VISUAL ACADIA!
FESTIVAL DES ARTS VISUELS EN ATLANTIQUE
1st-7th July, 2002

With a unique and ever changing cultural mix, Acadia maintains its persona in the gestures and sounds that embody everyday life there. The popularity of local cultural manifestations such as the Festival des arts visuels en Atlantique, held annually in Caraquet, New Brunswick, is not confined to the young, middle-aged or old—buts involves all the community. This initiative, which began as Caraquet en couleurs in 1997 consists of a brief and intense summer celebration of Acadian culture. It includes workshops for young people, four major exhibitions, a francophone visual arts competition, an Acadian book launch, an art auction, as well as a professional arts show. There is even an on site restaurant with local cooking.

Le défi de création en direct brought together 19 professional artists Carole Bicher, Michel Robichaud, Pauline Bujold, Dominique Crochet, Alex Thériault, Frederick Avery and Antoine Thomas from France, Jacques Lamineque, Alexandre Robichaud, Jean Gallez, Nathalie Daigle, Gilbert LeBlanc, Gorges Goulet, Jocelyn Philibert, Rita Lamontagne, and Roger Vautour. Unveiled during the event, Caraquet sculptor Norbert Gionet’s Prise collective (2001), a fibreglass and bronze commission depicting a maritime boat, figure and sea, is to be sited in Caraquet’s Fédération des Caisse populaires acadiaines. Festival host Lise Robichaud’s installation Ecrin l’œuvres, with its flood of envelopes and image of hand writing allowed to time, place and memory, past, present and future, for the open competition this year, Lise Rocher won 1st prize for her ceramic and steel sculpture Homage to Jean-Paul Riopelle and Huguette Marie Hélène Nardini’s Bagage Vital won 2nd prize and honorable mentions went to Gorges Goulet, Nathalie Daigle and Monique Côté. This year’s Festival des arts visuels en Atlantique proved to be a lively celebration of, by, and with, Acadian art, culture and identity.

John K. Grande

SACKVILLE, NB

I’D BE A FOOL
7th ANNUAL SYMPOSIUM OF ART
Owens Art Gallery
49 York Street, Sackville, NB
Struts Gallery
7 Lorne Street, Sackville, NB
21-26 October 2002

This year marks the 7th annual international symposium of art in Sackville. Co-sponsored by Mount Allison University’s Owens Art Gallery and the Struts Gallery, this year’s I’d be a Fool symposium is centred around performance art. Performance art is not new. It can certainly be dated to the Dada period during and after World War One and the Happenings of Allan Kaprow which date from 1950, but it is an art form that continues to be controversial and within that controversy lies its charm. The press release refers to time-based art... Doesn’t all art exist in time? At least when this kind of art is bad and it is over, it disappears without a trace, unlike bad painting and sculpture which continues to haunt us. Performance art is documented, but documentation is a poor substitute for the real thing: being there is everything...

Music in performance art is often performed by non-musicians under the vague premise anyone with an artistic license is gifted. The results leave much to be desired, just like painting by actors. For the Sackville event music is being performed by Motion Ensemble under the solid stewardship of co-directors and professional musicians, Andrew Miller and D’Arcy Gray. This group has commissioned works by composers who include Atlantic Canadians James Gode, Andrew Miller and Aleksak MacLean, and will be giving public workshops on the work of the American composer John Cage on October 18th, 19th and 20th. Motion Ensemble will lead off the symposium with a concert featuring works by composers associated with John Cage, including David Tudor.

Symposium events that will happen in and around Struts Gallery include the very interesting Project Mobilire Bookmobile. The project is a bookmobile housed in a specially designed twenty-six foot vintage Army trailer. It features artists books, hand-made magazines and other independent publications.

The trailer will be parked outside the gallery and project staff workshops on the publication of handmade books and magazines will take place. Based in Montreal and Philadelphia, Project Mobilire tours Canada and the United States, stopping at public libraries, community, senior and youth centres. The project seeks to demystify art by letting ordinary people in on the act.

Three events during the week at Struts: DUGRAMA, performed by Toronto artists Ed Johnson and Paul Collard; a performance by Ontario artist, Shary Boyle titled Honkis-tothkishe, and a piece by Vancouver artist Smart Bodies. These events may prove more challenging to the public than the bookmobile. DUGRAMA addresses the... relationships and the social and political reaction to various aspects of gay culture. It does so by having the performers, among other things, engage the architectural surroundings. Ms Boyle’s performance combines drawing with country and western karaoke and, finally Smart Bodies will work with her audience to uncover areas of public surveillance by using readily available technology.

The symposium will wrap up Friday night (October 25th) with a lecture titled Joseph Beuys Prop for the Memory or Remembrances of Dying with John Cage and teacher Kristine Stiles from Duke University. Ms. Stiles is co-author, along with Peter Selz, of the reference Theories and Documents of Contemporary Art: A Source Book of Artists Writings. Her lecture will question Beuys’s Nazi past and may assert Beuys was more of a good Nazi than he led people to believe during his life. In all, the symposium I’d be a Fool promises to be a busy week full of surprises. It is to the co-sponsors credit (The Owens Art Gallery & Struts Gallery) that this event occurs annually in Sackville and at Mount Allison University. Pots do need stirring every once in a while, if only to make sure we don’t get too comfortable with our ideas about art and life.

Virgil Hammock

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On the shores of the Ottawa River at the Canadian Museum of Civilization, the Vikings have landed. More than 500 artifacts from nine countries—Europe, North America, and the South Pacific—have been brought together for the first time in an exhibition that will present the Vikings from a global perspective. The exhibition, which opens on September 5 and runs through October 14, 2002, is the first of its kind in Canada and is part of the Museum's participation in the International Year of the Vikings.

The Vikings were a seafaring people who ventured far from their home in Scandinavia to explore, trade, and conquer. They were skilled at navigating the open sea and were known for their seafaring adventures. The exhibition will feature a variety of artifacts, including weapons, armor, and household items, as well as a range of interactive displays that allow visitors to learn about Viking culture and history.

In addition to the exhibition, there will be a range of special programs and events throughout the exhibition period, including lectures, workshops, and performances. The exhibition is part of the Museum's ongoing commitment to exploring and sharing the rich and diverse cultures of the world.

The exhibition is part of a series of events and programs that the Museum has planned for the year, including the International Year of the Vikings, which celebrates the 1,000th anniversary of the Viking Age. The exhibition is supported by the Government of Canada and the Government of the Province of Ontario, as well as by a range of other partners and sponsors.
Manufacture has come to dominate the screen print world like it has the non-innu art world, at the expense of an aesthetic or cultural worldview (it must be there somewhere). As Kenojuak commented in conversation with Jean Biddget in 1989: "I just take these things out of my thoughts, and out of my imagination, and I don't really give any weight to the idea of its being an image of something."

**John K. Grande**

**TOM THOMSON**

National Gallery of Canada
380 Sussex Dr.
Ottawa, Ontario K1N 9N4
Tel.: 613-990-1985
http://www.national.gallery.ca
June 7th-Sept. 8th, 2002

Vancouver Art Gallery
750 Hornby
Vancouver, BC V6Z 2H7
Tel.: 604-662-4700
www.vanartgallery.bc.ca
October 5th, 2002-January 5th, 2003

Tom Thomson is, along with Emily Carr, one of Canada's most salient and immovable myths, when it comes to Canadian Culture. His art has been expropriated, mythologized and copied by thousands of students come each year to the grounds of the McMichael Collection in Kleinberg, Ontario where school busloads of students come each year to marvel at and re-discover this myth, ... or play frisbee or football in the ravine... The book that immortalized Thomson for my generation was *The Silence and the Storm*, co-authored by David Silco and the Toronto artist Harold Town. The focus there wasn't on the elaborately hooved brush and palette "masterpieces" like Northern River (1914-15) or The Jack Pine (1916-17) but the brief, flippy, light and colour capturing sketches Tom made camping or canoeing in the woods at Algonquin Park, at Dr. MacKail's cottage (whose walls were brought from Go Home Bay to Ottawa and are now on permanent exhibit in the National Gallery of Canada).

This fresh assessment of Tom Thomson's life and art involved a lot of collaboration; the scholars include Charles C. Hill (NGC), Dennis Reid (AGO), Andrew Hunter, Sandra-Webster Cook, Anne Ruggles and that great popularizer of Thomson Joan Murray, among others. Looking through the show, and seeing the early Victorian-influenced dark and gloomy landscapes with your own eyes, you can't help but think how dark those windowless prospectors' and settlers' cabins really were in the 19th century. Tom Thomson's incredible gift as a draftsman and commercial designer shines through in the ephemera such as posters, ink studies and the like in this Tom Thomson show. (Group of Seven members likewise worked in commercial design at Grip in Toronto, others at Brigden's, etc.) Was it the level of abstraction, chaos and depth Thomson experienced in the Canadian wilderness forests that influenced his choice of format, line, depth, and design when painting on large canvasses? The contrast between being on your knees in a canoe or ranged on benches working in a design office must have been edifying... Of course, there was the love affair that was never consummated, and Joyce Wieland's film tribute *The Far Shore*, an offshoot of the days of Canada's nationalist Waffle party and maybe CAR... and the eternal question that persists... Was he killed in his canoe or was it an accident? Tom Thomson is a show to see, particularly as Canada's lonely and stoic cultural icons are increasingly threatened by the Hollywoodization of just about everything! Joan Murray's compilation of Thomson's letters in the show's catalogue publication are a fait accompli. They shed new light on the social side of Thomson's life. It's Thomson's brushwork, colour and design sense. His sketches are as alive as when they were painted, before and during the Great War.

**John K. Grande**

**TORONTO**

**KARILEE FUGLEM... WATER DRAWINGS**

Leo Kamen Gallery
Suite 406, 80 Spadina Avenue
Tel.: 416-504-9515
r.holt-kamen@syrphus.ca

Kariilee Fuglem continues to explore aspects of the ephemeral with her new Water Drawing series on view at Leo Kamen Gallery. Best known for the Breath: The Wall she exhibited at CMA's first Montreal Biennale in 1998, Fuglem has recently experimented with the colourless medium of water, brushing it directly onto tracing paper. The first results were exhibited in a show titled *Someday Soon You Will Stop Searching for Meaning at Pierre-Francois Ouellette Art Contemporain* this past May along with an installation titled Secret Visibility. The installation had thousands of clear acetate disks attached in clusters on the gallery walls. Activated by fans intermittently they moved mysteriously and poetically...

More recently, the volatile nature of tracing paper has caused Fuglem to use vellum. Approximately 10 new works in varying dimensions are on view at Leo Kamen gallery. The Water Drawings involve making circles or ovals onto paper, to then let the paper dry and repeat the actions again. The result is fascinating, and a purely physical response to the action of water on paper patterns. Fuglem's physical and material interaction of water and the subdety of her art. Letting go or what is the macrocosm for Fuglem's Water Drawings a is a must see!

**John K. Grande**

**SASKATOON**

**QU'APPELLE:**

**TALES OF TWO VALLEYS**

The Mendel Art Gallery
950 Spadina Crescent East
PO. Box 599 Saskatoon
Saskatchewan S7K 3L6
Tel.: (306) 975-7610
June 14th-September 2nd, 2002

Qu'Appelle: Tales of Two Valleys, the Mendel's programming centerpiece for 2002, considers Saskatchewan's most famous valley...
from multiple historical, social, industrial, spiritual, visual, textual, even medical points of view. More than an exhibition, this multimedia event includes two art shows and a well-designed and informative web site (http://quappelle.mendel.ca/exhibition) that includes histories; school projects; recollections, comments, and filmed interviews and slide shows from writers, artists, and Piapot elder, Beatrice Lavalle; and a very cool virtual tour of the shows. The gallery has arranged on-site and outreach educational programs and a two-volume exhibition catalogue.

The historical art survey, co-curated by Robert Stacey and Dan Ring, is a collage of paintings from the 1840s to the present. There are dozens of big and little scenes and portraits, mostly hung salon-style, by C.J. Jeffries, Ingels Steddon-Williams, Nicholas de Grandmaison, Ernest Lindner, and others. Many are little known varnished, muddy views, or brighter confections. They reveal an implied Romantic gaze that figures both the original inhabitants and "grandure" of this modest little valley to suit the needs of recent colonizers. My immigrating farmer who judges the whole of southern Saskatchewan from these oasis pictures. But there are also some sensitive surprises from early and mid-20th century by artists such as Illingworth Kerr who seems to be searching for something of the place itself, or for something of himself in this place.

The works by contemporary artists are familiar but, in this context, enlightening. The views range from modernist documentaries by Gregory Hardy, Dorothy Knowles, Landon Mackenzie, etc., to attempts to evoke the hidden meanings of the valley: Bob Boyer and, especially, Lisa Steele and Kim Tomczak's framed photographs of Aboriginal school group pictures. WWle the as-

residential Girls (2002) has 62 framed photographs of Aboriginal girls lined up on a shelf that passes through a white wall. The photos were rescued from a residential school group picture. While the assembly line suggests the regulation of Indian bodies by the combined institutions of religion and school. Poitras' salvaging and separating of the individuals from the group asserts the fact that these people are individuals. Their passage through the white wall (if they conform) is a more indelible description of assimilation than any book on the subject.

Because he is Mètis, Poitras is both a physical and cultural site of the mixing of the cultures that inhabit the valley. This unique interplay and amorfosity is reflected in thought and with work that tends to interrogate, underline ironies and express ambivalence rather than simply record and denounced or celebrate.

Finally, while this provocative exhibition is eager to be exhaustive, inclusive and generally fair-minded to the many views of this valley, it is puzzling that the title, Tales of Two Valleys, insists on inscribing a division between dominant culture and First Nations. There is one valley and many, not just two.

David Garneau

VICTORIA, B.C.

RON NOGANOSH

IT TAKES TIME

Art Gallery of Greater Victoria
1040 Moss Street
Victoria, B.C. V8V 4P1
Tel: 250-384-4101
Fax: 250-381-3995
July 12th - Sept. 22nd, 2002

Cecilia looked at him with horror and rage, and to his shock, she threw herself from the fast-moving car. The whiskey was clouding his mind, so it took him a long time to realize what had happened and stop the car. He hurriedly put the car in reverse and sped backwards to find her and see if she was injured. The tear of the car bounced upward and with a terrifying scream of anguish he realized what he had done. At the trial they said that he had pushed her from the car and then had deliberately backed over her. They said that he had had too much to drink and didn't know what he was doing, and that instead of sending him to jail they were recommending that he go to the hospital for a while... The narrative above refers to the experience of growing up Native on a reserve in rural Ontario, on or around 1956 and is an excerpt from Anon Among Us written by Ron Noganosh.

The issues of identity and displacement embedded in this text echo the complicated, unresolved histories shared by the original people and their descendants of the new world discovered by Columbus. Within this discourse of difference, the sculptures and installations of senior Ojibway artist, Ron Noganosh, hover with honesty and eloquence. Since the 1980s, his work has addressed the concerns any contemporary Native community struggles with in defining itself.

Using the shield as a cultural icon Noganosh began to deconstruct its form. When asked what a shield might represent to an Amerindian, his response was, "alcohol." Inspired by a drinking binge, Noganosh's first shield was named Shields for a Modern Warrior, or Concession to Beads and Feathers in Indian Art, (1983). This quick, dark wit informs much of his shield production. Shield for a Yuppie Warrior, (1991) pairs hide, fur, beads, and bone (Indian artifacts) with silk fabric and a designer label (consumer artifacts). A similar critical edge is established in That's All It Costs, a shield that juxtaposes a Hudson Bay blanket with a shredded American flag. Tiny Dollar Store trinkets—a deer, a teddy bear holding a Canadian flag, an Indian in regalia, dangle informally from the fabric. Two earlier works, Beo Thai As It May, (1998), and Turtle Shield, (1996), are meditations on the ephemeral nature of value. Invested with irony and humour, Ron Noganosh's sculptures are spare and beautiful.

inserts a trio of toy fighter jets with a Big Horn sheep's antler. Similar elements are echoed in an adjacent work, Where the Buffalo Roam Where the Deer and Antelope Play, (1991). This sculpture elicits a somber response because Noganosh tells us, through metaphor, what we know is true: deforestation and clear-cut logging practices are destroying our environment. Miniature animals and fighter jets, antlers, chainsaw blades and a dead tree trunk form a visual narrative integral to the sculpture's meaning and prove how Noganosh knows how to manipulate objects and the relationships they bear to one another. Massey Harris (1985) relies on a semi-erotic format (of signs and signifiers) to deliver its political punch, while Shredding (1994) whose title is the winking for Native People activates the space with its dramatic structure.

Noganosh's 1999 video installation, Anon Among Us is a moving eulogy to twenty-six of Noganosh's family who have died violent deaths, often due to alcohol. Their names are projected on the wall behind a crude grave site consisting of a mound of dirt and a wooden cross. The piece bears witness to the epidemic situation of neglect in a country where national pride is disingenuous of its own people. Now on view at The Art Gallery of Greater Victoria Ron Noganosh: It Takes Time is co-sponsored by The Ottawa Art Gallery and The Woodland Cultural Centre in Brantford, Ontario.

Linda Giles

Ron Noganosh

Bella, My Sister Drank Herself to Death After Her Family Died