

## English Report

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## FREDERICTON, NB

### ATLANTIC CANADIAN ARTISTS

#### A SELECTION

Beaverbrook Art Gallery  
703 Queen Street

Tel.: 506 458-2028

October 16<sup>th</sup> 2002–March 31<sup>st</sup> 2003

This exhibition of the work of sixteen Atlantic Canadian artists is the first to be curated by the Beaverbrook Art Gallery's new director Bernard Riordon. A native New Brunswick and former director of the Art Gallery of Nova Scotia, Bernard Riordon brings considerable experience to his new position in Fredericton. This exhibition demonstrates his interest in contemporary Atlantic Canadian art.

As the Beaverbrook is officially New Brunswick's provincial art gallery, it seems appropriate that twelve of the sixteen artists represented in the exhibition are from New Brunswick. The show presents a good mixture of artists from all ages working in a variety of media, including painting, photography and sculpture. The works on view, personally chosen by Riordon to show the wide range of talent and artistic styles of the region's artists, are drawn either from the collection of the artist or from their dealers'. Some of these works are being considered for future purchase for the gallery's permanent collection and, if this is true, this exhibition could be a preview of the direction that Riordon will steer the gallery as regards its collection.

In the past, public perception has been that the Beaverbrook's collection has not adequately reflected the region's artistic diversity. This exhibition could signal a change in attitude on behalf of the gallery and it would be welcomed by the local artistic community, and in fact many of the artists in the present exhibition are from the Fredericton area. There is a very interesting work from Fredericton sculptor Rick Burns titled *From the White Room Down the Corridor*. It consists of a grouping of four chairs constructed out of wood and steel. What I liked most

about this sculpture, besides the work's obvious craftsmanship, was a sign on the floor next to it that stated: "These are artworks. Please do not sit on them." Burn's strongly built chairs could certainly be sat on and you have to wonder what harm would come from sitting on them. Would they suddenly convert from works of art to mere chairs? I would like to think what Plato would have thought of Burn's work. Were they chairs or imitations of chairs? According to Plato chairs would be better than imitations, but Plato really didn't like art all that much...

Another non-traditional art work from a Fredericton artist is the needle-work of Janice Wright Cheney. The work is titled *Maria Sibylla Merian* and consist of five embroidered handkerchiefs. That imagery is that of finely sewn insects and is quite engrossing. Fortunately the pieces are firmly behind glass so there is no need for a sign that you should not blow your nose on these handkerchiefs as they are works of art. William ForreSTALL, another Fredericton artist, paints in the same, very traditional, egg tempera medium as his father, Tom ForreSTALL. His work in the exhibition is a painting titled *Start with Two*. The title refers to two broken clay pots which are painted in the background of the work. In the foreground there are three large white lilies. I can only assume that the artist means you can start with two things, but end up with three, in this case, more beautiful and transitory things. Despite its enigmatic title, *Start with Two*, is a beautiful, well crafted work.

Sackville, New Brunswick photographer Thaddeus Holownia is represented by his seven print series *Jolicure Pond* (1996-2000). These large format colour contact prints were taken of a pond that is on the artist's property in different seasons and lighting situations. Each image can stand on its own, but they are more meaningful, and a stronger work of art, as a group. Fran Ward-Frances from Perth-Andover, New Brunswick, is a First Nation's artist whose painting *He Who Walks Heavy*

is another standout in this exhibition. She successfully brings together aboriginal imagery with contemporary painting practice. Last but not least is the artist Glenn Priestley, another Fredericton artist, whose painting *Fredericton* is a Vermeer-like view of New Brunswick's capital city. Priestley's work has more to do with the use of light than paint application. Priestley is a very good landscape painter and *Fredericton* is an excellent example of his work. The exhibition *Atlantic Canadian Artists: A Selection* proves that there are many fine artists in this region of the country. It also demonstrates how the Beaverbrook Art Gallery, and its new director, have recognized this by organizing the present exhibition.

Virgil Hammock

## MONTREAL

### ROY ARDEN

#### SELECTED WORKS 1985-2000

L'Espace Vox

350 Saint-Paul Street East

Tel.: 514-390-0382

[www.voxphoto.com](http://www.voxphoto.com)

[vox@voxphoto.com](mailto:vox@voxphoto.com)

August 29<sup>th</sup>–October 27<sup>th</sup>, 2002

Roy Arden's photos of British Columbia traverse the nature-culture divide and provide an exposé of how rapid economic change has changed the face of the once presumed to be idyllic West coast province. Arden calls the human cost of this transformation the "Landscape of Economy". It manifests itself in a variety of ways in these straightforward document-oriented photographs. In the Chromogenic print *Cordova Street, Vancouver, B.C.* (1995) the figure of a lone middle-aged man shuffling down the street is reminiscent of the 1930s American painter Edward Hopper's empty urban street paintings or even

Paul Strand's photos. Arden does not try to beautify his photo images, or reduce the visual variables to simplify the vision. He draws masterfully on the everyday. A photo like *Volvo Engine* (2000) captures the inherent tragedy of American pragmatism and future vision in the simple form of a car engine. The hood has been lifted. The exposed pollution-causing engine is here for all to see. Interestingly, the photo *Tree Stump, Nanaimo, B.C.* (1991) is presented in exactly the same undemonstrative way as the car engine. Here, the mature tree (now cut down) is as complex in its design, if not moreso, than the car engine. Both items in the images are captured with a natural continuity. No editing required.

Roy Arden's *Monster House, Coquitlam, B.C.* (1996) again presents a fragment of everyday reality, this time an over-sized nouveau riche homestead, that has been recently put up. The house looks unreal, almost Disney-like. Its scale is disproportionate. A tight, well illustrated catalogue produced by Oakville Galleries accompanies the Galerie Vox show, with essays by Shep Steiner and Marnie Fleming. Roy Arden, whose photos have been exhibited at the Galerie Giovanna Minelli in Paris and the Museum of Traditional Values in New York, summarizes his work in saying: "I have sought to explore and articulate a realism which is informed by my understanding of tradition. I have drawn on artists as diverse as Dürer, Kobke, Atget, Walker Evans, Robert Smithson and Pasolini."

John K. Grande

Roy Arden  
*Tree Stump*,  
Nanaimo, B.C., 1996  
106 x 130.3 cm  
Collection National Gallery of Canada







## HAROLD KLUNDER LE CIRCUIT

Atelier Circulaire  
5445 de Gaspé Street  
Suite 503

Tel.: 514-272-8874

Nov. 20<sup>th</sup>–December 21<sup>st</sup>, 2002

Harold Klunder has talked of how the light comes through from underneath his series of 12 aquatints, simply titled the individual months of the year created at Studio PM in 2002. The suggestion is that the process is somewhat organic, as if there were a light source emanating from somewhere under the ink and the paper's surface itself were that source of light. We can see what look like architectural forms, outlines of windows, even African motifs, and an overall *art brut* restlessness in these sensitive printworks created at Studio PM in Montreal. And there is the ever present in meandering line...

These inner environments are unconscious realizations, invented by the artist's soul. In *Silence*, an abstract woodcut on Japanese paper printed at Alan Flint's studio in Hamilton, Ontario, the colours resonate with life, just as they do in the world. It is in this affinity for abstract representation, where the symbols of a mercurial ever transforming world with its atmospheres of chance remain less defined that we find these works at their strongest. Sublime reflections on the ever present fragility of the human experience, Harold Klunder's printworks capture these, and other universal feelings. Visually, these prints build an effect like ripples, or a window we look into.

Harold Klunder  
Head Study #12, N.Y.  
Dimensions 22" x 22"  
Medium: Monoprint  
photo credit: Todd Munro

No reflection or gesture is ultimately spontaneous, more a musical intonation, where there is just an immeasurable moment of expression. Occasionally we see traces of Jackson Pollock's drips, and there are forms that float in space. The lines can be thick and painterly, or shift from a lighter shade of pale, to a darker textural drift. They establish a counterpoint, these impromptu reckonings, where each visual sensation is a fragment of the whole. These fleeting impulses or forms cannot ultimately be captured in their entirety by words. What they communicate is the actuality of life. Can any symbols adequately represent all of this or that, an organic overflow, as life spills its way ever so gradually, along the stairs, descending into death. The whole process amorphizes and the art condenses sound, taste, smell, sensation...

The physical resonance and metaphysical intuition awaken us to the immediate sensation, which is in the image and is the image. Each one varies and urges us, as if these works formed a cycle of life, towards some mythical universal or ancient place where the memories we carry are all that there is. This place, this vision, can often lie buried beneath our consciousness, so busy have we become with the day to day. The physical object, the skin of things, this impasto that we call reality has, for a time, been supplanted by a dematerialization process born of screen-bred imagery. The image now exists as a physico-perceptual entity, more than a reality.

Harold Klunder's recent aquatint and woodcut works on view at the Atelier Circulaire's new premises awaken our sense of the tactile universe, of that silence in the garden of imagination we experience as children. In one brief instant the extravagant unfolds, or dissolves...

John K. Grande

## OTTAWA

### JAMES COIGNARD MASTER PRINTMAKER

Galerie Jean-Claude Bergeron  
150 Saint Patrick Street

Tel.: (613) 562-7836

galbergeron@home.com

Sept. 26<sup>th</sup>–Oct. 14<sup>th</sup>

### MONTREAL

Galerie Trois Points  
372 Sainte-Catherine Street West  
Suite 520  
Montreal, Qc

Tel.: 866-8008

Fax: 866-1288

www.galerietroispoints.qc.ca

Sept. 28<sup>th</sup>–Oct. 19<sup>th</sup>, 2002



James Coignard  
Ce nu  
gravure au carborundum  
56 x 44cm

While first recognized as a painter, French artist James Coignard has over the years come into his own in the field of printmaking and he is now recognized worldwide to be a printmaker of great renown.

Seldom seen or exhibited in Canada, works from Coignard's *Album 2000*, first presented at the Stockholm Art Fair, can now be seen at Galerie Trois Points in Montreal and at Galerie Jean-Claude Bergeron in Ottawa. They consist of a fine selection of multi-media printworks that use the carborundum technique developed by James Coignard's friend Henri Goetz in 1968. Carborundum printing creates tonal areas in somewhat the same way as aquatint, except that the granulation results from encrusting the plate with

a metal powder called carborundum which retains the ink between the grains. The resulting works achieve results that are much more spontaneous and closer to painting than traditional print techniques. There is a sense of play and pure joy in the way Coignard collages, includes allusions to stitching, primitive faces, numbers and lettering in these carborundum prints. With the help of printers Pascal Gauvard and Nicholas du Mésnil du Buisson from the Atelier Pasnic in Paris, Coignard has further perfected the carborundum technique and such notable painters as Miro, Papart and Clavé have likewise been seduced by the technique. Coignard's art has taken Picasso's early 20<sup>th</sup> century collage techniques a lot further down that road. And if art were a playground where time and memory met, where figurative fragments, pure colours, and collage elements resonate, than Coignard's joyful carborundums would be there!

John K. Grande

## SHIVAÏS REALLY SCARY GIFTS

(AS TOLD TO ANN  
MACDONALD)

BY JOHN SCOTT

Coach House Press, 207 pp.,  
illustrated throughout.

Toronto-based artist John Scott is perhaps best known for the *Trans-Am Apocalypse* #2, a mat black car he engraved all over with words from the *Book of Revelations*. It was on view at the National Gallery of Canada quite a while and always attracted attention. The bunny rabbit eared personages and graffiti-like drawings of contemporary life scenarios (over 100 of them) are in this book. The writings are as streetwise and serene as the visuals Scott paints and draws. *Shivaïs Really Scary Gifts* includes musings, reflections and a commoner's lateral view of Toronto city life, as well as a lot of anecdotal recollections about events too sordid or sad to forget.

In the words of Governor General's Award winning artists John Scott: "My entire life has been a series of bizarre occurrences. A lot of them have been in the form of disaster or bad luck mixed with really wonderful opportunities. As it turns out that's what Shivaïs really about. So I decided to make a list of Shivaïs really scary gifts." These writings are as much about suburban trauma as inner city rama and the life everlasting. Humour pervades some of the pages, as do stories of less happy events, such as Susan's death, and





there are camping, gun smuggling, and motorbike episodes. In the wisdom category: "Consciousness of death is merely superficial. The unconscious mind and the infantile ego are convinced of their own immortality, their own godlikeness."

*Shiva's Really Scary Gift* is a rocker generation book born of, and alongside, John Scott's imagination. He recounts the inexorable truths of the youth and youthful post-youth experience with bounteous skill. It truly belongs in the company of the Elvis plaster bust, and the fuzzy yellow dice that hang above the dashboard that is, and was, pop history.

John K. Grande

## TORONTO

### VOYAGE INTO MYTH FRENCH PAINTING FROM GAUGUIN TO MATISSE FROM THE HERMITAGE

Art Gallery of Ontario  
317 Dundas Street West  
Toronto, Ontario M5T 1G4

Web: [www.ago.net](http://www.ago.net)

Oct 12<sup>th</sup>, 2002–Jan 5<sup>th</sup>, 2003

Musée des Beaux-arts  
de Montréal

Jan. 31<sup>st</sup>–April 27<sup>th</sup>, 2003



Rumour has it that when the French Revolution was in full swing the cooks at Versailles were burning the archives from Nouvelle France to keep warm... A prince from Russia is said to have acquired a quantity of these Nouvelle France papers and brought them back to the Hermitage in Russia. Before the Russian revolution Russia had wealthy art patrons and collectors, who were as aware of the latest movements and trends in art as anywhere. Two such personages were Zurich educated Ivan Morosov the son of a family of wealthy textile merchants and Sergei Shchukin, also from an established Muscovite family. Indeed these patrons loved the arts. Henri Matisse later lauded these two collectors for their early patronage and enthusiasm as collectors stating "While Morosoff went to (the art dealer) Ambroise Vollard, 'I want to see a very beautiful Cézanne', Stchoukine, on the other hand, would ask to see all the Cézannes available and make his choice among them." These collectors' paintings ended up in the State Hermitage Museum, whose origins date back to 1764, when Empress Catherine II purchased a collection of Flemish and Dutch paintings from the Berlin merchant Ernest Gotschowsky. After the Russian revolution the collections of the Sheremetevs, Stroganovs, Yusupovs, Shchukin, Morozov and others were appropriated by the Communists and added to an already considerable collection.

One of the most magnificent paintings brought to Canada from Russia with love for this show, is Paul Gauguin's *Nave Nave Moe (Sacred Spring/Sweet Dreams)* (1894) which presents this former stockbroker turned artist's vision of paradise as he found it in a pre-atomic era. Equally rich with intrigue and curiosity about the world is Henri Rousseau's *Combat of a tiger and a bull (in a Tropical Forest)* (1908). This fictional jungle and tiger in this painting is proof positive that exotic art can be made in the most mundane circumstances, as Rousseau seldom left his Paris quartier and never spent any time in a jungle! (The medium is the message). Even more interesting are the number of Nabis and Fauve paintings. These subtle tonal works are imbued with a rich sense of light and life, occasionally spiced with symbolism, notably the 13 decorative panels painted by Maurice Denis titled *The Story of Psyche*, that once adorned the music room of Ivan Morozov's home in Moscow. Replete with cupids, zephyr,

Kees Van Dongen  
*Printemps, 1908*

and beautiful mortals, they redefined classicism for the late 19<sup>th</sup> century mind.

The Pierre Bonnard's in this show include his 14 foot high triptych *Mediterranean* (1911), with its idealized and hopeful vision of the cycle of life, helped along by the southern French weather and environs. *Voyage into Myth* is a real smorgasbord of early modernist art. The title comes from the poem *L'invitation au voyage* by Charles Baudelaire. Like Pierre Puvis de Chavannes' *Woman by the Sea* (1887), Baudelaire's poem evoked sensation of comforting calm and sensuous awakening, hearkening back to some illusory and fictional golden age that contrasted the emergent industrial era people increasingly found themselves confronted with. If you can't catch it in Toronto, *Voyage into Myth: French painting from Gauguin to Matisse from the Hermitage* will be in Montreal early in 2003.

John K. Grande

### JUAN GEUER THE TRUTH ABOUT CARTESIAN CLARITY

Peak Gallery  
23 Morrow Avenue  
Toronto, Ontario M6R 2H9

Tel.: 416-537-8108

Fax: 416-537-9518

Oct. 3<sup>rd</sup>–30<sup>th</sup>, 2002

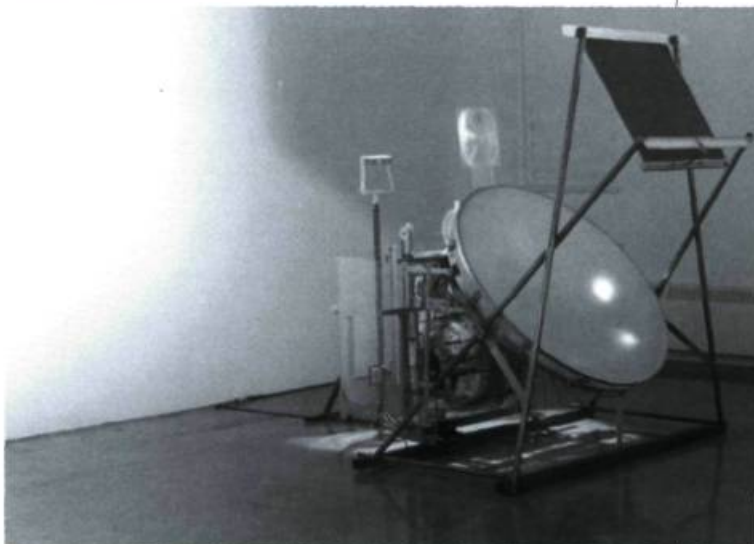
Whether its art or science, fact or fiction, Juan Geuer's *The Loom Drum* looms large at Peak Gallery in Toronto. Presented in a previous incarnation at Massachusetts Institute

(measuring four or more on the Richter scale) in a 14 1/2 minute sequence. This time sensitive event/construction is unusual for in sheer practical terms it demands precision, dedication, electronic knowledge, statistics and common sense from its creator. It also instructs us as to the nature of North America's geomorphological activities. The light action, seen as a series of flashes on the surface of the drum, is captivating for and of itself. Behind the drum and peering through a viewer, you can see a map that electronically recreates all 5300 earthquakes—a visual snapshot—of plate tectonic related earthquake events in North America.

Juan Geuer actually lived in the Bolivian jungle with his parents and siblings for 14 years, where he developed the resourcefulness that characterizes his approach to art and science. In Canada, he worked for the Dominion Observatory for 27 years as a scientist, but always has believed in the intrinsic creative similarities that exist in both the arts and sciences.

Now 85 years old, Juan Geuer is presenting some of his Mylar drawings with titles like *The Nameless Grid* and *Beyond Parallels* for the first time ever. As Geuer states: "My aim is to engage the viewer and to re-enchant the world, not as mystification but as clarity. I want to say how fine the world is, how wonderful it is!"

John K. Grande



of Technology in a two person show with Michael Snow, *The Loom Drum* condenses years of geo-history into a few minutes. Geuer's artwork presents all the earthquakes that occurred between 1960 and 1989

Juan Geuer  
*The Loom Drum*  
Multimedia





Peter von Tiesenhausen  
*The Watchers, Iceroadtutk*

## PETER VON TIESENHAUSEN

### THE WATCHERS

Olympia & York  
Queen & Victoria Streets.

Site specific and outdoor installation art is often not appreciated in its full glory because potential audiences for the art never actually visit the places the work has been situated in. Whether urban or rural, the actual site makes a big difference to how the artwork is perceived. And so it is almost unreal to see the figures that came to be known as *The Watchers* actually situated in a downtown, ultra-urban site. Years ago, Peter von Tiesenhausen sculpted these five freestanding figures out of wood, later burning them to give them a texture enacted by nature in collaboration with the artist. The journey they went on is reminiscent of *Paddle to the Sea*, that classic story of a tiny sculpted boat that journeys along rivers, encountering different people and locales along the way, until it reaches the sea...

When Peter von Tiesenhausen originally exhibited these ephemeral sculptures on top of a downtown Calgary building, they attracted attention from a non-art audience. More interesting, von Tiesenhausen found people reacted even more strongly to these five free standing sculptures when they were in motion, moving nomadically down the highway, standing at a truck stop, or paused at an intersection. Ordinary people - not the usual artgoing public - asked

questions about the sculptures... out of simple curiosity. On recognizing the interest the sculptures were attracting when they were not in a gallery or museum, even in a static site, Peter von Tiesenhausen decided to take *The Watchers* on a pan-Canadian, 35,000 kilometre journey. They stood in his Ford pickup truck in Montreal's east end, and on the coast of Newfoundland overlooking the Atlantic Ocean, anywhere the highway took them, even off the road in places. They were tied to the prow of an ice breaker traveling through Canada's Northwest Passage and eventually reached Tuktoyaktuk. Canada's West Coast followed...

Now von Tiesenhausen has had *The Watchers* cast in iron at a foundry in the City of Hamilton. This permanent sculpture, commissioned by Olympia & York for their new Toronto building on Queen St. one block east of Yonge St. at Victoria St. The ephemeral wooden figures so many Canadians have seen in different situations and sites, truly a pan-Canadian public art initiative can now be seen in perpetuity on public view... still watching.

John K. Grande

## VANCOUVER

### GILLIAN WEARING

#### A TRILOGY

Vancouver Art Gallery  
750 Hornby Street  
V6Z 2H7

Tel.: 604-662-4700  
www.vanartgallery.bc.ca

Til October 27<sup>th</sup>



British artist Gillian Wearing deals with people in an inebriated state in her centrepiece video triptych titled *Drunk* (1999) in the Vancouver Art Gallery's showing of her video and photoworks. What makes *Drunk* so unusual as an artwork is it uses techniques and projection forms usually associated with advertising à la *Gap* or *Fido*. The anesthetized images in *Drunk*, together with *I Love You* (1999) and *Prelude*

(2000) present a selection of south London youth getting drunk. In *I Love You*, wearing actually uses actors to blur the lines between fiction and truth. They depict various states on anxiety, crisis, passion and violence in the same way Jeff Wall's lightbox

doing this to ridicule the public venues these works are being exhibited in, or simply to see what she, and art, can get away with? Is there really any social message or goal to Wearing's work? The aesthetic seems technologically correct and if it

photos do. Is Wearing an anthropologist of the everyday? She sanitizes and anesthetizes her subjects like a voyeur. The intoxicated drinks are presented in a neutral background, and their behavior becomes almost like animals in a clinic undergoing observation. Is this really funny? If so to whom and why? The winner of Britain's Turner Prize in 1997, Wearing seems to be exploiting the personal and rendering it public. Is she

Gillian Wearing  
*Drunk*

seeks to engage in contemporary public issues, the idiom is empty and fatalistic. What a luxury!!

John K. Grande



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