

FRANÇOISE SULLIVAN

L'ESPRIT DE LA COULEUR

BIENNALES

LES LEÇONS DE VENISE ET DE LYON

LES 25 ANS DE L'ATELIER CIRCULAIRE

EXPOSITION *WISDOM & COINTREAU*

LOUIS-PIERRE BOUGIE

CATHERINE FARISH

FRANÇOIS VINCENT

VIK MUNIZ

THOMAS HIRSCHHORN

LUCIEN LISABELLE

FRANÇOIS LEDUC

MARCEL SAINT-PIERRE



sentation than mere visual recording. The entire body of bones (that had sit in Holownia's studio for several years) became a wall grid of photos numbering one hundred in total. Presented as a collectivity, this anatomical photo assemblage seems so different in conception than the bone-like sculptures Henry Moore made, for these visual perceptual abstractions of bones stem from an actual living reality, link us to a specific event. *Anatomy Lesson* references structure, but a structure now dislocated, and that dislocation now assembled, re-recorded becomes an expression of the gap or distance that now exists between our mediated lives and the natural world. And this is the strength of Thaddeus Holownia's Toronto show, witnessed by an urban Toronto audience, conceivably more sensitive to nature than those rural or marginal people who live in nature's scope.

Others works on view investigate various grain species including *Flax, Soya, Rye, Oats, Wheat,* and *Canola*. Like Holownia's earlier *Ironworks* photos that presented the tools of an ironsmith in a simple, unambiguous way, as object/implements of human production from a bygone era, the grains in *Staff of Life* are near Biblical. Presented on simple dark backgrounds, these photos recall the presentational photographs of the German photographer Karl Blossfeldt, but the emphasis is less on nature's design here. Their isolation in the image, and unique character raise questions about genetic modification, threatened species and plant diversity, and world hunger. Thaddeus Holownia's photographic images play on and with the image. Is it a photograph or photogram?

Is the image more than the real life element? These images are very conscious of the traditions of photography, and yet recognize the contemporary situation, the effects and changes going on in the world that surrounds us. Nature, the main source of our well being and sustenance, is brought back into focus as an element that sustains even the lens of our vision.

John K. Grande

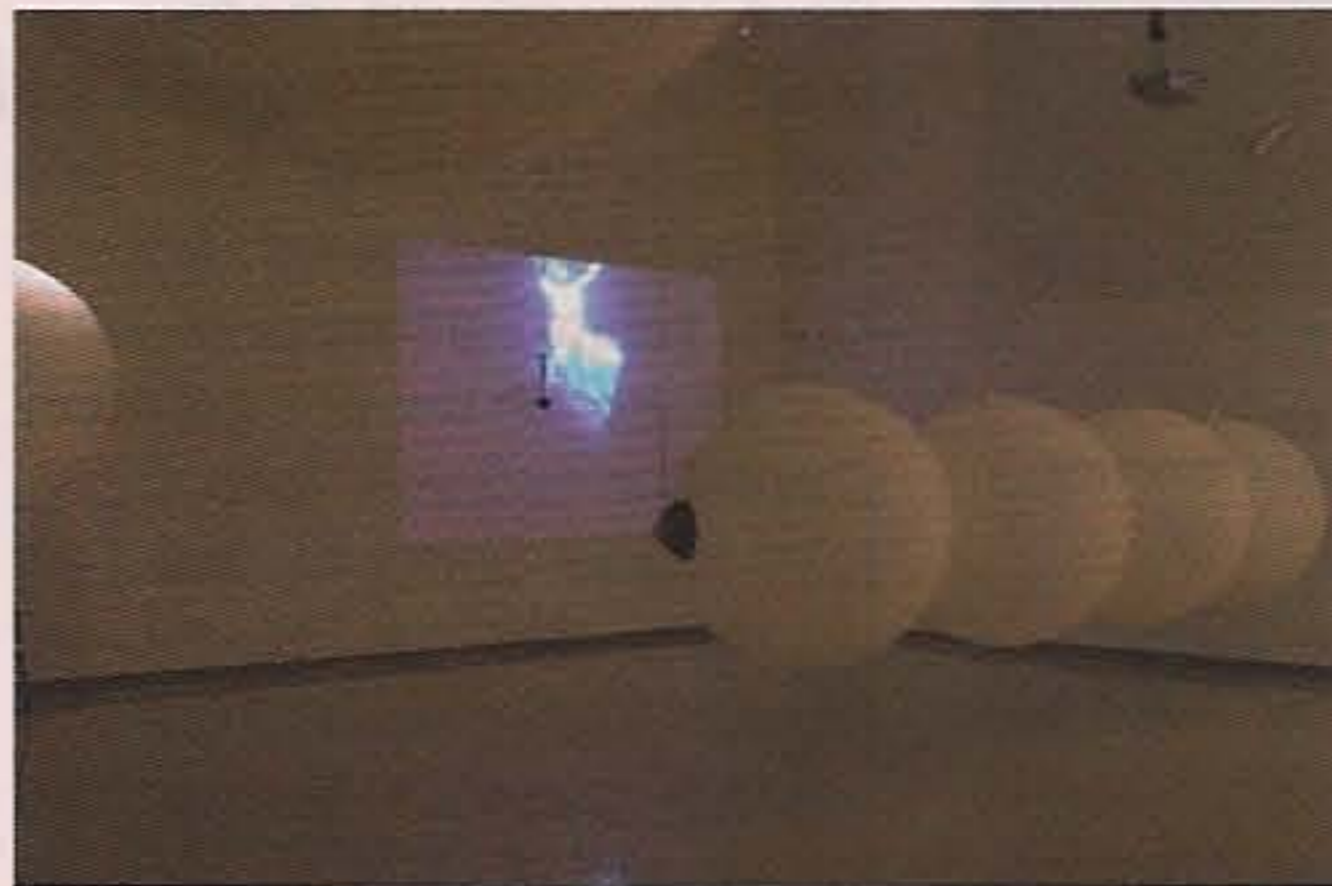
SACKVILLE, NB

GLYNIS HUMPHREY

BREATHING UNDER WATER

The Owens Art Gallery
Sackville, NB

27 October – 9 December 2007



Breathing Under Water
Installation

Whenever an exhibition catalogue essay babbles on about an artist's practice I usually find the work in the exhibition to be as dense and as uninteresting as the offending essay. That is not the case with Glynis Humphrey's installation *Breathing Under Water* which, despite the obfuscation of the catalogue text, is a breathtakingly beautiful work. In its current manifestation at the Owens Art Gallery the work occupies the entire space of the Owens's high wall gallery. This two story tall space is often a difficult area to use well in the display of conventional art works, but it serves Humphrey's installation admirably.

The work ingeniously marries sound and sight. The gallery is darkened. There are number of weather balloons suspended from the ceiling and, on one wall, there is a screen on which a video is projected of a woman, the artist, floating in a tank of water breathing with the help of some sort of a device. You hear the audio sounds of video and that is not all as touch is important in this installation. There are speakers attached to the balloons and if you touch them you can feel what appear to be a heart beat. I am told that some viewers feel anxiety when in the presence of this work and others feel a sense of clam. I am

squarely in the latter. *Breathing Under Water* relaxes me which is odd, as non-swimmer or, at least, not a very good one, I have a natural fear of being under water. The artist states, in an interview in the catalogue, that she has a similar fear of water. I can understand those with aqua-phobia uncomfortable with the work.

There is, however, another take with this work. It can be likened to a return to the womb which, believe me, is very comfortable. I can be accused of reading too much in to this work, but the darkness, the water sounds and the heart beat all suggest

the comfort of the womb. It is a good thing that this installation can be viewed in many different ways by different people. There is a strong feminist case made by the artist in the catalogue interview as well as in the essays in the catalogue. Humphrey speaks about the non-ideal body type, her own, which is, of course, the subject in the video. Her body type did not matter to me. Maybe it is just the colour, the bubbles, the sounds or the mood I was in when I entered the installation, but I found the video to be strangely beautiful.

This exhibition was first shown in Montreal at La Centrale in the fall of 2005 and at Mount Saint Vincent in Halifax in March of 2006. *Breathing Under Water* was just named the winner of the \$25,000 Lieutenant Governor of Nova Scotia Masterworks Arts Award for 2007. I hope, now that it has won this award, that the exhibition will be toured nationally. Each of the three showing of the installation thus far have been different because of the size and shape of the three galleries. I cannot imagine that spaces can be found that is as good as the one at Mount Allison's Owens Art Gallery, but this is an exhibition that should be seen (and heard and felt) by more people.

Virgil Hammock

OTTAWA

TONY FOUHSE

USER

Galerie La Petit Mort
306 Cumberland St.

Ottawa

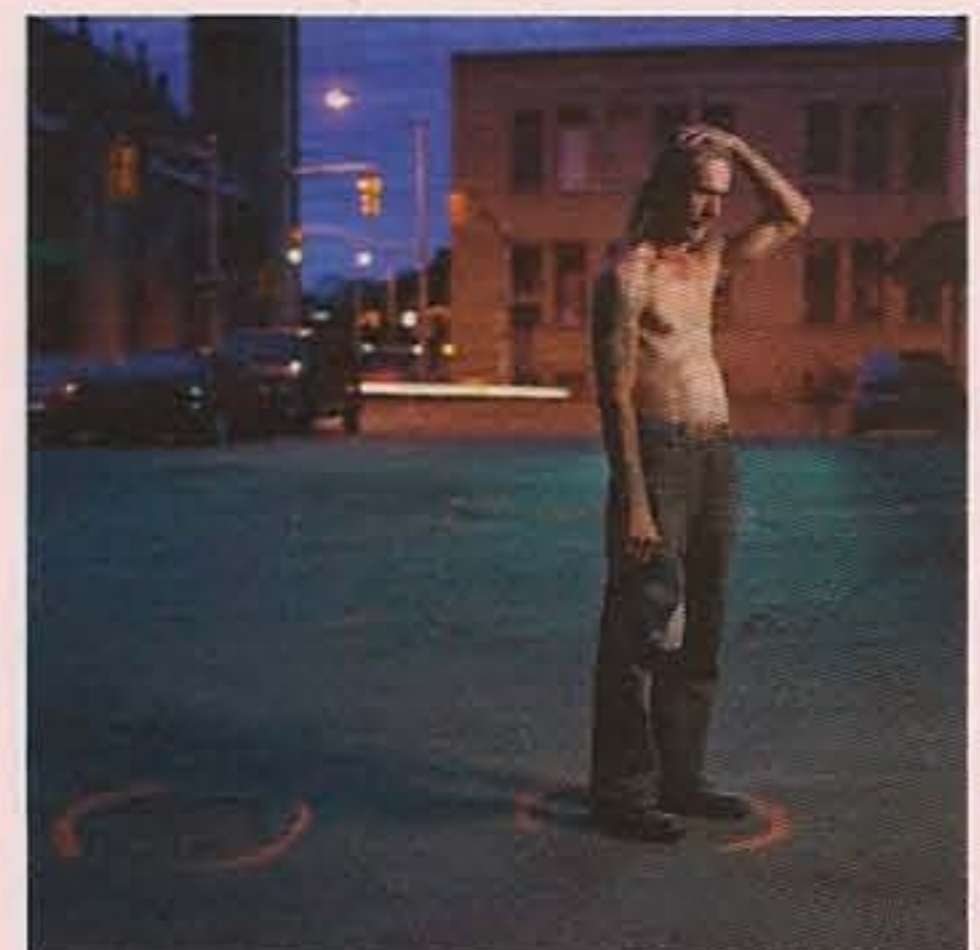
Tel: 613 860-1555

www.Lapetitmortgallery.com

To: November 2–December 2, 2007

In second half of the 19th century Édouard Manet used controversial techniques and subject matter which moved visual art from the realm of the romantic to the realm of the real. Taking as his subject scenes of everyday life, he scandalized Paris society by insisting through his work that art must be about day-to-day life of ordinary Parisiens, including those who lived on the margins. This focus on the ordinary and the marginal drew to the attention of the viewing population (including the Salon elite) those aspects of life which they preferred not to see, such as that depicted in his *The Absinthe Drinker*.

Tony Fohuse does much the same thing in his exhibition of 14 photographs entitled "User". Each image is a photograph of one or two of his subjects—Yvon is included with this review. Drawing his subjects from an area of Ottawa known to be a congregating place for crack users and prostitutes, Fohuse has created a body of work that brings the viewer into intimate contact with the people who frequent this less promoted area of the National Capital Region. While his work presents an entry point into the lives of his subjects, as "users", Fohuse immerses the viewer in the world of the subject as a whole person—with



Yvon