

SOURCE/DERIVATIONS SERIES

"Art being news
that stays news,
the wellspring of
potential sources
remains inexhaustible,
the supply of fresh
derivations no less
limitless, so long
as two factors
are present -
inspiration and
opportunity."

*Engendered by an interaction
between artists, an influencing
that is always an interpretation*
Harold Bloom

*The work of other artists
is full of possibilities*
Allan Mackay

No viewer looks at art more closely than artists do. And no artist creates without heavy dependence on other artists' work. The literature often refers to this interlinked chain of art-making as "influences." The word, however, hides as much as it explicates. It is not simply that an artist sees something in another's work which moves him or her. It is that the best artists are always pushing the limits that have been established by artists before them. If you like, each artist sees in the work of his predecessors a challenge, an accomplishment that begs to be examined, reworked and pushed to a new level. But unlike the work of scientists which challenges and, if successful, rejects earlier work, the best artists challenges and yet honours the earlier work by the challenge.

The *Source Derivations* series by Allan Harding MacKay is at heart such a challenge. In seven of the eight exhibitions of the series, MacKay has been invited by a gallery to choose a work from a collection and develop an exhibition of his work based on the piece selected (the only exception being *Source Derivations I* in which the exhibition at the Ottawa School of Art was based on a painting from the collection of the National Gallery of Canada). Mackay has chosen a variety of works both in subject matter and in time, but each, I think, is a searching out of works which force him to see anew and stretch as an artist. He is responding to the works but is also using them as a measure of his own work.

His first two *Source Derivations* exhibitions dealt with major Canadian painters of the early part of the twentieth century, Tom Thomson and Lawren Harris. In 1989 the Ottawa School of Art invited him to exhibit a project based on Tom Thomson's 1915 painting, *Northern River*. These *Source Derivations* exhibitions are by their nature site specific and shown once. They have to be seen at the gallery they are developed for.

That is surely the aspiration of every artist who looks at other artists' work - to learn, challenge and then make it new. The exhibition MacKay did for the Justina M. Barnicke Gallery at the University of Toronto in 1992 focused on the 1930 painting by Lawren Harris, *Isolation Peak*. He took on Harris's symbolism and spirituality, and he confronted Harris's position in the never-ending process of self-identification and the scholarship devoted to him and his work.

SOURCE/DERIVATIONS I:

TOM THOMSON *NORTHERN RIVER*

From the collection of The National Gallery of Canada

OTTAWA SCHOOL of ART

OTTAWA, ONTARIO

1989

Perhaps we see in MacKay's choice of this painting the clearest evidence of how personal the *Source Derivations* series are. The works are not chosen, I think, for any other reason than they engage and challenge MacKay as an artist and at a very basic level of his experience and ambition.

SOURCE/DERIVATIONS II:

LAWREN HARRIS *ISOLATION PEAK*

JUSTINA M. BARNICKE GALLERY,

TORONTO, ONTARIO

1992

Source Derivations III of 1994 was entirely different from the first two. In it, MacKay chose a powerful, funereal work by Ron Benner, *As dark as the grave wherein my friend is laid* from the collection of the Art Gallery of Windsor. Workmates of Benner's had been killed in a train accident, an accident that was apparently the result of human error. Benner's six-part photomural depicts a train at the moment of crashing off the tracks. Each section is increasingly spattered with black creosote and rephotographed until by the sixth panel the image has been obliterated. The complex origins of the work and a description of MacKay's installation can be found in the extensive essay by Robert Stacey in the catalogue/book, *Source/Derivations: Allan Harding MacKay*.

SOURCE/DERIVATIONS III:

RON BENNER *AS DARK AS THE GRAVE ...*

ART GALLERY of WINDSOR

WINDSOR, ONTARIO

1994

SOURCE/DERIVATIONS IV:

RODIN *BALZAC*

EDMONTON ART GALLERY

EDMONTON, ALBERTA

1995

Source Derivations IV was done in 1995 at the Edmonton Art Gallery and centred on Balzac by Rodin. We can only speculate that it was something in the immediacy of Rodin's hands-on figures that paralleled MacKay's own desire to equate the process of his craft with the final making of images. It was also MacKay's first *Source Derivations* to utilize video and included images taken in the round of the Balzac sculpture as well as video images shot in Somalia of a Somali woman and a giant desert ant mound reminiscent of the Rodin piece.

SOURCE/DERIVATIONS V:

EDWIN HOLGATE *The HEAD*

McMICHAEL CANADIAN ART COLLECTION

KLEINBURG, ONTARIO

1997

Source Derivations V from 1997 leaps directly out of his earlier engagement with the work of Roland Benner and brings to the fore the sharp-edged analytical drive, the respect for the source work and the new means of rendering his insights through the use of multi-layered acetate and mylar drawings. The piece he chose, this time from the McMichael Canadian Art Collection, was an unnamed portrait, simply entitled *The Head*, by Edwin Holgate, done in 1938. To anyone familiar with MacKay's own portraiture work, the choice is astonishing. Holgate's piece is as close to MacKay's work, taking into account the sixty years separating the works, as it is possible to get. There are of course dramatic differences in size, technique and handling, but a number of MacKay's portraits, such as that of Liz Magor, could be set next to Holgate's and the sixty years would seem to fall away. Unlike any previous *Source Derivations*, this time round MacKay is working very "close to the bone."

SOURCE/DERIVATIONS VI:

WALTER J. PHILLIPS

GLENBOW MUSEUM

CALGARY, ALBERTA

1998 /99

SOURCE/DERIVATIONS VII:

SMITH and HAGEN

ART GALLERY of NOVA SCOTIA

HALIFAX, NOVA SCOTIA

2001/2

In 1998, for *Source Derivations VI*, MacKay chose from the Glenbow's collection three block prints by Walter J. Phillips. This exhibition was primarily an experimental moving on for MacKay. His usual repetition of images and presentation of new ways of looking are there, but central to the exhibition seems to be a video he made of a pine tree at Bow Falls.

SOURCE/DERIVATIONS VIII:

The GOLDEN LOTUS and ALICE UNBOUND

ART GALLERY of GREATER VICTORIA

VICTORIA, BRITISH COLUMBIA

2002

Allan Harding MacKay

Allan Harding MacKay has had a long and multifaceted career in the visual arts as a gallery curator/director, arts administrator and professional artist. He was founding Director of the Southern Alberta Art Gallery, Director of the Mendel Art Gallery, Saskatoon and the Power Plant Contemporary Art Gallery at Harbourfront, Toronto and Project Manager, The Barnes Exhibit, Art Gallery of Ontario.

MacKay has exhibited nationally and internationally in public and private galleries. He is represented in public, private and corporate collections in Canada and Switzerland and has served as visiting artist and resident artist at several Canadian Universities, Art colleges and public galleries. He has been awarded numerous artist grants by the Canada Council for the Arts, Ontario Arts Council and Alberta Foundation of the Arts and has participated in 4 video and print co-production projects with The Banff Centre.

MacKay has based most of his recent professional career in Toronto, Banff and Kitchener where he has garnered critical attention and media acknowledgement for his work. He is currently a curatorial consultant with the Kitchener Waterloo Art Gallery.

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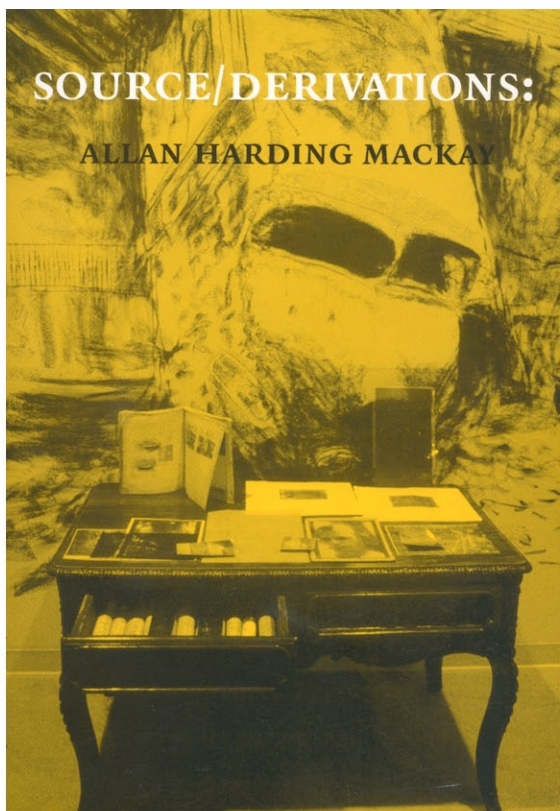
His work can be viewed at:
<http://www.allanhardingmackay.ca>

He creates the movement that Phillips obviously desired in his abstract clouds. MacKay's work is almost always based on photographic image making and then worked over by hand. He goes to some lengths to make his source obvious in the finished works.

With *Source Derivations VII*, of which I have seen initial sketches and images, MacKay has returned to the portrait. As in the case of the other galleries, the Art Gallery of Nova Scotia offered him the opportunity to choose works from their collection and develop a *Source Derivations* exhibition. The exhibition is based on a 1923 portrait painting by Edith Smith entitled *The Red Cloak* and a c.1890 work by Alice Hagan, entitled *Portrait of a Girl from the Halifax Poorhouse*. He refers to his pieces in the exhibition as "distortions." These are first photographic distortions, that is, photos taken from different angles of the original paintings hung on their racks in the gallery's permanent storage vaults, so that the image is seen flattened and out of perspective. It is not exactly a distortion, but rather a sort of non-confrontational approach to the portraits. Again, as in his choice of the Holgate portrait, there is a resemblance in the Smith work to his own portraits.

In 2002 MacKay produced *Source Derivations VIII: The Golden Lotus and Alice Unbound* at the Art Gallery of Greater Victoria. Working with artifacts from the gallery's Asian art collection, MacKay created responses in painting and drawing to shoes for Lotus Bud feet. Says MacKay, "I came across a photograph of a boot used to cover a bound foot. A very beautiful artifact however one that resonates with a history of cruelty and disfigurement of the female for social and erotic ends..." Here MacKay's work addresses the tension between the beauty of the ornate, decorative footwear and its function, and images that depict social and sensuous permission in the life of a contemporary woman. These artifacts, often called "Golden Lotus" pieces, are very beautiful and highly aestheticised but also resonate with a history of cruelty and disfigurement for erotic ends. The project can be seen as an examination of female agency, which enables an embrace of the sensuous. This in turn may illustrate the cultural shift over time from an imposed cruelty of desire, to the celebration and emancipation of desire. The drawings based on Golden Lotus decorations and the drawn images are intended to articulate the counterpoint between power imposed and power assumed.

In the *Source Derivations* series MacKay examines, reworks and seeks new boundaries to the art he challenges, but then, takes the viewers through the spectrum and sequences of his challenge. At first viewing, one might think the seemingly endless visitations and revisitations to the original image are casual meditations and cogitations. They may in part be that, but they are also an attempt to pursue what as an artist he finds himself ever more deeply involved with as he struggles to understand both the work and his own aesthetic commitments.



The first full-length monograph on the important Canadian artist. Stacey surveys MacKay's Duchamp-influenced waxed bookworks of the 1970s to his current conceptualist work.

Source/Derivations is the first full-length monograph on the important contemporary Canadian artist **Allan Harding MacKay**. Its focus is the series of installations in which MacKay pays homage to fellow art-makers past and present, spinning mixed-media variations on potent source images, such as Tom Thomson's *Northern River*, Lawren Harris's *Isolation Peak*, and Ron Benner's *As dark as the grave wherein my friend is laid* (the title of which alludes to a posthumously published Malcolm Lowry novel). These complex, multi-layered works challenge such loaded notions as "original" and "originality," while leading us back to the true fons et origo of creative so(u)rcery itself.

In the book's main text, the freelance Toronto writer, curator and editor **Robert Stacey** sequentially surveys what he calls "AHM's 'Other' Art," beginning with his Marcel Duchamp-influenced waxed bookworks of the 1970s and '80s; through the large-scale portrait, self-portrait and mountain landscape series inspired by the 19th-century Swiss Symbolist painter Ferdinand Hodler; and on to the conceptualist *Source/Derivations* of the 1990s.

To the richly allusive oeuvre of **Allan Harding MacKay**, Stacey brings the imagination of a reader of poetry and fiction as well as art history and criticism. Complementing his forays and probes are an introduction by **Vincent Varga**, curator of *Source/Derivations III*, and an essay on this 1994 Art Gallery of Windsor commission by **Terrence Heath**.



Born in Charlottetown, Prince Edward Island in 1944, **Allan Harding MacKay** studied at the Nova Scotia College of Art and Design. He has lived and worked as an artist, actor, and arts administrator in Halifax, Lethbridge, Saskatoon, Bern (Switzerland), Toronto, and Calgary. He currently maintains a studio in Banff, Alberta, where he draws, paints, makes prints, shoots videos, and plots his next derivational dip into the bracing waters of André Breton's "Objective Chance" and Hodlerian "Parallelism."

AGW
ART GALLERY OF WINDSOR



Stacey, Robert, 1949-
Source/Derivations : Allan Harding MacKay / Robert Stacey ; contributing essay by Terrence Heath. Windsor, Ont: Art Gallery of Windsor, 1998.

Catalogue of an exhibition held at the Art Gallery of Windsor, Windsor, Ont, January 21 to March 13, 1994.

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SOURCE/DERIVATIONS I

(Tom Thomson)



Detail: *Source/Derivations I* (Thomson), 1989
oil, wax, damar varnish, charcoal, pastel on paper
5 x 22 ft

Source/Derivations I was presented at the Ottawa School of Art in March 1989 and inspired by Tom Thomson's 1915 canvas *Northern River*, in the collection of the National Gallery of Canada. The installation included a number of works in mixed media including drawings and waxed elements.

This first *Source/Derivations* project arose out of the idea of examining an art museum collection in search of a painting of interest from which visual and textual meanings could be extrapolated and manipulated. The choice for *S/D I* was Tom Thomson's *Northern River* from the collection of the National Gallery of Canada. Attached to this excavational concept was the panoramic idea of laying down impressions - whether of portraits, figures or mountain landscapes - on rolls of cheap brown butcher paper that would hang like tapestries made to fit a specific space. In other words: find an image to comment on, draw out ideas on and pin the scroll temporarily to the wall. This was working on mural-scale, but not in mural-media. Ad hoc. Permanently impermanent, or impermanently permanent. Either way. Chinese, in a sense, but also related to the collaborative decoration schemes of the Group of Seven - the famous MacCallum cottage panels, now relocated to the National Gallery of Canada, for example, or the J.E.H. MacDonald-supervised mural scheme for St. Anne's Church in Toronto.



Installation: Ottawa School of Art

S/D I was mounted at the Ottawa School of Art in February/March 1989. Having estimated the length of the room in which the installation was to take place, AHM decided to compose a horizontal response of the same length, to Tom Thomson's art nouveau like composition of 1914/15, *Northern River*. The derivation explored through rhythmic symmetry and rotation the interweaving sinuosity of the original.



Installation view: National Gallery of Canada,
Source/Derivations I (Thomson), 1989
oil, wax, damar varnish, charcoal, pastel on paper 5 x 22 ft



Point of Origin, 1989
oil, chalk pastel, wax,
paper on panel

This central work was predated in concept, in 1987. While in Banff as an artist-in-residence at the Leighton Artists' Colony, AHM came across the Thomson painting in an exhibition catalogue, photographed it from that source, and returned with the slide to Switzerland, where he then resided. The outcome of the process was *Northern River Cauldron*, a drawing in chalk pastel and diluted oil pigment on paper. The title was inspired by the fact that after "flipping and doubling" the image, the S-curved central tree that dominates Thomson's painting assumed the shape of a cauldron - or an inverted heart and central in this was the emergence of a perfect mountain image: predated by the *Perfect Mountain Series*.

AHM's unkempt woodland interior also reveals a triangular "viewing device for a perfect mountain," imbedded in the heart of *Northern River Cauldron* and this painted image was later to become a central sculptural element in the *S/D II* (Harris) installation in 1992.



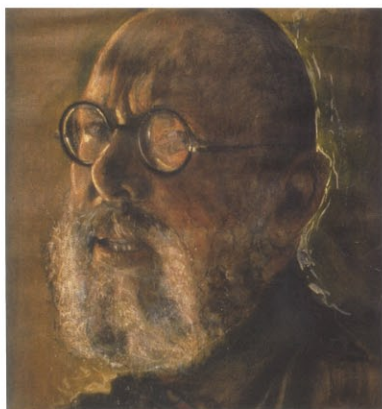
Portrait of Dennis Reid, 1989
oil and chalk pastel on paper



Source/Derivations I (Thomson), 1989
Waxed NGC curatorial file on *Northern River*, wax, damar varnish, paper



Source/Derivations I (Thomson), 1989
Waxed copy of 'A Concise History of Canadian Painting' [Reid]



Portrait of Charles Hill, 1989
oil and chalk pastel on paper

For AHM, one way of confronting the quandary head-on was by symbolically populating the wilderness with the company of other visual elements: portraits and waxed documents. In addition to the huge pastel and oil on paper landscape were two large portrait drawings in charcoal and pastel of Dennis Reid and the other, his successor in the position of curator responsible for Thomson's *Northern River* at the National Gallery, Charles Hill. Both became instrumental in the organization of the major national touring exhibition of Tom Thomson in 2002.



Installation view: *Source/Derivations I* (Thomson), 1989
Ottawa School of Art

The additional elements were a waxed facsimile of the National Gallery of Canada curatorial file relating to *Northern River* (which reveals that Thomson called *Northern River* "the swamp painting"), a waxed copy of Dennis Reid's *A Concise History of Canadian Painting* (1973), and a waxed, mounted colour postcard of the source painting .

Northern River was on view in its usual permanent location on Sussex Drive to the north at the National Gallery of Canada; to take in the entire extended installation, one would have to travel from the venue of derivations to the shrine of the source. Of necessity comes purpose. As AHM explained, "this work and the proximity of the Source to the Derivations operate in the context of there being the National Gallery of Canada and the Ottawa School of Art in the same city." Source to Derivations to Source describes the spherical conversation of how one contemporary artist engages the past in the experience of the ever-present.

Edited version by AHM of original text by Robert Stacey



Installation view: *Source/Derivations I* (Thomson), 1989
Ottawa School of Art

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Edited version by AHM of original text by Robert Stacey



SOURCE / DERIVATIONS
An installation by Allan Harding MacKay

ELEMENTS:

1. A pastel and oil on paper landscape based on Tom Thomson's 1915 painting, *Northern River*, from the collection of the National Gallery of Canada, symetricized and rotated.
2. A pastel and oil on paper portrait of Dennis Reid.
3. A pastel and oil on paper portrait of Charles Hill.
4. A waxed copy of *The Concise History of Canadian Painting*, 1973, by Dennis Reid.
5. A waxed facsimile of the curatorial file relating to Tom Thomson's *Northern River*, from the archives of the National Gallery of Canada.
6. A waxed, mounted postcard reproduction of Tom Thomson's *Northern River*.

SOURCE/DERIVATIONS II (Lawren Harris)

This installation is the second in a series of creative responses to familiar Canadian landscape icons by the Toronto based painter and draughtsman Allan Harding MacKay. *Source/Derivations* operates as a conceptual framework in which the artist selects a "source" work from an art gallery's permanent collection and then develops a series of "derivations" based on this "source".



Installation view:
Justina M. Barnicke Gallery



Installation details:
Source/Derivations II, 1991
Justina M. Barnicke Gallery

The first *Source/Derivations* was mounted at the Ottawa School of Art in March 1989 and involved a number of works in a variety of forms and media inspired by Tom Thomson's 1915 canvas, *Northern River*, in the National Gallery of Canada. Significant to both these projects is the proximity of the source work to the derivations; it is, in fact, an integral part of the installation.

In *Source/Derivations II*, the source image MacKay has chosen is Lawren Harris's Rocky Mountain oil painting of c. 1930, *Isolation Peak*, in the permanent collection of Hart House. *Isolation Peak* has been described as "Harris' quintessential mountain composition and the *summa* of his spiritual ideas relating to life and art. From extant drawings and oil sketches one can follow the artist's path from the particular through the creation of a universal idea." During his five-year residence in Switzerland (1983-1988), MacKay dedicated his energies to the search for the ideal in a group of paintings entitled *The Perfect Mountain* series.

In the summer of 1991, Allan Harding MacKay retraced Harris's rail journey from Toronto to the Canadian Rockies. In keeping with the practice of the first military topographers and expeditionary artists who depicted these mountains, he located and photographed the site believed to be Harris' inspiration for *Isolation Peak* - a mountain called Isolated Peak in British Columbia's Yoho National Park. It was important for MacKay to witness the raw material that went into Harris's canvas, and, like Harris before him, MacKay returned to his Toronto studio with documentation and memories of Isolated Peak. For MacKay, however, Harris's painting, rather than nature itself, continued to be the touchstone for this present series.

Source/Derivations II combines a number of disparate components - panels, book works, works on paper, and a sculptural element. The panels respond directly to the Harris original in terms of composition and construction, while the books and works on paper refer more broadly to issues and methods of documentation and the context of MacKay's own artistic practice. The sculptural element, *Viewing Device for a Perfect Mountain*, frames MacKay's interest in projecting the idea of the ideal on this famous, much-mediated (and much-idealized) Canadian landscape image.



Installation view: Justina M. Barnicke Gallery



Allan Harding MacKay,
Viewing Device for a Perfect Mountain, 1991,
paper and wax on wood, 6' high.
Installation view: Justina M. Barnicke Gallery

Installation view:
McMichael Canadian
Art Collection



Excerpts from the original
Source/Derivations II
were also shown and are
in the collections of
The McMichael Canadian
Collection and the
University of Lethbridge

MacKay explores, by aesthetic simulation, the nature of "landscape" and our perception of "place" as a product of both layering and erasure, of excavation and screening, of accretion and attrition, of abstraction and extraction. Paraffin wax, Damar varnish and skeins of draughtsman's tracing paper incised and folded back, simultaneously reveal and conceal what lies beneath. The intervening/semi-translucent/semi-opaque layers act as metaphors for the notion of the Sublime and for the various media (including well-known paintings and reproductions thereof) through which we perceive what we take to be external reality. The viewing device, which permits the observer alternately to narrow and expand, to frame and to focus his or her vision, serves as a reminder that it is now virtually impossible to see the outside world except through the eyes of those who have come before. While Harris sought to achieve spiritual transcendence through the materiality of oil paint and the physicality of painting, MacKay seems to stress the materiality of the spiritual in the way that he coats and sculpts with paper and wax the derivations from *Isolation Peak*.



Installation view:
University of Lethbridge Art Gallery

The question remains: is the present series of works a late 20th century continuance of the 19th century Romantic tradition of which Harris, though a modernist, was a part by virtue of his apparent identification of art with nature and of nature with art? Or does it represent, conversely, a rejection of the creed of the painter as "seer" and communer with the natural world and the "beyond?" Perhaps MacKay is staking out a third position: that of the postmodernist artist as an intermediary or bridge between past and present, culture and nature, the real and the ideal.

Robert Stacey

References:

Jeremy Adamson, *Lawren Harris: Urban Scenes and Wilderness Landscapes, 1906-1930*

as the most shadowy and suggestive of cybers. The suggestion of the dark side of the psyche and the myriad emotional nuances all point towards the transhuman as thematic content of Wood's work.

7. The drawing provides the photography with a complementary voice and vice versa. Each medium complements and phenomenally empowers the other. Furthermore, the photography may be said to anchor in the Real (however indeterminate the reality in question may be) the morphology of form and open symbology of the drawings, at once deepening their formal power and brightening

their subjective feeling value.

Wood's photo-drawings register a primary confrontation with a mysterious other. However, the triumph of interpretation here lies in recognizing the other as being more other than the self, even if it is a self besieged by the shadow.

Finally then, these photo-drawings seem to be less about the process of arriving after a painful personality than an attempt to articulate the travails of a continually decentered selfhood. We are taught that the ego develops through making the hard choices that are necessary to achieve reconciliation. Yet that

which has been historically repressed or sacrificed in the name of unity surfaces in these works, in their fey collocations of form and haunting connotations of affect. It would in no way strain the metaphoric reach of this work to argue that it is an effective mirror for our own internalized Narcissus, for the longer I spend peering into the watery silence of these multiphoto drawings, the more I recognize the emerging shadow—the dark side.

These compelling works are vertical labyrinths in which I discover a Minotaur who is my own monstrous double.

James O. Campbell

ALLAN HARDING MACKAY

Janina M. Bernick Gallery, Hart House, 1044874

What are we seeing? How can we look at this? There are not unusual questions for the viewer of an exhibition in progress. What is unusual in the case of the recent installation, *Source/Extension II* by Allan Harding Mackay is that the artist is asking them. And thus, an intimate bond is created between artist and viewer, which is a strange, even disconcerting experience in our culture.

For nearly western society is characterized by confrontation and opposition. Consider our legal system, our parliamentary government, culture vs. nature, male vs. female, logic vs. intuition, reason vs. faith, and so on. We are the arcane society lampooned in Carroll's *Tweedledee and Tweedledum*. We agree to argue; we argue even when we agree.

Confrontation and argument function through polarization and exaggeration. Resolution comes through winning. The positions presented in an argument are based on closure—that is, the opponents attempt to create coherent and unassailable positions. This structure has been as much present in art as elsewhere. It is merely somewhat more subtly established. Artwork is often designed to challenge—to confront the viewer with the truth to

myself, confuse or disorient, or to overwhelm through sheer monumentality—in other words, to take an unassailable position vis à vis the viewer. The viewer, at least as critic, has retreated to unassailable theory.

Urged on by the eline posturing of theorists, Lauren Harris cultivated the most unassailable of all positions—spiritual symbolism. Closure in message who can challenge arcane spiritual truth discovered through the illumination of devotees? Closure in form who can challenge the mathematical perfection of geometric form? Harris created disciples or enemies. More recently, he has been ignored.

As I see it, Mackay has refused to be disciple, enemy or indifferent. He has said, in effect, I want a conversation with this artist who has been central to the myth of Canadian identity but I reject confrontation and argument as a means of discourse. To have this conversation, Lauren Harris's work had to be opened up; his closure of meaning and form had

to be reaccepted rather than rejected or opposed. As it turns out, Mackay is one of the great visual conversationalists.

It'll begin at the beginning. In front of Harris's painting, *Isolation Peak* (c.1938), which is in the permanent collection at Hart House, Mackay has placed what he calls a viewing device. It is an ingenious device: a circle with an isosceles triangle cut out of it, placed on a stand. The triangle hole is reinforced and made less rigid and assertive by pieces of translucent paper punctured by irregular triangular cut-outs. This viewing device is the key to the installation. Through it, the viewer can see *Isolation Peak* simply as a triangle. When Lauren Harris's mountain as triangle is full, Mackay's viewing triangle is empty. Harris's is to look at; Mackay's is to look through. And yet, not entirely to look through. The viewing device also defines, simplifies and, in a sense, summarizes. It is not oppositional. By moving, the viewer can view any area of the painting through the triangle. The roughly cut translucent



ALLAN HARDING MACKAY
Isolation Peak (c.1938)

REVIEWS



ALLAN HARDING MACKAY
Viewing Device for Allan Harding Mackay's (1938) 'Isolation Peak'

paper underplays the geometry and clarity of the image. The triangle—that most inflexible of forms and most ancient of patriarchal symbols—becomes available to shifts in form and meaning. Mackay opens up the painting, freeing it from its magis-

trial and authoritarian intent.

After this initial viewing, the rest of the exhibition is a long conversation in which *Isolation Peak* is the focus but is no longer a diagnostic question. It has had to give up its axial authority and yield to examination.

Across the room from the painting with its viewing device are seven large painting/drawings of *Isolation Peak*, in which Mackay faces the image from the painting. The "masterwork" (unique, final, authoritative) has been replicated seven times in large format. The drawing lines are re-established and the freedom of the initial sketch is recovered. The image has been appropriated, not in order to give it new meaning or contextualize it, but to make it humanly accessible. The finished work and the reactivations of our spiritual meaning are both set aside so that conversation can flow. Once the axis of communication has

been established, the conversation can begin. The non-linear, tangential nature of conversation, its alternating abruptness and fluidity, its personal veins and turns and, most of all, its openness to surprise and discovery are regularly underdetermined in our quest for linear, efficient discourse. Mackay allows the non-linear, visual conversation with *Isolation Peak* to send its way through typical categories of the informed dialogue that we use to arrive at knowledge. And, it is a conversation full of surprises and excitement.

On tables, walls and shelves, Mackay lays out partially hidden, partially revealed writings and copies, photographs and diagrams of *Isolation Peak*. Some are curatorial commentary (*A Wind Facsimile of the Curatorial File Relating to Lauren Harris's Isolation Peak*), some are archival references and some are visual representations (21 works on paper, seven bookworks). All of them have the gently probing, questioning, but never confrontational characteristics of good, intense conversation. The installation is a series of insights, allusions and illuminations. But mostly it is an opening gambit for a long and endless conversation we have to have with our own past.

Terence Heath

COLETTE WHITEN

The Power Plant, Toronto

In 1987, Marshall McLuhan wrote:—print technology created the public. Electronic technology created the man. The public, composed of separate individuals willing to stand with separate, fixed points of view. The new technology demands that we abandon the luxury of this posture, this fragmentary outlook.

As diatribe and dated as this statement may appear today, it resonates with truth. Media images do infiltrate every aspect of our lives, collectively informing or misinforming our views on local, national and international events. Colette Whiten's most recent series of

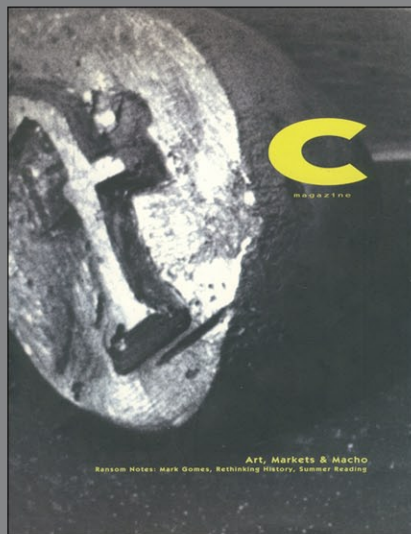
needleworks explores our image-saturated environment through an intelligent appropriation of news-wire images rendered delicately in needlepoint.

Whiten's source material has undoubtedly been seen by many of us on the front pages of the daily papers—glanced at in conjunction with the headlines and discarded at the end of the day. Her images are familiar, but unlike Whiten's previous series of needleworks of immediately recognizable figures such as Maloney, North and Grobstein, the figures in these images are unidentified women. We seek identification, but the



COLETTE WHITEN
The Power Plant (1991)

accompanying titles offer us none: *Overcoming Differences*, *Faces of Despair*, *Cooling Relations*, *Foreigners Held in Baghdad* U. S. Says, *Palestinians Remembered*. Whiten strategically probes the role of women in the media through the exclusion of men and the anonymity of the women in her selection of images. News-wire images are at odds with



Art, Markets & Macho
Ransom Notes: Mark Gomez, Rethinking History, Summer Reading

ALLAN HARDING MACKAY

Justina M. Barnicke Gallery,
Hart House, Toronto



Installation view:
Justina M. Barnicke Gallery

What are we seeing? How can we look at this? These are not unusual questions for the viewer of an exhibition to pose. What is unusual in the case of the recent installation, *Source/Derivations II* by Allan Harding MacKay is that the artist is asking them. And thus, an intimate bond is created between artist and viewer, which is a strange, even disconcerting experience in our culture.

For surely western society is characterized by confrontation and opposition. Consider our legal system, our parliamentary government, culture vs. nature, male vs female, logic vs. intuition, reason vs. faith, and so on. We are the *au contraire* society lampooned in Carroll's Tweedledee and Tweedledum. We agree to argue; we argue even when we agree.

Confrontation and argument function through polarization and exaggeration. Resolution comes through winning. The positions presented in an argument are based on closure - that is, the opponents attempt to create coherent and unassailable positions. This structure has been as much present in art as elsewhere. It is merely somewhat more subtly established. Artwork is often designed to challenge - to confront the viewer with the truth; to mystify, confuse or disorient; or to overwhelm through sheer monumentality - in other words, to take an unassailable position vis à vis the viewer. The viewer, at least as critic, has retreated to unassailable theory.

Urged on by the elitist posturing of theosophy, Lawren Harris cultivated the most unassailable of all positions - spiritual symbolism. Closure in message: who can challenge arcane

spiritual truth discovered through the illumination of devotees? Closure in form: who can challenge the mathematical perfection of geometric form? Harris created disciples or enemies. More recently, he has been ignored.

As I see it, MacKay has refused to be disciple, enemy or indifferent. He has said, in effect, I want a conversation with this artist who has been central to the myths of Canadian identity but I reject confrontation and argument as a means of discourse. To have this conversation, Lawren Harris's work had to be opened up; his closure of meaning and form had to be renegotiated rather than rejected or opposed. As it turns out, MacKay is one of the great visual conversationalists.



Installation view:: Justine M. Barnicke Gallery

I'll begin at the beginning. In front of Harris's painting, *Isolation Peak* (c. 1930), which is in the permanent collection at Hart House, MacKay has placed what he calls a viewing device. It is an ingenious device: a circle with an isosceles triangle cut out of it, placed on a stand. The triangular hole is reinforced and made less rigid and assertive by pieces of translucent paper punctured by irregular triangular cutouts. This viewing device is the key to the installation. Through it, the viewer can see *Isolation Peak* simply as a triangle. Whereas Lawren Harris's mountain as triangle is full; MacKay's viewing triangle is empty. Harris's is to look at; MacKay's is to look through. And yet, not entirely to look through. The viewing device also defines, simplifies and, in a sense, summarizes. It is not oppositional. By moving, the viewer can view any area of the painting through the triangle. The roughly cut translucent paper underplays the geometry and clarity of the image. The triangle - that most inflexible of forms and most ancient of patriarchal symbols becomes available to shifts in form and meaning. MacKay opens up the painting, freeing it from its magisterial and authoritarian intent.

After this initial viewing, the rest of the exhibition is a long conversation in which *Isolation Peak* is the focus but is no longer a dogmatic assertion. It has had to give up its aloof authority and yield to examination.

Terrence Heath

Installation view:
Viewing Device for a
Perfect Mountain, (1991)
Pastel, wax & paper on wood.
Justina M. Barnicke Gallery





Installation details:
Source/Derivations II (1991),
 Justina M. Barnicke Gallery



Installation view: Justina M. Barnicke Gallery

Across the room from the painting with its viewing device are seven large paintings/drawings of *Isolation Peak*, in which MacKay frees the image from the painting. The "masterwork" (unique, final, authoritative) has been replicated seven times in large for-mat. The drawing lines are re-established and the freedom of the initial sketch is recovered. The image has been appropriated, not in order to give it new meaning or contextualize it, but to make it humanly accessible. The mystique of the finished work and the restrictiveness of one spiritual meaning are both set aside so that conversation can flow.

Once the axis of communication has been established, the conversation can begin. The non-linear, tangential nature of conversation, its alternating abruptness and fluidity, its personal twists and turns and, most of all, its openness to surprise and discovery are regularly underestimated in our quest for linear, efficient discourse. MacKay allows the non-linear, visual conversation with *Isolation Peak* to wend its way through typical categories of informed dialogue that we use to arrive at knowledge. And, it is a conversation full of surprises and excitements.

On tables, walls and shelves, MacKay lays out partially hidden, partially revealed writings and copies, photographs and diagrams of *Isolation Peak*. Some are curatorial commentary (*A Waxed Facsimile of the Curatorial File Relating to Lawren Harris's Isolation Peak*), some are archival references and some are visual representations (21 works on paper, seven bookworks). All of them have the gently probing, questioning, but never confrontational characteristics of good, intense conversation. The installation is a series of insights, allusions and illuminations. But mostly it is an opening gambit for a long and endless conversation we have to have with our own past.



REVIEWS

ALLAN HARDING MacKAY

UNIVERSITY OF TORONTO

Allan Harding MacKay situated his recent installation, *Source/Derivations II*, 1992, within the historical framework of Canadian painting, examining the relationship between depicted nature and real experience. MacKay has based 35 variations on one primary source, a widely reproduced painting by Lawren Harris, created around 1930. This exercise attempts to sever ties with the landscape painting tradition, presenting instead a facsimile of nature for our investigation.

MacKay's's enterprise begins with *Isolation Peak*, one of Harris' most popular works, a classic scene of a single mountain peak selected from the gallery collection. American culture has enshrined the Hudson River School; the Canadian equivalent is the Group of Seven, to which Harris belonged. Harris' is a utopian vision that arranges space hierarchically, placing the mountaintop at the apex of the composition. MacKay has capitalized on Harris' clichéd notions of idealized beauty-singular, noble, and majestic—using these as the starting point for his investigation.



Allan Harding MacKay, *Viewing Device for a Perfect Mountain*, 1991, paper and wax on wood, 6' high.

The original Harris painting is hung in a prominent position within the installation; in front of it is placed the "Viewing Device for the Perfect Mountain," a contraption that secures a specific view of the peak through its modest-size triangular hole. Once established, this triangle acts as a reference point throughout the installation; the symbol represents a mountain, while simultaneously serving as a pure abstract form.

In addition to the Harris painting and the "Viewing Device," the installation includes seven near-scale painted panels that mimic the stages of painterly development in the Harris canvas: 21 artist's "sketches" made with tracing paper, wax, and photocopies of the images in the original painting; seven heavily waxed book-works originating from museum catalogues; and a wax facsimile of the museum's curatorial file on the original painting. As part of his conceptual project, MacKay traveled to the Rocky Mountains in search of Harris' Isolation Peak. Although he was never able to find the exact prototype, the documentation that he returned with suggests the mediation between artist and nature.

Here MacKay is treating nature as a construct, dissecting its parts through the many layers of paraffin, wax, and varnish that cover the tracing paper of his studies. Just as the early topographers fabricated an understanding of nature through measurements and mathematical formulas, MacKay is processing Harris' depiction of Isolation Peak-cutting and folding back the same triangular shape used in the "Viewing Device"-to reveal color as well as black and white photocopies of the mountain.

MacKay acknowledges that, for Canadians, the experience of their country's idealized wilderness is necessarily mediated. Here he reinvents the landscape tradition, examining the mystique of nature and forming a bridge between our cultural past and present environmental realities. Though an authentic experience of nature is unretrievable, we are able to rearrange our detached experiences of it in whatever form we wish.

Linda Genereux



Installation view: Justina M. Barnicke Gallery

FAMILIAR LAND



Source/Derivations II

by Allan Harding Mackay
Justina M. Barnicke Gallery

BY ROXANNE CHEE

Stepping into the room, your eyes meet with a row of seven unlike panels of a familiar landscape image, Group of Seven's Lawren Harris *Isolation Peak* (c. 1930). The original (part of the Hart House Permanent Collection) hangs on the opposite wall, well-lit in all altogether dimlit space.

Arranged along the remaining walls is a series of smaller framed works on paper whose white dominated interiors emphasize the ever-present peaks. Nearby, on a wooden table rests books works. A structure titled *Viewing Device for a Perfect Mountain* stands before the original canvas, lending a sculptural component to the exhibition.

What becomes obvious after some perusal is that these relative interpretations of a provocative Canadian landscape image represent more than studies on a familiar theme. Rather, they constitute exploration into the meaning of place and the ideal, particularly as it is affected and changed by time, in history and in the Canadian imagination.

The artist responsible for this mixed-media installation, *Source/Derivations II* on view at the Justina M. Barnicke Gallery is Allan Harding MacKay, a Prince Edward Island born artist and gallery director. MacKay takes a popular landscape icon and develops a series of "derivations" based on the "source." In this sense, the painting itself becomes MacKay's motivation rather than nature which was Harris' inspiration.

Perhaps he understands the past as a living thing, carried within all of us that compelled MacKay to retrace Harris' train journey from Toronto to the Rockies. Assuming the "railway-eye-view" of the times, MacKay travels back to the earliest moment of creation. There at Jasper National Park, he photographed the site and witnessed the raw materials that went into Harris' canvas, altogether recovering, a mind searching for connections and meaning in his environment, a mind engaged in composing. Like Harris, MacKay too returns to his Toronto studio to synthesize his findings and develop his interpretations of the landscape.

The results speak for themselves. The panels, similar in construction and composition to the original but finished in palettes of greens and yellows, blues, purple-blacks, and russets are the immediate response to the "source" work. After some deliberation and mental comparison, what becomes apparent is that Harris'

unique vision of the Canadian landscape rather than MacKay's "derivations" feels right in every sense, that somehow everything about Isolation Peak was meant to be exactly as it is -the composition, the cool blue-white palette, the oil medium, the pronounced contours, the simple beauty. The *Viewing Device For a Perfect Mountain* stands before the original, allowing the watcher to frame and examine each aspect of this "perfect mountain."

MacKay's point is well-taken: Changing any element of the mythic image not only makes for a new image, but challenges the significance of the existing one. By distorting the ideal, the heroic and mythic dimensions we associate with the form becomes subdued in the imagination, and eventually in our art. Imagine the implications for Canadian art had the ideal peak been different.



In the book works and works on paper, the artist deals broadly with the issues and methods of documentation, how they affect our perception of place and the landscape. Hence, the documentary quality pervading the show. Essentially, the book works are magazines or art publications about *Isolation Peak*. Like a shroud, paraffin wax encases the pages, blanketing the text, save for select words like "Isolation Peak represents" and the photographic reproduction of the peak itself. Even so, the image is further disfigured by wax splashes, etchings, cut-outs, slashes. MacKay's treatment of books demonstrate the futility of words, how, with time, words become "waxed over", fade and fail to carry meaning. But, the wordless image, despite deformation, continues to loom large in the geography of the land and the imagination, always pushing through to give meaning to that rare thing known as Canadian identity.

The works on paper undergo a similar treatment: obscured behind sheets of semi-opaque semi-transparent draughtsman tracing paper, the mountain is revealed as tracings in outline or through incisions and rips, folded back and weighted with wax. Despite its disjointed, even mutilated shape, the form is unmistakably *Isolation Peak*. Although there is much attempt at concealing and obscuring, simultaneously, there is also an effort to erect, excavate, even combust the image through the layers of paraffin and paper. This paradoxical treatment of an idealized Canadian image acts as metaphor for our schizophrenic Canadian consciousness, where there is at once a need to embrace nature and the land while outrightly rejecting it. Regardless, the images of the Canadian landscape forged by Harris and the Group of Seven lingers, remaining an essential part of the collected identity.

From *Source/Derivations II*, one gets the impression of the artist coming to terms with the past and with the mythic images that dominate and define what is Canadian. By recreating those images, in essence, MacKay is owning them and making them real to himself, and hopefully, to us.

TAKING a PEEP at a PERFECT ICON

BY KATE TAYLOR

Allan MacKay is better known in Toronto as a gallery director (of the Power Plant, at Harbourfront) than as an artist and - to judge from a current show - even when the artist takes the upper hand, academic and curatorial issues remain central to him.

For his show that opened this week at the Justina Barnicke Gallery in the University of Toronto's Hart House, MacKay takes as his starting point Lawren Harris's famous *Isolation Peak* and builds around it an installation that comments on the power of that triangular icon in the Canadian consciousness. The installation - *Source/Derivations II* - represents the second in a series: MacKay first used this approach at the Ottawa School of Art with Tom Thomson's *Northern River* as his inspiration.



The first element of this new installation is the original painting itself - it is part of the Hart House collection hanging on the first wall as you enter the gallery. MacKay has created a viewer - "Viewing Device for Perfect Mountain" - through which we can peer, highlighting the perfect triangular form of *Isolation Peak* by framing it with a triangular peep hole.

Across from the original sits a series of copies of the painting in various stages of completion, various colours and various media. And around the room are displayed multiple smaller works in which photographic images of the painting or of catalogues about the painting are hidden underneath layers of wax or tracing paper. These are the most technically engaging works in the show, where the image of the mountain occasionally peeps forth from a triangular hole gouged through thick layers of paper from under a flimsy triangular flap.

At some levels the installation is a curatorial exercise, for its first impact on most viewers will be to make them re-examine a famous and familiar historical work. By literally covering *Isolation Peak* in layers of wax and paper, MacKay forces us to peel back the layers that cover the image of the famous mountain in our mind's eye.

But at a more challenging level, the installation is not just about *Isolation Peak*, but also about the relationship between artist and subject, and the toll history takes on imagery. *Isolation Peak* was an idealized image of the perfect mountain - a single icy pyramid reaching toward the heavens from an undulating base of foothills - inspired by Isolated Peak in British Columbia's Yoho National Park. MacKay (who visited the site, retracing Harris's journey to the Rockies) takes this process of distancing the art from the original one step further, revealing in his installation how imagery is burdened with the heavy weight of repeated reproduction.

SOURCE/DERIVATIONS III (Ron Benner)



Allan Harding MacKay seems more interested in the good and the true than the beautiful. Or, better, he takes the art process only far enough to serve the revelation of the good and the true. Many artists have self-consciously announced their re-engagement with the "real" world as a heralding of "committed" art, "engaged" art, art of the people. MacKay seems hardly to notice that he is making art. His attention is focused on the human reality he has to contend with. This focus of attention is nowhere more obvious than in his most recent visual "conversation" with the work of another artist.

Source/Derivations III is the third in a series of visual responses to other, major art works. Only this time there is a difference in approach, perhaps even a complete reversal of intention. In his earlier derivations, from Tom Thomson's *Northern River* (1989) and Lawren Harris's *Isolation Peak* (1992), his central concern was how these historic works could be looked at with contemporary eyes. He opened up layered meanings and symbols, explored possible avenues of approach, tabulated references and, in the case of Lawren Harris's *Isolation Peak*, he even built a viewing device for looking at the work. I had the impression when I saw these exhibitions that MacKay was trying to assist me in understanding the works or, at least, in looking at them. In *Source/Derivations III* have the feeling he is himself trying to understand and I, viewer that I may be, am not the recipient of his discoveries, but an observer of his searching.



Said another way, MacKay seems in *Source/Derivations III* to be much more focused on the Source than in the previous works in the series, where it was the Derivations that remained central to the exhibitions. In *Source/Derivations III* the six large photo-based paintings of Ron Benner are never left for a moment. It seems as if every choice of MacKay's, from materials to colour to process, has a direct contact with the original. He has not stepped back (as he did, I think, in the Lawren Harris exhibition) and mused over the work. His response is direct, sometimes almost a structural repetition of Benner's *As dark as the grave wherein my friend is laid*, sometimes left open-ended, as if he could go no further in approaching the substance of the work.



Installation views: Art Gallery of Windsor



Installation detail:
Art Gallery of Windsor

And the image of Benner is also everywhere present. MacKay has photographed Benner, drawn a portrait from the photograph, blown up both photo and drawing, photocopied them, cut up the photo of the drawing to focus in on the face that had experienced the tragedy from which the six progressively blackened panels came. The clear acetate photocopies of the portrait have been bent and superimposed over photocopies of the paintings which can be seen behind the transparent black acetate faces. Benner's friend is dead; the event is past; the blame is who knows where; the world goes on.

And, yet, MacKay is not content to look at the work; he seems obsessed with the human act of this art. "I, too, am an artist; I, too, have loss that I hold in me; I, too, give physical shape to my sorrows," he seems to be saying. But, in the end, he can only stand aside and say: "Sorrow, Testimony, Anger, Interrogation." And two of these words, even, are not his, but ones he found in the text of an earlier catalogue essay, referring to *As dark as the grave wherein my friend is laid*, by Matthew Teitelbaum: "testimony" and "interrogation." These words, hidden originally in the regular, visually concealing lines of printed text and now released from their typographic prison into the light of this gallery of sorrow, testimony, anger and interrogation.

Terrence Heath



Installation detail and views: Art Gallery of Windsor





Installation detail:
Art Gallery of Windsor

While building on the approach established in other *Source/Derivations* the artist intended in *Source/Derivations III* to consider aspects of the AGW collection that reflected on the historical, and more specifically post-industrial, context of Windsor. For this project, MacKay selected "As dark as the grave wherin my friend is laid" (1975/76), a mixed-media work by the London, Ontario artist Ron Benner. MacKay's investigation represented a departure from his methodology in that, in *Source Derivations III*, he dealt with the work of a living artist. For MacKay, this project represented not only an exploration of an aspect of the AGW's collection, but (perhaps more significantly) an opportunity for respectful negotiation and dialogue with the artist Ron Benner. The work selected by MacKay was of deep personal significance to Benner, in that it was made to honour the memory of two fellow railway workers who had been killed in a derailment near Windsor.

Source/Derivations III served to initiate different dialogues between the artist and the gallery (representing institutional and cultural history), the artist and community, and the artist (MacKay) and the artist (Benner) - in a critical yet constructive manner. In this work, MacKay fused his interest in the process of deconstructing histories, as embodied in visual images, with his interest in a constructed identity as seen through the genre of portraiture. In each case, we learn that representations and meaning are provisional, elusive, allusive and fleeting, never fixed, always predicated on history and experience, time and memory.



Installation detail and view: Art Gallery of Windsor



MacKay's methodology involves a form of cultural archaeology and filtering which positions the artist as an aesthetic facilitator or bridge between past and present, culture and nature, the real and the mythological. By focusing on aspects of the AGW collection, the project not only posed a re-interpretation of a work(s) in the collection, but in turn reflected on the significant historical role as exhibitor and interpreter of its holdings played by the gallery (and by other collecting institutions). This vital, interactive role provides a greater appreciation for locale, place, region and the construction of identity, whether it be personal or for a community.



Vincent J. Varga

Text excerpted from the publication:

SOURCE/DERIVATIONS:

ALLAN HARDING MacKAY

Published by AGW / 1998

Installation detail and views: Art Gallery of Windsor



SOURCE/DERIVATIONS IV (Rodin)

The *Source/Derivations IV* (Rodin) is comprised of three installation elements: A bronze sculpture "Balzac" by Augustus Rodin from the collection of the Edmonton Art Gallery, two vertical paper collages in multiple image format and a video.

The video work entitled *Pendulum Yellow* is a visual and sound meditation on Rodin's sculpture, coupled with visual blendings and associations derived from images of a Somali woman and natural desert formations in East Africa. The collages also reflect these image sources.

The tape travels through this highly textured and dramatized meditation to touch the Horn of Africa and reverses itself to return to the face of Balzac.

toward the end of the nineteenth century, Auguste Rodin (1840–1917). A modeler who was captivated by Michelangelo, Rodin produced sculpture that was often intentionally fragmentary, with expressive surfaces. *Adam* (806), which was cast long after it was modeled, shows one of the many figures spawned by his unfinished project for the *Gates of Hell*, commissioned in 1880. His greatest commission, for a *Balzac*, was never cast during Rodin's lifetime. Many sketch models such as No. 818 show his devotion to the project, which in its final plaster was memorably photographed by Edward Steichen in moonlight (820). Rodin's sculpture, like the paintings of the Post-Impressionists, leads quite directly to what we call modern art.



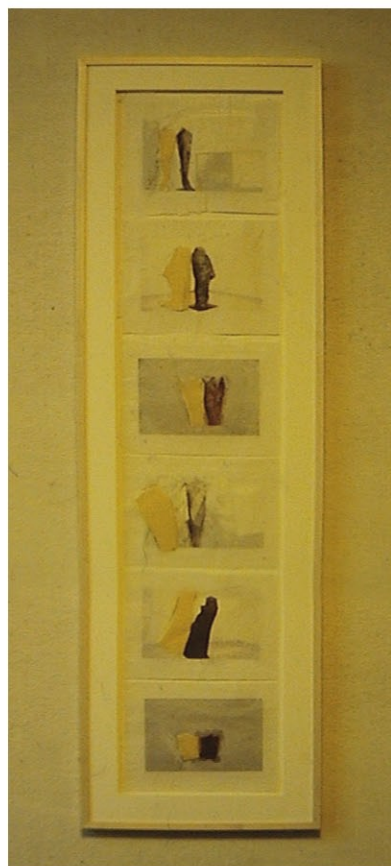
Installation view: Edmonton Art Gallery



820 *Left* Edward J. Steichen: Balzac. The Silhouette, Meudon, 4 a.m. 1908. Gray-green gelatine carbon print of c.1909 from original negative, 14½ × 18½ in. Photographed outside Rodin's studio; when Rodin saw the prints he said: "You will make the world understand my Balzac through these pictures. They are like Christ walking on the desert . . ." (see p. 434).

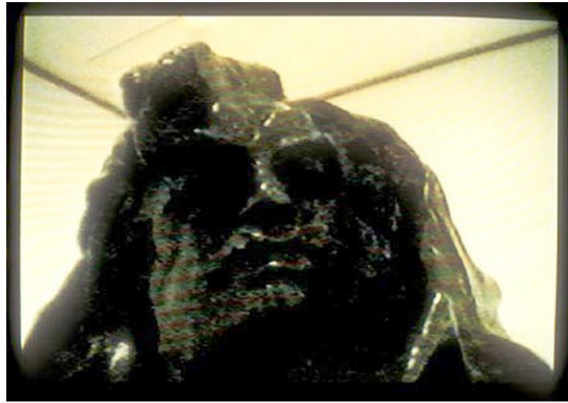


Source/Derivations IV (Rodin), 1995
Video Still



Source/Derivations IV (Rodin), 1995
Collage,
wax, damar varnish, charcoal,
rephotography on tracing paper

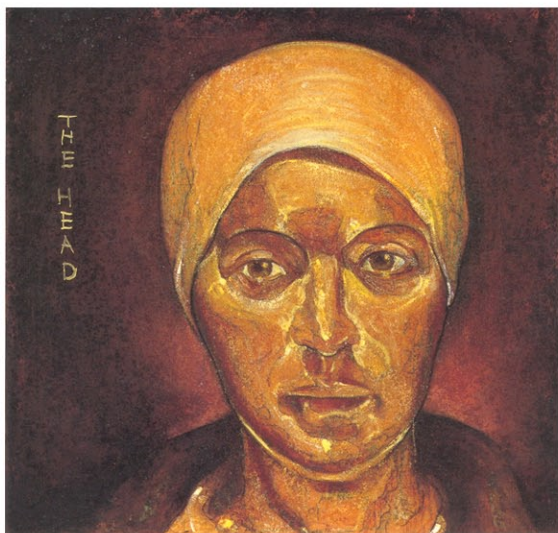
Source/Derivations IV (Rodin), 1995
Video Stills





Source/Derivations IV (Rodin), 1995
Video Stills

SOURCE/DERIVATIONS V (Edwin Holgate)



Allan Harding MacKay, *The Head*, 1996
oil, wax, pastel on panel

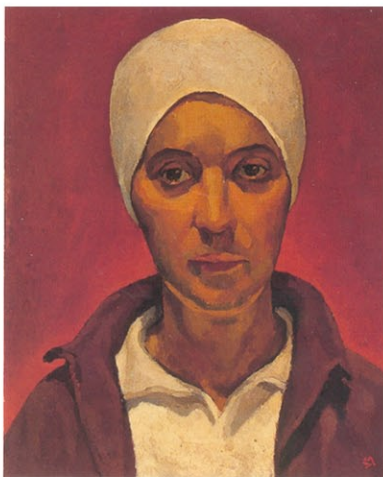


Allan Harding MacKay,
*Borrow a Corpse for the
Souls Return*, 1996
oil, wax, charcoal on panel,
acetate overlay

Allan Harding MacKay is an artist whose deep visceral reactions to images, whether found in art or in life, are the catalysts for his artistic practice. The artworks in *Source/Derivations V*...were inspired in part by MacKay's encounter with Edwin Holgate's painting - *The Head*, 1938, which is in the permanent collection of the McMichael Canadian Art Collection. Equally, the exhibition's content was driven by MacKay's attraction to portraiture in a more general sense, and by his fascination with women wearing any kind of head covering. Interwoven with these emotional triggers are the many conceptual avenues the artist explores while developing a complete installation. It was during his studies at the Nova Scotia College of Art and Design in Halifax that MacKay was first introduced to conceptual art. The weight given to the processing of ideas and information in the making of art intrigued him. This dual fascination with technique and concepts is at the heart of MacKay's *Source/Derivations V*... exhibition.

The artist's interest in investigating these dualities has in fact been the basis of his entire *Source/Derivations* series.¹ In each site-specific installation, a "source" artwork, which has deeply moved MacKay, is an integral part of the exhibition along with MacKay's own artworks exploring different manipulations of its subject and media. Consequently, MacKay effectively positions himself at the centre of a theoretical and practical dialogue between himself, as a contemporary artist, and history. The dialogue not only contextualizes the history of the source artwork but also opens questions on the notions of subject and representation.

E. H. Holgate's *The Head* caught MacKay's attention for several reasons. The figural work of the Group of Seven artists has always intrigued him, not least because this body of work is less well known than their landscapes. In contrast to the other Group members, Holgate has always been better known for his portraits and paintings of figures in the landscape, usually rendered with a limited palette and an emphasis on "structure and form."²



Edwin Holgate 1892-1977, *The Head*, 1938
Collection: McMichael Canadian Art Collection



Installation details:
Allan Harding MacKay
Source/Derivations V, 1997
oil, wax, pastel on paper

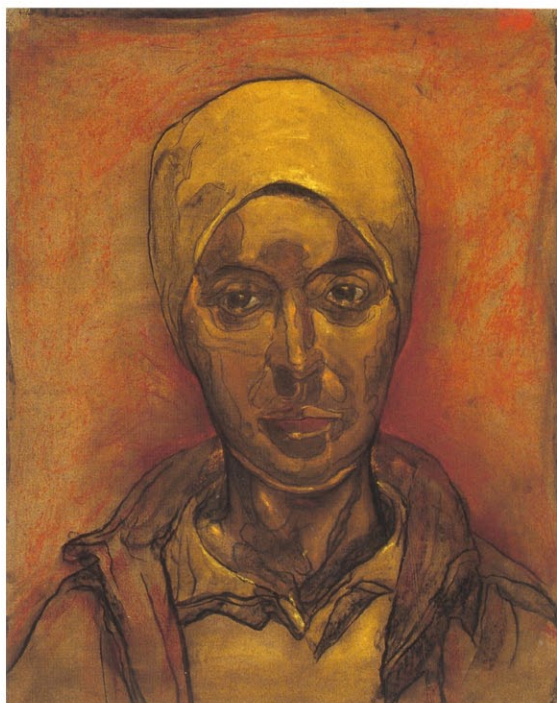
Similarly, portraiture and figural works have frequently appeared in MacKay's own artistic practice over the years. Holgate's portrait of his wife, Frances, struck MacKay as a "strong painting in its own right," its "frontal qualities" were appealing, and he found it unusual "in the sense of the figure having a head piece on."³ Holgate and his wife had been cementing a patio and Frances had wrapped a towel around her long hair while she worked. It was in this garb that Holgate recorded her image on canvas.⁴

In 1976, the Holgates made a memorial donation of *The Head* - a painting considered an important turning point in his artistic development - to the McMichael. In that same year the National Gallery of Canada mounted a major retrospective of Holgate's work. The curator, Dennis Reid, positioned *The Head* in Holgate's development as follows:

*Then, early in 1938, a portrait of his wife Frances began to stray from likeness as he found himself engaged by an intense awareness of the actual physical activity of laying in paint. Head, as Holgate calls it (insisting that it is not a portrait), is probably the single work that best summarizes Holgate's concerns as a painter. Every detail speaks of subtlety (notice the point of the collar over the right shoulder), every form is sensitively built up, and naturally, pleasingly melds into its neighbours to form a modulated, tactile surface of quiet liveliness, The structure of the face - emphasized by contrast with the simple white kerchief - is convincing as grown bone and flesh, yet eloquently expresses the capacity of oil paint to suggest the range of human spirit.*⁵

Over the past decade or more, portraiture has appeared in many of MacKay's drawings and paintings, beginning with those of his first wife who frequently wore scarves. Then, while living in Switzerland from 1983 to 1988, the artist's interest in the traditions of landscape and portrait painting was regenerated. One such body of his work was a series based on the paintings of the Swiss modernist Ferdinand Hodler. Fully aware that both landscape and portraiture were passé among contemporary artists, MacKay brought to both genres a fusion of his superb technical skills and his interest in conceptual notions of art. Painting in a style reminiscent of Hodler, MacKay whimsically included his own images alongside Hodler's, setting up parallels in subject and technique.

In 1993, while serving as an official war artist in Somalia, MacKay did numerous drawings of many women with head coverings. More recently, his subjects have included Christian women in wimples, his studies taken from Egyptian tomb paintings, and references to media images, such as the mother of one of the accused bombers of the World Trade Centre in New York. MacKay's deconstructive approach to these works takes the form of analysis and makes reference to both historical and contemporary imagery, thus contextualizing his creative process.



Allan Harding MacKay, *Untitled*, 1996
charcoal, pastel on paper

In *Source/Derivations V* . . . MacKay closely examines the subject matter and technique used by Holgate in *The Head*. Equally important is MacKay's toying parody of the accoutrements-creative process, materials and technique traditionally associated with portraiture. His combination of influences-graphic realism, conceptual art and artworld politics-allows him to challenge this tradition and invert the essentials in his deconstruction of the face.⁶ Usually an artist will produce a number of sketches, or studies, based on the subject or model. It is from these sketches that the artist eventually produces a finished work. Here, MacKay's approach is the reverse. He first produced the large panel, *The Head* 1996 followed by numerous sketches. He sometimes worked from a model; at others, he worked directly from slide projections of Holgate's image.

Parody is also reflected in MacKay's choice of materials. He eschews traditional oil on canvas, preferring brown industrial paper or panels of the paper-covered plywood usually used by sign painters. It could be argued that, just as artists have done for centuries, MacKay builds up his paint surface in layers. In *The Head* the artist achieves the technical and textural quality of paint on canvas by layering and scraping back into the surface of his work with a variety of media. "I really don't use a formula. I do a drawing-charcoal and pastel-then I just flick the melted wax and Damar varnish. I don't brush it on. The reason for that is to get a space in between where the raw pastel is contrasted with the richness of the mix. So that builds up the texture of the surface."⁷



Installation view: McMichael Canadian Art Collection



Installation view: McMichael Canadian Art Collection

1 *Source/Derivations*.- An installation by Allan Harding MacKay was inspired by Tom Thomson's *Northern River*. Ottawa School of Art, February 14 to March 4, 1989. *Source/Derivations 11* included Lawren Harris' *Isolation Peak*. Justina M. Barnicke Gallery, University of Toronto, January 6 to February 2, 1992. *Source/Derivations III* was based on Ron Benner's *As dark as the grave wherein my friend is laid*. Art Gallery of Windsor, January 22 to March 13, 1994. *Source/Derivations IV* used the sculpture *Balzac* by Auguste Rodin. Edmonton Art Gallery, September 3 to October 30, 1995.

2 Charles Hill, *Canadian Paintings in the Thirties* (Ottawa: National Gallery of Canada 1975), 42.

3 Personal interview, August 12, 1996.

4 Robert McMichael, *One Man's Obsession* (Scarborough: Prentice-Hall Canada 1986), 218-219.

5 Dennis Reid, *Edwin Holgate* (Ottawa: National Gallery of Canada 1976), 21.

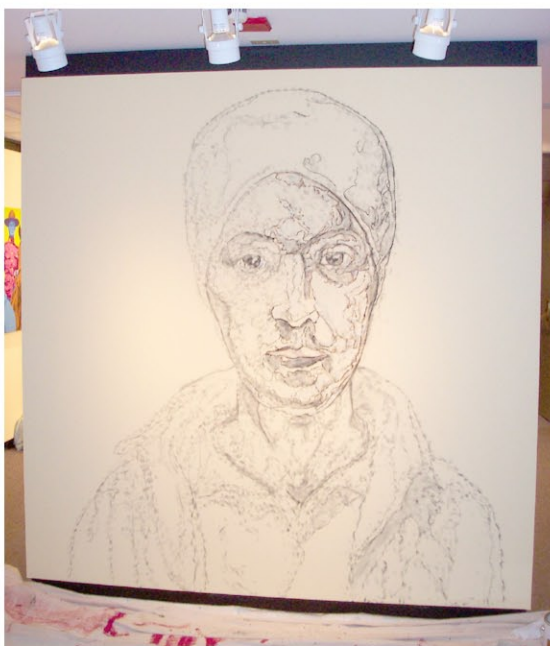
6 Charlotte Townsend-Gault, *SOME CRITICAL COUNTENANCES: An Extended Drawing* (Halifax: Art Gallery of Nova Scotia 1989), 66.

7 Personal interview, August 21, 1996.

MacKay's interest in form and structure-an interest shared with Holgate-is revealed through his deconstruction of the portrait, not least because of its gigantic size. His larger than life portraits emphasize the quality of technique and the reality of reproduction. The panel, *Outside/Inside Head* depicts a human skull. A large sheet of acetate, bearing a copy of Holgate's painting on the surface, overlays the skull. The eyes of Holgate's work rest inside the sockets of MacKay's skull, creating the illusion that it is the skull that is veiling the head. Through his use of reprography, black-and-white photographs, and colour transparencies, MacKay plays with this notion of illusion, questioning the relationship between original and copy. His use of technology to reproduce imagery also questions the conceptual ideas of conventional portraiture. Traditionally, portraiture was a commissioned work and a laborious task of documenting an exact likeness of the subject. It has only been within the past 100 years that portraiture through a mechanical means has been accepted. Even today, 'official' portraits resort back to renderings in oil on canvas.

Whether to frame works or to merely pin them to the wall is not just an aesthetic decision for MacKay. He also considers the psychological effects of framed and unframed works. In this exhibition, the artist's large panels are placed on a shelf and lean against the wall. This type of installation gives some of the works a less traditional sense of completion, again making reference to MacKay's creative process. Original or representation? Ultimately, *Source/Derivations V* . . . is about both.

Susan Gustavison and Lynn Hill
Exhibition Curators



February 2004, Allan Harding MacKay
Site-specific drawing from 'The Head' for the
McMichael Canadian Art Collection.

174 THE IMAGE "Borrow a Corpse for the Soul's Return" (the actual title borrowed from a text of Chinese strategems), is composed of a 4' x 4' skull drawing in yellow pastel, and wax on a paper-covered panel. In addition, a transparent acetate overlay containing the grey tone reproduction of Edwin Holgate's 1938 oil painting entitled, "The Head."

Although the skull is positioned behind the "fleshed" out representation of Holgate's original portrait, a paradoxical illusion is created, in that the skull advances and the eyes appear to be peering from behind the skull; in effect the outside becomes inside looking out. A macabre presence for a yet to be claimed anatomical metaphor, (paradox) perhaps?

— Allan Harding MacKay

Allan Harding MacKay

Borrow a Corpse for the Soul's Return

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Photo: Isaac Applebaum

Never before Seen, The Most Fantastic Collection in The Modern World
 Pictures, Models, Corpses, and Rarities
 A Wonder Cabinet of Beauty and Curiosity
 Knowledge Made Visible
 Sacred Revelations, Little Known Facts
 All Never Before
 Bargain Prices For First Comers
 Engravings, Paintings, Photographs, Embossings, Stories, Discourses,
 Perfumes, Intentional Archaisms, and Poetic Exclamations

Bryan Boothroy, Jean-Mark Sene, Dan MacLean,
 Yigal Burnett and Ken Niss reveal the Secret
 Geography of the Body
 Richard London, Maureen Hyman and Stewart
 Downson explore the Beauty Beneath the Skin
 Shows for The First Time Ever: The Incredible
 Cabinet of Mr. Max Apollonia Holberg
 The Anatomy of Eve: Mimi Casari, Patti Shah,
 Maria Gould, and Kirby Forewell investigate the
 human body's deepest and most beautiful part(s)
 The Map of the Body and the Map of the World:
 guides to readings of all sorts by Ken Roberts, Andy
 Fales, Justin Tubb, Heather Spear, Chris Arthar,
 Ben Strauss, and Dorothy Speck
 The Spiritual Body: Saeo Eric McCormack investi-
 gates the man who will it, Allan Harding MacKay
 gives us more; Paul Gleason, Stephen Flanagan,
 and Michael Trevathan travel in its company

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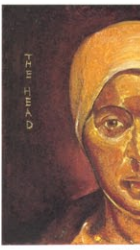
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THE ANATOMY
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Source / Derivations V . . .

ALLAN HARDING MACKAY



February 1 to April 27, 1997

McMichael Canadian Art Collection

SOURCE / DERIVATIONS V . . .

Allan Harding Mackay is an artist whose deep intellectual reactions to images, whether found in art or in life, are the catalyst for his artistic practice. The artists in *Source / Derivations V . . .* were inspired in part by Mackay's encounter with Edward Hopper's painting *The Head* (1938), which is in the permanent collection of the McMichael Canadian Art Collection. Equally, the exhibition's content was driven by Mackay's attempt to perpetuate in a more general sense, and by his fascination with various resulting art of head content. Intermixed with these crucial dialogues are the many conceptual avenues the artist explores while developing a complex installation. It was during his studies at the Nova Scotia College of Art and Design in Halifax that Mackay was first introduced to conceptual art. The weight given to the processing of ideas and images in his thinking of an individual form. This dual fascination with technique and concepts is at the heart of Mackay's *Source / Derivations V . . .* exhibition.

The artist's interest in investigating these dualities has in fact been the basis of his entire *Source / Derivations* series. In each site-specific installation, a "neutral" artwork, which has deeply inspired Mackay, is an integral part of the exhibition along with Mackay's own artworks exploring different manifestations of the subject and media. Consequently, Mackay effectively positions himself at the centre of a theoretical and practical dialogue between himself, as a contemporary artist, and history. The dialogue not only contextualizes the history of the subject matter, but also opens questions on the notions of subject and representation.

E. H. Hopper's *The Head* caught Mackay's attention for several reasons. The liquid work of the Group of Seven artists has always intrigued him, not least because this body of work is less well known than their landscapes. In contrast to the other Group members, Hopper has always been better known for his portraits and paintings of figures in the landscape, usually rendered with a limited palette and an emphasis on "structure and form." Spiritually, portraiture and liquid works have frequently appeared in Mackay's own artistic practice over the years. Hopper's portrait of his wife, Frances, since Mackay as a "young painter in his own right," his "initial qualities" were appearing and he found it "inspired" in the "center of the figure."



Edward Hopper, 1937, *The Head*, 1937

1 Installation: An installation in Allan Harding Mackay was inspired by Tom Pritchard's *Portrait of Allan Harding Mackay* (1985, 1985) at the McMichael Canadian Art Collection. The installation was held at the McMichael Canadian Art Collection, 100 Dundas Street West, Toronto, Ontario, Canada, from February 1 to April 27, 1997. The installation was held at the McMichael Canadian Art Collection, 100 Dundas Street West, Toronto, Ontario, Canada, from February 1 to April 27, 1997. The installation was held at the McMichael Canadian Art Collection, 100 Dundas Street West, Toronto, Ontario, Canada, from February 1 to April 27, 1997.

SOURCE / DERIVATIONS V . . .

In 1976, the Hoppers made a memorial donation of *The Head*—a painting considered an important turning point in his artistic development—to the McMichael. In that same year the National Gallery of Canada received a major retrospective of Hopper's work. The curator, Donna Bick, positioned *The Head* in Hopper's development as follows:

Not only in 1938, a portrait of his wife Frances began to show them almost as her head herself engaged by an intense awareness of the actual physical quality of being in paint. Head, as Hopper said it (nothing that it is not a portrait), is probably the single work that best summarizes Hopper's concerns as a painter: very quiet scenes of ordinary people in the interior of the color over the right shoulder, every form is sensuously built up, and naturally, sensuously made into his engineering in form a meditative, tactile surface of quiet textures. The structure of the face—emphasized by contrast with the simple white head—by contrasting an open nose and back, and eloquently expresses the capacity of Hopper to suggest the range of human space.¹



Edward Hopper, 1937, *The Head*, 1937

Over the past decade or more, portraiture has appeared in many of Mackay's drawings and paintings, beginning with those of his first wife who frequently were scenes. Then, while living in Burlington from 1982 to 1988, the artist's interest in the tradition of portraiture and portraiture was reinvigorated. One such body of his work was a series based on the painting of the nineteenth-century portraitist Rudolf Fiedler. Fully aware that both landscape and portraiture were used among contemporary artists, Mackay brought to his work a focus of his own technical skills and his interest in portraiture. In 1993, while serving as an official war artist in Somalia, Mackay did numerous drawings of many women with head coverings. More recently, his subjects have included Christian women in veils, his studies since

1 Donna Bick, *Edward Hopper: National Gallery of Canada 1937-1987*.

Exhibition List

All art reproduction: image courtesy artist

Allan Harding Mackay, 1985-1987
The Head
Oil on canvas
100 x 100 cm
McMichael Canadian Art Collection
100 Dundas Street West
Toronto, Ontario, Canada
M5G 1S7

The following artists and their artworks are included in the exhibition:

October 1989 until 1996
1. Allan Harding Mackay, 1985-1987, *The Head*, 1937, oil on canvas, 100 x 100 cm, McMichael Canadian Art Collection, 100 Dundas Street West, Toronto, Ontario, Canada, M5G 1S7

2. E. H. Hopper, 1937, *The Head*, 1937, oil on canvas, 100 x 100 cm, National Gallery of Canada, 100 Wellington Street West, Toronto, Ontario, Canada, M5G 1S7

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120. E. H. Hopper, 1937, *The Head*, 1937, oil on canvas, 100 x 100 cm, National Gallery of Canada, 100 Wellington Street West, Toronto, Ontario, Canada, M5G 1S7

121. E. H. Hopper, 1937, *The Head*, 1937, oil on canvas, 100 x 100 cm, National Gallery of Canada, 100 Wellington Street West, Toronto, Ontario, Canada, M5G 1S7

122. E. H. Hopper, 1937, *The Head*, 1937, oil on canvas, 100 x 100 cm, National Gallery of Canada, 100 Wellington Street West, Toronto, Ontario, Canada, M5G 1S7

123. E. H. Hopper, 1937, *The Head*, 1937, oil on canvas, 100 x 100 cm, National Gallery of Canada, 100 Wellington Street West, Toronto, Ontario, Canada, M5G 1S7

124. E. H. Hopper, 1937, *The Head*, 1937, oil on canvas, 100 x 100 cm, National Gallery of Canada, 100 Wellington Street

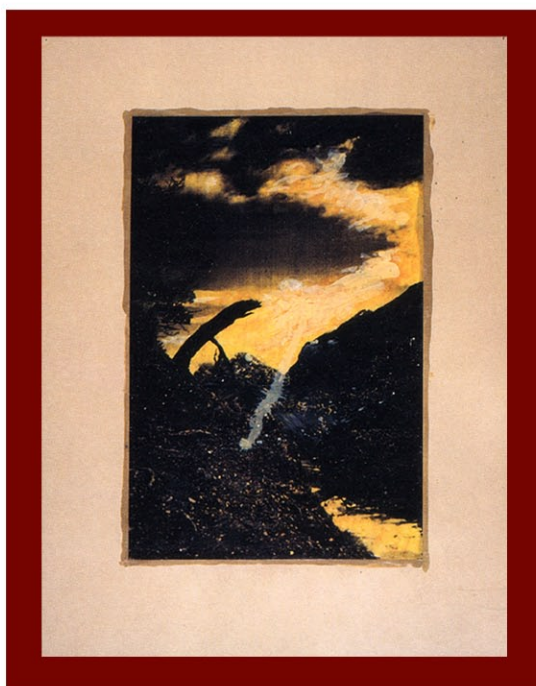
SOURCE/DERIVATIONS VI (Walter J. Phillips)

THE PAST IS
FASCINATING
BECAUSE IT
IS THE ONE
FREE PLACE
FOR OUR
IMAGINATION¹

Source/Derivations VI: (Walter J. Phillips) is the sixth in a series of exhibitions that artist Allan Harding MacKay has created over the past decade which respond to the work of other predominantly Canadian artists.² In each *Source/Derivations* project, MacKay responds to a "source" image that he has found intriguing, and creates works - "derivations" - inspired by that source.

In this exhibition, MacKay re-examines several works by accomplished printmaker and watercolourist Walter J. Phillips (1883-1963): the woodcut print *Vapours Round the Mountain Curled* (1938) and its original print blocks, as well as the prints *Howe Sound, B.C.* (1940) and *Jack Pine* (1940), all of which are in Glenbow's permanent collection.³ The original "source" works by Phillips are also a part of the final installation. This interest in the work of other artists stems from a desire to acknowledge the past as an important source of possible alternatives for the future. Says MacKay, "The work of other artists is full of possibilities."⁴ MacKay sees his work as an apprenticeship, an opportunity to learn from others who have gone before him in order to create new ways of exploring how we have, and continue to construct our relationship as a culture to the natural world around us.

This *Source/Derivations* project is unique in that it is the first time MacKay has had the opportunity to examine the "source" work of an artist, while living in the very place which inspired the creation of that work. MacKay refers to this as the "echo of Walter J. Phillips in Banff."⁵ For the last year, MacKay has been an artist-in-residence at The Banff Centre. Phillips, a recognized authority on the print block medium, made a lasting contribution to the development of Canadian art in the West, helping to establish both The Banff Centre and the Alberta College of Art and Design. Phillips first visited Banff in the summer of 1926, returning many times to teach and for sketching trips. Inspired by the landscapes he found there, the Rockies became a major source for his work.⁶ For MacKay, his time in Banff and his interest in Phillips's work have converged to become a self-conscious exploration of the notion of place and the impact of one's environment on artistic practice. MacKay's response to Phillips's work points to the complex relationship between the development of landscape imagery about the Rockies in the first half of this century and the development of these areas as mountain parks and "wilderness" sites. In a region where the Rockies are perceived as part of the psychic fabric of who we are as southern Albertans, this exhibition provides us with the opportunity to contemplate our relationship to this landscape and its representations.



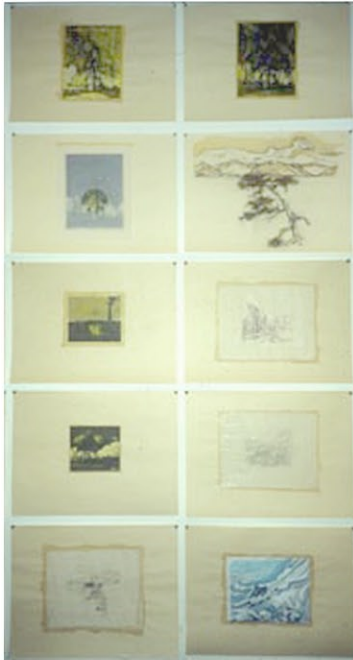
Allan Harding MacKay, *Source/Derivations VI*, 1998
oil, wax, charcoal on paper

Depictions of certain landscapes play an important role as commodities in the Canadian economy. The well-known vistas of the Rockies have not only a social value in the formation of Canadian identity, but an economic one, also. Not many Canadians live or work in the Rocky Mountains, but the images of those mountains are well-known, and a fascination with the Rockies has become firmly entrenched in the psyche of Canada since it became a popular tourist site over 100 years ago, notwithstanding that for centuries the Rockies have, and continue to occupy a special spiritual and historical territory for First Nations peoples. Not only do people travel to Banff as tourists, but it has become, in the true sense of the Romantic tradition, a place of spiritual renewal and a site of national pride. Phillips's work has played a role in the depiction of this area, and has contributed to the mythic construction of the image of the Rockies. Well-known in western Canada, he worked on commissions with the Canadian Pacific Railway on several occasions, creating images of the Rockies which have graced menu covers for the Banff Springs Hotel and CPR dining cars. However, Phillips's work has remained lesser known in eastern Canada, despite his importance to the development of Canadian art in the West.



Allan Harding MacKay,
Untitled [print block], 1998
paper

This paradox has intrigued MacKay. Indeed, his selection of these images stems from his interest in the process whereby some Canadian art becomes associated with national identity. MacKay's interest in Walter J. Phillips's work began in the late 1980s, when he was drawn to the incredible graphic and decorative qualities of Phillips's images. The precision of Phillips's craft, and his skill in working with the wood block, moved MacKay to explore his work further. MacKay came to know Phillips's oeuvre, and was especially attracted to the print *Vapours Round the Mountain Curled*. "I found this print particularly intriguing because it seemed quite different from many of the other prints he had created before. Phillips was more of a realist, and for me, this work seemed very 'modern' and almost abstract."⁷



Allan Harding MacKay
Source/Derivations VI, 1998
 mixed media

The print blocks for this work were themselves seemingly "abstract" and MacKay became excited by the aesthetic possibilities that Phillips's work offered. MacKay's exploration of Phillips also led him to the prints *Jack Pine* and *Howe Sound, B.C.* These works are similar in their composition - hazy mountain and cloud scapes become the backdrop for a tree in the foreground, which is the focus of the image. These works were more typical of Phillips's production, and for MacKay recalled the long tradition of tree iconography - the symbolic use of the tree in landscape painting.⁸

Born and trained in Britain before moving to Winnipeg in 1913, Phillips grew up with the Romantic tradition of English landscape painting. This movement was characterized by a desire to look to nature for emotional inspiration in the creation of art, and encouraged the representation of landscapes unfettered by humankind. This way of perceiving the land, and the role of art was shared by Phillips: "The beauty and wonders of Nature are as alluring as the pursuit of Art ... and made of me a landscape painter."⁹ Sensitive to atmosphere and colour, Phillips's work recalled the Romantic tradition and its emphasis on the representation of "...serenity, tranquillity ... and the beauty of nature to be discovered when nature was in repose."¹⁰

MacKay's work has been referred to as a *bridge between our culture past and present*.¹¹ MacKay is aware of these philosophical concerns represented by Phillips's work, but departs from this premise and in his work pursues other avenues of enquiry. While these works selected by MacKay reflect Phillips's ongoing interest in a more romantic representation of nature, it is Phillips's images that are at the heart of MacKay's exploration, not nature itself.

Unlike Phillips, MacKay is not a printmaker, and indeed only considers himself a painter "by quotation."¹² The body of work which was created in response to Phillips includes numerous sketches on manila paper, a video, and a wall drawing. The sketches are created using various media, including tracing paper, damar varnish, Paraffin wax, pencil, and pastel. A single image by Phillips is reworked, over and over, in sketch after sketch, each work being at once a different representation of the same image. MacKay paints the wax onto the sketches, making the painterly quality of the works, and therefore the process of creation, overt.



Allan Harding MacKay
Untitled [Vapours], 1998
 paper



Allan Harding MacKay,
Untitled [Howe Sound], 1998
wax, charcoal on paper

In some cases he uses layer after layer of photocopied images of Phillips's works, while in others creates what he refers to as "scroll" pieces, that have tracing paper carefully placed on the image and then partially rolled away, as if simultaneously revealing and concealing the image to and from its viewers.

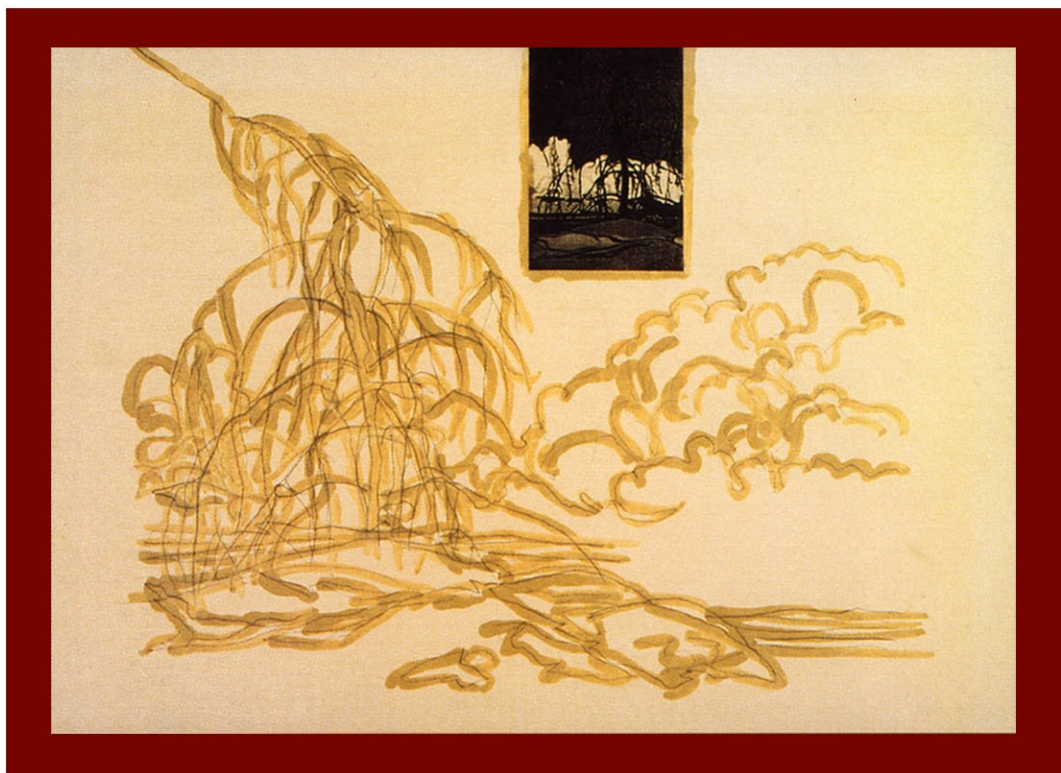
In a way, MacKay's sketches are about how things appear. MacKay focuses the attention of the viewer by revealing only that which he wants the viewer to see, and in so doing implies the presence of the viewer who, in turn, becomes self-conscious about the act of viewing and what that can contain. These works are also about the history of MacKay's own looking, spending the time to look at the work of others before him. They also refer to his own history of picture making, an endeavour which spans three decades. By rendering overt the act of creating and looking at the landscape, MacKay illuminates the process by which certain landscapes can play a symbolic role in the formation of national identity.

The creation of the video installation *An Icon for the Independent Spirit* began before MacKay started this particular *Source/Derivations* project. MacKay developed this piece by manipulating footage he shot of a lone pine he discovered at Bow Falls. MacKay recalls that, "While walking along the winding upper path of the rock face that guides this particular passage of the Bow River and its Falls, my attention was directed to the location of a single pine that by all appearances was growing almost perpendicularly from the face of the rock. My attraction to its zsingularity became both aesthetic and metaphoric. The motionless (relatively speaking, acknowledging the imperceptible process of its growth and maturing over the years and the constancy of breezes bending its bows) in contradistinction to the ever present motion of liquid movement and sound."¹³



Walter J. Phillips,
The Vapours Round the Mountain Curled, 1938
woodcut on paper
Glenbow Collection.

Working with the footage, MacKay realized that he had embarked on a "contemporary Walter J. Phillips project" and began thinking about the video piece in relation to his interest in Phillips. The outcome is a contemporary video installation which resonates with the interest in the landscape icon of the tree that MacKay shares with Phillips. MacKay's piece asks us to consider our perception of the landscape not just visually, but through sound. Depicting a lone pine backgrounded by the Bow River and Falls, the video, like the sketches, has a painterly quality, and recalls the blues, greys, and greens used by Phillips in his mountain scapes.



Allan Harding MacKay,
Untitled [Jack Pine], 1998
wax, pencil, reprography on paper

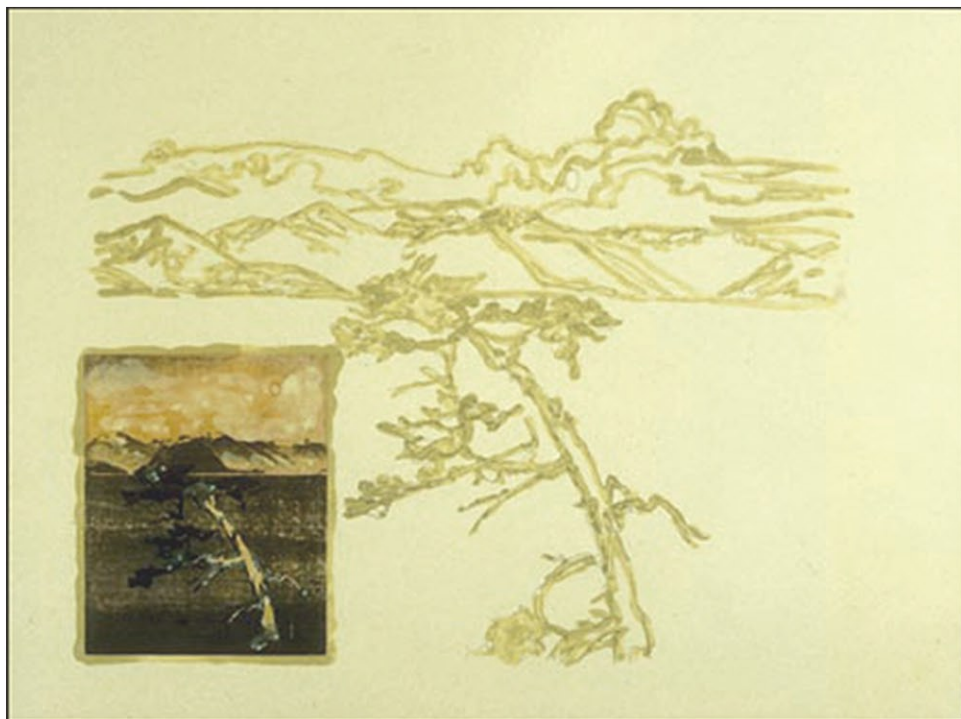
The sound component of the video was composed by Richard MacDowell, resident composer with One Yellow Rabbit Performance Theatre. Using the "natural" sounds of the rushing falls recorded seasonally in the original footage, MacDowell has created a composition that combines the sounds of orchestrated music, sounds of the elements, human voice, and wind instruments, particularly the Japanese flute. The fusion of such sounds is reminiscent of the various influences on Phillips's own practice, for not only did Phillips receive training in landscape painting in Britain, but he also received training in the art of the woodcut by Japanese master printmaker Yoshirigi Urushibara.



Allan Harding MacKay
An Icon for the Independent Spirit, 1998
 video still

The video installation comments on the timeless nature of the image it depicts - the tree and Bow Falls - and yet also pushes us to question that representation. Using technology, MacKay has reworked the familiar image of Bow Falls into something quite unfamiliar, perhaps even enigmatic. The sound component is based on the natural sounds of the Falls, but these no longer sound "natural." And the image that many of us may have in our mind of the Bow Falls, an image that has been represented in tourism brochures and visitors' snapshots for over a century, is distorted beyond any prescribed reference to that place.

MacKay has described the tree image as "An icon for the independent spirit, framed by the fluid insistence of descending falls that has served the single pine as a constant and torrential neighbour for more than 3000 moons. The Fixed framed by Flow, a nuance in a dance with the cataclysm."¹⁴ This - description of the tree and its surroundings as one everlasting entity evokes references to MacKay's interest in Daoist philosophy, and the idea that humanity is but one small component of the natural world. "Landscape," then, is not something inherently separate from who we are. Indeed MacKay's sketches, with their calligraphy-like brushwork, monochromatic tones, and (in the case of some) Chinese characters, also point to the tradition of Chinese landscape painting which represents nature not as a place or a view, but rather as a cosmos, one in which human beings play a rather insignificant part.¹⁵



Allan Harding MacKay
Source/Derivations VI (Howe Sound),
 1998
 wax, oil, rephotography on paper



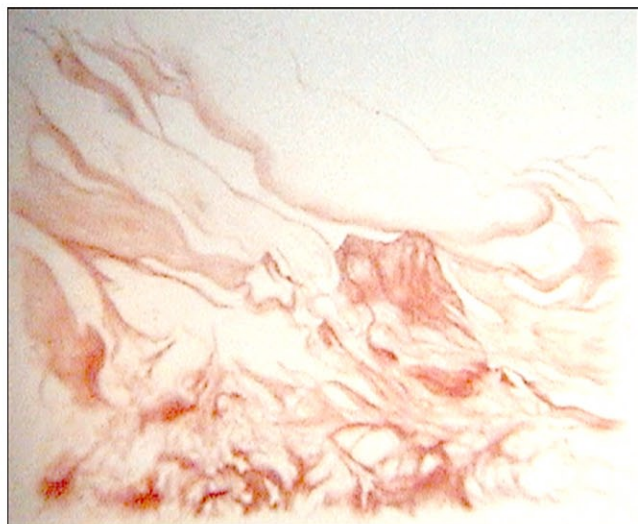
Allan Harding MacKay,
Source/Derivations VI, 1998
mixed media

MacKay's work, with its complex references to alternative ways of looking at the landscape, highlights the notion that "nature" is not a state or a thing that exists, but is rather a culturally-produced concept. This exploration of Phillips's work suggests that the depiction of the landscape is by no means universal, but rather a process by which social identities are formed. The representation of the landscape has a long tradition in the history of art, and has been linked to the development of imperial interests and national identity in such diverse contexts as England and China. In Canada, landscape has been one of the most dominant modes of art in the history of Canadian painting. The work of such artists as the Group of Seven, contemporaries of Phillips, established a form of landscape painting that represented a certain kind of Canadian nationhood. Landscape as a medium has been bound up in questions of colonialism, exploration, tourism, and national identity. It is "a material means, like language or paint, embedded in a tradition of cultural signification and communication, a body of symbolic form capable of being invoked and reshaped to express meanings and values."¹⁶

This project contributes to our reflections of past, present, and future struggles of a society and culture seeking alternative relationships to the environment we inhabit. MacKay's work asks us to question how we perceive the land and the ways in which our culture mediates the perception. The artist's explorations coincide with a poignant time in the history of Banff National Park as the Federal Government attempts a balancing act to manage natural ecological forces with human (often contaminant) interventions - to protect these sites as "pure" spaces and "free space for our collective imaginations."

Kirsten Evenden, Art Curator

- 1 Perugino of the Chapterhouse of Santa Maria Maddalena de' Pazzi, referring to the Umbrian landscape. Christopher Tunnard, *A World with a View. An Inquiry into the Nature of Scenic Values*, (New Haven/London: Yale University Press, 1978), 41.
- 2 *Source/Derivations: An Installation by Allan Harding MacKay* was inspired by Tom Thomson's Northern River; Ottawa School of Art, Feb. 14-Mar 9, 1989. *Source/Derivations II* responded to Lawren Harris's *Isolation Peak*; Justina M. Barnicke Gallery, University of Toronto, Jan. 6-Feb. 2, 1992. *Source/Derivations III* was based on Ron Benner's *As Dark as the Grave wherein my Friend Laid*; Art Gallery of Windsor, Jan. 22-Mar 13, 1994. *Source/Derivations IV* responded to the sculpture *Balzac* by Auguste Rodin, at the Edmonton Art Gallery, Sept. 3-Oct. 30, 1995. *Source/Derivations V* ... examined *The Head* by Edwin Holgate, at the McMichael Canadian Art Collection, Feb. 1-Apr. 27, 1997.
- 3 Glenbow has over 600 works by Walter J. Phillips, the most extensive collection of its kind in Canada.
- 4 Harding MacKay to author, May 14, 1998.
- 5 Harding MacKay to author, July 10, 1998.
- 6 For more information on Walter J. Phillips's work see: Ed. Maria Tippett and Douglas Cole, *Phillips in Print-The Selected Writings of Walter J. Phillips on Canadian Nature And Art* (Winnipeg: The Manitoba Record Society, 1982); Roger Boulet, *The Tranquility and the Turbulence* (Markham, Ontario: M.B. Loates Publishing, 1981); Michael Gribbon, *Walter J. Phillips: A Selection of his Works and Thoughts* (Ottawa: National Gallery of Canada, National Museums of Canada, 1978).
- 7 Harding MacKay to author, May 14, 1998.
- 8 For a discussion of the use of the tree in landscape painting see Simon Schama, *Landscape and Memory* (Toronto, Random House, 1995).
- 9 Maria Tippett and Douglas Cole, *From Desolation to Splendour - Changing Perceptions of the British Columbia Landscape* (Toronto, Vancouver. Clarke, Irwin and Co., Ltd., 1977) 13.
- 10 Ibid, 16.
- 11 Linda Genereux, "Allan Harding MacKay, University of Toronto," *ArtForum*, May 1992, 125.
- 12 Harding MacKay to author, July 10, 1998.
- 13 Artist's Statement, August 5, 1998.
- 14 Ibid.
- 15 Hugo Munsterberg, *Art of the Far East* (New York/London: Harry N. Abrams, Inc), 145.
- 16 W.J.T. Mitchell, *Landscape and Power* (Chicago/London: University of Chicago Press), 14.



Allan Harding MacKay, *Source/Derivations VI*, 1998
red chalk wall drawing



Installed June 2001, 1998. Mixed media by Allan Harding Mackay. Collection of the artist.

Allan Harding Mackay
Created in 1998
Mixed media on paper
Collection of the artist

Allan Harding Mackay
Created in 1998
Mixed media on paper
Collection of the artist

Allan Harding Mackay
Created in 1998
Mixed media on paper
Collection of the artist

Walter Joseph (W.J.) Phillips
Created in the 1940s
Water-based ink on paper
Collection of the artist

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Installed October 2002, 1998. Mixed media by Allan Harding Mackay. Collection of the artist.

**SOURCE/DERIVATIONS VI:
WALTER J. PHILLIPS**
An Exhibition of Works by Allan Harding Mackay
SEPTEMBER 19, 1998 - APRIL 4, 1999

Connections to Phillips

Source/Derivations VI (Phillips) is the sixth in a series of exhibitions that Allan Harding Mackay has created over the past decade, which focus on the work of other prominent Canadian artists. In each Source/Derivations project, Mackay responds to a "source" image that he has found engaging and meaningful — sometimes "inspired" by the source.

In this exhibition, Mackay examines several works by recognized printmakers and visual artists: Walter Phillips (1898-1986), the mid-century print legend; Howard Chandler Christy (1900-1980), the mid-century printmaker; and the printmaker Howard Chandler Christy (1900-1980), the mid-century printmaker; and the printmaker Howard Chandler Christy (1900-1980), the mid-century printmaker.

This Source/Derivations project is unique in that it features two artists who have both worked in the printmaking and visual arts. Mackay explores the "source" works of both artists, which brings to the fore their shared interest in the creative process. Mackay references the "source" works of Phillips in "For the Year" (2001) and Mackay's

artistic vision in "Source/Derivations VI: Walter J. Phillips" is a response to the work of the artist, which is a series of exhibitions that Allan Harding Mackay has created over the past decade, which focus on the work of other prominent Canadian artists. In each Source/Derivations project, Mackay responds to a "source" image that he has found engaging and meaningful — sometimes "inspired" by the source.

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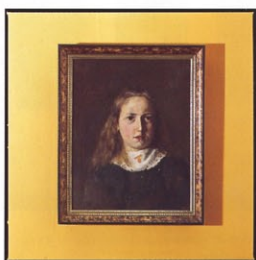
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SOURCE/DERIVATIONS VII (Smith and Hagen)



Edith Smith (1867 - 1954)
The Red Cloak 1923

**Alice M. Egan Hagen
(1872 - 1972)**
*Portrait of a Girl from the
Halifax Poor House* c.1890

Ray Cronin

In a way, all art is both source and derivation. Artists don't create in a vacuum – sources of influence, points of reaction and contexts to shift are potentially infinite as art begets art in an ongoing cycle. Works of art also evolve over time, acquiring layers of interpretation, of habitual response and of scholarly erudition. All of this activity may subtly (or overtly) distort the work. It definitely mediates its apprehension by viewers.

Habit is as much the enemy of the continued survival of a work of art as are environmental factors such as heat, light and dirt. Occasionally an artwork is in need of a good metaphorical scrubbing to strip away the accumulated layers of opinion, much as a fine art conservator will strip away layers of grime. One only has to look behind the scenes of an art gallery, to take a tour through the vaults, to find examples of what perceptual and intellectual habits can do to art works. The vaults at the Art Gallery of Nova Scotia, for instance, are full of works that have been orphaned by time, that have become almost invisible in their familiarity. The constant challenge to those of us charged with the stewardship of these works is to see them anew, not to let habit obscure the possibilities for new ideas and fresh interpretations.

The AGNS has been fortunate in having artist Allan Harding MacKay as an ally in this daunting challenge. MacKay began the process that eventually became this exhibition while he was Artist-in-Residence. That history is reflected in the works on view; some were created at the gallery in 1999, the rest completed over the past year in Banff, Alberta.

Source Derivations VII (Smith and Hagen) is an elaborate habit filter. MacKay's engagement with Edith Smith's *The Red Cloak* (1923) and Alice Egan Hagen's *Portrait of a Girl from the Halifax Poor House* (c. 1890) is so intense as to force us to look at the two source works as if they are somehow new, because they have been transformed by his attention.

Ideally that sense of newness is imparted every time a work from the permanent collection is put on display. The intensity of focus and the passionate attention that MacKay brings to both his "sources" and his "derivations" is, in a way, the model of how curators hope to interact with art works. However, MacKay's art isn't in any way an illustration, ideal or otherwise, of the curatorial process. On the contrary, the *Source Derivation* series is anything but illustrative. MacKay makes the curatorial process manifest in objects, transforming the relationship between gallery and collection or audience and curator, distilling it down to a conversation



Installation view: Art Gallery of Nova Scotia

between artist and artwork. Generously, it is a conversation in which the rest of us are invited to participate.

In Source Derivations VII (Smith and Hagen), the conversation is primarily between Edith Smith and Allan Harding MacKay.

Smith began art studies in 1890 and exhibited and taught until her death in 1954), she was probably the leading female artist in Nova Scotia, a tireless promoter of the arts and a respected teacher. She was in the first class of the newly minted Victoria School of Art and Design (VSAD), and eventually taught at that institution, now the Nova Scotia College of Art and Design (NSCAD). She was a founding member of the Nova Scotia Museum of Fine Arts Society (NSMFA), which became the Art Gallery of Nova Scotia. The NSMFA acquired Smith's *The Red Cloak*, generally considered her masterpiece, in 1923.¹ MacKay was aware of the painting from his student days at NSCAD,² and perhaps from a stint working at the Centennial Gallery of Art, which exhibited works from the NSMFA collection in a powder magazine on Citadel Hill, and which was another precursor to the present-day AGNS.

By the time MacKay was a student at NSCAD, Smith had been dead for almost twenty years and her style of art making ("traditional forms and techniques taught by little-known, conservative faculty"),³ was being eclipsed by a new internationalist spirit. Smith, of course, had been an internationalist as well, and it was merely the passage of time that had transformed her interest in the advanced painting of her day into tradition.⁴

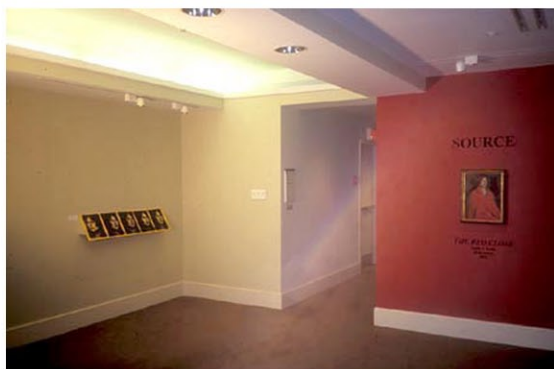
History abounds with that sort of irony, and irony too occasionally needs to be scraped off of art – like habit, as it accumulates it distorts. Interestingly, MacKay addresses this distortion, refocuses his "sources," through using actual distortion: warped perspectives generated through the camera lens.

His series of works based on *The Red Cloak*, for instance, are based in fact on distorted photographs of Smith's painting, taken from varying angles while the canvas was hanging in place in the vault. Taken, too, with a flash, creating a corona that MacKay has worked up in almost every case, so that the evidence of the photographic process is as much a part of his work as is the evidence of Smith's process.

These photographs were ink jet printed and worked over with paint and wax to further remove the images from their roots as mechanically produced representations. Finally, they were covered with an ink jet transparency of the original image, and spaced leaving a small gap so as to create actual depth to complement the virtual space of the picture. A hologram of sorts, the "derivations" shift as one walks by, the changing angle of view radically altering the look of the image.



Source/Derivations [Smith and Hagen], 2001
charcoal, wax, reprography on paper



Installation view: Art Gallery of Nova Scotia



Source/Derivations [Smith and Hagen], 2001
oil pastel on paper

The increase in scale, the distorting effects of photography, and the mediation of MacKay's own hand, serve to radically transform each image, creating a new facet to our understanding of Smith's painting with each new "derivation."

Alice Egan Hagen, know primarily for her painted ceramics (and for the small kiln building named for her at NSCAD), is less central to the conversation, as MacKay has only created three works based on her source painting. However, his triptych based on *Girl From the Halifax Poorhouse* is perhaps more focussed for its apparent brevity. It's as if a long, somewhat meandering conversation was suddenly punctuated by a few well-placed words from a heretofore mute interlocutor, who then lapsed back into silence.

MacKay has long straddled the dual roles of artist and art administrator, and his project is one that draws as much on the role of curator as it does on his studio practice as an artist. His works are not site-specific in any traditional way (they will still exist in another context), but they certainly are institution specific, rooted in this gallery and linked with Smith and Hagen's paintings that are in the collection.



Installation view: Art Gallery of Nova Scotia



Smith Distortion Series 2001, 11 units, each: 91.4 x 55.9 cm



Source/Derivations VII (Smith and Hagen) challenges the viewer on many levels, not least on the very way that they look at a work of art. But perhaps more importantly, MacKay's *Source Derivations* challenge museums, turning the kind of critical analysis so important to contemporary art on the institutions themselves. Those of us in galleries can fall into the trap of habit as well; MacKay's new works provide a fresh perspective that reveals how much more we can still learn from two familiar old friends..



Installation view of works on paper and charcoal wall drawing:
Art Gallery of Nova Scotia



Detail view of works on paper

1 Robert Stacy and Liz Wylie, *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design* (Halifax, Art Gallery of Nova Scotia, 1988) 49-50

2 From a conversation with the artist, November 2001

3 Robert Stacy and Liz Wylie, *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design* (Halifax, Art Gallery of Nova Scotia, 1988) 77

4 Mora Dianne O'Neill, *Choosing Their Own Path: Canadian Women Impressionists* (Halifax, Art Gallery of Nova Scotia, 2001)

Allan Harding MacKay

Source Derivations VII (Smith and Hagen)

In 1999 Alberta-based artist Allan Harding MacKay was artist-in-residence at the Art Gallery of Nova Scotia. While in residence, he began a series of works based on Edith Smith's *The Red Cloak*, a 1923 painting in the Gallery's collection. This series, exhibited in progress at the time of his residency, revisits Smith's depiction of a woman wrapped in a red cloak.

This forthcoming exhibition will be the seventh in MacKay's *Source Derivation* series, an ongoing investigation of Canadian art history, seen through the specific filter of MacKay's own art. MacKay, a curator and former gallery director, in addition to his career as a working artist, has spent the last 12 years on his *Source Derivation* series.

The first show, 1989, took Tom Thomson's *Northern River* as its launching point. For *Source/Derivations II* in 1992, he studied Lawren Harris's painting *Isolation Peak*. The Art Gallery of Windsor's remarkable *As dark as the grave wherein my friend is laid* by London, Ontario artist Ron Benner was the starting point for *Source/Derivations III*. *Source/Derivations IV* used August Rodin's sculpture *Balzac* (a departure from MacKay's self-imposed limit of Canadian art as source material), while *Source/Derivation V* returned to Canadian art with Group of Seven member Edwin Holgate's *The Head*. The last exhibition in this series, held at the Glenbow Museum responded to 3 woodcuts by W.J. Phillips as its source.

Toronto critic and curator Robert Stacey has written extensively on MacKay's project, most notably in the book produced by the Art Gallery of Windsor that accompanied *Source/Derivations III*. MacKay's project is potentially, limitless, Stacey observes, as there is no end of "other" art to observe and contemplate. "Art being news that stays news, the wellspring of potential sources remains inexhaustible, the supply of fresh derivations no less limitless, so long as two factors are present: inspiration and opportunity."

Ray Cronin
Curator of Contemporary Art



Source/Derivations VII (Smith and Hagen), 1999
charcoal wall drawing

SOURCE/DERIVATIONS VIII

The GOLDEN LOTUS and Alice Unbound



From his *Source / Derivations* series, this work addressed the tension between the beauty of ornate, decorative footwear from the Gallery's permanent collection, and images that depict social and sensuous permission in the life of a contemporary woman.



Installation views: Art Gallery of Greater Victoria

Artist Statement

By appropriating the "original", MacKay begins the process of uncovering the multiple layers of cultural and art historical associations with an image, and therefore constructs an identity informed by the past which also resonates in personal experience ... through this work we learn that representations and meaning are provisional, elusive and fleeting, never fixed, always predicated on history and experience, time and memory. - Vincent Varga

Source Derivations is a series that responds to a "source" image or objects and creates works - derivations - from this found search. I was very interested in the extensive decorative Asian art collection at the Art Gallery of Greater Victoria and various possibilities were considered during my research. I recently completed work of three large drawings of acquaintance, Alice Wei, a Canadian medical doctor of Chinese birth. As part of my research into the Asian collection, I discovered a photograph of boots used to cover the bound feet of women in pre-twentieth century China. These artifacts, often called "Golden Lotus" pieces, are very beautiful and highly aestheticised but also resonate with a history of cruelty and disfigurement for erotic ends.



It struck me that the images of Alice that I was working on represented an emancipated realm very distant from that imposed on earlier females whose fate was to have their bodies painfully bound and disfigured from an early age in the service of a fetishistic male desire. The juxtaposition of these two realms was reinforced as a result of conversations with Alice relating to my ongoing *The Yellow Woman Harmonizes* series devoted solely to female subjects. In particular, I was interested in the portrayal of confidence displayed by a contemporary female subject and the process of permission which may be granted by the female in responding to and directing the artistic gaze in these works, I am interested in portraying a healthy and consensual exchange directed at the pleasure of observing and of being observed.

It occurred to me that an index of the social and cultural distance travelled between what the *Golden Lotus* represents, and ideals of contemporary female empowerment were somehow embedded in these images of Alice. The project can also be seen as an examination of female agency, which enables an embrace of the sensuous. This in turn may illustrate the cultural shift over time from an imposed cruelty of desire, to the celebration and emancipation of desire. The drawings based on *Golden Lotus* decorations and the drawn images are intended to articulate the counterpoint between power imposed and power assumed.

This project also became an opportunity for me to develop and blend the more personal *The Yellow Woman Harmonizes* series with the institutional *Source Derivations* Series that I initiated in 1988, as a series of visual responses to other art works. In this case, the works chosen from the Art Gallery collection are the *Golden Lotus* artifacts created by anonymous women.



Artist's Biography

Allan Harding MacKay

Allan Harding MacKay has had a long and multifaceted career in the visual arts as a gallery curator/director and as a professional artist. He has exhibited widely both nationally and internationally and his works have been acquired by public galleries, corporations and private collectors in Canada and Switzerland. He has served as a visiting artist at several Canadian universities, art colleges and public galleries and has received grants from the Canada Council for the Arts, the Alberta Foundation for the Arts and the Ontario Arts Council. Since 1988, MacKay has been developing his exhibition series, *Source/Derivations*, based on the art and artifacts of other artists. The artist works on his own art practice and as a curatorial consultant in Kitchener, Ontario.

Allan Harding MacKay would like to acknowledge the support of Lisa Baldissera, Alf Bogusky, Zhe Gu, Lynette Torok and Alice Wei.



List of Works: Chinese, nd, Shoes for Bound Feet, Embroidered Silk, Collection of the Art Gallery of Greater Victoria; Chinese, Qing Dynasty, late 19th Century, Shoes for Bound Feet, Embroidered Silk Gift of Mina Sherman; Chinese, nd, Low Table, Carved Wood, Gift of Harold & Vera Mortimer-Lamb; Allan Harding MacKay, 2002, Alice (Triptych), pastel, oil, wax, damar on paper, Collection of the Artist; Allan Harding MacKay, 2002, Wall Drawing (Based on the Golden Lotus Decorations), charcoal, pastel, installation at the Art Gallery of Greater Victoria.

The LAB 2.1:
Source/Derivations VIII:

The GOLDEN LOTUS and Alice Unbound

April 5 - May 19, 2002

For fourteen years, Ontario artist Allan Harding MacKay has developed a series of collections-based artworks drawn from public gallery collections across the country. This year, MacKay comes to work with our own Asian art collection. MacKay will create responses in painting and drawing to shoes for Lotus Bud feet from our collection. Says MacKay, "I came across a photograph of a boot used to cover a bound foot. A very beautiful artifact however one that resonates with a history of cruelty and disfigurement of the female for social and erotic ends... " MacKay's work addresses the tension between the beauty of the ornate, decorative footwear and its function, and images that depict social and sensuous permission in the life of a contemporary woman.

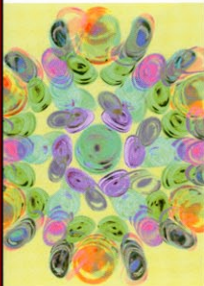


Shoes for Bound Feet (Lotus Bud), no date, silk

FRAME

Volume 3 / No.1 / April to June 2002

THE LAB: 2.2
ATOMIKA



snowflakes / laceflowers
Ingrid Mary Percy

Page 2

DECADES
ART OF THE 1960S



Here and There
in the Global Village

Page 4

DOUBLE VISION



Medrie MacPhee
Landon Mackenzie

Page 4

THE LAB

Designed specifically for presenting challenging and dynamic experimental projects, The LAB is a new contemporary art space within the Art Gallery. Last year, The LAB kicked off with *Small Worlds*, an exhibition of miniature work by students and faculty from UVic's Visual Arts Department created in response to miniatures from our collection. This year The LAB has gone one step further, with the construction of a 12' x 20' LAB site. Not simply a new exhibition space, The LAB is a project space, in which proposals are invited to engage with the site itself. During a recent call for proposals, the

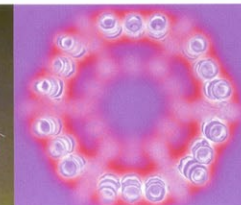
Gallery invited artists to submit proposals in all forms of media as well as innovative museological projects involving the Gallery's permanent collection.

As well as this spring's exhibitions by Allan Harding MacKay and Ingrid Mary Percy we look forward to the upcoming years' LAB projects by:

Frances Benton	Daniel Laskerin
Roy Green	Catherine Lewis
Tyler Hodgins	Althea Thauberger



Left: *Shoes for Bound Feet* (Julian Budd), no date, silk. Right: *Ingrid Mary Percy, untitled* (Tom Hardin, 8-4-02), 2002, video silk



The LAB 2.1: Allan Harding MacKay
Source / Derivations VIII: The Golden Lotus
April 5 - May 19, 2002

For five years, Ontario artist Allan Harding MacKay has developed a series of collections-based artworks drawn from public gallery collections across the country. This year, MacKay comes to work with our own Asian art collection. MacKay will create responses in painting and drawing to shoes for Lotus Bud feet from our collection. Says MacKay, "I came across a photograph of a boot used to cover a bound foot. A very beautiful artifact however one that resonates with a history of cruelty and disfigurement of the female for social and erotic ends..." MacKay's work addresses the tension between the beauty of the ornate, decorative footwear and its function, and images that depict social and sensuous permission in the life of a contemporary woman.

The LAB 2.2: Ingrid Mary Percy
ATOMIKA: snowflakes / laceflowers
May 31 - June 7, 2002

Victoria artist Ingrid Mary Percy creates a digital video installation which reconstructs the patterns of molecules and evokes other structures in nature; snowflakes and laceflowers are also the scientific terms used to describe types of molecules with hexagonal symmetry. However, her materials - electronic music, Lite Brite and digital prints - are drawn from contemporary sources. Says Percy, "These complex and fundamental systems (molecules) that are the basis for all matter in the universe, the stuff that everything is made of, can be explained or imaged using a very simple toy that anyone growing up in North America in the late 20th century is intimately familiar with." Percy's sensorial project morphs and fuses these images. A limited edition CD will also accompany the exhibition.

UPCOMING EXHIBITIONS

LAB 2.1
Artist Working
in Residence
April 4 - 4, 2002

Artist's Talk
& Opening
Reception
Thursday,
April 4
Talk: 7:30pm
Reception:
8:00pm

LAB 2.2
Opening
Reception
Thursday,
May 30
7:30pm

Artist's Talk
Saturday,
June 1
2:00pm

For more
information on
upcoming LAB
projects, visit
us online at
aggv.bc.ca