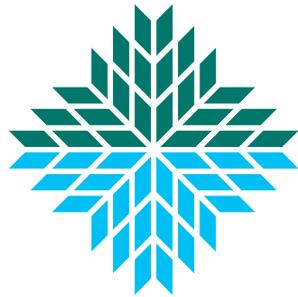


2009

2008



INSIDE FRONT COVER



2009

IN BETWEEN

September 6 to October 28, 2009

Site-specific installations by

DYAN MARIE
ED PIEN

Exhibition curated by

E.J. LIGHTMAN *and* ANNE O'CALLAGHAN

Exhibition essay:

The Pursuit of the Ephemeral
TERRANCE HEATH

DVD

What Escape!

E.J. LIGHTMAN IN CONVERSATION WITH WALTER WILLEMS
(VIDEO)

Fairy Light: A Collaboration

ANNE O'CALLAGHAN IN CONVERSATION WITH
ED PIEN AND JOHANNES ZITS (AUDIO)

Exhibition essay:

The Expanded Forest/La forêt expansible:
Ed Pien and Dyan Marie
TILA KELLMAN

2008

WAYFINDING

September 13 to October 30, 2008

Site-specific installations by

LISA NEIGHBOUR
OREST TATARYN
WALTER WILLEMS

Video installations by

SEBASTIAN BURDACH (GERMANY)
ALISON S.M. KOBAYASHI (CANADA)
DARLENE NAPONSE (WHITEFISH LAKE FIRST NATION)
DAVID ROKEBY (CANADA)

Exhibition curated by

E.J. LIGHTMAN *and* ANNE O'CALLAGHAN

Video exhibition curated by

OREST TATARYN

Exhibition essays:

Wayfinding in the Dark
KIM SIMON

Wayfinding: All Over the Map
MARGARET RODGERS



THE TREE MUSEUM

DOE LAKE ROAD · MUSKOKA

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DVD (inside back cover)

What Escape!

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TILA KELLMAN

A MEMORYDOUG GREAVETTE 1947-2010

FROM THE FIRST INSTALLATION BACK IN 1998, Doug Greavette was an important member of the Tree Museum team. From helping the artists with technical advice on the best way to install their work and to being there in times of crisis. And then there was his sage and crucial advice “you might not want to be dressed all in black wandering through the woods, in bear hunting season.” And many people will remember, Doug and his wagon, bringing people in and out at the Tree Museum’s annual fall opening. We will miss Doug’s good humour and kindness.

EJ. LIGHTMAN

CO-CURATOR, THE TREE MUSEUM



PHOTO: ANNE O'CALLAGHAN

PREFACE

FOR THE PAST THIRTEEN YEARS artists have responded to the immediate surroundings of the Tree Museum site in Muskoka. This region, like much of the land outside large urban centres, has experienced significant social, economic and ecological changes in the past 20 years. This transformation, from rural environment and quiet cottage country to a Cottage Holiday Environment writ large, is fueled by technological change (smart phones/internet access), rising incomes, a desire for nature – but one that is tempered by all the amenities of an urban space – has created a diminishing space between the urban and rural.

In 2008/2009 the curatorial themes of *Wayfinding* and *In Between* were a platform for Canadian artists Alison S.M. Kobayashi, Darlene Naponse (Whitefish Lake First Nation), David Rokeby, Lisa Neighbour, Orest Tataryn, Walter Willems, Dyan Marie, Ed Pien and Sebastian Burdach (Germany), to engage with and provoke questions about our relationship with the “land”.

Walter Willems *History of a Time to Come: Part I – Escape* (2008) is a sly dig at our need to develop and tidy up the landscape, while Dyan Marie’s *Experience Canada: Canadian Experience* (2009) is a more direct statement about the gap between the expectations of and the realities experienced by each new generation of immigrants to Canada. Both works have a certain ambiguity – is this part of the “art” or are they billboard posters selling us something? Perhaps they are. In searching for an understanding of our changing environment and our role in that change, Alison S.M. Kobayashi’s *Women of the Future* and Sebastian Burdach’s *Zu zelten, zu baden, Feuer zu machen*, like Willems, used humour and irony to get our attention. Darlene Naponse’s *Waiting for the Ice to Melt* (2008) uses beauty and a sound track not normally associated with “landscapes” to create a gap between what we see and what we hear forcing a questioning rather than an-accepting viewing.

Ed Pien’s *Tempest, False* and *Psycho* and Orest Tataryn’s *see to phi* combine formal issues of abstraction with ephemera, discarded glass and steel tubes, trail tape and tarpaulin that tap into personal histories, knowledge, and our memory. With these works Pien and Tataryn, artists and ethnographers, collecting from the material culture of their environment, created multiple layers of meaning.

Who can think of the near north-Muskoka-without mosquitoes and black flies coming to mind? And if we were honest who among us would not like to see these pesky creatures eliminated from our particular part of the planet. But David Rokeby, *Plot Against Time #3* (2008), Ed Pien and Johannes Zits, *Fairy Lights* (2009), take the movements of mosquitoes and black flies and transform these movements into a new visual language, a language that is both arresting and beautiful.

Working in this verdant, not always idyllic, environment presents many challenges and setbacks. But the tenacity of the artists knows no bounds. Lisa Neighbour is such an artist. *The Erratic Theatre* title could also refer to the trials and tribulations that Neighbour encountered. But, undeterred, she persisted, and on the evening of the video projections viewers experienced Neighbour's solar-powered work, an other-worldly interactive light work.

2008 and 2009 exhibitions carry on the Tree Museums tradition of collaboration. In 2008 we invited Orest Tataryn to wear two hats: that of exhibiting artist and the curator for our first night time event, a video screening. The magic and wonder of that event has been beautifully captured by Kim Simon's essay, *Wayfinding in the Dark*. *Fairy Lights*, by Ed Pien and Johannes Zits is the starting point for a future collaborative audio talk between Ed Pien, Johannes Zits and Anne O'Callaghan on the many facets of collaboration.

Our sincere thanks go to Terrance Heath, Margaret Rodgers, Kim Simon and Tila Kellman. Their essays bring an additional level of insight to the works of the 2008 and 2009 exhibitions.

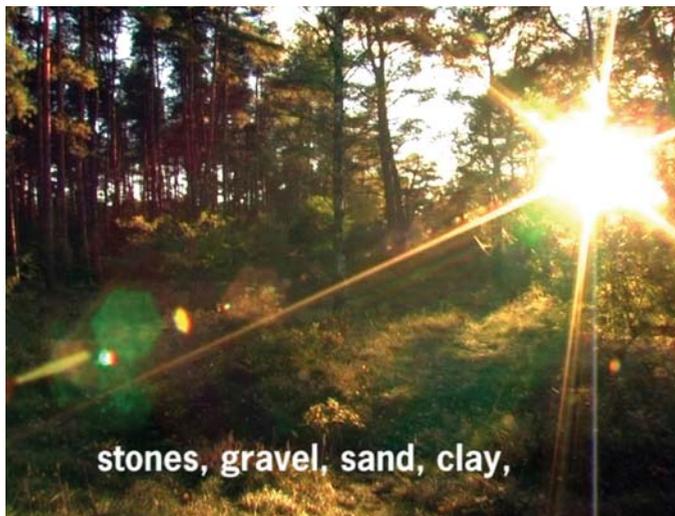
And finally, thank you to all of the artists for their inspired work that shortened the distance between art and nature for the viewer.

ANNE O'CALLAGHAN (2010)

CO-CURATOR, THE TREE MUSEUM

SEBASTIAN BURDACH
ZU ZELTEN, ZU BADEN,
FEUER ZU MACHEN
VIDEO STILL
PHOTO: ARTIST





stones, gravel, sand, clay,



to camp



to put up or to attach posters,
picture- or textboards

WAYFINDING IN THE DARK

DURING A DISCUSSION with one of its curators about the intense amount of labour and planning that goes into presenting new work at The Tree Museum every year, I was asked if I was “high maintenance.” The question was rhetorical, of course, but understandable in response to my myriad of questions about the property’s size (“how far to the first work?”), the type of terrain (“what kind of shoes do I need?”), or my humble “what if it rains?” (knowing full well the show goes on, rain or shine).

I wouldn’t say I’m high maintenance. However, my limited experience of the woods generally rests quite comfortably, in my mind, as savoured moments of sitting around the family cottage, which happens to be relatively close to The Tree Museum. Over the years there, I have stared out a window onto a lake and into the trees for hours on end, occasionally going for a walk in the woods or a paddle in the canoe, huddling indoors by the fire if it rains.

So I wasn’t sure what would be gained when The Tree Museum’s first one-night-only video projections in the outdoors occurred on a wet fall night. It wasn’t heavy rain, just a cool and constant drizzle – but enough to make leaving the warmth and comfort of the cottage, and asking my family to go along with me, a little more difficult. We smiled knowingly at one another, gathering gear for the rain and flashlights for the impending dark. As we arrived at the property of The Tree Museum, the light was just starting to go down. Looking ahead into the trees and onto the wet, darkening path, my city-girl angst kicked in and I wondered about the logic of all this. An angst not calmed by the offer of a “bear whistle” from another person already on the path.

Contributing to The Tree Museum’s 2008 exhibition theme *Wayfinding*, light artist Orest Tataryn programmed four video works reflecting diverse relationships to rural landscape. To aid the presentation of the series, Tataryn created an installation work, a thoughtful and subtle lighting system to assist in finding one’s way in the dark. Rather than fully lead the way with bright light, Tataryn created a gentle system to simply indicate the way and provide a quiet sense of security. All along the path at shoulder height, tiny, single, jerry-rigged lights in mesh tubing were clipped to trees every thirty paces or so. A specific sequence of colour variation in the lights was created with the intent of initiating a subliminal feeling of comfort through a vague awareness of pattern or repetition. With the forest not yet at full darkness, I gratefully took note of Tataryn’s special street lighting. Almost a three-quarter-kilometer distance to the first projection and a further quarter-kilometer to the others, we entered the quickly darkening forest with a mind towards keeping sight of the path.

PAGE 8
SEBASTIAN BURDACH
 ZU ZELTEN, ZU BADEN,
 FEUER ZU MACHEN
 VIDEO STILLS
 PHOTO: ARTIST

PAGE 9
OREST TATARYN
 LIGHTING SYSTEM TO ASSIST
 VIEWERS IN FINDING THEIR WAY
 IN THE DARK





As we approached a small clearing, the sound recording of a German voice wafted toward us. What an amazing experience to suddenly come upon that first projection, a screen stretched amongst the trees, a digital projector with its own umbrella. A cinema in the woods; windows through which lay whole other worlds.

In *Zu zelten, zu baden, Feuer zu machen*, Sebastian Burdach juxtaposes long Steadicam imagery of German landscape with text fragments from Germany's environmental protection law. While the subject is land around Hamburg, the images can easily stand in for parts of Muskoka. A woman speaks in calm, monotone German while English subtitles are seen over images of late afternoon and evening, as the camera moves deliberately through trees and over land. At first the slow-moving text seems poetic: *to camp/ to swim/ to make fire*. But quickly the text becomes controlling and specific, with phrases describing forbidden activity within these natural sites: *to pollute the forest/ to engage in motorsports, or/ to operate motor-powered sleds/ to operate sound playing devices/ to exploit, remove or bring in/ stones, gravel, sand, clay/ or other parts of terrain/ [...] to build enclosures/ to put up or to attach posters, pictures or text boards/ [...]*. Burdach draws attention to the paradox of our protected natural spaces as in fact cultivated and highly controlled. It would seem that through our collective desires and expectations of how natural spaces should be preserved, we leave an inevitable mark, even when our goal is no mark at all.

As we moved forward down the path the sweet electric guitar soundtrack of Darlene Naponse's work, *Waiting for the Ice to Melt*, reached us before we saw it's image. Standing in the wood's darkness, the projection illuminated the site around it with it's story. Stunningly at home against the backdrop of one of The Tree Museum's marshy areas, the Ojibway filmmaker and poet's work is a simple and striking meditation on a lakeshore's spring thaw: slow, generous footage of ice melting at a shoreline, the movement of the water's breath gently breaking through the ice. Poetic text lies across some of the scenes: *new migration patterns for the sacred/ roads for the lost/ trails for the lonely/ wilderness for the boundless/ freeways for the unrecognizable*. Dreamlike, we reflect on the future moment of the site we stand on, imagining the coming winter and the passage of time.

PAGE 10 AND 11
DARLENE NAPONSE
WAITING FOR THE ICE TO MELT
 VIDEO INSTALLATION
 PHOTO: CAT O'NEIL

WAITING FOR THE ICE TO MELT
 VIDEO STILL
 PHOTO: THE ARTIST





Further ahead some light seemed to call us off the path into a den of dark trees, where we found *Women of the Future*, Alison S. M. Kobayashi's fantasy future world. Using The Tree Museum as the location for developing new work, Kobayashi staged the future North Pole, now inhabitable, in all of its lush green. Part one of a series in progress; Kobayashi's video introduces characters from this future eco-friendly utopia. As the silent video explains through subtitles, here the Archer sisters, a pair of fashionable young women of the future, "... are at one with the plants and animals, or do their best to be considerate." They tromp through the forest, noticing they've crushed a plant. They are careful to stop and prop it up, tying it with a pretty ribbon for support. They are famous for their arrows and dedicated to archery; once used for war, the arrows are now only for competitive sport. In the world of the sisters, food is pretty, fruity sushi and pink cherry milk. The sisters sleep together in the crook of a tree. Kobayashi's sweet imagery and punchy colour were made all the more surreal in, the context of the dark, wet woods.

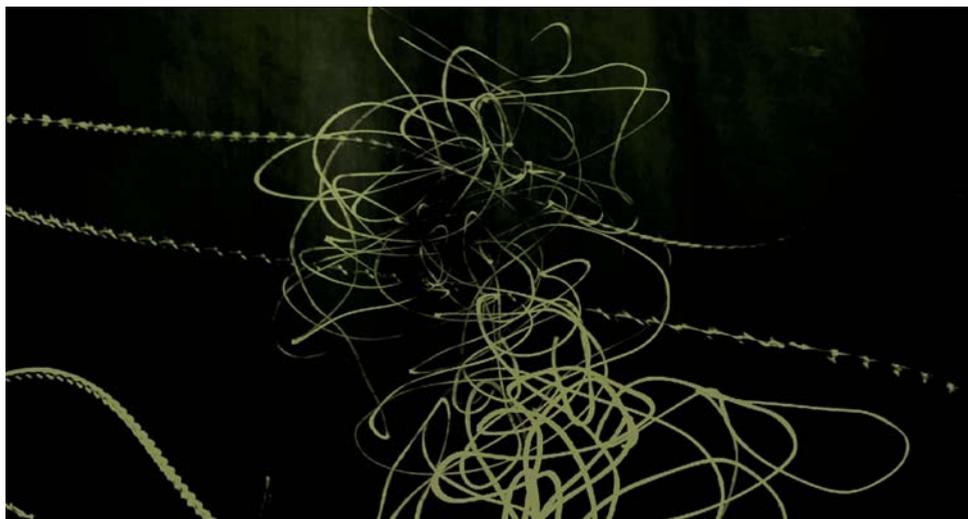
A final projection brought back a visceral awareness about finding a way through the forest. Known for his installation and video work produced with computer-generated systems of artificial perception, David Rokeby created a new piece for the *Wayfinding* project as part of his *Plot Against Time* series. Tracking movement patterns over duration, *Plot Against Time (Insect Etude)* traces the flight patterns of tiny insects barely visible in a sun-drenched pocket of Ontario's Killbear Park. Aided by image-processing software developed by the artist, Rokeby was able to focus on and enhance the movement of the bugs against the backdrop of the forest.

Recording their movement for a short period, Rokeby then draws out an extended trajectory of movement for the community of insects using different processes of computer analysis. Over three segments, the resulting images appear as fast lines of light drawn before our eyes, the traces of which become increasingly visible and persistent, accumulating into a frantic sketch of a pattern that seems stable until suddenly it all dissipates into nothing. These segments of analysis-cum-abstraction are interspersed with hand-held camera footage of unsteady movement through the forest, its pace and blurring a troubling image as if lost and panicky. Together the episodes create a hallucinogenic effect, anxiety giving way to euphoria.

PAGE 12
ALISONS S. M. KOBAYASHI
WOMEN OF THE FUTURE
VIDEO STILLS
PHOTO: THE ARTIST

PAGE 13
WOMEN OF THE FUTURE
VIDEO INSTALLATION
PHOTO: LOIS ANDISON





Starting back through the projections to make our way out of the forest, we found that things were different. On the way into the woods – that first kilometer in the damp and darkening – my father, stepmother and I grunted along the trail, trying quickly to make it to the first projection site before the rain became heavier. I remember my heavy breath and the heat from wearing too many layers, and my angst about the dark, the bears, and finding my way.

Most often cinema has the function of newness and escape. Within *The Tree Museum* however, these disparate images about our relationship to landscape effected grounding. There in the wet darkness, now pitch black except for the sparse twinkle of Tataryn's lighting, the artist's videos calmed and comforted. Art and cinema were now what seemed familiar, voices telling me to take in the moment. We made our way back along the path rarely using our flashlights, laughing, walking intimately arm in arm, finding our way together in the dark.

KIM SIMON



WAYFINDING: ALL OVER THE MAP

“Looking for direction in a complicated world”¹

Is that the sun or the moon?

I don’t know, I’m a stranger here myself.²

USING THE THEME WAYFINDING, curators E J Lightman and Anne O’Callaghan presented artworks by Lisa Neighbour, Orest Tataryn and Walter Willems. In addition, Tataryn was guest curator for a series of projections held on Saturday, September 13, and created by Sebastian Burdach, Alison S.M. Kobayashi, Darlene Naponse, and David Rokeby (see Kim Simon’s “Wayfinding in the Dark”). Working within the wide parameters implicit in the concept of wayfinding, each artist’s response was inventive and thought-provoking. The central component of Neighbour’s *Erratic Theatre* was an illuminated stone, while Tataryn’s installation *see to phi* offered a visual system through which to view the surroundings. Both pieces suggested themselves as markers, wayfinding tools toward an understanding of their forest environment. Willems’s *History of a Time to Come: Part I – Escape* skewered visitors with dystopian possibility in his promotional material and sales centre for a planned community on the site.

In his seminal book *Wayfinding in Architecture*, Romedi Passini cites a range of sources to argue that cultural and personal differences are significant factors in wayfinding. He notes Amos Rapoport’s conclusion that Western civilizations tend to see space in physical terms while Australian aborigines conceive of space through meaning and symbols derived from their culture, as famously illustrated in Bruce Chatwin’s *The Songlines*. In his discussion of perception and cognition Passini points out that

[t]he historical evolution of the visual arts conveys the images people associate with their everyday environment... Artists of most periods have tried and believed they succeeded in representing their surroundings objectively. In all probability, their images deviated only little from the popular images collectively held during a period (59-61).

The Tree Museum artists have developed individual responses to the idea of wayfinding that feed into current cultural and societal practices and preoccupations. The wayfinding representations employed in the 2008 installations present a large range of avenues of exploration into the collective zeitgeist.

PAGES 16 AND 17
OREST TATARYN
SEE TO PHI
PHOTO: CAT O’NEIL

SEE TO PHI (INTERIOR DETAIL)
PHOTO: NICOLE POTVIN

SEE TO PHI (EXTERIOR DETAIL)
PHOTO: NICOLE POTVIN



1 www.corbindesign.com (January 2010).

2 Andy Capp joke.



Tataryn's *see to phi*, named for the mathematical ratio "phi" or the golden mean, is the organizing principle for his sculpture. The artist states that when "I work within the constraints of this glorious ratio I become free."³ Consisting of three aligned tubes of rusted steel, glass and polyvinyl chloride (PVC) suspended on steel posts, each element offers up its material individuality, while a view through all three leads the eyes into a scene across the bay that divides the view according to the famous ratio. A geometric device to attain pleasing proportion, the theory of the mean has been used to map everything from patterns in nature to Vergil's *Aeneid* (Harris). The middle section of glass, retrieved from an Ontario Science Centre discard, resonates with suggestions of scientific experimentation in a giant lab. The PVC is threaded with what appears to be intravenous tubing, and, when viewed through its interior, becomes a magical chamber leading toward that golden section. The exterior tubes are tied together to resemble the shape of sails, thus contextualizing the artwork in terms of ancient and contemporary wayfinding strategies.

Neighbour's *Erratic Theatre* emanates light from an enormous boulder, in polar opposition to Francis LeBouthillier's *Pressure Sensitive* (2000). The earlier project relocated a similar boulder, leaving a visible gap where it had resided for eons. In contrast, Neighbour's is suggestive of a mysterious and evanescent natural world that can exert its own will. A painted white stone by day, it is a radiant thing after dark, this due to ultraviolet spotlights and phosphorescent paint that releases absorbed energy slowly. During the nighttime events, viewers are given flashlights to use as light pencils that "draw" images upon the stone. Someone stencils a hand, a touchstone to prehistoric cave paintings, but unlike the art at Lascaux or Altamira, these transitory images are gone after a few seconds. This magical luminosity affects the stony surface, making its venous structure more evident, implying a visceral fragility that contradicts the logical understanding of the properties of granite. It also contributes to the vocabulary of Neighbour's 2007 Tree Museum installation, a collaboration with John Dickson in which she positioned glowing fruits inside his mirrored outhouse. Past associations to wayfinding exist here, since stones have functioned throughout time as markers to indicate direction or conceal a supply cache.

In stark contrast to the dreamy radiance of the boulder, and the historical connotation of Tataryn's telescope, Willems's *History of a Time to Come: Part I – Escape* demonstrates a road that hopefully will not be taken. A billboard and presentation centre advertises the development of a new highway leading toward a model community. In 2008 the Tree Museum house functioned as a hospitality centre much like an actual new home presentation venue. Complete with web component, signage and business cards, it was staffed with

PAGES 18 AND 19
LISA NEIGHBOUR
ERRATIC THEATRE
STONE AND PHOSPHORESCENT PAINT
PHOTO: THE ARTIST

ERRATIC THEATRE
PHOTO: THE ARTIST



3 Artist's note.

uniformed sales representatives to obfuscate queries and pass out treats. While Willems's *Escape* uses language and imagery from a familiar paradigm, it is cleverly subverted. The road is named *1001 Nights Parkway*, a trickster figure (monkey) sits atop the entrance boulder, and two somewhat bewildered moose are swamped under the highway sign. The slogan promoting the project is "Escape: Follow the Road to a Sanctuary of Civilized Living." On the website the moose and swamp vanish, to be replaced by the highway and a hot car. The sign and its relations to what it signifies is disrupted: the signified is not a new development, rather a critique of the rampant urbanization that continues to threaten green space throughout the province and beyond. There will be no sanctuary and no escape.

While Passini's writings supply the curatorial direction, it is interesting to note that there is a company that offers "Wayfinding consulting and analysis, including all aspects of communication between you and your visitor" (Corbin Design). Willems's project mimics this business approach, using similar language, materials and syntax.

Tataryn's telescope-like creation offers a guideline toward a psychological wayfinding into the other artworks. As well as convey its own aesthetic impact, *see to phi* has metaphorical implications, brought to bear because of an informed viewership. Knowledge of Western art and related concepts surrounding the golden mean lay the groundwork for the story, possibly, the mythology. While not knowing about the golden mean will not preclude enjoyment of the art, an awareness of its cultural resonance can enhance understanding.

Willems's work capitalizes on the language and imagery of what Linda Hutcheon refers to in *Irony's Edge* as "overlapping communities" (96). Wayfinding as business, as a philosophical perspective, and even as a disorienting influence can be investigated in his ironic representations. He suggests the unthinkable, which, in the bucolic Tree Museum environs, presents an unambiguous message. Were it played in Mississauga or Durham there might actually be applicants for his Phase One. In a review of Hutcheon's book, Jenifer Karyshyn refers to "the conventional characterization of irony as an elite practice which winnows the competent from the slow, and which eludes description" and goes on to describe how Hutcheon counters this idea with an individual-empowering reading in which

...irony does not "exist." Instead, it is a kinetic – indeed, almost ephemeral – event that can "happen" between speaker and auditor, or between curator and museum visitor; and "the final responsibility for deciding whether irony actually happens in an utterance or not (and what that ironic meaning is) rests, in the end, solely with the interpreter" (45), rather than with the initiating ironist (Karyshyn 971).

Given the alarming realities that Willems addresses, the shared communities that Hutcheon describes might be an overly optimistic interpretation. One can hope that Joseph Beuys's idea of art as a societal curative could have some traction here. Within this context, wayfinding for the 400-acre Tree Museum is a useful concept in that the contrast for artists working in an informed and sophisticated current of practice invites an exploration of the disconnect.

With the Tree Museum into its second decade, an effective overview emerges as to the purposes, endeavours and conceptual *gravitas* inherent in the many projects. A general framework or strategy can be established through which artists have responded to the forest. The works can be considered in terms of 1) nature/culture parody, 2) nature as a contemplative site, 3) historical perspectives, and 4) environmental issues.

Many works on site effectively parody the disconnect between city and forest. In particular, Persona Volare (2007) displays an awareness of informed audiences that will easily read the ironic. Carlo Cesta's *Vacancy* is a garage door perched on a rocky promontory, reminiscent of a structure that a developer might use to indicate the newest project. The absurdity of urban intrusion is underscored by Kate Wilson's cryptic and mysterious signage attached to the trees, one in particular indicating where to find the elevator. Both Willems and Kobayashi (Simon) create narratives that target collective anxieties through parody. They create unviable scenarios that underscore the uneasy relationships between civilization and the natural world.

Given the splendour of the site, there are many poetic amplifications for experiencing the natural world, or at least one that is less compromised than its urban counterpart. Tataryn's device, Wen-Chih Wang's canopy lookout (2007), O'Callaghan's arched *Relic of Memory* (1998) and J. Lynn Campbell's spiral of cedars (1999) are a few of the works which present an essentially Romantic approach that privileges feeling and experience within the beauty and wonder of Nature. In 2008 Neighbour creates a theatrical moment, mimicking the glow worms and fireflies that light the night forest.

Several are invested with historical perspective. Research-based, they reference area land use, European and native settlement, national and international history. In the Tataryn structure, the engagement is with Western thought and the Renaissance cojoinment of mathematics and art. Natural history and the growth patterns of the forest are also explored in installations by artists such as Jaffa Laam Lam (2007) and Jocelyne Belcourt Salem (2000).

Given the museum name and its locale, there is considerable environmental commentary. Extinct trees are named, birds are imagined through sound and image, and alternate views are created. Badanna Zack embeds junked autos into an earth embankment for a roadside sculpture titled *Mound of Cars* (1998). Burdoch delivers messages on conservancy, while Willems assaults with pointed irony. Finally it is an ecological focus that is the primary concept under which all of the previous discursive structures can exist.

From Prince Henry the Navigator to "Where is Osama Bin Laden?" humans have wanted a formula, a map, a GPS, to cut through the clutter and complexity of information that jams our synapses, inhibiting clarity and direction. Here the artists' wayfinding endeavours to function as filters or focusing devices.

Tataryn's view across the lake is ordered through the exact positioning of the telescope-like structure. The view-finder eliminates extraneous visual information and the natural view becomes a constructed image. Neighbour creates a touchstone that calls visitors toward its evanescent light.

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WEN-CHIH WANG

BRIDGE (2007) DETAIL

PHOTO: MICHEL BOUCHER

ANNE O'CALLAGHAN

RELIC OF MEMORY (1998)

PHOTO: ROGER HENRIQUES

J. LYNN CAMPBELL

IN-SIGHT (1999)

PHOTO: RIC AMIS





While both impact visually upon the existing environment they are less radical than Willems's imaginary road into the swamp. Yet, all three present pathways and direction in terms of wayfinding, and oddly echo the business model that tells us that

Wayfinding is...[d]irection for people in motion. It considers all the tools you use to share wayfinding information with visitors.... Properly designed, it ties together verbal and visual cues throughout your organization: architecture, interiors, lighting and landscape design. (Corbin Design)

Outdoor forest installations introduce special issues, given that home base for many contemporary artists is a large urban centre. In a discussion of cognitive mapping, Verena V. Hafner from the Artificial Intelligence Laboratory at the University of Zurich contrasts wayfinding in urban and forest environments:

Wayfinding in cities is much simpler than finding one's way through natural environments. Navigation through cities can rather be considered as route following... Wayfinding in forests, in contrast, whether it is human or animal wayfinding relies much more on general sensory input rather than associations with specific distinguishable landmarks. The configuration of several landmarks is more important than the identity of a single landmark... as is a continuous input from the environment. (Hafner, "Explaining Wayfinding Behavior and Cognitive Mapping: Book Review of Golledge on Cognitive-Mapping")

Once again we can use the mantra that "the whole is greater than the sum of its parts, and that the multiplicity of artworks relating to the idea of wayfinding present an extraordinary experience for visitors to the site. Artists and artmaking can offer many strategies; both lived and imagined, to help us find our way.

MARGARET RODGERS

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WALTER WILLEMS

HISTORY OF A TIME TO COME: PART I

INKJET ON VINYL

MOUNTED ON ALUMINUM

WOODEN CONSTRUCTION

DIMENSIONS VARIABLE

PHOTO: THE ARTIST



THE PURSUIT OF THE EPHEMERAL

*the most permanent things cry out
in astonishment
because the passing things are forever.*

THESE LONG FORGOTTEN LINES FROM A POEM written thirty years ago leapt to mind as I walked among the recent works of Dyan Marie and Ed Pien at the Tree Museum. The multi-turreted world of visual art is built on tangible objects that are sold, auctioned, collected, even stolen and vandalized. The preservation of art is an industry to itself.

Here, a couple of hours north of Toronto, a number of the artists selected over the years to create works in the natural setting of the Ontario forest responded to the impermanence of this “museum” and have contemplated the natural generation, growth and decay of the forest—that is, the long, slow processes of nature which deny permanence. They have made works which will never be sold or auctioned and will only be collected by becoming part of their setting. Marie and Pien take this observation of impermanence as a beginning and give form to impermanence itself, that is, to the ephemeral, whatever it may be – wind, movement, sunlight, reflection, dreams, hopes, ideas, even allusions and illusions.

Dyan Marie could be called an urban artist of change. Someone somewhere in a review said she weds the aesthetic and sociological. Much of her work is public art, not in the usual sense of monuments, but as the intervention of art into the public lives of people, especially people in her west-end Toronto neighbourhood who walk the same streets, see the same occurrences of good and evil, experience the same fears, celebrate the same changes of the season, raise their children, earn money, talk to one another or not, dream and hope.

Recently, she has been experimenting with street banners as a way of integrating art into the daily life of the people of her area of the city – neighbours, shopkeepers, suppliers, casual acquaintances, people hurrying about their business. In 2008 she created a series of banners, each two by five feet. Ostensibly photographing flowers, she used the blossoms as foreground to capture a moment in the lives of the people walking on the sidewalk in the background. By moving the camera she has given the flowers streaks, as if they had suddenly grown there on a busy urban street. In a way, they have appeared from nowhere as they are obviously outside a florist shop and were grown somewhere else and brought to this place. The figures in the background are also blurred, but some are clearly interested in what she is doing behind the flowers, while others are focused on their own life of daily tasks and pay no attention. Allusions layer over allusions – coming from someplace else, beauty here but not indigenous, blurring of a moment, curiosity and inwardness.

PAGE 24 AND 25

DYAN MARIE

CANADIAN EXPERIENCE –
EXPERIENCE CANADA

PHOTOBASED DIGITAL PRINT

48" X 96" BILLBOARD

PHOTO: THE ARTIST

DYAN MARIE

BANNER ON BLOOR STREET

60" X 24" BANNER

(STREET INSTALLATION)

BELOW IMAGE

BANNER ON BLOOR STREET (DETAIL)

PHOTO: THE ARTIST



The banners were hung from lampposts along Bloor Street between Dufferin and Lansdowne to become a part of the streetscape. Toronto is a city of banners, usually advertising cultural events or proclaiming that the city is, or would like to be, a city of culture. Marie has transformed the use of banners from information and proclamation vehicles to meditations on the streets and people of the city, and especially of her neighbourhood. These banners do not point to art events, but are art events in themselves.

The invitation from The Tree Museum to create a piece for the 2009 season caught Marie in the midst of exploring ways to extend and refocus the idea of street banners, or, better said, to deepen the role of art in the life of the neighbourhood and city. Toronto is also a city of immigrants. From the earliest days of European contact with the northern part of the continent, there has been an unending flood of people seeking a new life. Initially, they came mainly from Europe, but increasingly from every country in the world. What did they expect? How did they envisage Canada? Undoubtedly, images of wilderness, snow, lakes and water, and great expanses were dominant – in a word, pristine nature. And, the reality? After the first flow of agricultural homesteaders and workers, immigrants increasingly came to live and work in the cities. Everyday life was pavement, stores, factory floors and small, fenced gardens. What happened to the preconceptions, hopes and dreams?

Marie photographed her Bloor Street neighbours, some in front of their shops, some simply posed on the street. Her idea was to Photoshop images of natural, wilderness settings into these images. In effect, she literally wanted to make the dreams and hopes of their coming to Canada a visual part of them. People may wear the same clothes, drive the same cars, walk the same streets, but they are also people with the individual dreams and hopes of immigrants and refugees who have come from very different lands and situations. As banners, these images attempt to represent the ephemeral realities of the people she encounters on a daily basis. Hanging in the street, the banners suggest to passersby the inner and outer realities of the people who have come to Canada to live and work.

Conjointly with the urban project came the offer from the Tree Museum curators to create a work for their 2009 season. The two projects complemented each other in several ways. The images of nature could be photographed in the paths, forest and lake at the Tree Museum. In this way, the natural settings and, in effect, the museum would be brought to Toronto. But how could this urban-focused work become a part of the Tree Museum?

Marie used ten banners to create two billboard-like installations. Each billboard depicts five figures. Some of the figures are completely filled with a natural setting, some partially, while others are ghostly images behind the natural landscape. At the bottom of each figure is the statement “Canadian Experience,” and at the top of the billboard the statement “Experience Canada.” Billboards, those huge photographic images that line our highways and streets, bring to the natural setting of the Tree Museum the images of people for whom those trees, paths and waters are dreams, half-forgotten memories, perhaps deep and enduring longings.

*the most permanent things cry out
in astonishment
because the passing things are forever.*

In his installation works, Ed Pien works with change and transformation as fantasy, struggle, surprise, otherness, deception, and illusion. His is a visual world in which the viewer is much dependent on the artist as an accompanier. Each of his installations, videos and paper works creates a world in which the viewer is a visitor. Often that world is changing, transmogrifying into another world or is only momentarily present. It is no surprise, then, that the invitation from the Tree Museum to envisage works for a natural world as changing and impermanent as the ones he creates should inspire him to go beyond the impermanence of generation, growth and decay to seek out the unexpected shape changes and illusions that his interventions might summon up.

In adjoining areas, which encompassed both forest and water, he created three works – *Tempest*, *False* and *Psycho*. Each explores ephemeral presences “hidden” in the tangible impermanence of nature. Pien often includes sound in his installations; *Tempest* is basically a sound piece. As the name suggests, however, it is sound created by storm, by the violent impact of nature on the piece. The seven pontoon-like sewn tarpaulin constructions strung across the water are designed to be ravaged by the wind and to bring forth a new sound from nature as they are tossed and slapped in the water. What is the sound? Has anyone gone to the site in a storm and heard it, or is it a sound for its own sake? On a quiet day, the pontoons move gently and silently in the water. Their potential is not obvious and they remain mysterious objects, suggesting in their form some function, but hiding the auditory reason for their presence.

False is *Tempest*'s visual counterpart. Across a small body of water from where a viewer stands to see *False*, Pien has strung fluorescent orange rope and plastic trail marker tape over a section of the rocky shore. The rope and tape cascade down the rocks like rivulets of a brightly colored waterfall. In the still water the reflection of the orange rope and tape repeats the “waterfall.”

The reflection of the shore in a quiet lake is a common experience. However, Pien is not simply reproducing a reflection of a natural phenomenon. The bright, garish colour of knotted rope and tape removes it from nature and re-forms it as an industrial and unexplainable presence. It becomes a mysterious element of the scene, which somehow is seen as a natural one – red rope and tape seen as a waterfall. Largely, this allusion is created by its situation on the lakeshore and the viewer's memory of waterfalls. But a waterfall would

ED PIEN
TEMPEST
SEVEN SEWN TARPULINS
SIZE VARIABLE
PHOTO: ROGER HENRIGUES





roil the surface of the water and there would be no quiet reflection repeating the cascading water. Pien has fixed the image not as representation but as suggestion. The artist is not suggesting something but is using tangibles to stimulate suggestion itself. The viewer accepts the illusion of a waterfall before realizing the artist has led him or her into the ephemeral world of suggestion, of the necessity to straddle the real and the remembered.

Psycho consists of twelve disks hung in the trees about twelve feet from the ground, that is, high enough so that the viewer is not immediately aware of them. The disks are aluminum plated with highly polished chrome, which on the one side reflects as a mirror of the surroundings, and on the other are concave, so that the reflection is shaped and moulded. They are joined with a wire attachment to the tree boughs by universal joints so that they turn freely. When there is no movement of air, the disks are almost invisible or do not immediately attract the viewer walking along the path in the forest. Noticed, however, they refract the forest and in some cases reproduce a tree trunk where there is no tree, in others introduce sky and clouds into the forest depths. If there is a breeze, the effect is startling. As they spin, they flash images and bright moments of light in the trees and on the forest floor. If they turn slowly, they become moons waxing and waning.

Pien revisited the site and seems himself to be amazed and thrilled by the disks:

The overall effect is quite mesmerizing and spectacular. Not only do they reflect the surrounding landscape, but because [of] the slight concavity on one side of the disk, when the rotation takes place that side gives the impression of speed and blurriness — not unlike what you see from the inside of a speeding train. The disks also reflect light and the beams race through the forest floor like wild and playful animals. The disks sometimes seem to be glass orbs. [At] other times they seem like interruptions in an otherwise perfect picture plane/space (something like cut-and-paste). (Email to writer)

Psycho continues Pien's fascination and experimentation with reflection and movement. Most recently (2008), he created an installation, *Une nuit de lunes*, at Axénéo7 in Gatineau, Quebec, in which he hung mirrors with images on them in a constructed tree. In the darkened space, video and sound projections created an atmosphere that was both mysterious and absorbing. The disks revolved, reflecting the ambient light and looking like moons amongst the boughs of the tree. At times, the subdued lighting cast a viewer's shadow amongst the shadows of the tree. In *Psycho*, Pien has stripped away video and sound projection and focused on the shifting, changing and reflecting disks, which transform the forest into a place of unexpected and shifting experiences. Viewers stand fascinated by the spectacle. One could say that the forest has gained or regained a certain enchantment.

*the most permanent things cry out
in astonishment
because the passing things are forever.*

TERRENCE HEATH

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ED PIEN
FALSE
FLUORESCENT ORANGE ROPE
AND PLASTIC TRAIL MARKER TAPE
SIZE VARIABLE
PHOTO: THE ARTIST

ED PIEN
PSYCHO (DETAIL)
12 DISKS, ALUMINUM PLATED
WITH HIGHLY POLISHED CHROME
EACH DISK 30" DIAMETER
PHOTO: THE ARTIST

BIOGRAPHICAL NOTES

2008 ARTISTS **SEBASTIAN BURDACH**, born 1974 in Hamburg, Germany. Grew up in Munich. Studied “Visuelle Kommunikation” at Hochschule für bildende Künste (HfBK), Hamburg. Graduated in 2006. Burdach works with film/video and texts/language, is especially interested in human relationships to things, places, landscapes, and their medial representation. Burdach has participated in several national and international exhibitions and festival-screenings, including, *Time is Love.2* Screening, Studio 1.1 Gallery, London, England. (2010); *Velada Santa Lucia*, Maracaibo, Venezuela. (2009) *13th Media Art Biennale WRO 09*, Wroclaw, Poland; *Izolenta 08 International Digital Film Festival*, St. Petersburg, Russia (winner in category videoart). Burdach also writes for “Kultur & Gespenster” art/literature-magazine.

ALISON S. M. KOBAYASHI is a visual artist working in video, performance, installation and drawing. She was born and raised in Mississauga and is currently working between Toronto and Brooklyn. Her interest in found narratives resulted in two video works, *From Alex To Alex* and *Dan Carter*. Finding a lost letter in the first case, and a discarded answering machine tape in the second, Kobayashi imagines identities for each person mentioned in the narrative and then performs all the roles herself. In 2006 she won the TSV Artistic Vision Award for Best Local Short Film at the Toronto Reel Asian Film Festival and in 2007 was awarded the Mississauga Arts Award for Best Emerging Artist. Her films have been shown in Canada, the U.S., Spain, the Netherlands and Hong Kong.

DARLENE NAPONSE is an Ojibway woman from Atikameksheng - Whitefish Lake First Nation in Northern Ontario, Canada. She is a writer, director, producer and poet. She is an independent filmmaker creating “Rez-Style” films. She is committed to living and working from and in her reserve, while enjoying the technology outside her community. Darlene’s short films and feature film have screened in different film/video festivals across Mother Earth, including the Sundance Film Festival in 2001/2002/2003. Her work has also been broadcasted on National and International Television. Darlene owns and operates award winning Pine Needle Blankets Productions an Ojibway Multi-Media Production company, located in Whitefish Lake First Nation, in Northern Ontario. For the last 7 years, Pine Needle Blankets Productions has served the needs of a Native and Northern clientele, creating professional broadcast productions, internationally screened films and producing high profile projects. Darlene also exhibits her video work in galleries and various screenings, across Canada and Internationally. She continues to create work that allows imagery and story to uniquely weave together.

LISA NEIGHBOUR lives and works in Toronto. Her interests’ range from printmaking and mixed media works to installation, sculpture, electricity, knots, and water dowsing. Neighbour actively exhibits with Persona Volare, a collective of Toronto-based installation and media artists. Recent exhibitions include, the following: *Dalgas Underground*, Copenhagen, Denmark (1996); *Rococo Tattoo*, The Power Plant in Toronto Ontario (1997); *Illuminations*, Saidye Bronfman Centre des Arts, Montreal, Quebec. (2001); *Home Show*, Winnipeg Art Gallery, Winnipeg, Manitoba (2002); *Canadian Club*, Canadian Cultural Centre, Paris (2005); *D-Lux*, Katharine Mulherin Contemporary Art Projects, Toronto, (2006); *hic*, Installations and Interventions at Hart House, University of Toronto (2006); *Night School*, Hart House, University of Toronto, Nuit Blanche (2007); *Love/Hate* Museum of Contemporary Canadian Art, Toronto (2007); *I’m just going home like a shooting star*, Katherine Mulherin Contemporary Art Projects, Toronto (2008),.

DAVID ROKEBY, born in Tillsonburg, Ontario in 1960, has been creating interactive sound and video installations with computers since 1982. His early work *Very Nervous System* (1982-1991) is acknowledged as a pioneering work of interactive art, translating physical gestures into real-time interactive sound environments. Several of his works have addressed issues of digital surveillance. Other works engage in a critical examination of the differences between human and artificial intelligence. His installations have been exhibited extensively in the Americas, Europe and Asia. Among his national and international awards are the Governor General's award in Visual and Media Art, the *Prix Ars Electronica Golden Nica for Interactive Art* (Austria), and a BAFTA award (UK). Recent projects include very large public sculptural works, a series of video works, which explore the patterns of movement across time, and an installation evoking the presence of Marshall McLuhan in the coach house where he worked. He is currently preparing a new work for the opening of the Ryerson Gallery and Research Centre in 2011. He is represented by Pari Nadimi Gallery.

OREST TATARYN considers his practice as an artist, who investigates light and shadow as a sculptural and painterly medium. Wherein he searches for expressions to reduce material environments to their simplest form. He also works with other artists, designers and architects in executing elements of their ideas that need to be expressed with certain technologies of lighting; in particular, neon tube type illumination. This particular practice has evolved since 1989 starting with a commercial neon shop, which became the foundation for the guerrilla art group *Skunkworks/Outlaw Neon* that Tataryn renamed SWON when it took a decidedly corporate design house direction and moved to Montreal. Since Orest's retirement in 2003 as a fire captain in the city of Toronto he continues to focus and expand the boundaries of his art. He has been influenced by the simplicity in the design of light sculpture by such pioneers in the movement as Dan Flavin, James Turrell, Michael Hayden, and Steven Antonakos, etc. The relationships between light, colour, and shadow are the constant and conscious challenges and inspiration in his work. "My interests and fascination with fire comes from the evolution into light and the truths that can be exposed when one sees beyond the shadows."

WALTER WILLEMS (Netherlands) is an artist and curator based in Toronto, Canada whose work often indulges humour, participation and social commentary. His work spans the media of photography, video, audio, installation and sculpture and has been shown internationally. He received a B.A. in photography from AKI ArtEZ, and an M.F.A. from the Dutch Art Institute, both located in Enschede, The Netherlands. Willems is a co-founder of *New Remote*, an independent, international artistic organization with a dynamic structure, organizing global projects on the subject of communication. *New Remote's* collaborative time-based works involve video, audio, and performance, in such a way that social and political contexts become integral and inevitable factors.

www.walterwillems.com www.newremote.net www.1001nightspkwy.com www.secretofthesyncope.com

MARGARET RODGERS has written articles and reviews for publications including *Urban Glass*, *Sculpture Magazine*, *Canadian Art*, *ESPACE*, *The Journal of Canadian Studies*, and is the author of *Locating Alexandra* on Painters Eleven member Alexandra Luke (Toronto: ECW, 1995). Following the 2003 invasion of Baghdad, Rodgers organized three exhibitions that functioned as a lament for the lost and damaged treasures of Iraq and a metaphor for the overall tragedy. She holds an M.A. in Canadian Heritage and Development Studies from Trent University, was part of the Foundations in Art and Design program at Durham College, and is founder of the IRIS Group. As Director/Curator at VAC Clarington from 1989 to 2004 she contributed essays for numerous exhibitions, including *44 Comes to Clarington*; *Ryszard Litwiniuk: On-Site*; *Joan O'Doherty: The Vulture Waits Series III – Blind Certainties*; *J. Lynn Campbell: Symbol – Process – Provocation*; *Women of Steel*; *Scenic View*; *400 Shades of Green*; *Crossroad*; *The Real Mackay?*; *Material Support*; *Over (memory and) Matter*.

2008 WRITERS

KIM SIMON is the curator of Gallery TPW, a contemporary art space exploring images in relation to photography, video and film. In addition to TPW, Kim regularly writes and curates independently for other institutions. Recent work includes, the presentation of a public site work by artist Reena Katz in Toronto's Kensington Market and publishing on the performance work of *Diane Landry* and the installations of *Karilee Fuglem*. Past projects include curating for Oakville Galleries, Ontario; York Quay Centre, Harbourfront Centre, Toronto, Ontario, and in 2006, the first edition of *Nuit Blanche*, Toronto.

NOTE: In 2008 Orest Tataryn, was the visiting curator for the night time video presentations.

2009 ARTISTS

DYAN MARIE creates projects and initiatives that explore urban issues and contemporary cultural experience, Marie has originated walking projects as interventions, public art and events and has initiated a number of cultural and community organizations. She co-founded *C Magazine*, *Urban Surface* and *BIG* and is the founder of Cold City Gallery, ARTATWORK, DIG IN and *Bloor Magazine*. She is the director of her project space, Dupont/ Dyan Marie Projects and is a board member of the City of Toronto's, Art for Public Places Committee, Centennial College Advisory Committee and the Bloordale BIA. Marie has received: the Urban Leadership award from the Canadian Urban Institute, the Government of Canada's Community Builders Award, the Ontario Provincial Government's Good Citizen Award and City of Toronto's Clean and Beautiful Award. She was also been a recipient of grants from the Canada Council, the Ontario Arts Council and The Toronto Arts Council. She is a graduate of the Ontario College of Art and Design and the University of Waterloo, Masters of Fine Arts. Dyan Marie has been an exhibiting visual artist since 1981 and is represented by Wynick/Tuck Gallery in Toronto and Michael Gibson Gallery In London. www.dyanmarie.com

JOHANNES ZITS works with and combines digital imaging, collage, photography and painting to focus on the body. His work intends to draw attention to both the conventional image-making process as well as the ways images from mass media are disseminated and consumed. He received his BFA from York University in 1984. He has shown both in Canada and abroad. Zits travels widely while pursuing his art research. His extended stays in various cities include Taipei, Paris, Amsterdam, Vienna, Shanghai, Chongqing, Manchester, Hamburg, Santiago, London and Berlin. In January 2008 he presented a major solo exhibition highlighting his many disciplines at the Centre DiArt Contemporain de Basse Normandie, Caen, France.

ED PIEN received his BFA from University of Western Ontario and MFA from York University. Among his extensive exhibition history, Pien has exhibited at the Drawing Centre, New York; La Biennale de Montreal; Centro Nacional de las Artes, Mexico City; 501 Contemporary, Chongqing; Art Gallery of Ontario; Arts Depot, London; Chinese Arts Centre, Manchester; Bellevue Arts Museum, Bellevue, WA; The Goethe Institute, Berlin; and the National Art Gallery of Canada. His work is included in numerous public and private collections, including the Fine Arts Museum in Montreal, Musée d'art contemporain de Montreal, the Art Gallery of Ontario and the National Art Gallery of Canada. Pien teaches part-time in the Visual Studies Department at the University of Toronto.

TERRENCE HEATH is an independent writer, curator and consultant. He has curated, reviewed, and written catalogue essays for exhibitions at art galleries across Canada. He was Executive-Director of the Western Development Museum and Director of the Winnipeg Art Gallery. In 2008 he organized an exhibition of the drawings of the Group of Seven for the McMichael Canadian Art collection and a retrospective exhibition of the works of the Canadian sculptor, Joe Fafard for the Mackenzie Art Gallery and the National Gallery of Canada (2007). He is a co-founder and at present is on the board of the Centre for Canadian Contemporary Art (www.ccca.ca) and was chair of the governing board of the Ontario College of Art (1993-1999). He served the City of Toronto taskforce which re-established the Museum of Canadian Contemporary Art (formerly, North York Art Gallery) in Toronto. He has written a number of books, including two novels, a biography of the Canadian painter, Ernest Lindner, and four books of poetry (three of which were co-authored with Anne Szumigalski). His short stories and poems appear regularly in various literary magazines. Born and raised in Saskatchewan, he now lives in Toronto.

2009 WRITER

TILA KELLMAN teaches at St. Francis Xavier University, Antigonish. She is the author of *Figuring Redemption: Resighting My Self in the Art of Michael Snow* (Waterloo: Wilfrid Laurier University Press, 2002, rpt. 2010) and is active as a critic and curator. Interested in spectatorship, her research is in contemporary interpretation as it intersects the problem of the self. Kellman grew up and was educated in Berkeley, California. In 1972 she received an MA in biogeography, studying regeneration in old-growth forests in coastal B.C. After moving to Ontario in 1976, she became a professional potter. Returning to York University to earn an MA in art history, she became fascinated with spectatorship and the problem of the self. After completing a Ph.D. in Social & Political Thought, she published her book interpreting Michael Snow's practice as the question of the viewer's self-recognition.

E.J. LIGHTMAN, an artist based in Toronto, is a founding member of The Tree Museum (1997) and co-curator and organizer of the site-specific outdoor installations at The Tree Museum, Gravenhurst, Ont. She has exhibited in Canada, the United States, Europe, Central and South America, and Mexico. Lightman was an active member of WorkScene Gallery in Toronto from its inception in 1989, curating several group shows, including *Art & Technology* (1994). She also co-curated *Myths from Cyberspace* (1996/97) with Carolyn Bell Farrell at the Koffler Centre, Toronto. Exhibitions include mixed media works *Natural Icons* (Tusk Gallery, Toronto, 2001) and *The Tree Museum Collective: An Alternative Site* (Visual Arts York Quay Centre, Harbourfront Centre, Toronto, Ontario, 2002); the Visual Arts Centre in Clarington, Ontario (2008); and site-specific installations at The Tree Museum (2005 and 2007); and Oeno Gallery in Prince Edward County, Ontario. (2007); Haliburton Forest Reserve, Ontario (2009)

THE TREE MUSEUM
CO-CURATORS

ANNE O'CALLAGHAN's work extends from photo-based work to site-specific sculpture. Selected site-specific installations include, The Tree Museum (1998-99); The Visual Arts Centre of Clarington, Ontario (Public Art Project 2001-2003); *An Artist Garden*, Visual Arts, York Quay Centre, Harbourfront Centre, Toronto, Ontario. (2003 to present); Fifthtown. Prince Edward County, Ontario, and Kiwi Gardens, Perth, Ontario. (2008). Selected exhibitions include: Redhead Gallery, Toronto (2004, 2006); The Visual Arts Centre of Clarington (2002, 2004, 2007); Oeno Gallery (2005, 2007); Visual Arts York Quay Gallery at Harbourfront Centre Toronto (2002, 2007). As well as a practicing artist O'Callaghan has an active curatorial practice. She is the co-curator and a founding member of The Tree Museum, Gravenhurst, Ontario, and a founding member of "the intersperse curatorial collective". Born in Ireland, O'Callaghan lives and works in Toronto, Ontario and is represented by Oeno Gallery, Prince Edward County, Ontario.

ACKNOWLEDGEMENTS

The Tree Museum acknowledges the financial support of, E.J. Lightman, Art Steinberg, Canada Council for the Arts, Ontario Arts Council and the Walter and Duncan Gordon Foundation for 2008 and 2009 exhibition and catalogue. We thank Roger Henriques of Rhen Communications Group for designing and maintaining The Tree Museum web site (1998-2010).

Orest Tataryn and the Tree Museum thank VTape, with a special thank you to Deirdre Logue and Wanda Vanderstoop for all of their support in helping us program the 2008 video exhibition.

Walter Willems thanks Romy Lightman and Sari Lightman for their participation in *History of a Time to Come: Part I – Escape*, and Paul Waggoner, Justin Karas, Richard Sawyer, Anne O’Callaghan and E.J. Lightman for their support.

Ed Pien acknowledges the financial support of Toronto Arts Council, Ontario Arts Council and Canada Council for the Arts.

The Tree Museum and the exhibiting artists extend their gratitude to: Romi Lightman, Sari Lightman, John Dickson, Sam Dickson, Chad Greavette and Geri Steinberg (catering) and all who helped. A special thank you to Stedmans in Gravenhurst and the United Rental in Bracebridge, whose advice saved us time, effort and money.

Curator: E.J. Lightman and Anne O’Callaghan
Administrator/Co-coordinator: Anne O’Callaghan
Design: J. Lynn Campbell

ISBN 978-0-9809879-2-8 (catalogue)

ISBN 978-0-9809879-3-5 (DVD)

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The Tree Museum
 1634 Doe Lake Road, Muskoka, Ontario
<http://www.thetreemuseum.ca>



THE TREE MUSEUM

EXHIBITION HISTORY 1998-2007

1998

Anne O'Callaghan, *Relic of Memory*
 Tim Whiten, *Danse*
 Badanna Zack, *Mound of Cars*
 Curator: E.J. Lightman

1999

J. Lynn Campbell, *In-Sight*;
 Gwen MacGregor, *Chirpy, Chirpy, Cheep, Cheep*
 Anne O'Callaghan, *Relic of Memory 1*
 Robert Wiens, *Log I.*
 Curator: E.J. Lightman
 Essay 1998/1999 by Carolyn Bell Farrell

2000

Jocelyne Belcourt Salem, *Glimmer*
 Deeter Hastenteufel, *Them Now Us*
 Francis LeBouthillier, *Pressure Sensitive*
 Tim Whiten, *Danse*
 Curators: E.J. Lightman and
 Anne O'Callaghan
 Essays by Anne O'Callaghan,
 Badanna Zack and E.J. Lightman

2001

Lois Andison and Simone Jones,
Tidal Pool: Ode to Tom Thomson
 (collaborative work)
 Reinhard Reitzenstein, *Shed*
 Curators: E.J. Lightman and
 Anne O'Callaghan
 Essays by David Liss and
 Christy Thompson

2002

Wilson Chik (Hong Kong), *Chien de loop*
 (performance work)
 Janice Pomer and Barry Prophet, *Finding
 the Intimate in Nature* (performance work)
 Ellen Dijkstra (Holland), *Extraterrestrial*
 Lyla Rye, *Locus*
 Curator: Anne O'Callaghan
 Essays by Dot Tuer and
 Betty Chung (Hong Kong)

2003

T.S. Anand (U.S.A) *Intent II: Tent Dance,*
Intent I: Tent Dance
 Anne-Marie Bénéteau, *Meadowvale*
Glen Estates
 Marguerite Larmand, *Butoh*
 Christy Thompson, *Borealis*
 Francesca Vivenza, *Outpost*
 Curator: E.J. Lightman
 Essay by Gil McElroy

2004

Simon Frank, *Core*
 E.J. Lightman, *Pinecone Seed* and *Sky Shelter*
 Ryszard Litwiniuk, *Ex/Change* and
Fire/Renewal (performance work)
 Catherine Widgery, *Light Lines*
 Curator: Anne O'Callaghan
 Essays by John Grande and Daniel Baird

2005

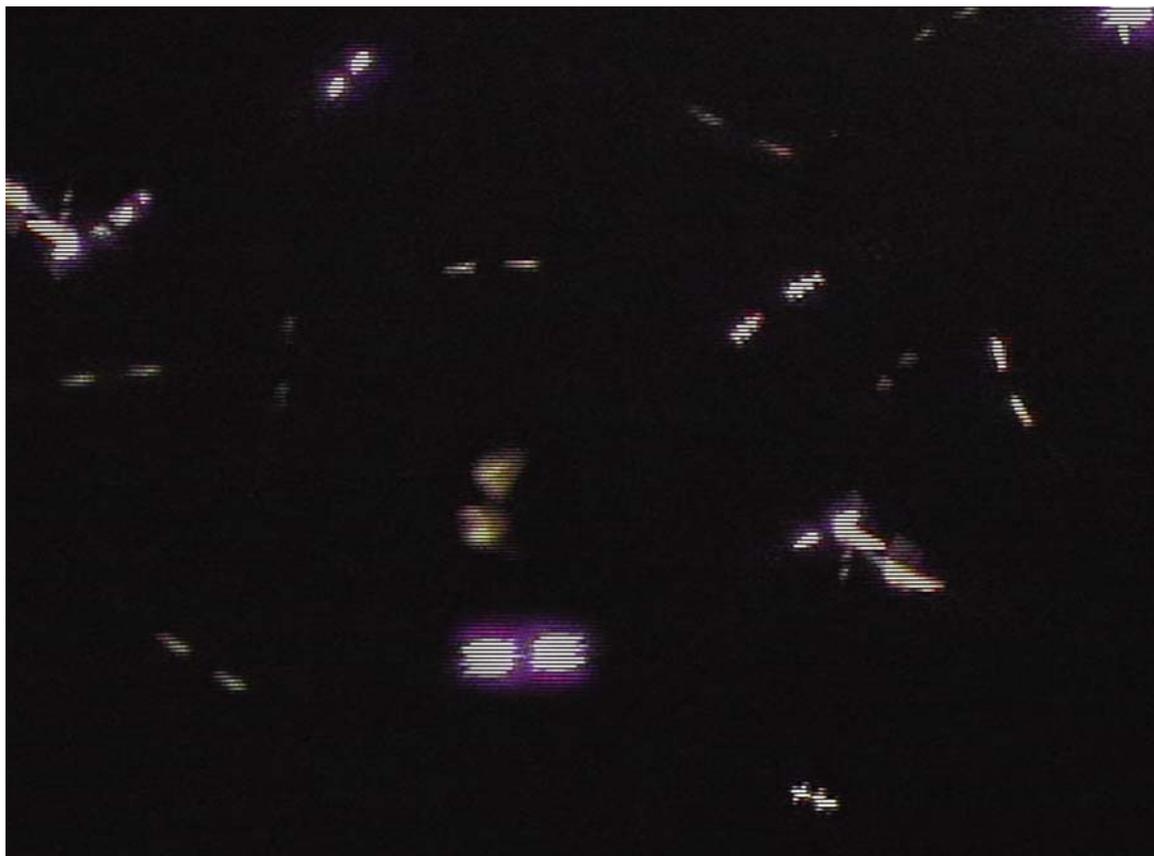
John Dickson, *Lodge*
 Janice Pomer and Barry Prophet
 (performance work)
 Barry Prophet, *A Gathering of Quivers*
 Nancy Paterson, *Not Waving, Drowning*
 Curator: E.J. Lightman
 Essay by Tila Kellman

2006

Diane Borsato, *The Road Out*
 (performance work)
 Kelly Mark, *A Little Piece of Heaven*
 Peter von Tiesenhausen, *The Land is
 the Canvas.*
 Curator: David Liss
 Essay by David Liss

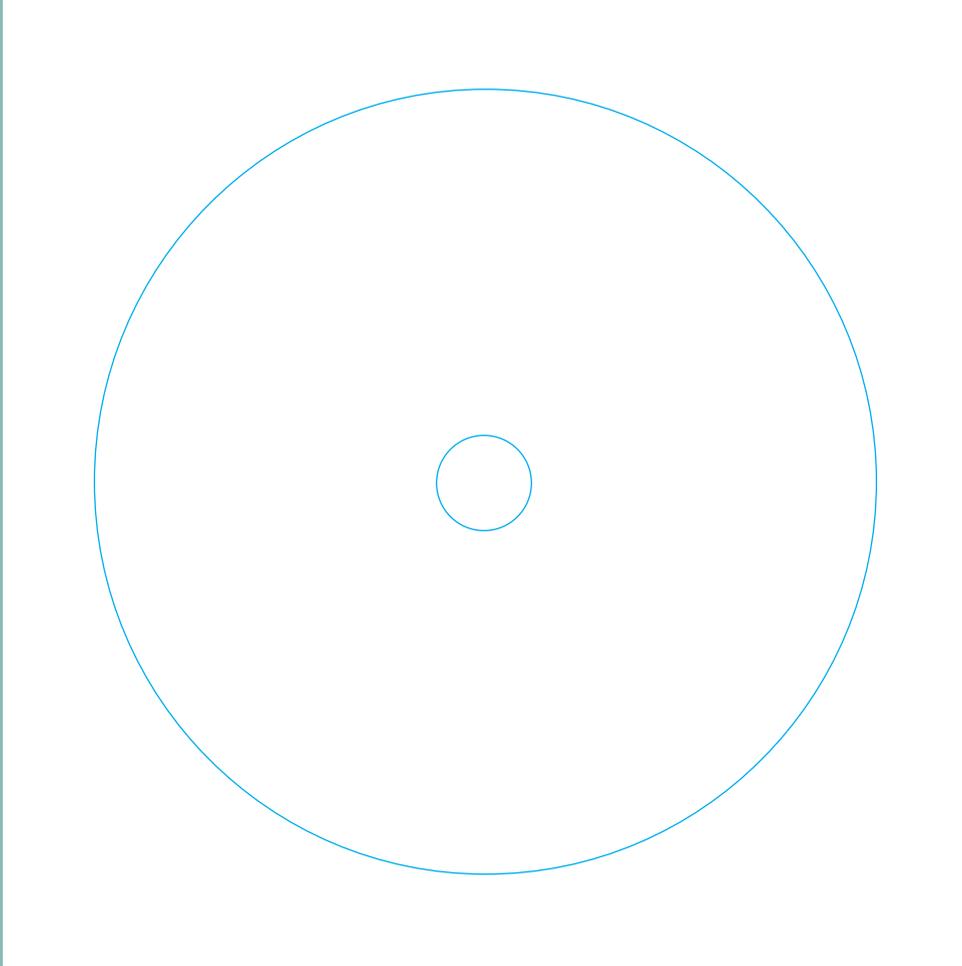
2007

Wen-Chih Wang (Taiwan), *Bridge*
 Jaffa Laam Lam (Hong Kong)
Replanting History
 Michael Belmore, *Upstream*
 E.J. Lightman, *Impossible Sites for Growth*
 Noel Harding, *A Chirp*
 Temporary interventions on site by
 Persona Volare:
 Carlo Cesta, *Vacancy*
 Michael Davey, *Short Life – Long Branch*
 John Dickson, *Out-House*
 (collaboration with Lisa Neighbours)
 Rebecca Diederichs, *Trail Hitch*
 Brian Hobbs, *Tool #2*
 Lorna Mills, *Moss Mosque Moss*
 Lisa Neighbour, *Out-House*
 Chantal Rousseau, *Bird Stack Flag*
 Lyla Rye, *Facade*
 Kate Wilson, *Living Signs*
 Johannes Zits, *The Seduction*
 Curator: Anne O'Callaghan
 Essays by Margaret Rodgers, Gil McElroy
 and Ivan Jurakic



ED PIEN AND JOHANNES ZITS
FAIRY LIGHT: A COLLABORATION
VIDEO STILL (2009)

INSIDE BACK COVER



OUTSIDE FRONT COVER