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## RECESSION THERAPY

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\$7 Volume 32, Number 2



printed in Canada

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Errata: In Issue 32.1, page 23, the artwork should have been credited to Victor Cartagena. We apologize for the error.

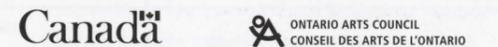
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32.2 content



05 Editorial

06 Transformation AGO: It's What's Inside that Counts

BY JENNIFER ORPANA

12 See You in Court: Can Canadians Practice Parody?

BY LAURA J. MURRAY AND CRAIG BERGGOLD

28 Ottawa Arts Under Siege

BY ROB MCLENNAN

18 Buffalo Boy: Then and Now

BY RYAN RICE AND CARLA TAUNTON

33 Feminism Under Glass:

*WACK! Art and the Feminist Revolution*

REVIEW BY KELLY PHILLIPS

38 Ecology Culture:

*Human/Nature: Artists Respond to a Changing Planet*

REVIEW BY MEGHAN BISSONNETTE

42 Culture as Culture:

*The Cedar Tavern Singers AKA Les Phonoréalistes*

REVIEW BY PAUL ROBERT

26 Social Studies Project

BY PAMILA MATHARU

32 All (gender) Inclusive Weekend Package

BY AFTER PARTY COLLECTIVE

46 Notes on a Strike

BY GITA HASHEMI

COLUMNS

FEATURE

REVIEWS

ARTIST PROJECT

SHORT FUSE



# artist-run Calgary

## UPCOMING ARTISTS

Rebecca Belmore  
 Kyle Whitehead  
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 Lalie Douglas  
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## RECESSION! TRANSFORMING CITIZENSHIP ONE CREATIVE PERSON AT A TIME

While speaking on the phone with a colleague in New York recently about how deeply the recession was affecting people's lives in the city, she noted that she had made an extraordinary decision. How extraordinary? After years spent working in the arts, she had decided to join the military in response to massive layoffs and bleak employment prospects. "I'm in this unexpected situation," she explained, "I'm in my late 30s, unemployed and need to think about my future. The army (if you don't get killed) is one of the few remaining employers that offers job security."

Although many people have had to join the military as a result of systemic and institutionalized precarity, surely nobody enrolls in design school expecting one day to have to put down their pencil and pick up a gun. How does this predicament fit in with the widespread adoption of Floridian Creative Cities planning?



Photo: Lisa Kannakko

Building economic precarity into existing systems and institutions is one of the themes of this issue. Looking at institutions and the forces that create shifts in their organization, we consider how precarity has become a seemingly inevitable outcome of a troubled political-economic system. Speaking to institutional change is in part inspired by the precedence of economic recession — not just the actualities and repercussions of a financial system that is undergoing correction, but recession as a cultural phenomenon, used as explanation for wide, sweeping and ideological changes. This is addressed both in this issue's shortFuse, Notes on a Strike, where Gita Hashemi reflects on the 85 day fight over working conditions at York University and in Rob McLennan's account of the battle for arts funding in Ottawa.

Interestingly, many present day institutional changes are being justified if not in the name of art, then under the umbrella of creativity. Institutions from universities to city governments are unhinging many of the rights that people have struggled to establish over the years to deliver bewildered workers and students to the "creative economy" — a neo-liberal model for social and economic planning that is simultaneously destabilizing important sources of independent creation such as arts, literature and academic research. In

Ontario, this approach to planning was delivered in a report from the Martin Institute for Prosperity, positing, "The real challenge of the creative age is to build something more than a creative economy — a truly *creative society* that can harness the energy we have unleashed and mitigate the turmoil and disruption that it generates." Could the source of anticipated turmoil and disruption be an increasing number of precarious citizens?

For previous generations, economic and social integration was redressed through redistributive mechanisms implemented by government, and citizenship was as much about collective rights to a decent standard of living and a secure future as it was about responsibility to participation. These days, we see our everyday rights eroded in the name of "responsible" fiscal planning, to be replaced with an individualized, competitive and neo-liberal creative citizenship. A citizenship that is increasingly implemented and judged by business-driven creative initiatives that reframe priorities and re-establish guidelines for success. For instance, The newly minted and federally-funded Canada Prize for Art and Creativity (brainchild of businessmen and Luminato founders Tony Gagliano and David Pecaut), awards international emerging artists both money and the opportunity to exhibit in Canada. Not a bad idea, though it follows on the announcement of the cancellation of TradeRoutes and PromArt programs — arms-length funds that allowed Canadians to take their work overseas — as a result of budgetary constraints.

But do not lose hope, dear friend. While conditions have been bad in Canada, with economic uncertainty causing many to lose their jobs and many more to worry about their future, and institutions and government using this moment of shock to roll back gains once attributed to a healthy society (SSHRC, for instance, has snuck in a line with the recent budget about prioritizing researchers with business related degrees for funding and there is rumour of plans to develop a Toronto undergraduate university made up entirely of sessional, contract faculty and undergraduate students), I have yet to hear of anyone locally being driven to the military.

— Izida Zorde



# Transformation AGO:

Jennifer Orpana

Art Gallery of Ontario, 2008.  
Photo: Sean Weaver,  
AGO Photo Resources.  
Courtesy: Art Gallery of Ontario.

Just as the doors opened in celebration of the newly renovated Art Gallery of Ontario, news of an economic crisis began to brew. One month later the *New York Times* printed an architectural article entitled "It Was Fun Till The Money Ran Out" asking, "Who knew a year ago that we were nearing the end of one of the most delirious eras in modern architectural history? What's more, who would have predicted that this turnaround, brought about by the biggest economic crisis in a half-century, would be met in some corners with a sense of relief?"<sup>1</sup> The questions illustrate the controversial role that architecture has played in the "cultural renaissance" of cities competing to be recognized as leading international cultural and economic centres. Toronto is one such city,

*it's what's inside that counts*



participating in a cultural development agenda that aspires to attract more tourist dollars through grand and provocative building projects. Over the past few years, the city has been wrapping up its Creative City plan allocating millions of dollars to such cultural institutions as the Royal Ontario Museum (ROM), the Ontario College of Art and Design (OCAD) and, of course, the AGO. The result is a flourish of ribbon-cutting ceremonies in celebration of architectural triumphs ranging from glass-encased theatres (Diamond Architects, Four Seasons Centre for the Performing Arts) to stilted checkerboards (Alsop Architects, OCAD) and jagged crystal explosions (Daniel Libeskind, ROM). Barbara Jenkins likens use of architecture to re-brand a city as a cultural attraction to the mantra, "If you build it they will come."<sup>2</sup>

The AGO received \$48 million from the government's SuperBuild fund, leaving a hefty fundraising goal that would rely predominantly on private donors. The key figures responsible for leading the AGO's \$254-million makeover include: the late Kenneth Thomson, business mogul, and donor of \$50 million and his private collection consisting of 2,000 art objects; AGO director Matthew Teitelbaum, recently hailed by Sarah Milroy as "Arts Person of the Year" for his leadership of the project; and Toronto-born, US-bred "starchitect" Frank Gehry, best known for designs that put cultural institutions such as the Guggenheim Bilbao (1997) on the map. Understanding that AGO renovations are deeply intertwined with the City of Toronto's economic aspirations for a Creative City brand, the gleaming new facade on the once-dull cement building smiles at visitors like a new set of veneers. Just as one wonders how an extreme makeover or winning the lottery will change a friend's personality, one wonders if Transformation AGO will bring about the "attitudinal change"<sup>3</sup> demanded by some contemporary critics.

Gehry's glass facade commands the southern stretch of Dundas Street between McCaul and Beverley. The glass structure is considered a more understated Gehry design — perhaps a reflection of the conservative architectural tastes of Toronto, or perhaps, as Gehry often mentions, a result of tighter purse strings. Regardless, the curvaceous glass facade is a simple but robust addition to an already assorted block, which includes OCAD's ultramodern Sharp Centre for Design, the 19th century historical Grange House and the now-infamous Grange Park where Gehry once played as a child.

The interior is divided into five floors. The concourse and first levels house a mix of European, Inuit and contemporary works, as well as works on paper. On the second level, two-thirds of the space is dedicated to the Canadian galleries, while the remaining third is allocated to the Henry Moore Sculpture Centre, the Murray Frum Collection of African Art and Galleria Italia. The Galleria's title

(honouring a \$10-million gift from members of the Italian-Canadian community) alludes to a traditional Italian-inspired galleria, a long hall in which streams of natural light pour down upon marble statues and ornate architectural fixtures. Instead, natural light meets thick wooden beams and the work of Giuseppe Penone. Penone's sculptures are composed of natural materials often associated with the Canadian landscape, including resin, wood and stone. The windows of the Galleria stretch past the second floor to the third floor, where Baillie Court offers a dedicated corporate or social event area. Finally, the addition of the fourth and fifth floors increases the space for contemporary art by 40%.

Transformed from the original building, which predominantly consisted of chronological European, Contemporary and Canadian exhibits, the AGO now represents a less parochial vision of art history. Gehry's curvilinear architectural statements, such as the winding ramp at the front entrance or the spiralling staircase above Walker Court, are metaphors for the new curatorial direction of the AGO: unexpected and nonlinear. The building's galleries vary in curatorial style: discursive, thematic, chronological, monographic and interactive. Such an approach results in tension between inclusion and exclusion; innovation and tradition; teaching and connoisseurship. This tension is at times productive and at times perplexing, but most importantly it reveals that the AGO is in the process of exploring some important questions. How does an institution honour the autonomous vision of collectors such as Kenneth Thomson, while at the same time representing the diversity of voices that constitute Canada? How can an organization use art to educate people about social injustice enacted by the same government that funds it? Whose voices are needed in order to help contextualize the work of First Nations, Inuit, female and emerging artists? Juxtaposition of artworks and textual commentary plays a key role in revealing the AGO's negotiation of the economic and social demands at play.

How does an institution honour the autonomous vision of collectors such as Kenneth Thomson, while at the same time representing the diversity of voices that constitute Canada?



Art Gallery of Ontario, 2008. Photo: Sean Weaver, AGO Photo Resources. Courtesy: Art Gallery of Ontario.

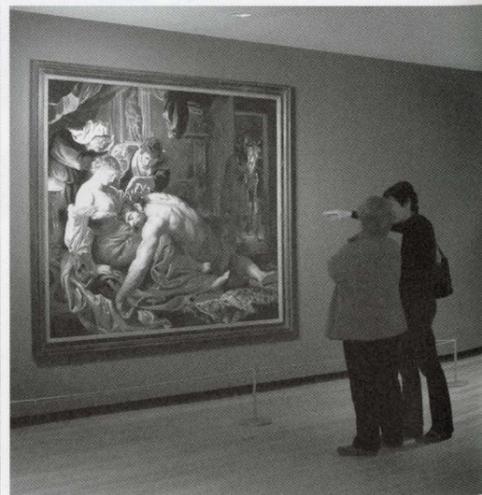
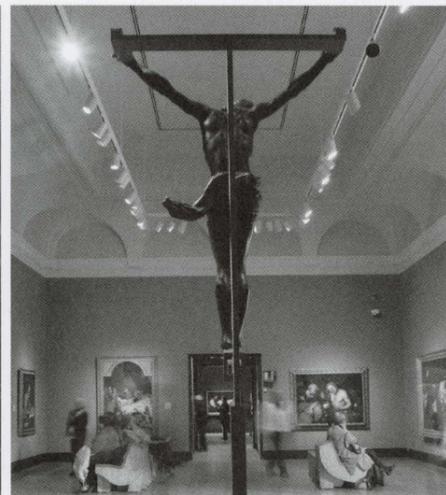
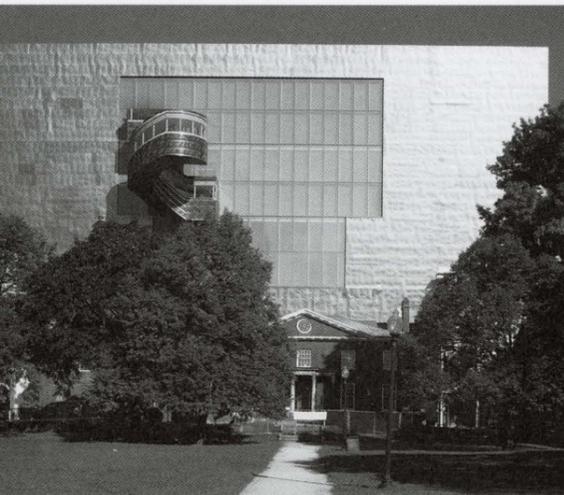
When considering the conceptual program, one can begin at the base of the institution that houses the Thomson Collection of Ship Models, hailed for intricate workmanship and for representing 350 years of history. Highlights of the collection include 17th- and 18th century British dockyard models, and 19th- and 20th century models, including passenger steamers, private yachts, torpedo boats and cargo vessels. The original patrons of the impressive models include the Royal Navy and a range of wealthy individuals, while the collection includes the work of highly skilled craftsmen as well as prisoners of the Napoleonic wars. The ships represent power, wealth, exploration, exportation, immigration, conquest, colonialism and globalization — themes that have played a significant role in art acquisition and the development of national culture, but which many critics feel have been inequitably obfuscated in historical narratives written by cultural institutions.

To put into context the AGO's history of such critique, one might recall the 1996 *OH! Canada Project*, an exhibit that sought to include contemporary community art groups in the institutional discourse about Canadian identity. The exhibit paralleled a blockbuster exhibit entitled *The Group of Seven: Art for a Nation*. While Group of Seven works were arranged in a linear manner in the more prominent Zacks Gallery, the community-based exhibits by First Nations, Latino, African-Canadian and Chinese artists demonstrated a more interactive presentation model, and were placed in a more removed area of the AGO.<sup>4</sup> Critics responded

to both exhibitions with concern about the institution's role in constructing national identity by highlighting the Group of Seven while perpetuating the marginalization of diversity. Rinaldo Walcott considered possibilities for celebrating diverse concepts of Canadian identity in his review "Lament for a Nation." Walcott stated that "To be inside does not mean that one is equal. The practice calls to mind the Caribbean saying (usually a parental reprimand) of "being seen and not heard."<sup>5</sup>

Increased representation and appropriate contextualization of cultural art in Canadian galleries has been a persistent issue for critics, specifically the lack of representation of Aboriginal historical art in the AGO's Canadian galleries. In 2002, Jeff Thomas and Anna Hudson called for an increase in the Aboriginal art collection at the AGO, and identified the problematic separation of Inuit Art from the Euro-Canadian Art collection.<sup>6</sup> Thomas asked, "How can you have a gallery devoted to Canadian history and not have a place where the First People's story is told from their perspective?"<sup>7</sup>

In 2003, the AGO embarked on a reinstallation of the McLaughlin Gallery, which was led by Aboriginal specialist curator Richard William Hill, associate curator Anna Hudson and interpretive planner Douglas Worts. The experimental project culminated in an exhibit entitled *Meeting Ground*, and was unique to the AGO for the strategic juxtaposition and contextualization of historical Aboriginal and Euro-Canadian work. Hill's reflections note that the exhibit was the result of a process rather than a vision — a process



Art Gallery of Ontario, 2008. Photo: Sean Weaver, AGO Photo Resources. Courtesy: Art Gallery of Ontario.

aspiring to reflect the voices of the cultural stakeholders, including the Aboriginal consultancy group, Elders, and Aboriginal community groups (in both Toronto and Northern Ontario). However, despite the experimental learning process that *Meeting Ground* facilitated, Hill predicted the unlikelihood of the lessons being applied to the Thomson collection in the new AGO, stating that "This gift, which will dominate the new Canadian wing, is to be curated according to Mr. Thomson's conservative tastes."<sup>78</sup> Thus, leading into Transformation AGO, there were many questions and concerns about the way in which the new building would incorporate the Thomson donation, and whether the curatorial vision would reflect a broader diversity of voices.

With the turbulent economic projection that exists today, it will be interesting to see whether the mantra "if you build it they will come" will prove true for the AGO and other Toronto institutions.

Today, the Thomson Collection of Canadian Art is a series of gleaming white galleries located on the second floor of the AGO, and is one component of the Canadian Galleries, which include the J.S. McLean Centre for Canadian Art (Level 2), the Grange Historic House (Level 1) and The Inuit Visible Storage Unit (Concourse Level). In the Thomson galleries, paintings are hung without identification labels and limited texts available on placards or pamphlets set a tone of admiration for the particular mastery or skill of the collection's artists. By ratio alone, the galleries reflect Thomson's particular interest in painters often identified

as quintessential Canadian artists such as Lawren Harris, Cornelius Krieghoff, William Kurelek, David Milne and Tom Thomson.

In the centre of several galleries, there are historical First Nations objects on rectangular pedestals encased in glass. A gallery dominated by Krieghoff paintings (late 1800s – early 1900s) also exhibits a Raven Rattle (Tlingit, Southern Alaska, 1840 – 60), a Clapper and a Comb (Tsimshian, Northern British Columbia, 1840 – 60). In a pamphlet, the objects are celebrated for representing high achievement in West Coast First Nations carving. Otherwise, the viewer is left to make connections between the First Nations objects and Krieghoff's "products of a maturing tourist trade"<sup>79</sup> in order to glean an understanding of the complex history between cultures. It would be interesting to do some research in these spaces to learn what narratives are created in lieu of cultural contextualization. How do viewers grapple with the challenges of historical and cultural distance?

In contrast to the Thomson Collection, the J.S. McLean Centre continues in the vein of *Meeting Ground*. Curator Gerald McMaster

engages viewers through a variety of interactive panels, video and audio recordings. Themes in the spaces include "memory, myth and power" and visitors interact with a collection of objects that are historical and contemporary, created by both First Nations and Euro-Canadian artists. One example of McMaster's efforts to offer contextualization includes an audio recording that is located beside two Anishnaabe 18th century porcupine quill pouches, which are juxtaposed against Tom Thomson's painting, *The West Wind*. McMaster reflects on how the motifs of thunderbirds (sky-world imagery) and *Misshipeshu* (underworld imagery) found on the pouches connect to forces of nature that are captured in the brewing storm clouds of *The West Wind*.

The contrast between the curatorial style of the J.S. McLean Centre and that of the Thomson Collection of Canadian Art reflects an ideological tension between teaching and connoisseurship. Such tension reveals the AGO's attempt to meet the demands of contemporary cultural society and the interests of the financial stakeholders. Nevertheless, a visit to the AGO today is rendered more complex when considering the various curatorial styles used throughout, and what each style offers or denies the material. With the turbulent economic projection that exists today, it will be curious to see whether the mantra "if you build it they will come" will prove true for the AGO and other Toronto institutions. What will prove more interesting is whether the internal composition of the AGO can meet the same critical acclaim as the exterior. Only time will tell. □

JENNIFER ORPANA is an M.A. Candidate at the University of Western Ontario Visual Arts Department. Her current research focuses on public art projects that engage urban communities and partnership-building through the arts.

Notes:

1. Nicolai Ouroussoff, "It Was Fun Till The Money Ran Out," *The New York Times*, December 19, 2008 (accessed January 3, 2009), [www.nytimes.com/2008/12/21/arts/design/21ouro.html?\\_r=1](http://www.nytimes.com/2008/12/21/arts/design/21ouro.html?_r=1).
2. Barbara Jenkins, "Toronto's Cultural Renaissance," *Canadian Journal of Communication* 30 (2005), p.171.
3. Clive Robertson, *Policy Matters: Administration of Art and Culture* (Toronto: YYZBooks: 2006), p.256.
4. Rinaldo Walcott, "Lament for a Nation," *Fuse Magazine* 19.4 (1996), pp.15-16.
5. *Ibid.*, p.19.
6. Jeff Thomas and Anna Hudson, "Edmund Morris, Speaking of First Nations," *On Aboriginal Representation in the Gallery*, ed. Lynda Jessup with Shannon Bagg (Hull: Canadian Museum of Civilization: 2002), p.132.
7. *Ibid.*, p.144.
8. Richard William Hill, "Meeting Ground: The Reinstallation of the Art Gallery of Ontario's McLaughlin Gallery," *Making a Noise! Aboriginal Perspectives on Art, Art History, Critical Writing and Community*, ed. Lee-Ann Martin, (Banff: The Banff Centre: 2003), p.52.
9. Jeff Thomas and Anna Hudson, "Edmond Morris," p.133.



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Image: Endi Poskovic, *What a sacrifice*, 4 plate 11 colour woodcut on BFK Rives, 22.5" x 30", 2008. Courtesy of the artist.

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While in appearance their paper mimics the masthead, layout, ads and general format of the Sun, the parody is not subtle: its main headline is “Celebrating 40 Years of Civilizing the West Bank,” and the main photo, a man in a headscarf facing a towering bulldozer, is captioned “Israeli military bulldozer brings the many gifts of civilization to a primitive resident of Nablus in the West Bank.” A front-page advertisement extols the virtues of “Canada Park 2 – A Unique Home Investment In The Holy Land” with “breathtaking views overlooking the picturesque ruins of the former Palestinian villages of Imwas, Yalu and Bayt Nuba. A 10-metre-high concrete wall with sniper towers and electrified fences protects your family from unwanted annoyances and provides peace of mind. And the Government of Canada provides a tax deduction.” On the inside pages, the paper documents the bias of Canwest’s coverage of the Middle East, and argues that the high media concentration in Canada, particularly in the Vancouver market, is depriving Canadians of the truth about this violent and entrenched conflict.

Some months after the distribution of the paper, Murray and Moiseiwitsch found themselves served with a lawsuit — along with Mordecai Briemberg, who had handed out a few copies of the paper and Horizon Publications, which had printed it (Briemberg has since been dropped from the lawsuit). Canwest Mediaworks Inc., the owner of both daily Vancouver papers and many

other newspapers and TV stations across Canada, apparently took the parody personally, claiming that “the sole, or predominant, intention of the defendants in entering into the conspiracy was to embarrass or to injure the plaintiff in its business.” In an internal memo, the Sun’s publisher wrote that “The people behind this identity theft went to great lengths to distribute thousands of copies of the counterfeit newspaper to unknowing Vancouver Sun customers... It was a cowardly act of public deception.”

Indeed, the “fake newspaper,” as Canwest calls the parody, did specifically take the Asper family, majority owners of Canwest, to task. Quoting Izzy Asper’s proud claims that his papers were vehemently pro-Israel, they pointed out that 70% of the Vancouver news market was dominated by this one company. So, yes, Murray and Moiseiwitsch may have embarrassed Canwest, but their “predominant intention” was to point out its biased coverage of Israel and Palestine and to criticize Canadian government policy that allows such a high degree of media concentration.

So far, the Seriously Free Speech Committee has been successfully raising funds for their legal defense, but the case could take years, and the experience has been alarming and exhausting. As Moiseiwitsch says, “the effects are amazingly subtle, like water in an old house... it just gets to you.”

Murray is shocked that there hasn’t been more media coverage of the lawsuit and its threat to freedom of expression, given that many reporters and producers have expressed interest in the story. It’s not surprising that Canwest outlets haven’t

wanted to touch it, but almost all of Canada’s mainstream media have been avoiding the story. For example, when CBC’s Jian Ghomeshi interviewed Andy Bichlbaum, one of the creators of The Yes Men about a recent parody issue of the New York Times, he pointedly ignored Bichlbaum’s mention of the Sun parody (Ghomeshi writes a column in the Canwest-owned National Post). While it’s disturbing, Murray points out that the overall media silence does prove the point about the negative effects of media concentration on free speech.

### Analysing the charges

However it goes in the end, this case raises a slew of questions for activists and artists who practice parody and satire in Canada. Murray and Moiseiwitsch were sued on three counts: passing off and injurious falsehood, trademark infringement and copyright infringement. Any of these could appear in cases against other parodists, so they’re worth reviewing one by one.

### Passing off and injurious falsehood

Calling the parody a “fake paper,” Canwest charges that it was in essence a forgery, a counterfeit, and that Murray and Moiseiwitsch were “leading the public to believe there was an association between the plaintiff and the fake newspaper.” Similarly, Canwest claims that Murray and Moiseiwitsch perpetrated the tort of injurious falsehood by making their work look like the Sun when it wasn’t. It would seem difficult to make these charges stick: surely if they had wanted to make a fake Vancouver Sun, Murray and Moiseiwitsch wouldn’t have listed its price as “minimal value outside lower mainland but we gouge

you anyway,” or listed features titled CEO Ass Kissing and Right-Wingnut Rant. This is no imitation. After the first few seconds, no reasonable reader would fail to distinguish between the “real thing” and the “fake.” As Murray puts it, “people have to have the idea of the Vancouver Sun in their head while they are reading it, but we weren’t trying to fool people into thinking it was the Vancouver Sun.”

### Trademark infringement

Canwest has registered trademark in the logo and masthead of the Sun. But trademark law doesn’t prevent reproduction of all trademarked materials, only those that damage reputation and goodwill and confuse customers. Two 2006 Supreme Court cases confirmed this. In one, the Court concluded that a hamburger shop called “Barbie’s” did not infringe Mattel’s trademark, because it wasn’t selling dolls, and in the other, it decided that a clothing store named Clicquot did not infringe the champagne-maker’s trademark. So the Court here will have to decide whether Murray and Moiseiwitsch were essentially in the same business as Canwest, or in some way damaged the value of the Vancouver Sun by parodying it. It’s interesting to consider that, when the American prankster artists The Yes Men produced the anti-war parody of the New York Times, the Times apparently considered this a confirmation or augmentation of its reputation — imitation, after all, being the sincerest form of flattery. On its website, the Times quoted an academic (and former Times reporter) saying, “I consider this a gigantic compliment to the Times.” Instead of suing, the Times acted like a newspaper: it covered the story.

### Copyright infringement

While trademark has to be registered and/or defended in order to exist, any image including a logo is automatically, upon its creation, protected by copyright. So copyright comes into this case too — again over the logo and design, since Murray and Moiseiwitsch didn’t reproduce any text from the Sun. The general rule is that any reproduction of a substantial part of a work without permission constitutes infringement. But then there’s “fair dealing,” an exception in Canadian law that can apply to criticism, review, research, private study or news reporting. For these purposes, “fair” reproductions may be made without permission. So the first question for the court will be, does this “fake newspaper” constitute criticism? It’s hard to imagine that it doesn’t, especially since the Supreme Court said in 2004 that the fair dealing categories ought to be interpreted broadly. If the court considers the parody to be criticism, it will then weigh a number of factors in order to determine fairness. Did it cause financial harm to its target? Was it necessary to reproduce as much copyrighted material as was used? Why this particular target in order to make the point about Israel and Palestine? No one factor here is decisive; the court will have to decide on the overall fairness, taking these and other factors into account as it sees fit. It will be hard for Canwest to prove financial harm. The fact that they have complained about Murray and Moiseiwitsch’s animus against the Asper family would seem to confirm that the choice of a Canwest paper was integral to the point being made.

Despite the fact that, on a review of Canwest’s claims, Murray and Moiseiwitsch have a number of factors in their favour, a pre-

**The New York Times** Special Edition  
 NATION SETS ITS SIGHTS ON BUILDING SANE ECONOMY  
**IRAQ WAR ENDS**  
 Troops to Return Immediately

**Maximum Wage Law Succeeds**  
**TREASURY ANNOUNCES 'TRUE COST' TAX PLAN**

**Popular Pressure Ushers Recent Progressive Tilt**  
**Nationalized Oil To Fund Climate Change Efforts**

**Ex-Secretary Apologizes for W.M.D. Scare**

**High-Speed Internet Hits Fast Track to Appalachia**  
**Education Department Plans National Tax Base for Schools**

**Pharmaceutical Law Revised to End Corruption**  
**Prison Industry Looks Within**

**Bush Resumes Golf Game**  
**An Exclusive Interview with Former President Bush**

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**The Yes Men. The New York Times Parody, 2008.**  
 Courtesy: the artists.

**Global Problem: Planned Fridge**  
**Last to Die in Battle Remembered, American and Iraqi**

**Court Indicts Bush on High Treason Charge**

**With War Over, Troops Return**

**Rice: Troops Never Faced Annihilation Risk**  
**War Brides (and Husbands) Find Their Place in a New Iraq**

**High-Speed Internet Hits Fast Track to Appalachia**  
**Education Department Plans National Tax Base for Schools**

**Pharmaceutical Law Revised to End Corruption**  
**Prison Industry Looks Within**

**Bush Resumes Golf Game**  
**An Exclusive Interview with Former President Bush**

**What's For?**

**McDonald's**

trial ruling in the case in November 2008 denied their request for Canwest documents, finding that "freedom of expression is not a defense to copyright or trademark infringement" and "parody is not a defense to a copyright claim." That ruling is currently being appealed (citing the CCH v. LSUC case of 2004).

Because leaving freedom of speech in the hands of individual judges and lawyers is expensive and exceedingly uncertain, Canadians need to become aware of how the law could be reformed. We need greater certainty for artists and activists who reproduce the work of others in order to express their views about the world we live in. Canada is the only G8 country that doesn't have protection for the user's right of parody in its intellectual property regime.

On a general level, provinces could introduce legislation preventing malicious lawsuits put forth to intimidate and harass citizens engaging in public dissent or resistance. "SLAPP" suits (Strategic Lawsuit Against Public Participation) are illegal in many US jurisdictions. Legal advice is extremely expensive, and in a world where only corporations can afford it, anti-SLAPP legislation is necessary to protect citizens' ability to defend themselves on a range of issues. For example, a community group defending itself against a toxic-waste-spewing factory could be completely destroyed by a lawsuit claiming interference with the company's business interests. Artists or activists who use parody to criticize the powerful might be protected by anti-SLAPP legislation.

Copyright law is another area that begs for legislative reform. In public statements and warnings at the beginning of DVDs,

corporations have portrayed copyright law as a one-way tool to protect the economic rights of copyright holders. But, historically, copyright legislation has been understood as a balance between owners' rights and the public's right to access and reinvent culture. For example, the copyright holders' monopoly has time limits after which the work enters the public domain. Limitations to owners' rights also include "fair dealing" ("fair use" is the corresponding American provision).

The Canadian Copyright Act absolutely needs an expanded definition of fair dealing. The Supreme Court has paved the way in the CCH Canadian Ltd. v. Law Society of Upper Canada case of 2004 (for example, the Court said that "the fair dealing exception, like other exceptions in the Copyright Act, is a user's right. In order to maintain the proper balance between the rights of a copyright owner and users' interests, it must not be interpreted restrictively.") The current list of acceptable purposes for fair dealing is too prescriptive, and will not cover many common artistic practices. Building the set of factors that determine "fairness" into the act would flesh fair dealing out for ordinary people to understand. Augmenting the Act's laconic fair dealing clauses would bolster and confirm the prevalent idea in recent Supreme Court decisions that copyright is a balance between owners' rights and users' rights.

This direction is exactly opposite to what we saw in the Conservatives' Bill C-61, a copyright reform act introduced in June 2008, which died on the order paper when an election was called, but which will likely be re-introduced during a future legislative session. That bill said nothing about fair

dealing, but featured provisions for the protection of digital locks that would effectively have made fair dealing impossible when it came to digital materials. If we are not allowed to circumvent technological protections, as that law would have it, we cannot then practice fair dealing — for example, we can't take clips of DVDs for the purpose of criticism or research. The Liberals' Bill C-60, abandoned in 2005 at another election, was not quite so outrageous, but still didn't affirm fair dealing. So whoever is driving the bus in Ottawa, it will be imperative to demand the fortification of fair dealing from them.

It is important to wait and watch for new copyright legislation, and to speak out if it doesn't contain protections for users of copyrighted material. Canadians need more flexible and emphatically technology-neutral fair dealing provisions to allow for freedom of expression and common artistic practices. But it also wouldn't hurt to contact your MP now to tell them that this is what you'll expect from future legislation. □

*Donate to the legal defense of Murray and Moiseiwitsch at seriouslyfreespeech.ca*

*View art works of Carel Moiseiwitsch at freexero.com/*

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Craig Berggold is a media artist living in Vancouver.

# Buffalo Boy:

## ➤ THEN AND NOW ➤

Ryan Rice and Carla Taunton

P rancing through the crowd at *Coralling Art: Curatorial Practice in the Prairies and Beyond* in Saskatoon (2007), brandishing his whip and shaking his tailfeather, Adrian Stimson's anti-colonial, gender-bending persona, Buffalo Boy, a parody of Buffalo Bill, resurrects the turn-of-the-century staged frontier spectacles well known from Wild West travelling shows. Part drag performer, part shapeshifter, Stimson's Buffalo Boy relies on his prairie-nurtured chameleon intuition — an amalgamation of Rez smarts and street smarts with traditional Indigenous knowledge and contemporary queer theory — to camp up colonialism, sexuality and authenticity. Stimson notes that "Buffalo Boy is a trickster character. He's campy, ridiculous and absurd, but he is also a storyteller who exposes cultural and societal truths." In representing himself through a multitude of guises, Stimson's Buffalo Boy toys with becoming an icon of destiny and destruction. These forces merge to reflect transition, survivance and growth within Blackfoot and contemporary North American Western/Prairie societies, challenging historical discourses of difference. In this way, Stimson's Buffalo Boy persona participates in what Gerald Vizenor calls Native survivance, an idea that links Indigenous survival, resistance and continuance to the presence of stories and the continued acts of re-telling. "More than survival, more than endurance or mere response," Vizenor argues, "stories of survivance are an active presence... [and] are the creases of sovereignty."<sup>1</sup>

Stimson nurtured his Buffalo Boy character at Burning Man, a yearly arts festival in Nevada's Black Rock City dedicated to community, art, self-expression and self-reliance. It was through Burning Man that Stimson realized the necessity of being radically self-determined and self-reliant. A staple in Burning Man's community, he filmed the 2006 performance *Buffalo Boy's*



Adrian Stimson. *Shaman Exterminator Sunrise 2*, 2005. Photo: Happy Grove. Courtesy: the artist.



Adrian Stimson and Lori Blondeau.  
*Buffalo Boy and Belle Sauvage:*  
*Putting the WILD Back into the WEST*  
 (Polaroid from performance tableaux), 2008. Photo: Henri Robideau.  
 Courtesy: Adrian Stimson.

➤ ...HE SIMULTANEOUSLY EXPOSES AND VOLUNTARILY EMBRACES STEREOTYPICAL REPRESENTATIONS IN ORDER TO RECLAIM AND REVISION INDIGENOUS IDENTITIES. ⚡

*Shaman Exterminator's what about the Red Man.* The film captures Buffalo Boy's alter ego, the Shaman Exterminator, a fighter of new age misrepresentations of Aboriginal traditional knowledge moving freely in the desert. The filmed performance recalls the comedic western, silently filmed in black-and-white and capturing characteristic zaniness and humour. Buffalo Boy is portrayed running in every direction of a

grand space where buffalo once roamed free, exorcizing misguided truths by crawling ritualistically across the desert of Burning Man and touching upon notions of greed and guilt, obedience and mischief.

Remixing and re-signifying the Master Narrative of colonial history, Stimson's Buffalo Boy confronts contemporary structures of power through a neo-trickster approach, reawakening the indigenous figure of play associated with strategies of humour and subversion. Invited by the Glenbow Museum to mine their collection on the eve of the 20th anniversary of the controversial milestone exhibit *The Spirit Sings*, Stimson set Buffalo Boy free to roam its archives and excavate the amassed material culture. The outcome from *Tracing History: Presenting the Unpresentable* (16 February – 22 June, 2008), which also featured artists Terrance Houle, Faye HeavyShield and Tanya

Hartnett, was Stimson's installation *The Two-Spirit Sings: Artistic Traditions of Buffalo Boy's First Peep Holes*. Focusing on the museological, anthropological and ethnographic approach employed by the Glenbow in creating the *Spirit Sings* exhibition, Stimson critiques the practice of displaying living cultures behind glass. Stimson's installation included a collection of objects, artifacts and cabinets of curiosities, which contained Buffalo Boy's collection called *Material Culture Manifest* that included the Shaman Exterminator's regalia, Buffalo Boy paraphernalia, and mix-and-match drag accessories such as g-strings, panty hose, pearl necklaces and pasties. The objects, displayed in the showcases originally used in the *Spirit Sings* exhibition, added a layer of the erotic to existing exoticized artefacts, shifting and challenging the perception of authenticity imposed by the collecting institution. Indian dolls, swizzle



Adrian Stimson. *Desperate Commons: Gym Acts*, 1952. Photo: William Star. Courtesy: Adrian Stimson and Lesley Stimson.

sticks and a dream catcher were arranged beside traditional objects such as a broken shell, rattle, drum and arrowhead.

For Buffalo Boy's manifestation as an imaginary figure, tchotchkes and Indian souvenir kitsch are rich and relevant; he uses them to comment on the constructed nature of stereotypes of Aboriginal peoples and cultures. Meanwhile, Christian trimmings and his government status card are used to critically examine the impacts and legacies of colonialism and comment on the historical and contemporary realities confronted by Indigenous peoples in Canada. In this way, Stimson's showcases cull and challenge deeply held socially accepted stereotypes of Indigenous peoples, knowledges and cultures. Here, he simultaneously exposes and voluntarily embraces stereotypical representations in order to reclaim and revision Indigenous identities.

By alluding to a standardized strategy of museum practice, Stimson imposes Buffalo Boy's liberal perspectives to normalize two-spiritness for a conservative mainstream museum-going audience. Toying with the relevance and saga of *The Spirit Sings*, Stimson reframes, sexualizes and queers the premise, acutely aware that living Aboriginal cultures which were controversially missing from that exhibition continue to be omitted in contemporary displays of societal representation of Aboriginal and non-Aboriginal culture. By subtly inserting a two-spirit premise, Stimson reveals and exposes a legacy erased by contact with and conquest by Christianity. Buffalo Boy's "queerness"

is a manoeuvre to reclaim, reframe and liberate within the colonized spaces of reserves and broader society. As a contemporary performance artist, Stimson rekindles a distinct queer identity that is alive in our society, urban, rural and anywhere in between. Cunningly, he sets up his audience and invites them to be voyeurs of his "peep holes" — four holes painted the colours of the four directions situated about three feet from the floor. Each viewer becomes a voyeur and unintentionally bends over to view Buffalo Boy videos through the holes, situating them in a hilarious yet uncompromising position. An intervention of sorts, the multi-media installation *The Two-Spirit Sings: Artistic Traditions of Buffalo Boy's First Peep Holes* uses play and humour to expose Buffalo Boy's queer identity and provoke questions relating to the complexities of sexuality, gender and society through performative strategies of resistance, camp and drag.

Theatrically recalling images of the Wild West, Buffalo Boy rode tall and proud in the city of Kingston's 2008 Gay Pride parade, inserting an Aboriginal presence into a largely mainstream white queer culture. Sitting atop a vintage coin-operated galloping horse, dressed in pearls, a corset, fishnet stockings, cowboy boots and lasso, Buffalo Boy rode atop Modern Fuel's float, a flatbed covered with decorations, balloons and flashing lights from the dollar store. Stimson's performance *Buffalo Boy: Do Not Feel The Buffalo* commemorated the struggles of LGBT communities and Indigenous peoples

for equal rights and for spaces to celebrate personal identities and communal pride.

Stimson, who is from the Blackfoot Siksika Nation, traditionally reveres the buffalo as an important source and ongoing inspiration for his performance alter ego. The printed banners that graced the Pride float depicted a herd of buffalo being corralled by "Indians" on horseback, as illustrated in the 1957 schoolbook *Buffalo Boy: Indians of the Plains* by Edna Walker Chandler. "Buffalo Boy's Do Not Feel The Buffalo" was printed on a banner hanging from the float, which became the context for both the float and Stimson's performance. Walker's book stirred Stimson enough to conceptualize his performance as a re-examination of literary misconstructions of First Nations people. The underlying premise also went hand in hand with his deep connection to the spirit of endurance and respect for the buffalo. In conversation with Lynne Bell, Stimson says, "I use the bison as a symbol that represents the destruction of the Aboriginal way of life, but it also represents survival and cultural regeneration. The bison is central to Blackfoot being. And the bison as both icon and food source. The whole history of its disappearance is very much a part of my contemporary life."<sup>2</sup> Toying with Edna Walker Chandler's account of Natives raising a hand in the air to arrive at a sensation of feeling the buffalo, Buffalo Boy struck a pose and put his hand up in the Kingston air to communicate a sense of the mainstream community's misunderstandings of queer, marginalized and Aboriginal popu-



Adrian Stimson. Buffalo Boy: *Do Not Feel the Buffalo*, 2008. Photo: Jeff Barbeau. Courtesy: Modern Fuel Gallery.  
 <opposite page> Adrian Stimson. *The Battle of Little Big Horn*, 2008. Photo: Rebecca Rowley. Courtesy: TRUCK Gallery.

lations. High up on his coin-operated horse, Buffalo Boy did not feel the buffalo, but he did feel the spirit of the rainbow generated by Kingston Pride.

Crossing the boundaries of colonialism, racism, hybridity, sexuality, nationality, politics and religion, Buffalo Boy's stature resembled that of local statues on the parade route, positioning him as an equal amid a legacy of colonial history while also challenging a mainstream conservative and mainly white gay community with questions of visibility, cultural differences and paradigms of absence and presence.

Stimson's *Do Not Feel The Buffalo* performance draws on the tradition of late 19th- and early 20th-centuries Wild West shows while challenging the effects of conquest on sexuality and stereotypes, as well as on traditional and contemporary Aboriginal cultures. His mimicry of Wild West staging focused all eyes on the exotic and the unknown: Buffalo Boy. But Stimson subverts these limiting stereotypes, fusing stereotypes of the Indian Brave and Princess with the iconography of the Cowboy, resisting imposed histories and embracing the agency and autonomy of Indigenous performers in Wild West shows throughout the colonial era. In many ways, the Canadian government was successful in its colonial strategies and efforts to isolate the nations of Indigenous peoples and to manoeuvre them into subordinate and marginalized positions. Residential schools and ceremonial bans exemplify Canada's tactical approach to eradicating Indigenous knowledge systems and ways of being. This legislative domination and control over all aspects of Indigenous life was a deliberate campaign to foster ethnocide of Indigenous cultures. Yet, in a seeming paradox, in this era of extreme oppression, Indigenous performers were very popular and Indigenous performance was among the events included in British Royal Tours. Indigenous peoples were permitted to perform for white audiences (permission for participation had to be officially granted by Indian Agents and the Department of Indian Affairs), but they were

not permitted under law to continue to pass on traditions to their children, to organize multi-community gatherings, or to perform ceremonies, dance, or song for their own cultural purposes.

Buffalo Boy overtly draws on this period of settler history for his performative presence, using his body, gestures and costumes to bring his audience back in time while making strong links to the contemporary legacies of colonization. Stimson's performances, taken in relation to Aboriginal peoples who worked the "Native stages" at World Fairs, Wild West and Indian Medicine Shows, highlight the use and tradition of performance and performative storytelling as a means for both encapsulating cultural status and creating forms of continuance and political activism. In many accounts of these performances, the power dynamics between Indigenous performers and their settler audiences are polarized and one-dimensional: the Native performer as voiceless victim, colonized and oppressed, and the white audience member as powerful colonizer and oppressor. In reality, most performance of Aboriginality for settler audiences involved complex negotiations between performers and audiences.

While these complexities seem obvious there is a common absence of this recognition within a significant amount of the scholarship exploring Indigenous performance. The inclusion of discussions of Aboriginal agency and recognition of Indigenous strategies in the analysis of performance, including those that took place in Wild West shows, reveals the ways in which these Aboriginal performers consciously conceded to the expectations and desires of their settler audiences. Settler-Canadian society's longing to experience so-called authentic, pre-contact Indians was manipulated by Aboriginal performers for both economic and political gain, undermining the assimilationist federal policies that attempted to control all aspects of Aboriginal life as documented in Canada's Indian Act. In other words, politically informed performance on the stages of circuses and fairgrounds became a site for indigenous

intervention into colonial power structures. Performers played into Eurocentric Romanticism of Aboriginal cultures, exemplified by the images of the Indian Princess and Brave, in order to make political statements, increase their mobility, create networks with other indigenous peoples and for economic gain. Stimson's Buffalo Boy participates in this continuum of using performance as a tool for political activism and Indigenous intervention. He continues with the long tactical tradition of deploying artistic and/or performative practices as resistance. These performers, as curator Greg Hill notes, "draw on that multi-layered and multi-contextual history; their art rebukes and engages





<left> Adrian Stimson. *The Battle of Little Big Horn — Topping Old Sun*, 2008. Photo: Jason Stimson. Courtesy: the artist.  
<right> Adrian Stimson. *The Battle of Little Big Horn*, 2008. Courtesy: Cheryl L'Hirondelle.



➤ THE BODY, FOR BLONDEAU AND STIMSON, IS INTEGRAL TO THEIR ARTISTIC PRACTICE, ACTING AS A SITE FOR SOCIAL INTERVENTION AND CULTURAL RESISTANCE. ⚡

it, turns it on its head, is intertwined with it and honours it.”<sup>3</sup>

Buffalo Boy made his public debut in 2004 during a Mendel Art Gallery artists by artists collaboration with Cree/Saulteaux performance artist Lori Blondeau. Entitled *Buffalo Boy and Belle Sauvage: Putting the WILD Back into the West*, the exhibit included photographs, artefacts and performances by the artists. Blondeau’s persona Belle Sauvage actively plays with the stereotypes of the

Indian princess and squaw while also drawing from Indigenous women who performed in Wild West shows and Vaudeville acts in the early 20th century. She spoofs the 1950s film *Calamity Jane*, in which Doris Day performed as a cross-dressing, gender-bending white cowgirl. The naming of Belle Sauvage reflects Blondeau’s multifaceted performance strategies, appropriating a colonial name in a humorous and parodic way. Belle Sauvage is usually dressed in an “Indian Princess” mock buckskin dress made of cloth, with a holster, two toy guns and a beehive hairdo. In her multiple stagings of this performance, she can be seen wearing a cowboy hat with a bob haircut, cowboy boots and spurs. Blondeau notes, “The persona of Belle Sauvage was created for a postcard I made in 1998 for the Dunlop Art Gallery. The Dunlop asked me to make a work responding to the show *Indian Princesses and Cowgirls: Stereotypes from the Frontier*. For me,

this exhibition demonstrated once again that as a Native woman I could play only two roles in frontier narratives: one as the Indian Princess and the other as the Squaw. I saw this as my opportunity to create an Indian cowgirl.”<sup>4</sup>

The co-produced performance provides a space for recalling and then unpacking the limited and stereotypical representations of Indigenous peoples and cultures in the archives of Canadian history. The body, for Blondeau and Stimson, is integral to their artistic practice, acting as a site for social intervention and cultural resistance. By looking at the performative interactions between Buffalo Boy and Belle Sauvage as an artistic process of fusing memory, history and storytelling that fosters a space for listening and remembering, one can understand the body as a repository from which Indigenous knowledge is shared and as the site from which silenced histories are remembered.

The act of remembering, for both the artists and the audience, becomes a political action of Indigenous cultural survivance and continuance, and also, for those non-Indigenous audience members, a politicized act of solidarity. In other words, the performative storytelling in *Putting the WILD Back into The WEST* is a practice of testimony.

Blondeau and Stimson perform within a “Wild West” diorama, highlighting the constructed nature of national narratives that legitimized settler expansion on Western North American Indigenous lands. They invite audience members to join them on their Wild West stage for an interactive photo session, creating a scene where artists and viewers re-examine the silences of the era and create contemporary meanings of 19th century histories. This campy performance invites its audience-members-turned-performance-participants to dress up in costumes that evoke notions of the Wild West and its myths and histories. The photographic evidence, or remnants, raise many different questions and challenge classifications of race, sexuality, culture and identity. They also offer an opportunity to reflect back on the ways in which Indigenous peoples and their cultures have been represented by Euro-Canadian society and Eurocentric disciplines, such as anthropology and ethnography, and institutions, such as the museum and popular media. The inclusion of humorous and campy personas support the continued examination of how photographs have been used to document, record, produce and construct Aboriginal peoples through the Western lens. In effect, Buffalo Boy and Belle Sauvage are creating a new photographic record that exposes the absurdity and constructedness of stereotypes.

Although rumours surfaced between here and there that Buffalo Boy would meet his end at Burning Man, Stimson’s alter ego did not show up. However, Buffalo Boy’s two spirits were stripped down to bare Stimson’s own soul in a performance called *Manifest Destiny*, in critical response to Burning Man’s (2008) American Dream theme. Dressed in his Siksika Nation buckskin rega-

lia with his eagle feather headdress, Stimson entered his performance site with his eagle fan and a small bronze bison in hand. He comments, “I placed the bison in the middle of the space, then acknowledged the four directions and sat down and read some quotes written by Native Americans/First Nations people.”<sup>5</sup> The words Stimson shared with his audience were quotations that were directly related to the earth, and to the socio-political and cultural changes that Indigenous peoples of North America have endured and continue to endure due to the impacts of colonialism. Following this, he read a quotation from John O’Sullivan’s “Manifest Destiny,” which comments on colonial expansion and settlement of Western North America. Today this land is seen by many, from both Aboriginal and non-Aboriginal communities, as stolen Native land. Stimson’s performance ended powerfully and dramatically in silence; then, he notes, “I stripped naked and lay prostrate behind the bronze bison, with my face in the dust.”<sup>6</sup> An ongoing evolution in his performative practice, Stimson also workshopped the acts of unspoken atrocities in *Desperate Commons Gym Acts* (2008), which references a 1954 Calgary Herald newspaper article about an annual student pageant at the Old Sun residential school at the Sisika Nation, during the Banff Centre’s Fiction residency. There he performed *The Kiss* (2008), directed by Terrance Houle. This performance closed the quiet yet crucial symposium *Legacies and Futures: Beyond the Spirit Sings* with a bang. All three of these performances are indicative of Stimson’s willingness to expose and challenge the Canadian state’s acts of reconciliation, apology and white guilt with his own persona of (em)power(ment).

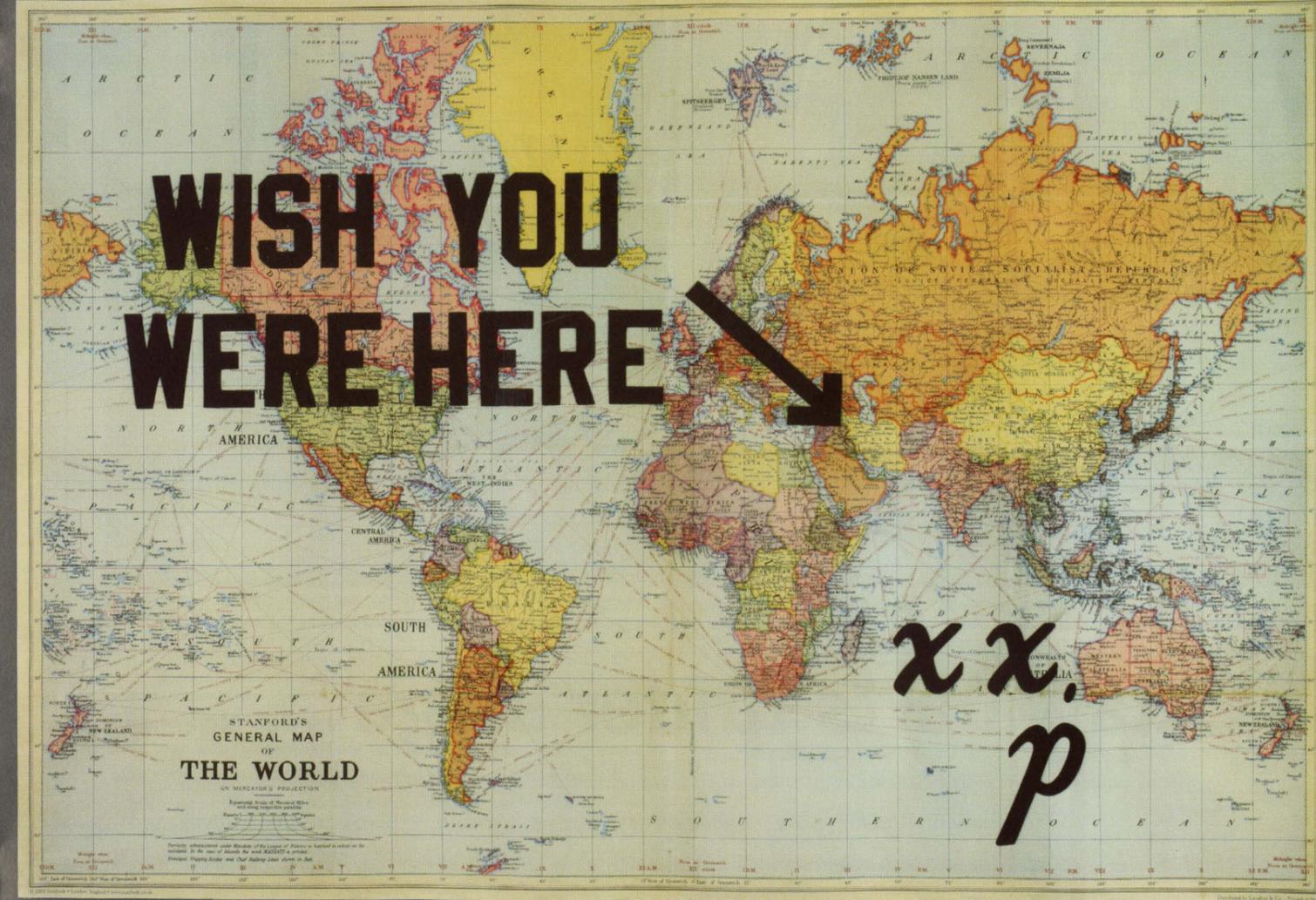
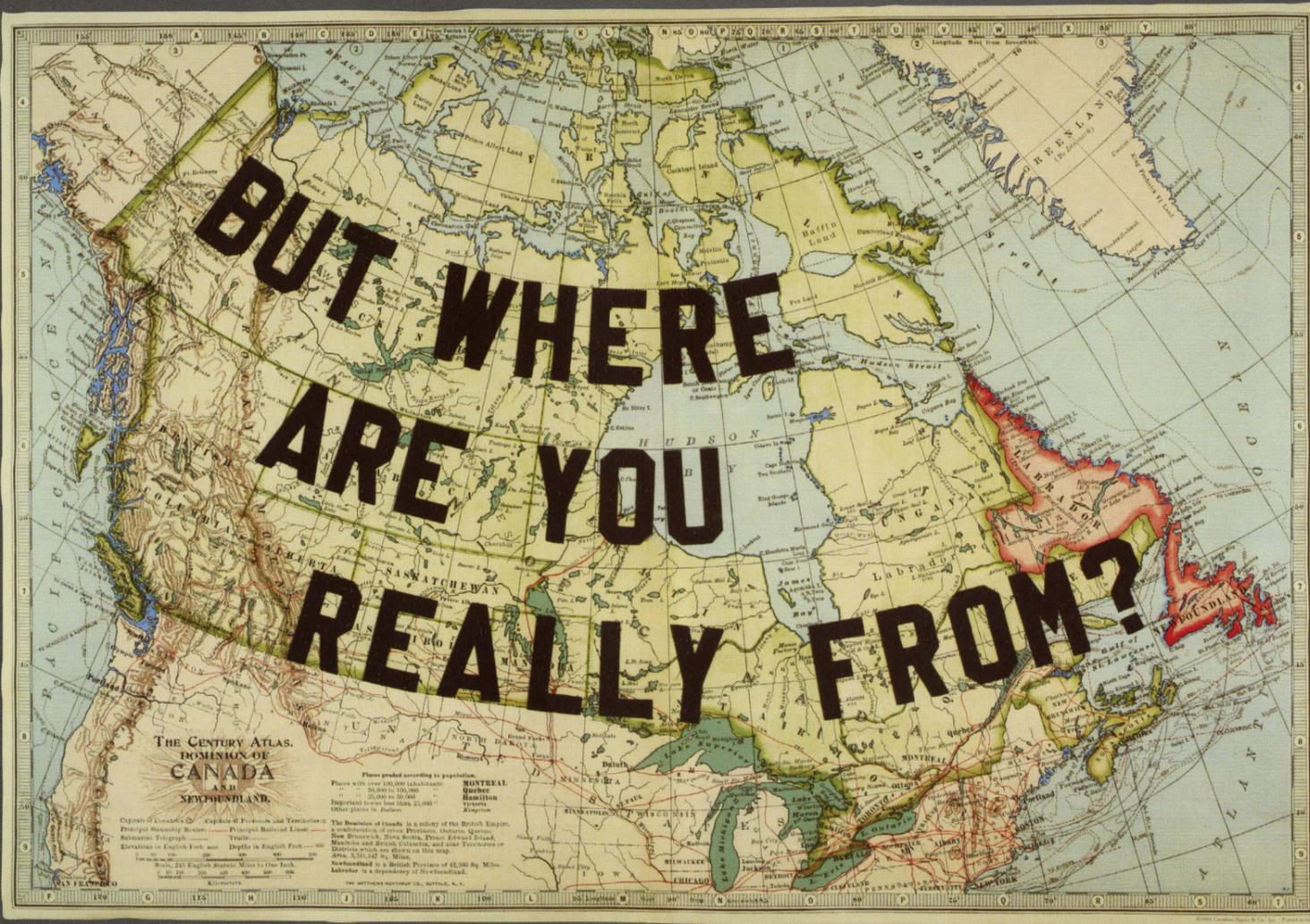
Notes:

1. Gerald Vizenor, *Fugitive Poses: Native American Indian Scenes of Absence and Presence* (Lincoln, Nebraska: First Bison Book: 2000), p.15.
2. Lynne Bell, “Spotlight: Buffalo at Burning Man,” *Canadian Art* (Summer 2007).
3. Greg A. Hill, “Caught. . . (Red-handed),” *Caught in the Act: The Viewer as Performer* (Ottawa: National Gallery of Canada: 2008) p.163.
4. Lori Blondeau, “Some Kinda Princess,” *Mentoring Artists For Women’s Art: Culture of Community*, ed. Vera Lemecha (Winnipeg: MAWA: 2004), p.28.
5. Adrian Stimson, e-mail correspondence, January 2009.
6. Adrian Stimson, e-mail correspondence, January 2009.
7. Adrian Stimson, e-mail correspondence, October 2008.

Resurfacing last October at the Mountain Standard Time Performative Arts Festival (M:ST) dressed in his signature eclectic glam bison fashion, Buffalo Boy appeared to make his last stand. Inspired partly by the film *Little Big Man*, mashed with Wild Wild West theatricals, Stimson venerated his alter ego in Buffalo Boy’s Battle Of Little Bighorn. Rewind to the “Indian Wars” in the American West, Stimson resurrects Colonel Custer and the Shaman Exterminator to battle in the infamous Little Bighorn. Stimson explains Buffalo Boy’s passing as an evolution of desires: “Well... in death comes celebrity and since I killed Buffalo Boy off... he/she would be a ghost?... this killing off also relates to my own transformation at this time in my life... change is everywhere and certainly within me.” He notes in a recent conversation, “I don’t think I will perform Buffalo Boy much more yet this is a time thing, meaning that if I do a BB performance it will have to be in the past... or dated as such, I love to play with notions of time... hence celebrity after death is much bigger than real life ... I think.”<sup>7</sup> □

RYAN RICE, a Mohawk of Kahnawake, Québec, is an artist and independent curator. In 2009, Rice will tour his exhibitions *ANTHEM: Perspectives on Home and Native Land*, *Oh So Iroquois*, *Scout’s Honour*, and *LORE*, and will be opening three new exhibitions in Toronto and Montréal.

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# Stop the cuts!



My Ottawa  
**still** includes  
Culture!

Stop the Cuts campaign postcard (scissors image: Francois-Xavier Tremblay), 2008. Courtesy: Council for the Arts in Ottawa.

## Ottawa arts under siege by Rob McLennan

In November 2008, a number of Ottawa communities again felt under siege by the city government. When the city released its draft budget for 2009, 286 arts groups, festivals and individuals were scheduled to lose some or all of their funding, suggesting a 43% cut in Ottawa's arts, culture and heritage funding from \$13.3 million in 2008 to \$6.1 million the following year. Alongside culture, the city proposed to cut bus routes, subsidized daycare spaces and outdoor skating rinks, and threatened to re-gift the Royal Swans that made their summer home on the Rideau River. What made all of this worse, apart from coming so close on the heels of the Federal Government's proposed arts funding cuts fiasco, was that this city budget simply repeated previous city budget debates.



<top left> Ottawa City Councillor Clive Doucet speaking at a rally against budget cuts outside City Hall, 2008. Photo: Melissa Gruber. <bottom left> The arts community filling the City Council chambers on the first day of public presentations on the budget, 2008. Photo: Melissa Gruber. <right> Rally against the cuts outside City Hall, 2008. Photo: Melissa Gruber. All courtesy: CARFAC National.

During the first few days of December, hundreds of supporters appeared at the public debates at City Hall, turning what should have been a day of deliberations for councillors into nearly a week of community testimonies. Beyond the intrinsic value of art and culture, a number of supporters argued that the city's fiscal savings argument didn't make any sense, since every dollar invested brings 21 dollars in returns. Given that 9% of the cuts focused on less than 1% of the budget, it became difficult to see the arts funding cuts as anything other than ideological.

This is not the first time in recent memory that Ottawa artists and cultural workers have had to fight against funding cuts. An increase of \$2.5 million in arts funding was finally proposed by city government in 2006 after a similar battle in 2004. When incumbent Mayor Bob Chiarelli ran in the November 2003 election on a platform that promised no tax increases, his first post-election move was to suggest that since taxes couldn't be raised, a number of programs, including arts, hospitals and transit services, would have to be sacrificed. Much like the most recent budget, Chiarelli proposed an 80% cut to funding for the arts and the elimination of all funding

for festivals. The public outcry was massive, with hundreds of angry citizens participating in rallies across the city and placing signs in windows that read "My Ottawa includes Culture, raise my taxes." Given that Ottawa has some of the lowest taxes in the country, some have argued that the city should be raising taxes to federal levels, especially considering the continuing unforeseen costs of the forced amalgamation in January 2001. Cutting services is not the answer.

In January 2007, Julie Fortier wrote in the *Ottawa Business Journal* that Ottawa consistently ranked last when it came to per capita funding for the arts, compared to the seven other major municipalities. "Ottawa also ranked last in provincial arts funding at \$2.56 per capita, second last in Canada Council

**...hundreds of angry citizens participated in rallies across the city, placing signs in windows that read "My Ottawa includes Culture, raise my taxes."**

for the Arts funding at \$3.95 per capita, and second last in Canadian Heritage funding at \$2.27 per capita," she wrote. According to the *Journal*, in 2006, well-established festivals such as the Tulip Festival, Festival Franco-Ontarien and Gay Pride Week "filed for emergency funding to prevent bankruptcy or cancelling at the last minute" because "money just isn't being invested."

When Bob Chiarelli announced the Ottawa Arts 20/20 plan, he broadcast how Ottawa could become a cultural capital. Adopted in 2003, the Ottawa 20/20 Arts Plan was established to build and sustain Ottawa as a "cultural centre," to "reap robust economic and quality-of-life impacts that benefit all Ottawans." According to the plan itself, of the six largest Canadian cities, Ottawa ranked last in per-capita spending on municipal cultural grants. Because of this situation, provincial and federal dollars have followed suit, making much of the cultural community in the city feel as though we are being mandated out of existence by all three levels of government.

In 2007, Patrick Langston presented per capita numbers two years after the adoption of the 20/20 Plan in the *Ottawa Citizen*, writing that "In 2005, the last year for which comparable figures are available, per capita funding of the arts was \$11.89 in Vancouver, \$7.03

in Montreal and \$4.87 in Edmonton; Ottawa was \$3.64." Despite the creation of the plan, queries regarding its deployment have remained unanswered. Like so many of the city's ambitions, this one has also fallen by the wayside. Although Festivals Ottawa reported in January 2007 that more municipal money was needed for Ottawa's festival and arts sector — already a \$40-billion-dollar industry earning back an average of 12 times the initial value of investment each year — the city government has treated the cultural sector as a recipient of government handouts rather than a contributing member. Around the same time, visual artist Jennifer Dickson wrote a scathing open letter in the *Ottawa Citizen*, wondering openly why any artists in the city bothered to remain. In *Capital Xtra*, columnist Marcus McCann commented that "...if you starve out the artists, you starve out Ottawa's quality of life."

There are those in the arts community who remember a study conducted by the Regional Municipality of Ottawa-Carleton (a precursor to the current amalgamated city) in the late 1980s, which resulted in the realization that funding was well below sustainable levels, forcing Ottawa artists to move to other centres. Any Ottawa artist could have told the city this years earlier, without the expense of commissioning a large-scale research study. The official response

to these results? At the next round of budget considerations, arts funding was actually *reduced*. Remember: this is the city that, in the 1950s, refused funding to the Canadian Repertory Company to help them move to a larger building. This forced the whole company to move to Stratford, Ontario, where they started the Stratford Festival. This is the city that *dragged* on a proposal that was finally dropped a few years back to turn the old Elgin Street Theatre into a space for the Ottawa Chamber Music Festival, the largest Chamber Music Festival in the world. This is the city that keeps trying to cut the Ottawa International Writers Festival, one of the few existing sources of infrastructure for literary writers living in the city.

Ottawa is already home to important arts organizations, cultural organizations, festivals and artists alike, all of whom are deeply affected by cuts, including the Great Canadian Theatre Company, the Ottawa International Writers Festival, SAW Gallery, The School of Dance, Ottawa International Jazz Festival, Third Wall Theatre Company, Ottawa International Animation Festival, Odyssey Theatre, the TREE Reading Series, Bytown Museum, Westfest and the Ottawa Bluesfest. This is a city made up of a population that has repeatedly been forced to move on, the former home of a number of important writers, musicians and other artists. How is a community supposed to sustain or achieve its work unless it is given the support to move forward?

In late 2008, the cultural communities of Ottawa banded together once again to create new signs to be installed in windows across the city, "My Ottawa STILL includes culture" and to present the city council with a barrage of arguments against cuts to cultural funding. One thing the city has never lacked is a strong sense of its own cultural community and cultural bonds, forged, perhaps, through years of existing in a small and often besieged city. After days of public and private debate in the city chambers, a number of city councillors formed a bloc and approved the budget without any of the cuts to services, as well as a 4.9% property tax increase, which incensed the mayor, Larry O'Brien. Angry that the budget was approved without item-by-item scrutiny, the mayor commented that the city might save money by taking over the scheduling of OC Transpo drivers, Ottawa's public transit system, which prompted a city-wide bus strike less than a week later. □

The author of over a dozen trade books of poetry, fiction and non-fiction, ROB MCLENNAN currently lives in Ottawa. He regularly posts reviews, essays, interviews and other notices at [robmcclennan.blogspot.com](http://robmcclennan.blogspot.com).

**"...if you starve out the artists, you starve out Ottawa's quality of life."**

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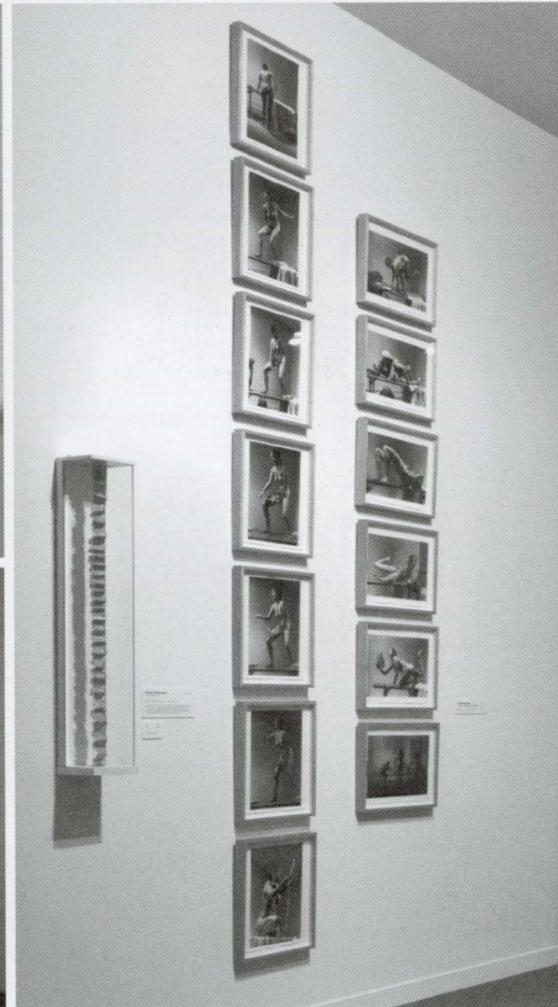
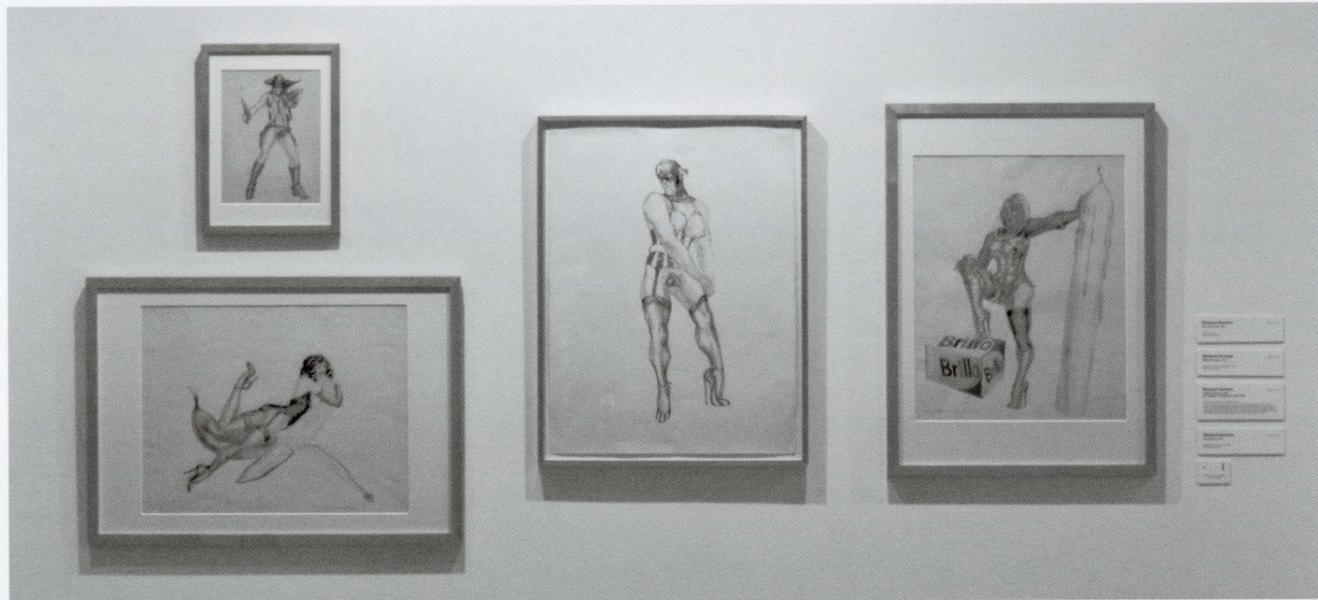
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Installation view of works  
by Margaret Harrison,  
Carolee Scheemann,  
Marina Abramovic,  
and Yoko Ono.  
Photos: Rachel Topham,  
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Courtes: Vancouver  
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such as Mary Beth Edelson's *Heresies*, cheeky collage interventions into the canons of art history, Nancy Spero's phallicized anti-war watercolours, Betye Saar's construction: *The Liberation of Aunt Jemima* and Eleanor Antin's photo documentation of a diet, *Carving: A Traditional Sculpture*. While Miriam Schapiro was represented by the breakaway abstract OX paintings instead of her textile "femmage," the exhibition best captured the spirit of the times in the videos: Marina Abramovic's neurotic hair-brushing in *Art Must Be Beautiful, Artist Must Be Beautiful*, Martha Rosler's taxonomic disrobing and measurement of a woman by two lab-coated men in *Vital Statistics of a Citizen, Simply Obtained*, or Yoko Ono's invitation to cut away pieces of her clothing as she sits vulnerable and unmoving in *Cut Piece*. *WACK!* in Vancouver was also complemented by a sampling of work

from 18 Canadian artists representing film, video, sculpture, painting, quilt-making, and installation.

For a field trip of first-year Emily Carr students, *WACK!* had a completely different character, this difference revealing the show's principal shortcoming. Working our way through the exhibition, it was apparent that the changes wrought by feminism have been so profound that works that once provoked shock and outrage are now regarded as curiosities. At no point did these young artists make the connection that the proliferation of media and practices that constitute contemporary art is very much the legacy of feminist inroads, and it was left to their instructor to describe the conditions women and girls encountered in the 70s when there were virtually no female lawyers, doctors, city managers, presidential candidates or

other professionals outside the traditional "nurturing" domains of teaching or nursing. Likewise for this post-Stonewall, post-Ellen generation, the debt owed to feminism for confronting heterosexism and unpacking gender construction is only vaguely understood, just briefly explored in works such as Margaret Harrison's cross-dressing superheroes in the "Gender Performance" section.

Although the exhibition text described feminism's radical ruptures in art practice, it did so in the unidentified, omnipotent voice of authority familiar from ethnographic writing. Moreover, the text reported these changes in the past tense, unwittingly reinforcing the view that feminism's reforms have long since crested and subsided. Less dry, authoritarian text would have better contextualized feminist advances that pioneered the use of textiles and "craft" media in the face of a hostile,



Mary Beth Edelson. *Death of Patriarchy/Heresies*, 1976. Courtesy: the artist.



After Party Collective. *Vivo Intervention*, 2008. Courtesy: the artists.

male-dominated art world that reserved special scorn for anything personal, subjective or domestic. It bears repeating that the art world of the times was the domain of unflinching patriarchs such as Clement Greenberg for whom "significant" painting dealt only with formal issues on a grand scale, while required art history texts surveyed no women artists. From notions of mastery and the heroic individual (male artist), the courage of feminist artists overturned many existing ideas of what constituted art practice.

The exhibition's museological treatment of some of the "artifacts" of feminism likewise conferred the feeling that the movement is a force consigned to the mausoleum of history. Nothing could have prepared me for the sight of Carolee Schneemann's accordion-folded script from *Interior Scroll* now enshrined in a Plexiglas vitrine, its tiny, handwritten type contributing to the mystification of the movement. This one piece illustrates the underlying problem with *WACK!* By representing an active social movement within a limited time frame the

exhibition excludes many significant works (pieces by Jana Sterbak, Lorna Simpson, Jeanine Antoni, Kara Walker, and Barbara Kruger come to mind), while the recognition that feminism is an ongoing project is diminished. Had Butler dispensed with historical categories, she would have been free to make connections with contemporary practices under the conceptual categories she identified, such as Social Intervention, Collective Impulse, Labor, Social Sculpture, Knowledge as Power, Silence and Noise, Body Trauma, and Body as Medium, to name a few.

For this veteran of the 70s gender wars, the raucous, irreverent, freewheeling spirit of feminism was better captured by some of the peripheral programming at alternative spaces around Vancouver, such as performances by Montréal's After-Party Collective. Through a series of collaborative actions like a massive cardboard send-up of Abakanowicz's weaving to a series of blind contour drawings of participant's own vaginas, the trio of Onya Hogan-Finlay, Hannah Jickling and Paige Gratland playfully orchestrated nostalgic homages to works in the show. These performances stand in contrast to *WACK!*'s clinically detached treatment of Tee Corinne's *Cunt Coloring Book*, for example, described as "an educational guide as well as a celebration of a much misunderstood part of the human body."

As a stimulant to initiating fresh mainstream dialogue on feminism, the importance of this exhibition can't be underestimated. Hopefully the show will also deliver a whack to the many galleries across Canada where men still greatly outnumber women as exhibiting artists. □

**KELLY PHILLIPS** is an artist and writer living in Vancouver, where she teaches at Emily Carr University.

Notes:  
*WACK! Art and the Feminist Revolution*, ed. Lisa Gabrielle Mark and Cornelia H. Butler. (Museum of Contemporary Art: Los Angeles: 2007).



critical art + culture

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A Space Gallery gratefully acknowledges the support of our members and project partners as well as the Canada Council for the Arts, the Ontario Arts Council and the Toronto Arts Council.



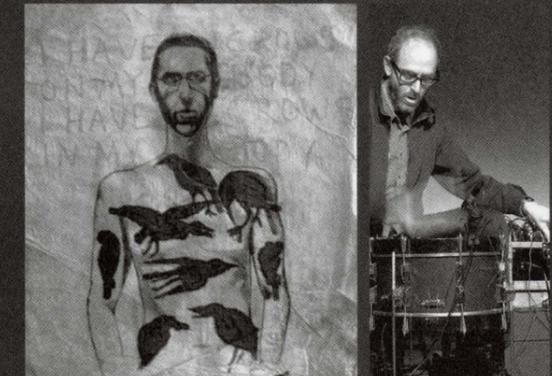
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Peter Morin, *Self-portrait with Crow*

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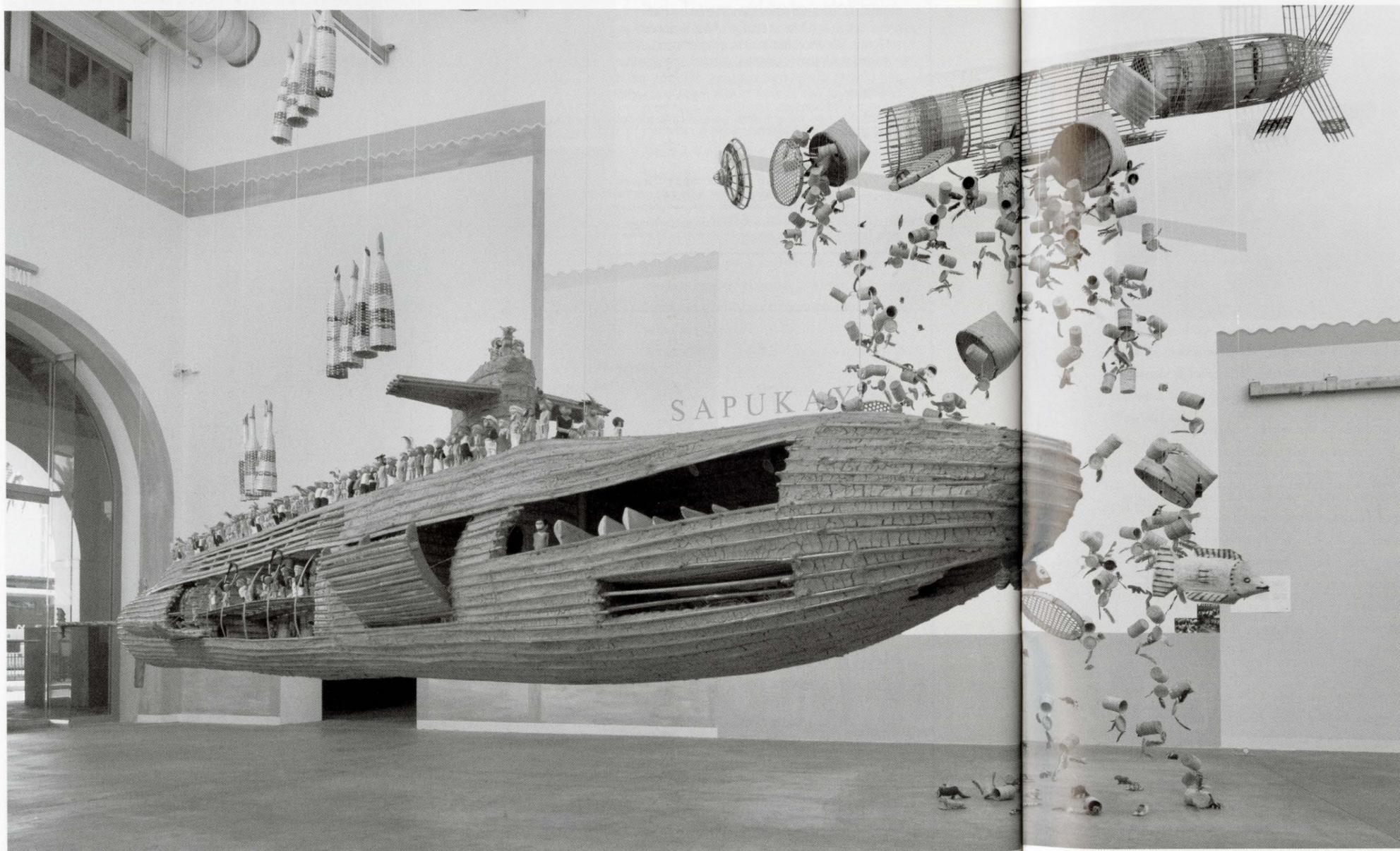
## ECOLOGY CULTURE:

### *Human/Nature: Artists Respond to a Changing Planet*

Museum of Contemporary Art San Diego • 17 August 2008 – 1 February 2009

University of California, Berkeley Art Museum and Pacific Film Archive •

1 April – 27 September 2009    REVIEW BY Meghan Bissonnette



Installation view of works by Rigo 23. Photo: Pablo Mason. Courtesy the artist and Gallery Paule Anglim.

Can art inspire conservation? Can conservation inspire art? These are precisely the questions posed to artists by a collaboration between Rare, a US-based conservation organization, the Museum of Contemporary Art San Diego and the Berkeley Art Museum and Pacific Film Archive, curated by Stephanie Hanor, Lucía Sanromán and Lucinda Barnes. Together they curated *Human/Nature*, commissioning works by Mark Dion, Ann Hamilton, Iñigo Manglano-Ovalle, Marcos Ramírez ERRE, Rigo 23, Dario Robleto, Diana Thater and Xu Bing. Each of the artists was sent to a different UNESCO heritage site and designed projects in response to their experiences. The result is an exhibition that is imaginative in its variety of strategies, from community collaborations and drawings to sound, video and sculptural installations. The beauty of this exhibition is in its experimental nature, bringing together like-minded people who want to inspire audiences to think more about the world around them.

Let's consider the second of the above questions: Can conservation inspire art? The exhibition unequivocally demonstrates that it can; after all, every work is a sensitive and concerted effort to address the artist's travels and experiences. But perhaps more importantly, each work educates viewers about the relationships between humans and the environment in ecologically diverse regions by capturing artists' individual responses to these sites in visually and conceptually engaging ways. The organizers deserve as much credit as the artists for this. The information and response rooms provide

a wealth of material to contextualizes the pieces, including documentation from artists' travels and articles about their artistic practices. Also, the website ([artistsrespond.org](http://artistsrespond.org)) contains podcasts and videos in which the artists and curators speak candidly about the individual projects and the exhibition.

Works by Xu Bing and Mark Dion were the most practically useful and broadly accessible of the responses. Xu Bing worked at Mount Kenya National Park, beginning his *Mu, Lin, Sen Project* (named after the Chinese characters for wood, small forest and primeval forest) in 2005. He worked with Kenyan schoolchildren, designing a guidebook that he used in classroom discussions about the importance of trees to the ecosystem. In response, the children created drawings that are now being auctioned online at [forest-project.net](http://forest-project.net), with proceeds going to the planting of new trees in the region. Mark Dion's *Mobile Ranger Library* — Komodo National Park (2008) was produced in response to the needs of the park's rangers. He was inspired by their dedication and service, often with few supplies. Modeled on the pushcart stores common in Indonesia, the carts Dion created contain first aid supplies, playing cards for off hours, basic tools and teaching supplies that disseminate information about the park. A replica of the cart was made for the exhibition.

While the other pieces in the exhibition do not offer immediate solutions to the conservation needs of individual communities, they represent thought-provoking approaches to the project. Rigo 23 worked



with the Caiçara, Guarani, and Quilombola communities in the Atlantic Forest South-East Reserves in Brazil to create models out of local materials (such as banana trunk fibres and taquara, a bamboo-like grass) and craft techniques. As weapons important for American defense, the cluster bomb and the nuclear submarine are familiar to Rigo 23, a San Francisco-based artist, but are not part of the lives of the inhabitants of the South American communities. By bringing these images into their local culture, Rigo 23 worked to create a dialogue about the allocation of resources and sustainability. In Sapukay — Cry for Help (2008), small hand-woven baskets and carved animals suspended on clear fishing wire appear to spill out of the hollow cluster bomb model (itself made using basket-weaving techniques) and onto the gallery floor. In contrast to the production of weapons, these communities have come together to produce something

creative and life-affirming that bridges the gaps between two cultures.

Standing in Ann Hamilton's sound and video installation, *Galápagos Chorus* (2008), one has the feeling of being on the islands amongst the birds, animals and clear water. Created during and after her trips to the Galápagos Islands, the installation consists of two books set on music stands that contain text compiled by Hamilton and 8th-grade students with whom she collaborated in the Galápagos. Together, Hamilton and the students assembled names of plant and animal species, places and topographical features. Passages from the writings of Charles Darwin, whose theory of evolution was inspired by his visit to the Galápagos in 1835, are interwoven with texts collected from the students. While reading, the viewer is surrounded by the sounds of birds and animals emanating from cones suspended from the walls. A video of an abstracted view of water is projected high on a wall

and circles the perimeter of the room. While the installation is sparse, its impact is immediate and visceral.

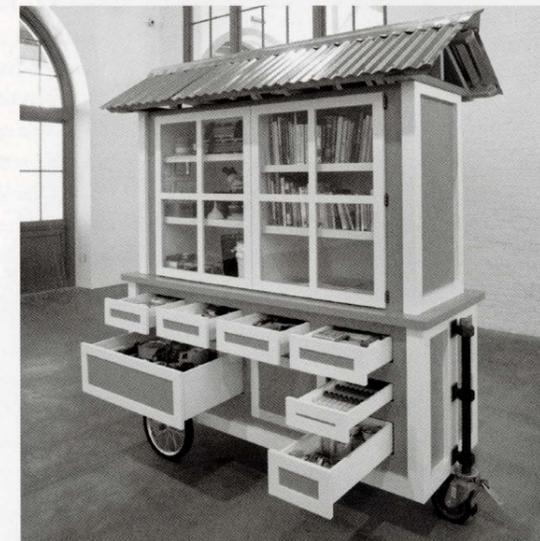
In contrast to the works just described, which resulted from collaborations and dialogues with local communities, Dario Robleto's intricately crafted sculptures come out of a personal process of mourning. Studying the effects of glacial melting at the Waterton Glacier International Peace Park, Robleto was confronted with the question of how to grieve the loss of species to extinction and changes in the environment due to global warming. In response, he used 19th century mourning traditions to create works about ecological change. In *Some Longings Survive Death* (2008), a deep shadow box lined with satin contains a symmetrical arrangement of 50,000-year-old woolly mammoth tusks released by glacial melting, 19th century braided hair flowers intertwined with woolly mammoth hair, antique ribbon, and carved ivory and bone. This



plaque pays tribute to the animal's greatness and serves as a memorial to loss. Like the Civil War widow who braided her dead husband's hair over a century ago, Robleto's process of mourning is meant to be cathartic and carried out in solitude.

The public programming for the exhibition sought to engage audiences in thinking personally about its messages. Mark Dion led a tour of the San Diego Natural History Museum and the Tijuana Estuary, and the response room allowed visitors to record their thoughts on a chalkboard and in journals. It is too early to determine whether art can inspire conservation, but not too early to note that there are a few omissions in this exhibit. For example, neither the artists nor the organizers acknowledge the fundamental role of government in enacting environmental change. They also don't address the environmental costs of sending artists across the world to make work about environmental crisis. Despite these shortcomings, *Human/Nature* is an experimental project that provides a model for how artists and institutions can address human impact on the natural world. □

A former resident of Southern California, MEGHAN BISSONNETTE is currently pursuing a Ph.D. in Art History and Visual Culture at York University.



<opposite page> Diana Thater, *RARE*, 2008. Courtesy: the artist and David Zwirner Gallery.  
<this page, from top> Xu Bing, *Lin, Mu, Sen Project*, 2005 – ongoing. Courtesy: the artist; Mark Dion, *Mobile Ranger Library — Komodo National Park*, 2008. Courtesy: the artist and Tanya Bonakdar Gallery; Ann Hamilton, *Galápagos chorus*, 2008. Courtesy: the artist. Photos: Pablo Mason.



*We Are Making Art*  
(promotional album cover), 2008.  
Courtesy: The Cedar Tavern Singers  
AKA Les Phonoréalistes.

## CULTURE AS CULTURE: *The Cedar Tavern Singers* AKA *Les Phonoréalistes*

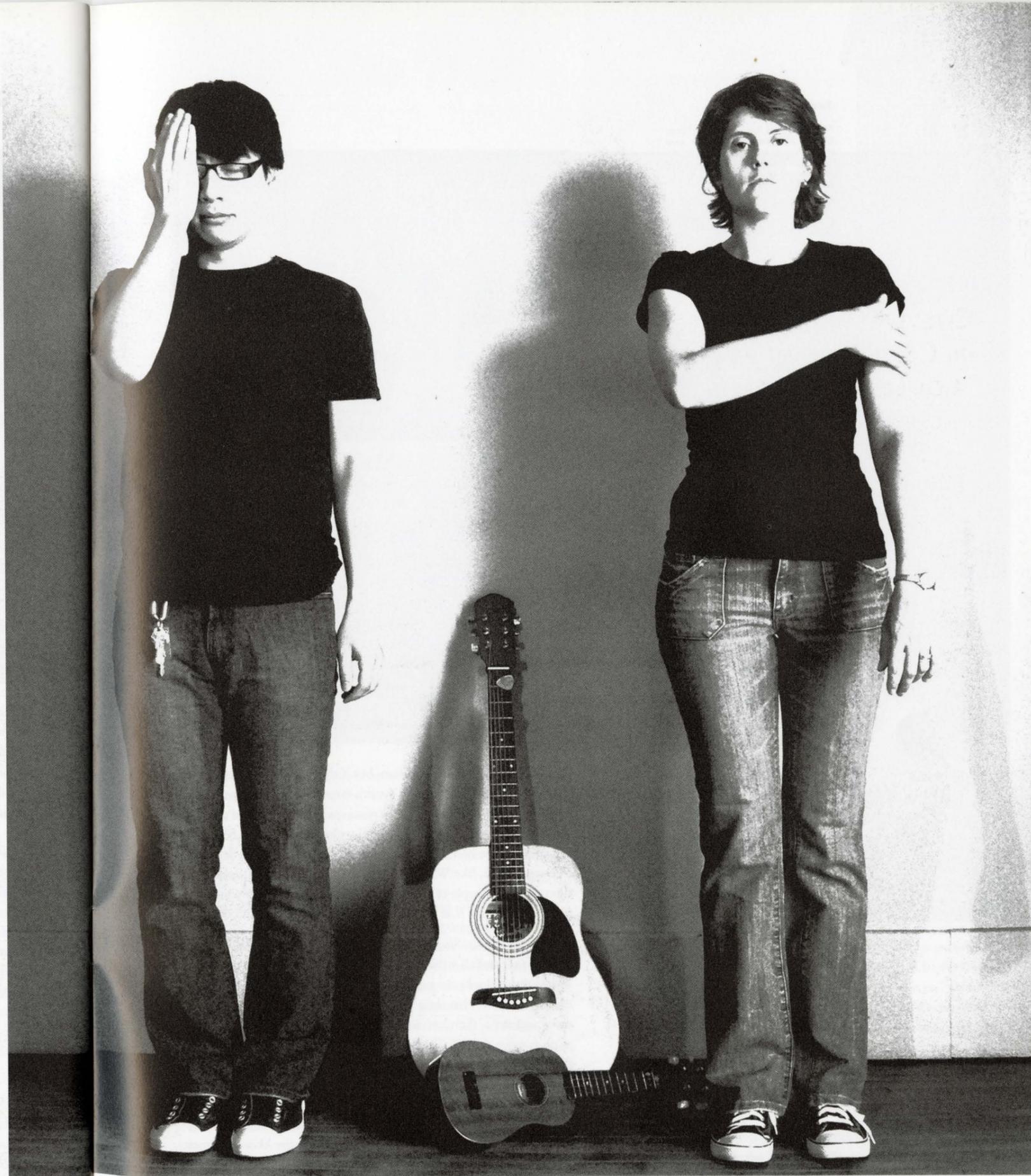
Stride Gallery as part of the Mountain Standard Time Performative Arts Festival • 10 October 2008

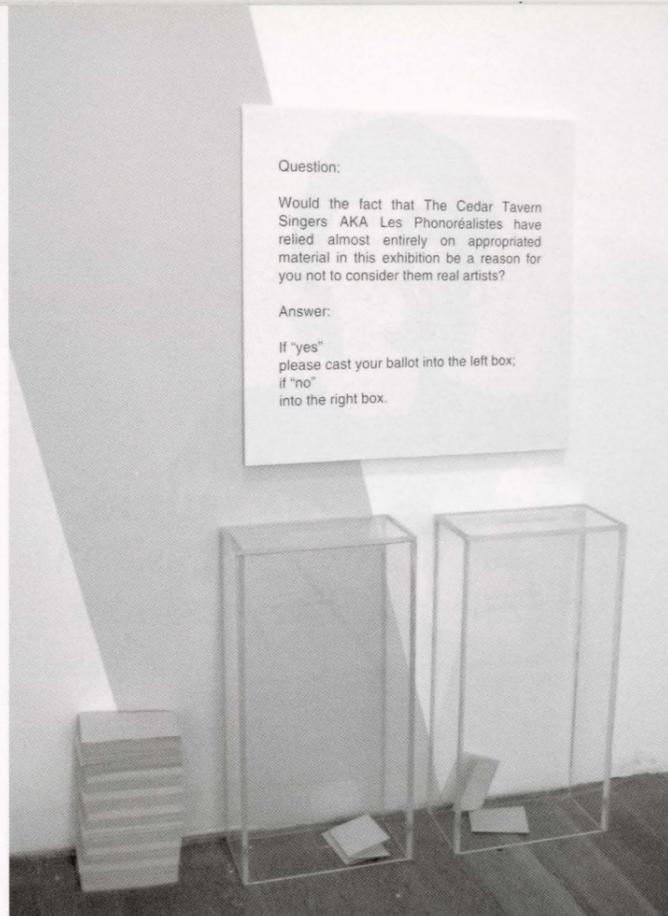
REVIEW BY Paul Robert

The Cedar Tavern Singers AKA Les Phonoréalistes' album *We are Making Art* opens with Bruce Nauman's claim, "The true artist helps the world by revealing mystic truths." What follows is an array of art-historical quotations, notations and references in the form of amateurishly performed ballads by a "band" that seems more like an art collective pretending to be an urban folk band pretending to be genuine rural folk. Brought to Calgary by the Mountain Standard Time Performative Art Festival (M:ST) and Stride Gallery, the Lethbridge duo, comprising Mary-Anne McTrowe and Daniel Wong, strum along to anecdotes that pay tribute to, or simply recount, canonized trivia about 20th-century artists, movements and theorists, conceptual and otherwise. On occasion, they'll also shake a loving fist: McTrowe issues, in a voice of respectful disagreement, "Theodor Adorno hates my ukulele. He says it's infantile like the banjo and accordion. But if I could have a dream band it would be accordion, banjo, and ukulele." Titles like *International Klein Blues*, *Dear Eva from Sol*, *Spiral Jetty*, *The Relational Aesthetics Song* and *Why Not Sneeze?* illustrate the range of borrowed material. The potential for accusations of elitism is reduced but not eliminated by a frivolous approach to songwriting and thoroughly un-alienating musicianship.

For a literalist, it is hard to see how any of this helps the world or reveals mystic truths, except perhaps the not-so-mystic truth that tethering one's work to a fleet of obscure but not-too-obscure historical precedents, and occasionally doing so in French helps the artist's career. Clearly, McTrowe and Wong are pushing this cachet-garnering strategy very self-consciously, and to a limit where it becomes blatant and satirical, if not cynical... maybe even counter-productive. Indeed, one might (cynically) ask whether all of this quotation, repetition and re-appropriation has any justification beyond congratulating insiders.

But it is clear that Nauman's statement, displayed in the form of a spiral neon sign, was never meant to be taken unproblematically. Similar in logical structure to the liar's paradox (is the person who states, "I am lying" telling the truth?), it functioned as a perspicuous example of an instability between work and artist: if the work is taken at face value (the true artist *does* help the world), then the artist who makes absurd neon



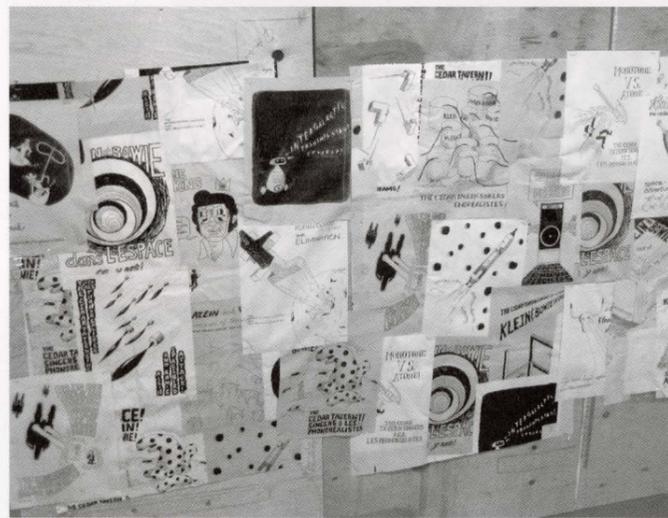


Question:

Would the fact that The Cedar Tavern Singers AKA Les Phonoréalistes have relied almost entirely on appropriated material in this exhibition be a reason for you not to consider them real artists?

Answer:

If "yes" please cast your ballot into the left box; if "no" into the right box.



Exhibition view of *Art Snob Solutions Phase II: The Age of Mechanical Reproduction*, 2008. Photo: The Cedar Tavern Singers AKA Les Phonoréalistes.

signs is condemned as a charlatan, but if the artist who makes neon signs is in fact a true artist, the work's content is tongue-in-cheek. Such conclusions then beg paradoxical questions like, how can the work be taken seriously if the artist is a charlatan? Or, can a true artist ever make bad work? In Nauman's case, it may be that the true artist's role, like Wittgenstein's calling, is to (literally) put up signs warning people of the traps that language sets for the unwary. Something similar is at work in McTrowe and Wong's productions.

The Cedar Tavern Singers' self-promotion as a "band" leads one to look for parallels with other faux-folk musicians. But such an approach overlooks the peculiarity of the brand of "folk" that they invoke. I believe that their point of reference is something, if not more authentic, then less inauthentic than suburban folkies. It comes as no surprise that McTrowe and Wong met and recorded their first song at a residency in Banff, a sort of summer camp for artists. Their quaint melodies, gleeful vocals and Sunday-schoolish lyrics are clearly meant for sing-alongs, not least when they are accompanied by an overhead projector and paraphernalia such as colouring books featuring outlines of abstract paintings by the likes of Barnett Newman and Agnes Martin. Songs like *Studio Days and Nights*,



(a "remember when" song about art school) ape the structure of ditties written for skit nights that were chock-full of references to the week's escapades and moments in which cabin-group solidarity was forged. Visiting parents may have smiled, but couldn't laugh as heartily or sing with the sincerity of the kids and counselors who were "there."

It is the Cedar Tavern Singers' inhabitation and subversion of this very specific cultural form that is key to their project being distinguished from parodies of art-world careerism, or a simple funning-up of art history. To characterize them as one more band masks their undeniable affinity with youth leaders, young role models charged with the task of transmitting the previous generation's values to the next, having only half figured it out themselves. Songs fall into a handful of familiar categories: the nonsense song, the tongue-twister, the ode to the mythical hero retold in juvenile lingo, the perspective of the young seeker, the sappy call-and-response, the mocking dis-identification with the tradition's more extreme forms, famous prose put to music, and the "closure" song saved for the end of campfire (i.e. "Art is all over"). All of this is rife fodder for ethnographic reflection on how children are socialized and enculturated in

North America (in addition to the influence of modern media), how they develop a sense of themselves in relation to in-groups, and how words whose meaning will only dawn on them 15 years later can have such rich and lasting associations, an opportunity McTrowe and Wong seize upon.

From here, it becomes evident that the Cedar Tavern Singers are capitalizing on the double meaning of the word "culture" (*setting* rather than *flagging* a linguistic trap). It shouldn't be any great leap to imagine what it would be like if what we sanction as *culture* in museums literally formed the basis of our *culture* — as in our "whole way of life" — but from our current vantage point, it is. Part art teacher's dream world, part wry comment on artists' disconnect with everyday life, and part Nietzschean fantasy, this imagined reality seems ever more distant but ever more necessary in a context where "ordinary, working people" and "artists" are being constructed as mutually exclusive categories. □

PAUL ROBERT is an interdisciplinary artist living in Calgary and a Sessional Instructor at the Alberta College of Art and Design.



## Nutrition Facts

Serving Size 1 Day  
Servings Per Container 8

Amount Per Serving

Calories 0      Calories from Fat 0

% Daily Value\*

Total Fat	0g	0%
Saturated Fat	0g	0%
Trans Fat	0g	0%
Cholesterol	0g	0%
Sodium	0g	0%
Total Carbohydrate		
Dietary Fiber	1g	
Sugars	0g	0%
Protein	3g	



**Too much of a good thing  
is never a bad thing.**

### LATITUDE53

CONTEMPORARY VISUAL CULTURE

#### Robyn Cumming

Opening Reception: Friday, March 6<sup>th</sup>, 8pm  
Exhibition Continues: March 6<sup>th</sup> - April 4<sup>th</sup>

#### Esther Scott-Mackay

Opening Reception: Friday, March 6<sup>th</sup>, 8pm  
Exhibition Continues: March 6<sup>th</sup> - April 4<sup>th</sup>

#### Jon Sasaki

Opening Reception: Friday, April 17<sup>th</sup>, 8pm  
Exhibition Continues: April 17<sup>th</sup> - May 16<sup>th</sup>

#### Adriean Koleric

Opening Reception: Friday, April 17<sup>th</sup>, 8pm  
Exhibition Continues: April 17<sup>th</sup> - May 16<sup>th</sup>

### SNAP GALLERY

society of northern alberta print-artists

#### Scent of Memory by Guy Langevin

Opening Reception: Thursday, February 26<sup>th</sup>  
event runs from 7pm-9pm  
Exhibition Continues: February 26<sup>th</sup> - April 11<sup>th</sup>

#### Air by Jill Stanton

Opening Reception: Thursday, February 26<sup>th</sup>  
event runs from 7pm-9pm  
Exhibition Continues: February 26<sup>th</sup> - April 11<sup>th</sup>

#### La Petit Mort by Marcelle Hanselaar

Opening Reception: Thursday, April 16<sup>th</sup> event  
runs from 7pm-9pm  
Exhibition Continues: April 16<sup>th</sup> - May 30<sup>th</sup>



harcourthouse

#### Liz Miller

Exhibition Continues: March 26<sup>th</sup> - April 25<sup>th</sup>

#### FAVA Presents New Video Work

Exhibition Continues: March 26<sup>th</sup> - April 25<sup>th</sup>

#### Cesar Forero

Exhibition Continues: April 30<sup>th</sup> - May 30<sup>th</sup>

#### Christine Koch

Exhibition Continues: April 30<sup>th</sup> - May 30<sup>th</sup>

