

The Gershon Iskowitz Prize

1986 to 2006





Gershon Iskowitz at the Art Gallery of Ontario, 1982
Photo: Art Gallery of Ontario

It's very important to give something so the next generation can really believe in something. I think the artist works for himself for the most part. Every artist goes through stages of fear and love or whatever it is and has to fight day after day to survive like everyone else. Art is a form of satisfying yourself and satisfying others. We want to be good and belong. That goes through history; we're striving for it.

Gershon Iskowitz in Adele Freedman, *Gershon Iskowitz: Painter of Light*, 1982



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Introduction

Chair, Board of Trustees, The Gershon Iskowitz Foundation

Jeanette Hlinka



Iskowitz in his Spadina Ave. studio, 1981
Photo: Doron Rescheff

The impetus for this publication was a desire on the part of the trustees of the Gershon Iskowitz Foundation to mark the twentieth anniversary of the Gershon Iskowitz Prize. After twenty years and twenty-one prize recipients, it seemed appropriate to step back and reflect on the history, spirit and evolution of the Gershon Iskowitz Prize—an award in the Canadian visual arts that, to some extent, has flown just under the radar of public awareness. It also seemed an appropriate time for reflection for another reason. In 2006, the Gershon Iskowitz Foundation entered into a partnership with the AGO, which not only represents a new phase in the life of the prize but also renames it “The Gershon Iskowitz Prize at the AGO.” We would therefore punctuate the end of what we saw to be the first era of the prize.

From the start, the trustees agreed that this publication should contain an essay about Gershon and the prize, and also individual essays about each of the first twenty-one prize recipients. We would try to capture something of the essence of the prize, how it came to be, how it has been administered, what it means, and the artists and the art that it has recognized. I think that, not by accident, all of the essays we commissioned share an extremely personal quality that also reflects a unique characteristic of the prize—its human element. One also can’t help but feel the celebratory spirit that infuses each of the essays.

The Gershon Iskowitz Prize represents an uncommon and inspiring act of generosity. More than that, the prize represents a gift from one artist to other artists, made even more special and significant by the fact that it was inspired by the artist’s own gratitude. For Gershon was grateful and obviously understood the inherent gift that art is.

His vision and generosity, and the gratitude of the recipients of the prize, reflect the creativity that flows from giving and receiving.

As trustees, our greatest concern has always been that we represent and carry out the intentions and spirit of Gershon’s legacy. I believe this publication does just that.

Gershon Iskowitz

born 1921 in Kielce, Poland... died 1988 in Toronto, ON

Roald Nasgaard



Self-Portrait, 1947
oil on canvas laid on board
50.8 x 40.6 cm

The Artist

Gershon Iskowitz’s story is a remarkable one. Were we to take Theodor W. Adorno’s admonition that “to write lyric poetry after Auschwitz is barbaric” at face value, then Iskowitz’s life and art would constitute its ultimate refutation. If life is to persevere after Auschwitz, then surely lyric art is its saving grace.

The salient details of Gershon’s life are well known. Born in the small city of Kielce in Poland, he was forced into hard labour by the Nazis at the outbreak of World War II and eventually transported to Auschwitz and Buchenwald, while the rest of his family were killed in the gas chambers or otherwise murdered. Throughout his brutal internment, he never ceased to draw or paint—“I needed it for my sanity,” he later said—using whatever materials he could scrounge and successfully hiding his production from watchful guards. Somehow he survived, despite once being shot and left for dead, until he was liberated by the Americans in 1944. He eventually immigrated to Canada in 1949, struggling all the while with the holocaust themes that continued to haunt him until the early 1950s, when landscape subject matter finally took over. By 1972, when (along with Walter Redinger) he represented Canada at the Venice Biennale, his painting had become a jubilant celebration of the Canadian landscape in which dread and darkness had been banished by gloriously luminous colour and painterly joy.

I first met Gershon in the spring of 1973 when I was asked by *artscanada* to write about his two simultaneous exhibitions in Toronto. The first, *New Paintings*, showed at Gallery Moos, a second-floor space in a building on Yorkville Avenue. The second, at Hart House, was largely composed of paintings from the Venice Biennale. We met at Gallery Moos, and Gershon was in fine spirits, warm and enthusiastic. I don’t remember how well I knew his work beforehand, but it was impossible to not be moved by these richly luminous, often intensely hued pictures, so exquisitely poised at that moment when landscape references dissolve into the tangibility of colour and paint.

Both shows were dominated by the monumental diptychs from the *Uplands* series. But something of an anomaly amongst all of these—I see in my notes from that day that I had called it an “aberration”—was another enormous painting called *Triptych*, dated a little earlier, 1969–1970. It hung at the front of Gallery Moos, on the west wall, so that it was the first thing to strike you as you entered. It was unusual, because instead of being a rectangular canvas, it took the form of a large, three-panelled painting, each panel round-headed and the whole reminiscent, as I noted then, of a Renaissance altarpiece. Also odd was the way the bottoms of the two side panels slanted upward, as if seen in perspective, but they were a little too skewed. It looked as if the wings of the altar had somehow swung too far open. Like the other paintings, it was an abstracted landscape, radically simplified, airborne, and wide enough to completely envelop viewers. In my review, I described this work, if somewhat pompously, as imbued with “Friedrich-like suggestions of the lyrical sublime,” and posited it in terms of a struggle by Gershon to find new solutions to “an *andächtigt* confrontation” with nature.

Northern lights septet #5, 1986

oil on canvas

232.8 x 394.5 cm

Note this painting is not three-dimensional,
but hangs flat against the wall.



In her 1982 biography of Gershon, Adele Freedman suggests a somewhat more prosaic reading of *Triptych*. She does not dismiss a religious interpretation—though her allusions are to cathedral windows—but she sees the angled three-part format as referring to a helicopter windshield, thus explicitly tying Gershon’s *Triptych* to the transformative experience of his by now almost mythical first flight into the Canadian North, in September 1967. During this trip, soaring and diving through clouds, over wide expanses of water and across endless stretches of taiga and tundra, he discovered vast spaces and bright colours like he had never imagined. Gershon, of course, when we met, told me the story of how, in 1967, he had won a Canada Council travel grant of \$1750, and had used it to hire a helicopter to fly him from Winnipeg to Churchill. He stayed several days in Churchill, flying by day and sketching by night in his hotel room, and it was from this northern experience that he developed his signature style.

I don’t think that Gershon became the consummate lyrical landscape painter that he was simply as a way to escape a painful past. Undoubtedly, his turn to nature had something to do with psychic healing, but it also had to do with what he felt art could finally do. Adorno, when he seemed to banish lyricism, had also had more pressing issues in mind: How do you make art about human suffering? How do you reconcile giving artistic representation to barbaric brutality against fellow human beings with the aesthetic enjoyment inevitably elicited by successful art? People who knew Gershon attributed to him a certain innocence, a preference for the simple things in life, but on this matter of art’s paradoxical efficacy he was not naïve. Freedman, again in her biography, cites Gershon’s reaction to a controversy that arose around the 1980 television screening of a film *Playing for Time*. Fanya Fenelon, the author of the book about an all-women’s orchestra at Auschwitz on which the film was based, had objected to the choice of Vanessa Redgrave to play her autobiographical heroine because she was a noted PLO supporter. For Gershon, such issues were utterly beside the point: “If they showed it the way it really was, you wouldn’t be able to watch it for a second.” Probably for this reason he resisted being called a Holocaust artist, because, as he said, “Eichmann has nothing to do with art. Anyone who is creative doesn’t think in those terms.”

The interconnectedness of art and life, however, is fluid and immeasurable. If *Triptych* seemed an anomalous one-off picture in the early 1970s, its format began to reappear in the 1980s in a series of multi-part paintings composed of as many as seven round-headed panels that abutted or overlapped like arrangements of giant tablets, or stained glass windows, or segments of an altarpiece. Stylistically, these works resemble the abstracted colour-field landscapes, but Gershon has upped the expressive ante. They are less lyrical, somehow shriller, the colours searing rather than glowing. They are magnificent but not benign, more hieratic than secular. What had precipitated such a reorientation towards something mystical? We can only speculate. We know that toward the end of his life he grew uneasy with the spate of honours bestowed on him, depressed by events and attention that stoked old memories and by the recollection of all the people he knew who had died and other horrors that he had tried to forget.

The Foundation and the Prize

The impetus for the prize was Gershon’s own grateful disbelief when he was awarded his 1967 Canada Council travel grant and the boost it gave to his painting at a time when he felt his career was in a lull. Subsequently, his career went well. Gershon was a driven artist, and he drew and painted regardless of the circumstances, so there was always work for his dealer to sell. His dealer Walter Moos sold very successfully, so that Gershon, who always lived modestly, became quite well off. With no surviving family, a practical question he faced was the future of his estate.



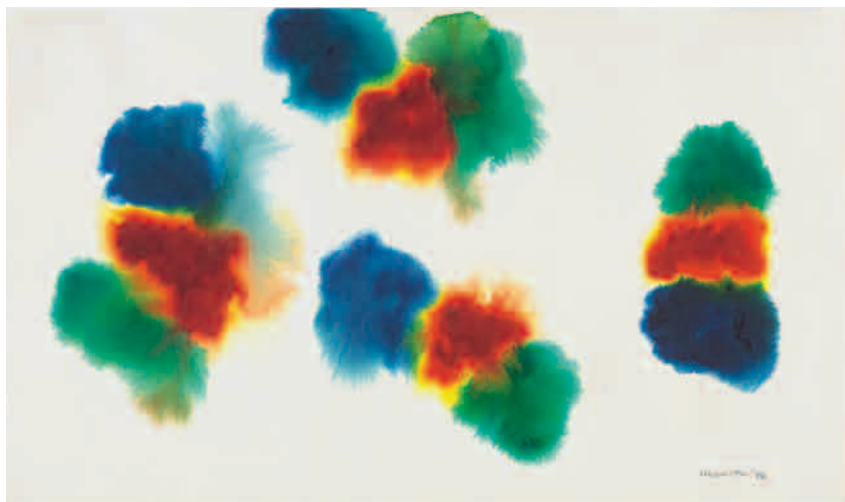
Spring Reflection, 1963

oil on canvas

76.3 x 71.1 cm

Art Gallery of Ontario

Gift of Sylvia and Irving Ungerman & family, 2007



Untitled, 1978
watercolour on paper
33 x 56 cm
Art Gallery of Ontario
Gift of Mr. Grant W. Jones,
Toronto, 1986

His solution was simple enough. Just as he had received support from the Canada Council, he wanted to give his money to artists to help them along.

The Gershon Iskowitz Foundation was set in motion in 1985. Its terms were worked out with the assistance of Walter Moos, with legal advice from Jeanette Hlinka. The foundation was granted its charter by Consumer and Corporate Affairs Canada in 1986, its first trustees being Iskowitz, Moos and Hlinka. The day-to-day management of the foundation's business has been handled over the years by Nancy Hushion, who was appointed executive director in 1989.

In its mission statement, the foundation defined itself as "a private charitable foundation dedicated to the advancement of the visual arts in Canada." The foundation's interest would include individual artists, public art institutions and exhibitions, with a focus on the practices of painting, drawing, printmaking and sculpture, as well as installation and multimedia. To be excluded from consideration were crafts, applied arts, architecture and design. (Time-based arts were also not included, but as film and video increasingly moved into the heart of visual art production, juries have relaxed that rule.) The foundation also has the responsibility to preserve, promote and exhibit Gershon's work, and in 1996 gifted some 148 paintings and works on paper from Gershon's estate to over thirty public art galleries across Canada. Beyond these general objectives, the foundation has focused its energies on supporting its "awards program," which became the Gershon Iskowitz Prize.

The prize, in the official language of the foundation's documents, is "to be given to a professional Canadian visual artist who has achieved maturity and a measure of success as an artist, and who is on the verge of using his or her creative energy to produce a significant body of work, or to continue his or her research." Gershon, who remembered how significant the Canada Council grant had been for him, thought about the award in a more personal way. He saw around him in Toronto, and in Canada, any number of mid-career artists who had achieved their moment of public recognition, had been purchased by collectors, had had their museum show and their catalogue, and then found themselves forgotten as younger artists grabbed the limelight. These were the kinds of artists who especially needed encouragement. On the juries on which I sat, this concern of Gershon's was always an important consideration, even if such moments in an artistic

career are not always easy to evaluate. Certainly a good number of the award's recipients have in some way identified with Gershon's perspective.

Potential candidates for the prize are suggested each year by the respective jury members. They may emerge from a list of artists previously considered, which is brought forward and renewed annually, or they may be freshly put on the table. From my own experience, the winners have emerged from lengthy, lively, open-minded discussions, and the final decisions are based on unanimous conviction among jury members about the artistic significance of the artist and work under consideration. The fact that artists cannot apply for the prize means that it is tax-free. In addition to the prize money of \$25,000, the foundation provides \$5,000 in publication support to be applied toward a book or an exhibition catalogue.

While Gershon was able to endow the foundation very generously, it was not with the sort of money that could justify a full-time support staff to run it. The foundation initially turned to the Canada Council to manage the distribution of the prize, which it did for several years, awarding the first Gershon Iskowitz Prize to Louis Comtois in 1986. In 1989, however, the Trustees, wanting to recapture the foundation's own identity and mandate, moved to assume responsibility for determining the prize recipients. Henceforth, annual juries were composed of three members—two trustees to provide continuity and one invited outside participant. More recently, the foundation has joined forces with the Art Gallery of Ontario, allowing it to take advantage of their organizational capacity and facilities, and, most significantly, guaranteeing the prize recipient an exhibition in a public gallery.

The Prize Winners

What was the final outcome of all this? And what has the prize meant to its recipients? To find out, I polled as many as I could—several, of course, were no longer alive—asking two things: firstly, that they recall their response upon learning that they were the recipient of the prize and, secondly, that they comment on what the reception of the prize at that moment meant to them and their artistic future. Answers, whether long or short, cursory or detailed, basically broke down under the following headings:

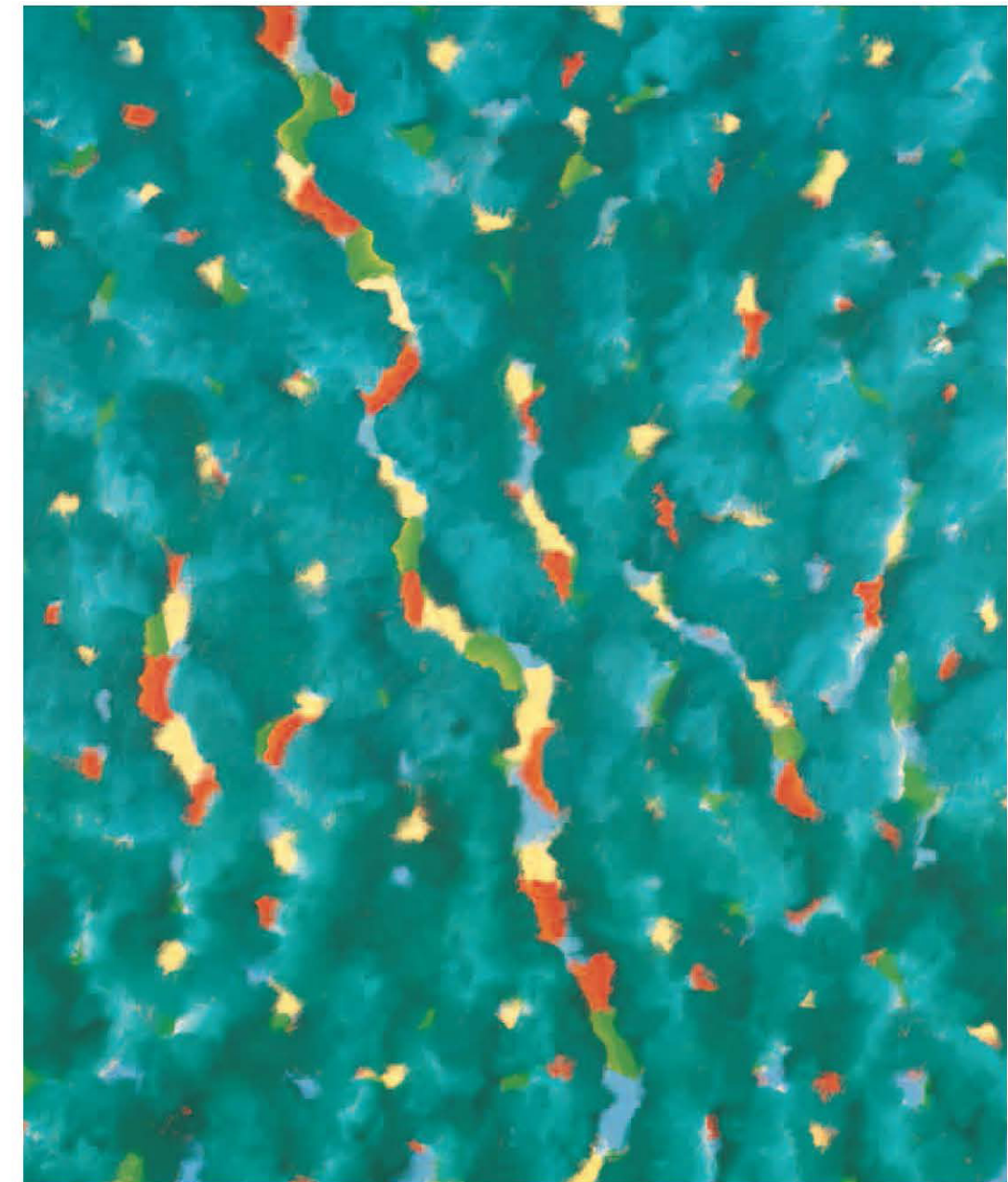
1. The surprise element: The almost unanimous response to receiving the prize was delight at the unexpectedness of it. **Eric Cameron** (1994) writes, "I can still recall the feeling of stunned disbelief, when I found a note on my desk in the department [at the University of Calgary] asking me to call back Nancy Hushion about a prize. That mood intensified when I did call her back and was given the specific details of the award. Somewhere deep down, there was still the nagging suspicion it could all be some sort of hoax." **John Massey** (2001) remembers that "When Nancy phoned me in 2001 I was elated. Every artist has career ups and downs. It was a down time and this was very 'up' news. My wife, Susan, started calling me 'The Recipient.'" **Ron Moppett** (1997) replied with a strong endorsement of awards and prizes all around for their capacity to encourage artists and to engage the public. "The visual arts have had a lot to learn from the writing and performing arts when it comes to acknowledging and celebrating accomplishment in their fields. I think that prizes are wonderful and the money is brilliant," he writes, adding a PS: "On the day (being a huge Pixar animation fan) I bought myself a large talking alien figure (still in its original box) from *Toy Story 2*. When pressed it says 'I have been chosen.'" **Geoffrey James** (2002) sums it up this way: "I noticed when I worked at the Canada Council that grants have a downside in that being turned down—and more are turned down than accepted—can actually be discouraging. But for me the Iskowitz was a moment of great encouragement, and a feeling of being in good company."

2. On money and what it buys: A.A. Bronson reports how for **General Idea** (1988) “the most important part to us was the money...we really needed it! And then it was great to be able to publish a little publication about our AIDS project as well as to do an insert in *C Magazine*.” For **Arnaud Maggs** (1991): “Gershon Iskowitz saved my ass. I had just won use of the Canada Council studio in Paris, and I was sitting in my studio in Paris, and I was broke, and I didn’t quite know what to do next, and I got this message that Nancy Hushion had called me, and I thought that’s funny, why would she be calling me, and then she managed to contact me, and tell me that I had been chosen to receive the Iskowitz Prize, and I couldn’t believe my ears, and with Atget egging me, on I went out and photographed 300 Paris hotel signs. It was a most exciting time for me, and the prize was most helpful, and I am forever thankful. It was like a CARE package from heaven. I truly love the guy.”

3. A vote of confidence: One of the earliest winners, **Denis Juneau** (1987) recalls how the prize helped him a lot to retain confidence in his painting, while for recent winner **Mark Lewis** (2007), who works in London, England, “it was nice to return home to have this recognition.” **Irene F. Whittome** (1992), as an artist then primarily known in Montréal and abroad, was pleased to receive “such recognition from my Toronto peers,” her award coinciding with the exhibition of her *Musée des traces* at the AGO. **Murray Favro** (1996) tells how it was just the kind of “positive recognition” he needed when he was working alone in London on his large, perceptively seen train engine. It was a project that was very important to him, but he felt, nevertheless, disconnected. “I was on my own and not connected much to other art going on,” he writes, “so it was a reminder, when I got the news about the prize, of Gershon, who would show up at many of my exhibits at Carmen Lamanna’s gallery and encourage me by his interest in my work.”

4. Thoughts about Gershon: Many recipients, even years after Gershon’s death, continue to feel something of his personal hand in the spirit of the award: **Murray Favro**: “Even though he did not himself give the award, to me it was a reminder of his concern for other artists’ ability to produce their art.” **Shirley Witasalo** (1998): “I remember a visit I made to Gershon’s studio on Spadina. The large paintings with their pure colours seemed so intense in those surroundings. He was such a warm and friendly person, willing to talk about his paintings to a young artist. The Iskowitz Prize is even more meaningful to me because it is a generous gift from one artist to another.” **John Massey**: “I said in my acceptance speech that Gershon knew what it meant to be displaced as a person. Art is a kind of homeland, drawing the dispossessed to the possibility of an identity. His prize is recognition of art as the land of Zion. I was greatly honoured and deeply thankful.”

I will end by quoting **Eric Cameron**, who, after thinking long and hard about how the prize had influenced his art, wrote about the obsessive nature of his work on the *Thick Paintings* and about how one observer suggested that he was constantly applying coats of whitewash to truths about his life he was incapable of facing up to. “Increasingly,” Cameron wrote, “I have come around to the opinion that the achievement of beauty in art emerges out of the sublimation of anguish in life. What winning the Gershon Iskowitz Prize did do for me was make me pay more attention to the life and art of Gershon himself. If I can claim the petty anguishes of my comparatively sheltered life as a driving force, [what] must the unspeakable ordeals he survived have been for his later work as an artist? Could this conceivably be part of the explanation why his art continues to tower over that of so many artists like myself who have benefitted from his munificence?”



Night Greens D, 1981
Oil on canvas
190.5 x 160 cm

Louis Comtois

Denis Juneau

General Idea

Gathie Falk

Jack Shadbolt

Arnaud Maggs

Irene F. Whittome

Vera Frenkel

Eric Cameron

Betty Goodwin

Murray Favro

Ron Moppett

Shirley Wiitasalo

Stan Douglas

Paterson Ewen

John Massey

Geoffrey James

Janet Cardiff &

George Bures Miller

Rodney Graham

Max Dean

Iain Baxter&

1986

Louis Comtois

born 1945 in Montréal, QC... died 1990 in New York

Louis Comtois created a body of abstract work that originated in the tradition of the Montréal Plasticiens, and was both enriched by the example of American post-expressionist and minimalist painters, and transformed by an original re-reading of the early masters of the Italian Renaissance. Rigorous in its principles and systematic in its evolution, Comtois' œuvre was dedicated to the contemplative celebration of colour. More than the heir to a tradition, however, Comtois also, in his own way, served to renew it. His paintings, made up of uneven, textured swathes of colour, created from 1983 onward and celebrated in their day, still constitute one of the most remarkable pages in the history of abstract painting in Canada.

It is astonishing, looking back at the history of the Gershon Iskowitz Prize, that Louis Comtois was its first recipient in 1986. The aesthetic tradition in which he worked had largely been eclipsed on the Canadian scene at that time by a formal questioning of traditional practices, undertaken by exceptional artists who were then at the height of their creativity: Jeff Wall, Geneviève Cadieux, General Idea, Betty Goodwin, Irene F. Whittome and others. Even in painting, the late 1980s was characterized more by the return of a critical figuration—embodied here by Joanne Tod, Sandra Meigs or Carol Wainio—than by the persistence of the monochrome. What's more, Comtois—an expat in New York since 1973—had only an intermittent presence in the country. After his touring exhibition, organized by the Art Gallery of Ontario in 1980, he had exhibited his work in Montréal and Toronto, at the Galerie Jollier and at the Ydessa Gallery. In New York, his exhibitions at Louis K. Meisel Gallery had relatively limited influence.

The mandate of the Gershon Iskowitz Prize has never been to sanction a trend or a star. We may presume that the jury saw in Louis Comtois the aesthetic heir to its founder, as evidenced by the fact that the prize was awarded the following year to another exponent of pure colour, Denis Juneau. As anachronistic as it may have been, this choice today seems quite wise. It reminds us that the value of a work is not necessarily a function of its critical or institutional timeliness or its current market appeal. That true creation happens sometimes, even often, on the sidelines of trends or fashion. That an authentically inspired work, even an untimely or romantic one, can touch us more lastingly than a practice that is more in synch with the issues of the moment. Comtois' paintings, especially those he created toward the end of his short life, still resonate with an intensity that even the underlying visual and phenomenological rhetoric cannot explain. Though we may no longer understand this language, the works still speak to us.

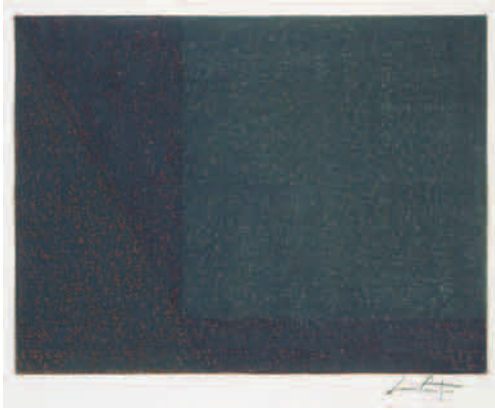
Comtois *knew* he belonged to another era. He himself saw his involvement in contemporary art as a paradox and he deplored that the modern world left so little time for contemplation. Inz explained:

"I would like, through my painting, to bring a bit of peace and joy to those few rare people who take the time to look."

Stéphane Aquin



Chromatic Conjunctions, 1987
Mixed-media on plywood (3 panels) oakville
80" X 102"
National Gallery of Canada, Ottawa
Photo © National Gallery of Canada



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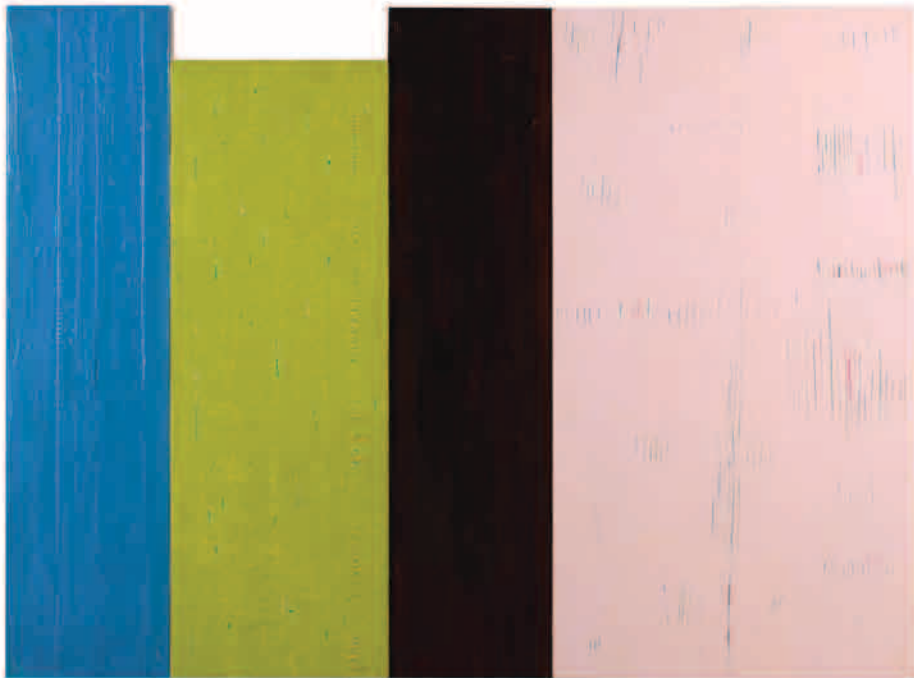


2

1975: Musée d’art contemporain de Montréal
 1978: Canadian Cultural Centre, Paris (travelling)
 1980: Art Gallery of Ontario, Toronto (travelling)



3



4

1981: Ydessa Gallery, Toronto
 1985: Louis K. Meisel Gallery, New York
 1986: Louis K. Meisel Gallery, New York
 1986: **GERSHON ISKOWITZ PRIZE**
 1987: Art Gallery at Harbourfront, Toronto



5



6

1988: Louis K. Meisel Gallery, New York
 1988: Olga Korper Gallery, Toronto
 1989: Louis K. Meisel Gallery, New York
 1990: Olga Korper Gallery, Toronto
 1994: *Une peinture de nuances*, Musée national des beaux-arts du Québec, Quebec City



7

1996: *La lumière et la couleur*, Musée d’art contemporain de Montréal
 1998: *La lumière et la couleur*, Art Gallery of Hamilton
 1999: *La lumière et la couleur*, Centre d’exposition de Val-d’Or
 2000: *La lumière et la couleur*, Musée de la Gaspésie, Gaspé

Sans titre, 1956
Gouache on paper
36 x 31 cm
Private collection



1987

Denis Juneau

born 1925 in Verdun, QC... lives in Montréal, QC

I first met Denis Juneau ten years ago, when the Musée du Québec (today the Musée national des beaux-arts du Québec) commissioned me to curate a major retrospective of his work. From our first meeting I saw in him the quiet strength that has enabled him to fulfill his ambitions throughout his life.

Denis Juneau, an essential figure in geometric abstraction in Québec, began his career in the 1940s with traditional and academic studies at the École des beaux-arts de Montréal. Meeting Alfred Pellán in the course of his studies, however, had a decisive influence on this young artist with a passionate interest not only in painting and sculpture but also in drawing, design and architecture. The teachings of the founder of the Prisme d'yeux group encouraged Juneau to break free of conventional forms of representation and give free rein to his imagination. Later, an extended stay in Italy, where he studied industrial design and became familiar with the great artistic movements of the twentieth century, finally convinced him to turn toward abstraction. His mastery of this new direction provided Juneau with immense possibilities for expression, which he has put to use during a fruitful, half-century career that has explored the dynamics of the relationship between shapes and colours.

When he returned to the country in 1956, Juneau found a lively atmosphere in which fresh winds were blowing, confirming in him his choice of abstraction. He became friends with Jean Goguen, Guido Molinari and Claude Tousignant, forming with them the second generation of Plasticiens. Together they had a profound influence on Québec's artistic landscape in the 1960s. During this time Juneau developed a resolutely personal artistic vocabulary and undertook a demanding series of investigations, which, however, were never austere. On the contrary, a vibrant, energetic and lively luminosity, a reflection of his personality, is visible throughout his work.

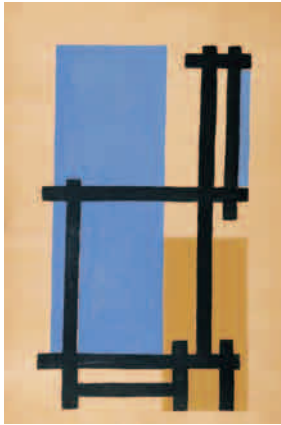
This dynamic quality, which he also obtained through the application of rigorous structural principles that reckoned on the work's rhythmic effects and its expression of forces in movement, was part of an attempt to overcome any degree of subjectivity and to express the collective spirit of the day. Juneau's commitment to openness and communication can be seen in his optical paintings and in the monumental participative installation *Spectrorames* (1970), which fostered an active, sensorial response on the part of the viewer. This latter work also embodies Juneau's bold and innovative artistic project as a whole.

Denis Juneau is an explorer. His conquest of what lies elsewhere and of the unknown has always stimulated renewal in his work. Thus, over time, he forsook the rationality of geometric space and opened himself up to the physical gesture, to spontaneity and intuition. His work increasingly grew out of a combination of chance and necessity, taking on a sense of pleasure and suppleness out of which all the sensuality of the paint sprang forth. Motivated by an unflagging passion, Denis Juneau, at the age of 83, still handles his brushes today with remarkable assurance. A meticulous and persevering artist, a man of conviction, authentic and true, he stands out as an example of determination and faithfulness to his ideal.

Nathalie de Blois



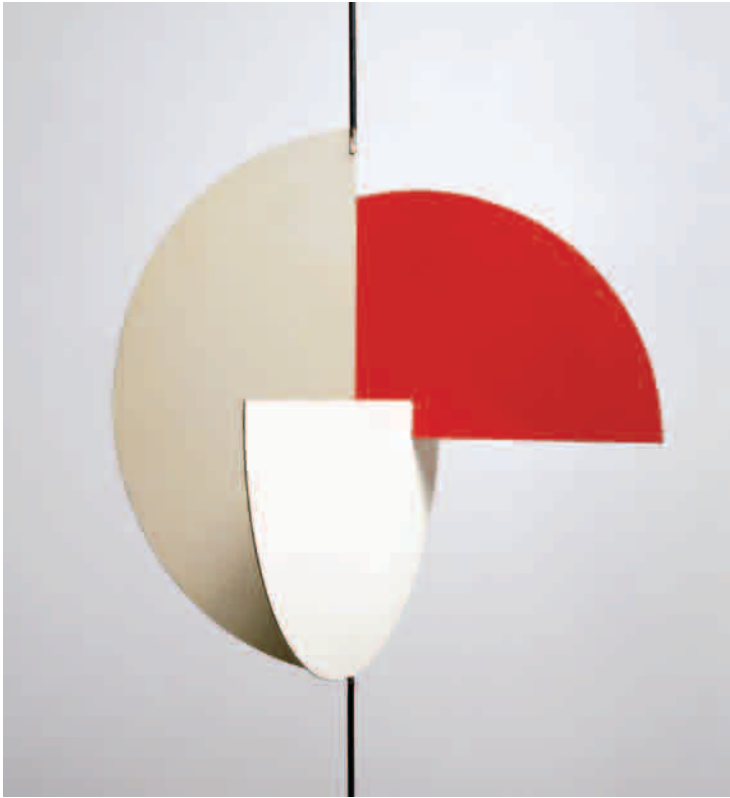
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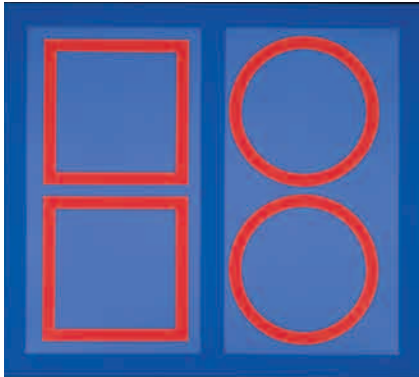
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1957: 11th International Triennial, Milan
 1958: *L'Association des artists non-figuratifs de Montréal*,
 Montreal School of Fine Arts
 1959: 3rd Biennial of Canadian Art, National Gallery of Canada, Ottawa
 1962: *Geometric Abstraction in Canada*, Camino Gallery, New York

1967: *Panorama de la peinture au Québec, 1940–1966*,
 Musée d'art contemporain de Montréal
 1970: *Peinture québécois*, Palais des Arts, Terre des Hommes, Montréal
 1971: *Spectrorames*, Montreal Museum of Fine Arts (travelling)
 1975–76: *Juneau*, Canadian Consulate, New York (travelling)

1984–85: *Regards neufs sur l'art de Denis Juneau (1956–1984)*,
 National Gallery of Canada, Ottawa
 1987: Quebec Cultural Centre, Paris
 1987: **GERSHON ISKOWITZ PRIZE**
 1991: *Du géométrisme à l'informatique*, Montreal Museum of Fine Arts

1992: *La crise de l'abstraction au Canada: les années 1950*,
 National Gallery of Canada, Ottawa (travelling)
 1998: Exhibition of Quebec Members of the Royal Canadian
 Academy of Arts, Quebec
 2001: *Ponctuations*, Musée du Québec, Québec City



Baby Makes 3, 1984/89
Ektachrome print
76.2 x 63.5 cm

1988

General Idea

1969–94

AA Bronson... born Michael Tims, 1946 in Vancouver, BC... lives in New York, NY
Felix Partz... born Ronald Gabe, 1945 in Winnipeg, MB... died 1994 in Toronto, ON
Jorge Zontal... born George Saia, 1944 in Parma, Italy... died 1994 in Toronto, ON

Looking back twenty-one years in the forty-some years of my professional life, it is difficult for me to pinpoint the precise considerations that placed General Idea at the top of the jury's list for the 1988 Gershon Iskowitz Prize, but I do recall much of the atmosphere in which they worked and thrived in the late 1980s. The uniqueness of three artists collaborating in such a focused creative process was unusual in itself at the time, but even more so because by 1988 they had already been creating publications, performances, installations, videos, sculptures and paintings under the name General Idea for nearly twenty years. They were to continue as a major force on the world art scene for another six years until 1994, when Felix Partz and Jorge Zontal lost their fight with AIDS.

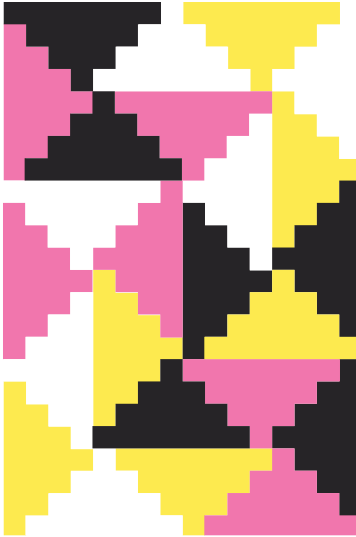
The group had considerable exposure in Toronto dating back to the early 1970s. Work such as *The Armoury of the 1984 Miss General Idea Pavillion*, their romping poodles and, of course, *FILE Magazine* were seen not only through their dealer at the time, Carmen Lamanna, but also at the Art Gallery of Ontario, The Power Plant and other venues. They had an impressive record of exhibitions, events and activities across Canada, with growing international exposure in venues such as the Basel Art Fair, the Venice Biennale, and Documenta. Before I really knew who they were I had already purchased their print *Manipulating the Self*, which appeared on the cover of *FILE Magazine* Vol. 1 No. 2/3 in 1972. It hung in my home for years.

By 1988, most of us in the arts knew someone who was HIV positive or had died of AIDS. The nascent epidemic was picking up momentum, but the general public as yet had little knowledge or, it seemed, concern. General Idea helped change public awareness with *AIDS*, a work appropriating Robert Indiana's 1967 painting *LOVE*. Their work gained national, then international, exposure.

At the time I didn't know that they would continue to focus on AIDS for the next six years, but a year later, after moving to New York to assume directorship of Canada's 49th Parallel Gallery, I remember seeing a powerful installation of their *One Year of AZT*. The emotions of that work reoccurred as I watched New York's Annual Pride Parade making its way down 5th Avenue. Volunteers had gone up the length of the parade route selling yellow ribbons in support of AIDS research. At one point organizers asked everyone who had lost someone to AIDS to observe a minute's silence, and to raise their ribbons above their heads. I'll never forget looking down a canyon of yellow ribbons silently fluttering the length of Fifth Avenue.

Few artists could claim the timeliness and prescience of General Idea during the length of their productive lives. I started by saying I could not remember the exact considerations that placed General Idea at the top of the list for the Gershon Iskowitz Prize in 1988, but on reflection—it was a good choice.

Glen Cumming



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1969: General Idea formed

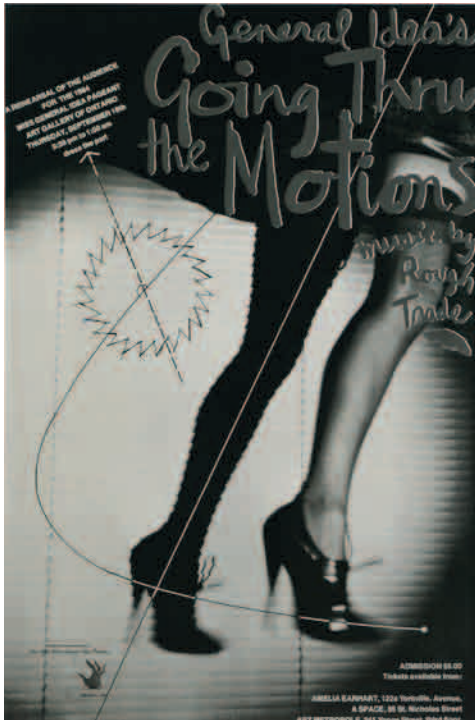
1970: 1970 Miss General Idea Pageant, Toronto

1971: 1971 Miss General Idea Pageant, Toronto

1972: First issue of FILE Magazine

1974: Founded Art Metropole

1974: GI at the Western Front, Vancouver



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1975: Going Thru the Motions, Art Gallery of Ontario, Toronto

1976: Projects Video VIII, MoMA, New York

1976: Art '76, Basel Art Fair

1977: The Ruins of the 1984 Miss General Idea Pavillion, Kingston

1979: Test Tube, de Appel, Amsterdam

1980: Venice Biennale



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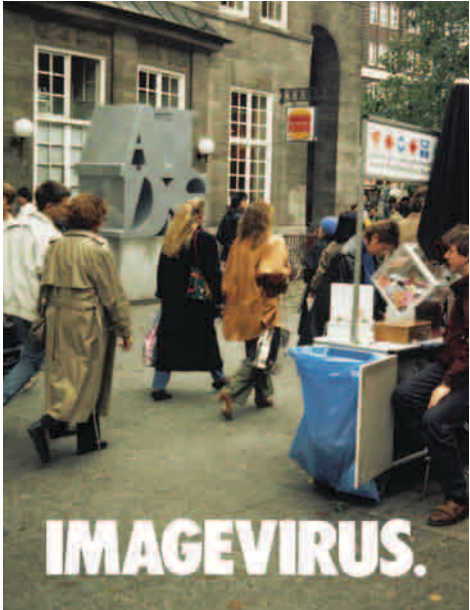
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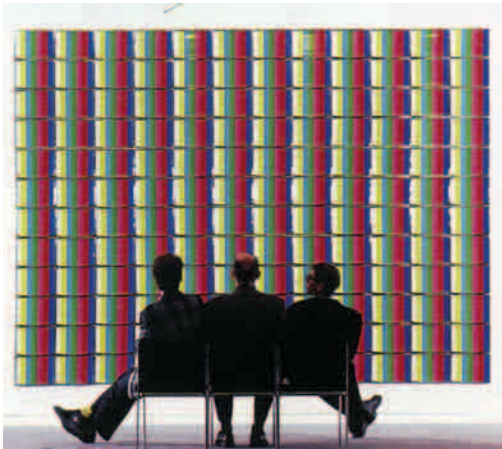
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1982: documenta 7

1982: O Kanada, Akademie der Künste, Berlin

1984: The 1984 Miss General Idea Pavillion (travelling)

1984: XXX bleu, Centre d'art contemporain, Geneva

1985: Produced the video, Shut the Fuck Up

1987: First AIDS project & paintings

1988: **GERSHON ISKOWITZ PRIZE**

1988: Test Pattern, Wacoal Art Centre, Tokyo

1989: Yen Boutique, Dörrie-Priess Galerie, Hamburg

1992–93: Fin de siècle (travelling)

1994: Magi© Carpet

1994: Jorge and Felix die

1989

Gathie Falk

born 1928 in Alexander, MB... lives in Vancouver, BC



30 Grapefruit, 1970
Earthenware
30.0 x 49.4 x 49.3 cm
Collection of the Vancouver Art Gallery, Endowment Fund
Photo: Teresa Healy, Vancouver Art Gallery

Last night I went to an opening for Gathie Falk's recent paintings at Equinox Gallery in Vancouver. Twelve new paintings hung on the wall, produced as a series over the past year. While each is different from the other, they share a common structure—a vast blue night sky surmounting a small strip of earth. The celestial colours shift from one canvas to the next, from dark azure, to muddy chocolate blue, to lively aquamarine. Percussive brush strokes burst with colour across the sky. Like fireworks and shooting stars, they transform the world into a place of delight and wonder.

The small strip of earth that clings to the bottom of each canvas acts like an anchor, allowing us to find our bearings and avoid drifting off into the night sky. In the lower corner are a small map with two cross streets simply drawn and labeled "YOU ARE HERE," two street names, an arrow pointing north, and, occasionally, a small X marking an exact location. Within this simple structure, Gathie Falk offers an insight into all that is meaningful in the world. As we survey each canvas, we move from the everyday to the eternal, from the material world to the ethereal, from the reassurance of "here" to the wonder of "out there."

Each of the canvases is marked with an emphatic proclamation, "YOU ARE HERE." It is an assertion of place and location, but also a call to consciousness and connection. In this instance, the maps mark the homes of friends scattered across the city. One can easily imagine Falk leaving that house after an evening of companionship, looking up into the night sky, feet firmly planted on the ground, and recognizing in that moment a meaningful continuity between the eternal and the everyday.

For more than forty years Gathie Falk has shared her unending admiration for the world that surrounds us. Her art reflects an uncanny ability to seize what is significant within the ordinary and turn it into a powerful, revelatory force. Using ceramics, performances, sculptures, environments, quilts, installations, paintings and drawings, she invites us to consider the significance of commonplace events and objects. Apples, oranges, watermelons, shoes, boots, flowers, gardens, stars, water, sidewalks, chairs, dresses, bones, shadows, dogs, tables, clouds, hedges and shirts—these things are as meaningful or meaningless as we allow them to be.

For Falk, they are full of meaning—whether held in a simple exchange, a common gesture, a repeated task, a shared experience, a daily encounter. Our unthinking disregard for everyday actions often leaves us without an awareness of our responsibility for the life of objects, to friends, colleagues and acquaintances, and for the subjects and meanings that we create in the world. Through her subtle and remarkable art, Falk invites to reconsider our everyday interactions with the people and things in our lives.

Bruce Grenville



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1968: *Living Room, Environmental Sculpture and Prints*, Douglas Gallery, Vancouver

1973: *Veneration of the White Collar Worker # 1 and #2*, murals for the Department of External Affairs Building, Ottawa

1973: *Ceramic Objects*, Art Gallery of Ontario, Toronto

1974: *Single Right Men's Shoes*, Canadian Cultural Centre, Paris

1976–77: National Gallery of Canada, Ottawa (travelling)

1978: Edmonton Art Gallery

1980: *Night Skies*, U.B.C. Fine Arts Gallery, Vancouver (travelling)

1982: *Pieces of Water*, Equinox Gallery, Vancouver (travelling)

1984: *Reflections – Contemporary Art since 1964*, National Gallery of Canada, Ottawa



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1985: Retrospectives at Art Gallery of Greater Victoria (travelling) and Vancouver Art Gallery

1987: *Soft Chairs*, Equinox Gallery, Vancouver (travelling)

1989: **GERSHON ISKOWITZ PRIZE**

1994: Art Gallery of Southwestern Manitoba

1997: Member of the Order of Canada

2000: *Gathie Falk*, Vancouver Art Gallery (travelling)

2002: Order of British Columbia

2002: *Gathie Falk: Visions*, Kelowna Art Gallery

2003: Governor General's Award in Visual and Media Arts

Fire Break, 1965–98
Oil, acrylic on canvas
199.4 x 152.4 cm
Vancouver Art Gallery,
Gift of Doris Shadbolt



1990

Jack Shadbolt

born 1909 in Shoeburyness, UK... died 1998 in Burnaby, BC

As a distinguished and well-recognized British Columbian artist, Jack Shadbolt was a dominant figure in Canadian art history throughout the second half of the twentieth century. Though known as a painter, he was also a teacher, author, poet, critic, philanthropist, and mentor to other artists. He taught drawing and painting for almost thirty years at the Vancouver School of Art (now Emily Carr University of Art + Design), where he himself had studied under Group of Seven member Frederick Varley. The recipient of numerous prestigious prizes and awards, he was awarded honorary degrees from the University of British Columbia, the University of Victoria, and Simon Fraser University. He received both the Order of Canada (1970) and the Order of British Columbia (1990). In 1989, he was made Freeman of the City of Vancouver in recognition of his help in building and sustaining a vibrant art community there throughout his career.

Early in Shadbolt's career and all through his life, Emily Carr played an important role in his development as an artist from the West Coast. Shadbolt saw in her work a very personal interpretation of nature that influenced him deeply. He also understood her interest in Aboriginal art as a sign of modernity. Shadbolt's link to Carr had a long-term impact and helped him to create a profound sense of place within his work. At the same time, he never identified with the idealism of the Group of Seven, and considered that art and artist had a crucial role to play in society.

Jack Shadbolt was an avid reader; he travelled throughout England, Europe, and India. Cézanne, Matisse, Picasso and Miró all had great influence on his understanding of modernism, and even as his work became more abstract, the observation of nature still informed his compositions and forms. His early landscapes and figure paintings were vehicles for exploring forms and rhythms, and his visual vocabulary reflected the organic and structural forces within his compositions.

The cyclical aspect of life, its repetitiveness, and the organic nature of forms and textures largely defined Shadbolt's iconic material. Within this context, however, the artist wished to create a dialogue that would integrate his need for order and structure. Shadbolt's entire production was articulated between two poles where order and chaos co-existed. The viewer could enter the work and realize that beneath the surface both chaos and movement reigned, constituting the "innerscape" of the painting. Shadbolt's paintings and drawings engaged the viewer directly and as the work was experienced, it was brought to life. One could feel the tension within. His work became a theatre of the universe, where time and space collided, the ephemeral and the permanent found new logic, and interval and event were confounded with birth and death, seduction and violence. Shadbolt's art was transformative and created new myths.

In 1990, the Gershon Iskowitz Foundation celebrated Jack Shadbolt and his oeuvre, recognizing him as an artist and mentor, and honouring the energy and vital force of the man and his works.

Francine Périnet



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1930: Meets Emily Carr

1934: Begins studies with Frederick Varley

1934: Studies at Art Students' League in New York; meets Alfred Stieglitz

1936–38: Studies in London and in Paris, with André Lhote

1938: Begins teaching at Vancouver School of Art

1945: Canadian Army War Artists Association, London

1952: San Francisco Museum of Art

1954: Carnegie International, Pittsburg

1956: Represents Canada at the 28th Venice Biennale

1957: Guggenheim Award

1959: Retrospective, Vancouver Art Gallery



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1964: Tate Gallery, London

1968: Publishes *Search of Form*

1969: Retrospective, National Gallery of Canada, Ottawa

1972: Officer of the Order of Canada

1977: Molson Prize

1978: Jack Shadbolt: *Seven Years*, Vancouver Art Gallery

1981: Publishes *Act of Art: The Image-Making Process*

1981: National Museum of Modern Art, Tokyo

1988: Founds Vancouver Institute for Visual Arts, with Doris Shadbolt

1990: **GERSHON ISKOWITZ PRIZE**

1990: Order of British Columbia



9, rue Jean-Bart, 6e, 1991
 Black & white photograph
 183 x 51 cm
 edition of 7

1991

Arnaud Maggs

born 1926 in Montréal, QC... lives in Toronto, ON

On my first visit to North America in the early 1970s, when I was still a Londoner, I was taken to the Windsor Arms for dinner at Three Small Rooms, Toronto's then culinary hot spot. The food was delicious, but it was a large photomural of a series of black-and-white images in one of the small intimate rooms that gripped me. I had viewed my first Arnaud Maggs.

Maggs' work has shown an uncanny ability to retain critical currency despite shifts in theoretical preoccupations. His austere installations have the capacity of Velcro to ensnare our shifting, messy cultural concerns. Stringently without rhetoric, the work nonetheless provides a Petri dish in which meaning quietly proliferates. While his serial installations can be compared to the photographs of Bernd and Hilla Becher and to the serial preoccupations and grid formations of other late 20th-century minimalists, two elements in Maggs' work are distinct. The first is his devotion to surface character and the second, his methodology—his patient, democratic foraging. Within the rigour of the serial format, my eye is seduced by his erotically razor-sharp surface detail and his fanatically hyper-grained surface texture. Minimal and ascetic, the grids counterbalance these rich indulgences of intense photographic grain. A profound sense of scale is at play.

It has been suggested that Maggs found his artist's stride in photography only after an interlude taking drawing classes. My connection to Maggs might stem from having hit my own artist's stride in drawing only after an interlude studying photography. We have been fellow travellers in our forensic search for potent detail and pristine blacks and whites and in our shared employment of the dispassionate, democratic grid. And, as Maggs has photographed the surface texture of drawings, I have drawn the surface texture of photographs.

William Camden, the Elizabethan antiquarian and pioneer of historical method, demonstrated how remnants of the past live on in the present. He upheld "backward-looking curiosity" for its "resemblance with eternity" and for its ability to cultivate "a sweet food of the mind." I like to think of Maggs as a contemporary Camden, orchestrating fragments that illuminate and implicate our past, present and future. It is a comparison that seems better suited to the contemplative Maggs than those made by writers who remark exclusively upon his systematizing and anthropological aspects.

Much is taxonomic about Arnaud Maggs' approach. But is it epistemologically driven? Or is his fascination with the thing in itself essentially ontological? He is a forager of imagery and a nurturer of information, gathering his visual provisions cumulatively, patiently and democratically. While nothing is arbitrary, the logic he employs is neither hierarchical nor appraising. In his lens, Maggs captures the seeds as they fall, big and little, sere and plump, each grain equally worthy of his attention. Maggs' eye is not a ruthless eye, it is a lover's eye—hungry, caressing and accepting. In 1991, the jury recognized the rigour of his practice and the sensual breadth of his vision and rewarded him for his tireless foraging on our behalf.

Margaret Priest



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1978: 64 Portrait Studies, David Mirvish Gallery, Toronto

1980: creates Joseph Beuys: 100 Frontal Views, and 100 Profile Views

1980: Canadian Cultural Centre, Paris

1984: Photographs 1975–84 (travelling)

1984: Victor Martyn Lynch-Staunton Award

1985: Dusseldorf Photographs, Isaacs Gallery, Toronto

1985: Identities, Centre National de la Photographie, Paris

1989: Joseph Beuys, Stux Gallery, New York

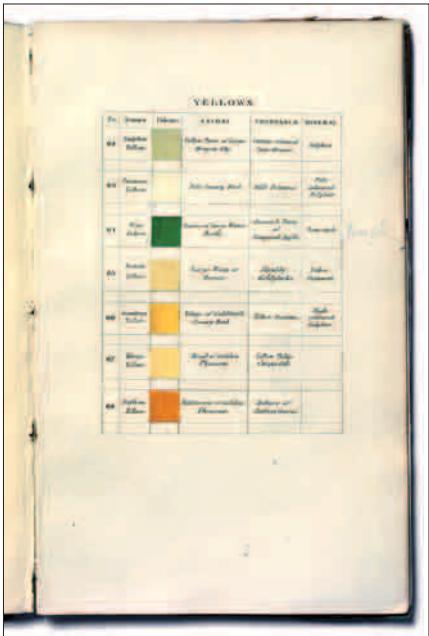
1991: **GERSHON ISKOWITZ PRIZE**

1992: Toronto Arts Award

1992: Beau, Mois de la Photo, Paris; Canadian Museum of Contemporary Photography, Ottawa; Canada House, London, England



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1993: Begins exhibiting at Susan Hobbs Gallery

1996: Double vie, double vue, Fondation Cartier, Paris

1997: Early Portraits, Edmonton Art Gallery

1999: Work 1976–1999, The Power Plant, Toronto

2001: Mémoire et archive, Musée d'art contemporain, Montréal

2003: Confluence: Contemporary Canadian Photography, Canadian Museum of Contemporary Photography, Ottawa

2004: Making Faces, Hayward Gallery, London

2004: Facing History, Canadian Cultural Centre, Paris

2006: Governor General's Award in Visual and Media Arts

2006: Nomenclature (travelling)

1. 64 Portrait Studies (detail), 1976–78; 2. Joseph Beuys 100 Frontal Views (detail), 1980; 3. Ledoyen Series (detail), 1979; 4. Travail des enfants dans l'industrie, installation shot, 1994; 5. Travail des enfants dans l'industrie les livrets, 1994

6. Notification 13, 1996; 7. Chargé 1, 1997; 8. Werner's Nomenclature of Colours, 2005; 9. Cercles chromatiques de M.E. Chevreul, 2006; 10. Contamination (detail), 2007



Le Musée des traces, 1989
in situ rue Clark and Marie-Anne, Montréal

1992

Irene F. Whittome

born 1942 in Vancouver, BC... lives in Montréal, QC

Before the expression “world as a museum” took hold in the cultural lingo—although credit must be given to André Malraux’s *Le Musée Imaginaire* (1947) and a Marshall McLuhan *bon mot* from *The Medium is the Massage: An Inventory of Effects* (1967)—Irene F. Whittome embarked on its actualization with *Le Musée blanc* and related works in the mid-1970s.

What struck me when seeing one of the works from *Le Musée blanc* thirty years ago was its quietude. Pole-like elements were encased in vertical wall vitrines, there was a dominant white colour, a ritual wrapping-and-binding, and yet everything appeared found or rescued. It was all the more remarkable in the context of a roughly hewn and chattering group show. Then two years ago, coming upon her *Château d’eau: lumière mythique* (1997), an elegiac sculpture from a water tower source included in the ROM’s net-cast-wide exhibition *Canada Collects*, I had a similar experience. This time, the rough-hewn quality was of her own making. It spoke to the idea of “nation” and the museum site as effectively as anything that the museum itself could muster in the grouping.

In between, Whittome produced a *tour de force*—*Le Musée des traces* from the late 1980s—which was first shown in a rented garage/storage site in Montréal, and is now in the collection of the Art Gallery of Ontario. More than a cabinet of curiosities brought into the late 20th century—the sight of the giant turtle continues to resonate with me—there is a reverence for things and ideas, for oral history and creation myths, in this work that need not be bound up in the specificity of a dry cautionary tale. Which is to say that Whittome’s work generates signals, a world of things with her own classifications, series and sequences, and not merely reflections or critique-commentaries on the museum form, on what it is or isn’t.

Whittome, of course, is more than her museum installations, but everything I’ve seen serves to confirm that she is an artist who truly bears witness to and considers—to lean on George Kubler’s book and coined phrase—the shape of time. Barbara Black, writing about a Whittome lecture at the Montreal Museum of Fine Arts in 2004, summed up her methodology and manner thus: “[It] is a work of art in itself. [Whittome] chooses her words carefully and delivers them gravely, almost like a meditation.” Although not a Whittome-ism, a Kakuzo Okakura phrase from his 1906 *The Book of Tea* comes to mind: “Let us dream of evanescence, and linger in the beautiful foolishness of things.”

I don’t recall any specific conversation of the jury that awarded the Iskowitz Prize to Whittome, but her name was put on the table. (I may have been the one—not to break any perceived dead-lock, but in the spirit of open dialogue.) In an age before Google and BlackBerry, we all relied on our own conversational and (dare I say) intellectual skills, and came to the decision without needing to exercise biases or preferences. A reflective moment in tumultuous times.

Ihor Holubizky



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1974: Creates Open Media program in the Department of Fine Arts at Concordia University, Montréal
 1975: *Le Musée blanc V*, Musée d'art contemporain de Montréal
 1980: *Irene Whittome 1975–1980*, Montreal Museum of Fine Arts (travelling)

1980: *Model One Work at school / Classroom 208*, P.S. 1, Long Island City, Queens, New York
 1988–89: *Ho T'u*, Museum of Natural History, La Rochelle, France; Museum of Fine Arts and Natural History, Valence, France
 1989: Victor Martyn Lynch-Staunton Award



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1990–91: *Le Musée des traces*, Art Gallery of Ontario, Toronto
 1992: **GERSHON ISKOWITZ PRIZE**
 1994: *Curio: Fantaisie-Fantasia-Fancy-Phantasterien*, Espace 502, Edifice Belgo, Montréal
 1995: *Consonance*, CIAC, Montreal
 1997: Prix Paul-Émile Borduas



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1998: *Departure for Katsura*, Canadian Centre for Architecture, Montréal
 2000: *Bio-Fictions*, Musée du Québec (now the Musée national des beaux-arts de Québec)
 2002: Governor General's Award in Visual and Media Arts
 2005: Officer of the Order of Canada
 2005: *Art and Nature*, La cité de l'énergie, Shawinigan, Québec

See Appendix F for image details: 1. *Musée blanc II*, 1975; 2. *La salle de classe*, 1980; 3. *Land vessels V*, 1980; 4. *Individuelle Mythologien*, 1988; 5. *Jugement: Principe féminin*, 1989; 6. *Émanation = Le Musée noir*, 1992

7. *Curio: Fantaisie-Fantasia-Fancy-Phantasterien*, 1994; 8. *Clavier*, 1995; 9. *Château d'eau : lumière mythique*, 1997; 10. *Linden/Tortue*, 1998; 11. *Conversations Adru*, 2004; 12. *Anda Stupa*, 2005.

...from the *Transit Bar*, 1992
Six-channel video-disc installation and functional piano bar
partial view, documenta IX, Kassel, Germany
Photo: Dirk Bleicker



1993

Vera Frenkel

born 1938 in Bratislava, former Czechoslovakia... lives in Toronto, ON

Looking back to 1993, when Vera Frenkel won the Gershon Iskowitz Prize, her work appears uncannily prescient in its exploration of themes and ideas that have more recently taken on heightened meaning. Her early and abiding interest in the theme of migration foretold the current preoccupation with the subject within contemporary art practice as well as within the political sphere, particularly in the context of exile, asylum, immigration, and other current cultural and geographical displacements. The dichotomies between fiction/documentary and reality/representation have also informed the framework of Frenkel's art over the years, resulting in a complex understanding of what constitutes truth in today's world. As an artist committed to an interdisciplinary approach—working in various media including video, printmaking, photography, drawing, sound, installation, performance, and the written word, and making early and groundbreaking use of the Internet—Vera Frenkel has opened doors for many artists who trained under her, encouraging them to experiment and transcend boundaries.

The Gershon Iskowitz Prize Jurors in 1993 stated that: "Frenkel's work draws on a most interesting combination of media which coalesce to form built-up layers of meaning in powerful and complete works. An extremely literate artist, her interdisciplinary use of image and narrative has been a consistent component in many of her explorations. As she moves into a new body of work, she brings forth a refined residue of what has gone before."

Vera Frenkel's receipt of this prestigious prize resulted in a memorable multimedia installation, *"Raincoats, Suitcases, Palms"*, at the Art Gallery of York University in 1993. Added to this project was her genius for producing a beautifully and intensively considered publication that reflected her ongoing interest in printmaking. It comprised two separately bound books within a slipcase: *The Bar Report*, a book work conceived and designed by the artist and, *Raincoats, Suitcases, Palms*, designed by Frenkel and Brian Gee. Vera used a collage-like frieze throughout, and an original silkscreen print, *Recovering Memory*, was hand-tipped into each book. It received distinction by winning awards in 1994 from the Ontario Association of Art Galleries.

The hybrid installation at the Art Gallery of York University demonstrated Frenkel's deep investment in developing new work in new forms—work that she sees as an extension of her cross-disciplinary thinking. This exhibition was conceived as a sequel to the significant presentation of her work the previous year at documenta IX in Kassel, Germany, where she installed *...from the Transit Bar*, a six-channel video disk installation/functional piano bar (later reconstructed at The Power Plant, at the National Gallery of Canada and for a tour of museums in Scandinavia and Poland, organized by the Riksställningar.)

The Gershon Iskowitz Prize thus not only provided the artist with the means to produce the evocative "set" at York and the related publication, but also offered the university and community audiences the opportunity to view the work of one of the most distinguished creative figures in Canada.

Loretta Yarlow



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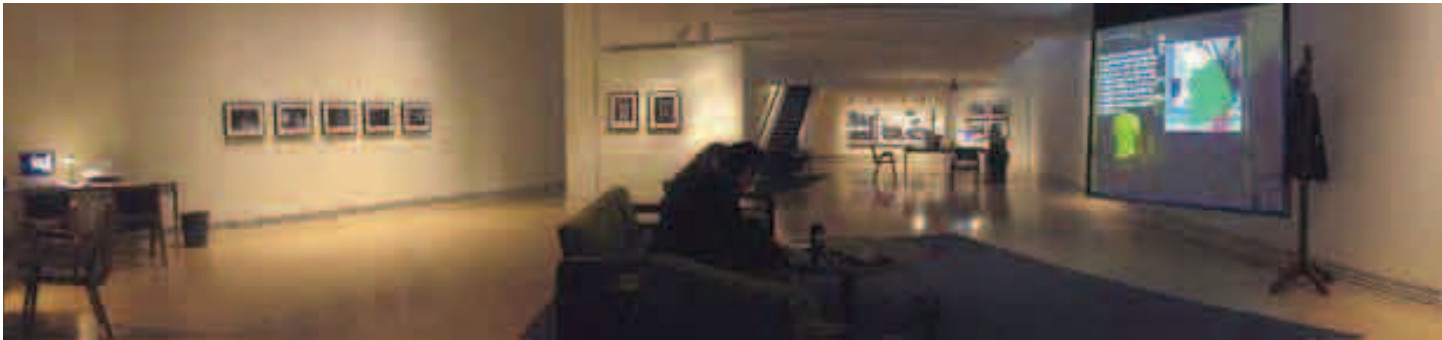
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1971: *Métagravure*, National Gallery of Canada, Ottawa (travelling)
1972: Venice Biennale Mostra Grafica, Ca'Pesaro
1972: Begins teaching at York University, Faculty of Fine Arts

1982: Survey exhibition, National Gallery of Canada, Ottawa
1989: Canada Council Molson Prize
1990: *Messiah Speaking*, Public Commission for Artangel, London, England
1992: "...from the Transit Bar," documenta IX
1993: *Raincoats, Suitcases, Palms*, Art Gallery of York University

1993: **GERSHON ISKOWITZ PRIZE**
1994: Toronto Arts Foundation Award
1996: Honorary doctorate, Nova Scotia College of Art & Design
1997: Venice Biennale, Club Media, Teatro Fondamente Nuove
1998: Museum of Modern Art, New York
1999: Bell Canada Award in Video Art

2001: Venice Biennale, HEAD START, Campo Santa Marina
2002: Honorary fellow, Ontario College of Art & Design
2004: Honorary doctorate, Emily Carr University of Art & Design
2006: Governor General's Award in Visual and Media Arts

1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006

See Appendix F for image details: 1 & 2. *The Secret Life of Cornelia Lumsden: A Remarkable Story*, 1979/86; 3. *Messiah Speaking*, 1990/91;
4. *ONCE NEAR WATER: Notes from the Scaffolding Archive*, 2008; 5. *...from the Transit Bar* (detail), 1996

6. *Body Missing* (Station 1 and 2), 2008; 7. *Body Missing* (detail), 2001; 8. *Body Missing*, 2003; 9. *Body Missing*, installation view, 2001;
10. *The Institute™: Or What We Do For Love*, 2003

1994

Eric Cameron

born 1935 in Leicester, UK... lives in Calgary, AB

"There is deliberateness to Cameron's work. All the ends in his various forms of expression are tied together; the rhetorical structures are enmeshed within the practice. Ultimately, one does begin to recognize that the work is indeed much more than painting."

In the press release announcing the award of the Gershon Iskowitz Prize to Eric Cameron in 1994, these remarks were attributed to the jury, which I was happy to serve on along with Margaret Priest and Roald Nasgaard. A copy of the release was sent to me along with the invitation to contribute to this publication, and when I read this quote, I thought, "not likely." The prose was too deliberate, too dense for what I can recall of the discussion that day. Well, apparently my memory is imperfect. I asked the Gershon Iskowitz Foundation's Executive Director Nancy Hushion if she could by any chance dig up a copy of her notes from the meeting. Amazingly, she was able to produce them and, lo and behold, there were the exact words written in the press release, missing only a bit of grammatical finesse and a set of quotation marks.

There is more than this in Nancy's notes, and it is astonishing how durable the perceptions recorded there have proved. The jury noted something quite instinctual and oddly innocent in Cameron's work, and this is a perception that has grown sharper for me as the years have gone by. Of course, Cameron's position might not seem instinctive by any standard measure—patient, meticulous, methodical are more common qualifiers. And he is certainly not innocent of a highly refined knowledge of art historical and psychological theorizations that attach to his own artistic process, as evidenced by the prolific and subtle writing that is a major part of his production. The innocence that the jury noted, however, is linked to the often remarked upon tenacity of Cameron's method, and is the wellspring of the "will to form" that is performed in his work with each increment of paint. Cameron's instinct is of a metaphysical character, an impulse of will to discover the forces that separate a thing as it is from the thing as it appears, the thing in question being paint itself.

Eric Cameron has been working on his *Thick Paintings* for thirty years now. What were once ordinary objects—beer bottle, shoe, lobster—have yielded to Cameron's metaphysical quest, revealing the artist's sensual, even erotic obsession with paint. Following the meeting of the jury, Nancy sent us off to lunch. For dessert, we had a flawless panna cotta. It is not a perfect analogy for Cameron's work but both reside in memory as subtle, white and austere sensory.

Christina Ritchie



English Roots: Paintings (1332), 1998–2008

Acrylic, gesso and acrylic on canister of undeveloped film

16.5 x 26.5 x 10 cm

Jonathan and Paula Lexier



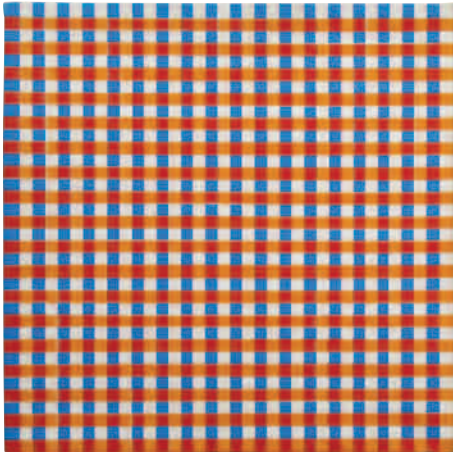
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1980: Canada House Gallery, London, England
 1980: Canadian Cultural Centre, Paris
 1980: Art Gallery of Greater Victoria

1987: *From Sea to Shining Sea*, The Power Plant, Toronto
 1991: *Divine Comedy*, National Gallery of Canada, Ottawa; Winnipeg Art Gallery; Glenbow Art Gallery, Calgary; Vancouver Art Gallery, Dunlop Art Gallery, Regina; Art Gallery of Nova Scotia, Halifax



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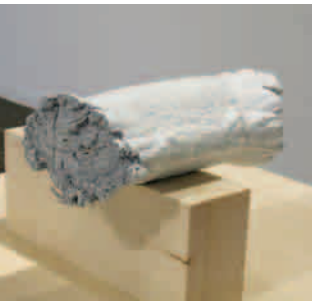
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1992: Victor Martyn Lynch-Staunton Award
 1994: **GERSHON ISKOWITZ PRIZE**
 1995: Elected member of Royal Academy of Arts
 1998: *Exposed/Concealed*, Art Gallery of Ontario, Toronto
 1998: *English Roots*, Tate Gallery, St. Ives
 1999: *English Roots*, Hatton Gallery, Newcastle

2004: Governor General's Award in Visual and Media Arts
 2004: The Nickle Arts Museum, Calgary
 2005: National Gallery of Canada, Ottawa
 2005: Vancouver Art Gallery
 2006: *Analogue 1968–1988*, Tate Britain, London, England

8. *Chloé's Brown Sugar* (1456), begun 2004; 9. *Brushstroke* (3633), 1979–1990; 10. *Slouching Lobster* (3416), 1992–2001; 11. *Thin Painting: Soft White* (608), begun July 10, 2004; 12. *Exposed/Concealed: Salima Halladj* (3004), begun 1993; 13. *Gregory's Wine Gums* (1344), begun 2004; 14. *Stacking Chair* (1032), begun 1992

See Appendix F for image details: 1. *Sellotape Painting #4*, 1963; 2. *Sello-tape Painting #5*, 1963; 3. *Red, Yellow and Blue on White*, 1968; 4. *Stills from STO/OL*, 1975; 5. *Lettuce* (10,196), begun 1979; 6. *Alice's Rose-is-a-rose-is-a-rose* (1000), 1996–2000; 7. *Alice's Second Rose* (1892), 1989–1995

Figure/Animal Series #1, 1990–91
Tar, graphite, oil stick, charcoal on mylar
86.5 x 67.5 inches
Art Gallery of Ontario, gift of Morris and Vivian Saffer, 1966



1995

Betty Goodwin

born 1923 in Montréal, QC... died 2008 in Montréal, QC

Betty Goodwin's work had long since claimed an iconic presence in the recent history of Canadian art by the time she died in 2008. The scope and scale of her productivity belies the well-known fact that she was a late starter. For years she searched, often with an astonishing degree of self-critical awareness, for the moment and the milieu that would finally allow her in mid-life to make the work that inspired a celebrated career. That work eluded easy categorization as it developed through several media. A freedom to explore new media and approaches to art-making characterized the breakdown of artistic canons in the 1970s. In Goodwin's case, though acutely aware of and stimulated by the artistic developments unfolding around her, she also always appears to have seen her own activity as boundless in the sense that she often described the process of making a piece as one that was open-ended, without a prescribed vision of its resolution. Over the years she embraced an astonishing range of materials and scale in her work, always making her signature drawings but also conceiving and realizing major sculptural installations that incorporated drawing.

It was Goodwin's celebrated soft-ground etchings of men's suit vests, the kind her father made in his workshop, that launched her toward ever more ambitious projects over the next four decades. The imprint of this garment registered the presence of an absent body. This sense of past presence, of lives lived, was re-created through her subtle emphasis on the surface details of used transport tarpaulins and in her evocative reworking of the interior spaces of a vacant east-end Montreal house (4005 de Mentana Street, 1979) or again when she altered an old classroom at P.S.1 (1979). Meanwhile in her *River Piece* project for Artpark (Lewiston, NY 1979), the now recurrent theme of the passage appeared in the doubling of geological form with the shifting planes of a bed-like structure associated with the human body. Later her swimmers, which often appear to be half drowning, her animals and figures and her chairs and figures series bore witness to the artist's antenna for moments when life is at its most fragile and for the tragic cruelty of humankind.

Throughout her career, drawing remained at the heart of Goodwin's work. Her recourse to this medium as a primary rather than a secondary or preparatory activity was prescient. Drawing is mobile, potentially limitless and materially direct. It has again become a prominent medium for contemporary artists. For Goodwin, drawing most easily permitted the tentative forays and retreats she made in the process of forming her images. Drawing bore witness directly to a struggle to wrest her subjects from oblivion. Her characteristic tracings and erasures marked a purposeful instability and gave her images life. A deeply private person who did not teach, Goodwin's influence was never direct. Rather her curiosity and determination led to a prodigious flow of related series of work and a fearless use of diverse materials that inspired artists of different generations.

Jessica Bradley



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1977: *Clark Street Project*, Montréal

1979: *An Alternative Point of View*, Room 205, P.S. 1, Long Island, New York

1979: *Mentana Street Project*, Montréal

1980: *Pluralities*, National Gallery of Canada, Ottawa

1981: Victor Martyn Lynch-Staunton Award

1983: *Recent Drawings*, 49th Parallel, New York

1984: Banff Centre National Award for Visual Arts

1986: *Passages*, Concordia Art Gallery, Concordia University, Montréal

1986: Prix Paul-Émile Borduas

1988: Guggenheim Foundation Fellowship

1989: São Paulo Biennial



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1991: *Triptych*, Montreal Museum of Fine Arts

1992: Honorary doctorate, Université de Montréal

1993: Honorary doctorate, University of Guelph

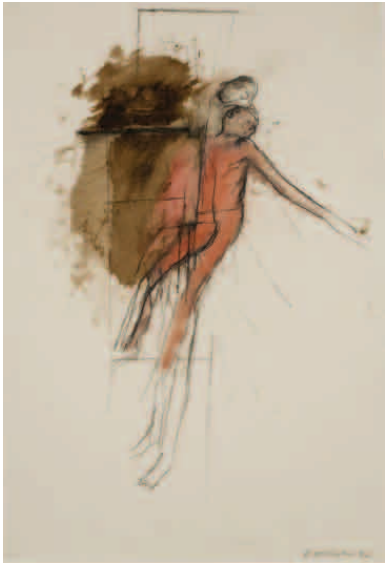
1995: **GERSHON ISKOWITZ PRIZE**

1995: *Icons* (travelling)

1995: Venice Biennale



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1998: Harold Town Prize for Drawing

1999: Honorary degree, Emily Carr University of Art and Design

2000: Betty Goodwin (travelling)

2003: Officer of the Order of Canada

2003: Governor General's Award in Visual and Media Arts

See Appendix F for image details: 1. *The Blue Heart*, 2004–05; 2. *Buried Vest (Vest-Earth)*, 1974; 3. *Vest for Beuys*, 1972; 4. *The Cry Took Its Place among the Elements*, 1973; 5. *Particles of a Scream*, 1999

6. *Untitled (Swimmers Series)*, 1982; 7. *Je suis certaine que quelqu'un m'a tuée*, 1985; 8. *Untitled (Mentana Street Project)*, 1977–80; 9. *Title to come*, 19XX; 10. *Untitled (Figures and Ladders Series)*, 1996; 11. *Untitled (Swimmers Series)*, 1981; 12. *Nocturne*, 1963

SD40 Diesel Engine, 2000
Wood, metal, paint, stones
213 x 152 x 1005 cm
Installation view
Courtesy Christopher Cutts Gallery
Photo: Jaroslav Rodycz



1996

Murray Favro

born 1940 in Huntsville, ON... lives in London, ON

When I first had occasion to write about Murray Favro back in the late 1970s, I called him “a guileless model maker and inventor.” There was an innocence to his first *Projected Constructions*, as he called them, that he began making around 1970. The first of these, *Still Life (The Table)*, 1970, consisted of a colour slide—of a gathering of some books, a copy of *Scientific American*, and a battery laid out on a tabletop—projected down onto a 3-D simulation of the same set-up made of wood covered with canvas and painted white. This was as simple as could be and yet the illusion conjured forth was also a kind of miracle, even as we accepted the awkwardness and the inadequacies of it all—how the registration between Favro’s 3-D mock-up and the slide image that fell on it was just a little off, how the illusion was imperfect.

Favro’s objective was, of course, never quite *trompe l’œil*. We were never meant to be really fooled, only fooled just enough to go along with the game and to at least do a fantastical double take. They may have been straightforward set-ups, but Favro had nevertheless put considerable calculation into his effects. Just projecting his slide image from the same position and angle as he had held the camera when he had made his photograph, as he quickly discovered, introduced unanticipated distortions because the cast image fell not on a flat screen, as in the classroom, but onto real 3-D objects. Some of the objects, which Favro had to rebuild to compensate, verged on the unrecognizable. So much so that once, in 1980, when we were installing *Van Gogh’s Room* in Ghent, the weird things that simulated the bottles and the brush on Vincent’s little bedroom table looked so clumsy and abject that the overnight cleaners doing their job threw them into the garbage. (Happy ending: we recovered them the next morning.)

Guilelessness for Favro then is also his guise, his outward pretext and manner; his apparent haplessness an exquisitely balanced poise. The mechanics can be upfront as in the *Projected Constructions*, or they can be sly and submerged in craft skills as with the tools, the machine gun, and other machines he hand-carves in wood, where material subverts use. In my *Webster’s Dictionary*, the entry on “guise” is followed immediately by “guitar.” Favro builds his guitars and tests them playing in the Nihilist Spasm Band, and then lets them mount the wall, recast as aesthetic things.

Such is his machinery of deception. The watery swells of *Synthetic Lake*, 1972–73, churn as methodically as the manually rotated serpentine columns of baroque wave machines in eighteenth-century theatres, whose undulating sea-ridges carried splendidly masted schooners. Says William Kentridge: “I love the double effect of seeing the magic and seeing how it is done at the same time. It’s like watching puppets. You know they’re wood, but you can’t stop believing in their anatomy and their agency.” Could it be, that like Robert Rauschenberg, Favro works between life and art—but not really between, rather from one to the other, the quotidian and practical at another glance transformed into the hallucinatory and the transcendent?

Roald Nasgaard



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1974: *London Survey* – Murray Favro, London Public Library and Art Museum

1977: *Another Dimension*, National Gallery of Canada, Ottawa

1978: *Another Dimension II* (travelling)

1980: *10 Canadian Artists in the 1970s* (travelling)

1983: *A Retrospective*, Art Gallery of Ontario (travelling)

1984: *Canadian Paintings and Sculptures*, 49th Parallel, New York

1984: *Quebec: 1534–1984*, Outdoor Sculpture Exhibition, Quebec City

1988: *Galeria Latinoamericana*, Havana, Cuba

1996: **GERSHON ISKOWITZ PRIZE**

1997: *Track Records*, Canadian Museum of Contemporary Photography, Ottawa

1998: *Track Records*, Kerr Gallery, Calgary

1998: McIntosh Gallery and London Regional Art & Historical Museums, London (ON)

2001: *Contraction Complusion – Reconfiguring the Permanent Collection*, Oakville Galleries

1997

Ron Moppett

born 1945 in Woking, UK... lives in Calgary, AB



Shadowland, 1995
Oil, alkyd, on fabric and canvas
304.8 x 513.1 cm

From the early 1970s onward, Ron Moppett has carefully constructed works that employ a multiplicity of spatial illusions and perch on the edge between abstraction and representation. His personal symbols, images and references—combining low- and highbrow sources, magnification, illusion, flatness and intensely saturated colour—are both discerned immediately and unravelled slowly, like an archaeological excavation.

His unstretched and sewn canvas *December (Rose) B* (1970/71), for example, intersperses two vertical blue bands and a central yellow one with four seemingly recessive stripes in irregular patterns of stained and collaged colour. Then smack dab in the middle is an illusionistic pink rose, seemingly the most prominent element yet also, with its flat truncated leaves, set back.

Breath, painted in 1994/95, links disparate renderings of water, light and air/sky. It is both an abstract painting and a combination of dark water seductively sparkling, a rosy golden sunset, a night sky full of stars, and symbolic waves on a fabric ground—or are they monitor readings of respiratory and heart rates? Adding a sculptural element, and literally tying the painting's four segments together, seven strings loop outward from the top centre—a curtain parting, or the north wind's breath?

Years later, in the more complex and more chromatically intense *Whatif/Twilight* (2008), a large central panel opens up the illusory layers of a Day-Glo South Pacific idyll. But in a centrifugal sleight of hand, flat, stencilled shapes (including a familiar repertoire of top hat, chair, and dots) bring one's eye back to the surface. And perched obliquely on the floor in front is a small abstract panel composed of vertical bands in bright blue and white—a nod to a beach chair? The seemingly bucolic scene is disrupted by the foreboding shadow on the "beach" of a hovering helicopter. "I'm aware," Moppett has written, "that my pictures often reflect a darker side of things..."

He has also written that he hoped that his work was "a slow read." Indeed, one can't help but want to try to decode the images and uncover layers of meaning. In attempting to decipher the work, one is swept into and around the picture. There is a trance-like quality to Moppett's work. He seems to have conjured up aspects of a dream and been able to present them, painted in full colour. The whole has no summation, yet fragments are crystal clear. One reads his work often in a vortical fashion, careening from one area to another, nudged on by references or forms that contrast with, evoke or complement one another. The symbols are personal yet accessible.

Although Moppett acknowledges working with an apparently dense vocabulary of signs, he has confessed that he is more interested in the openness of abstraction than a closed encoded narrative. "I look for a variety of approaches to abstraction and find touchstones in the work of other artists, popular culture and in the rich emotional and psychological responses triggered by everyday things." In awarding the Gershon Iskowitz Prize to Ron Moppett in 1997, the jury described him as a beautiful painter, who distills shapes and forms in complex ways. The jury also agreed that he had not been sufficiently recognized.

Mayo Graham



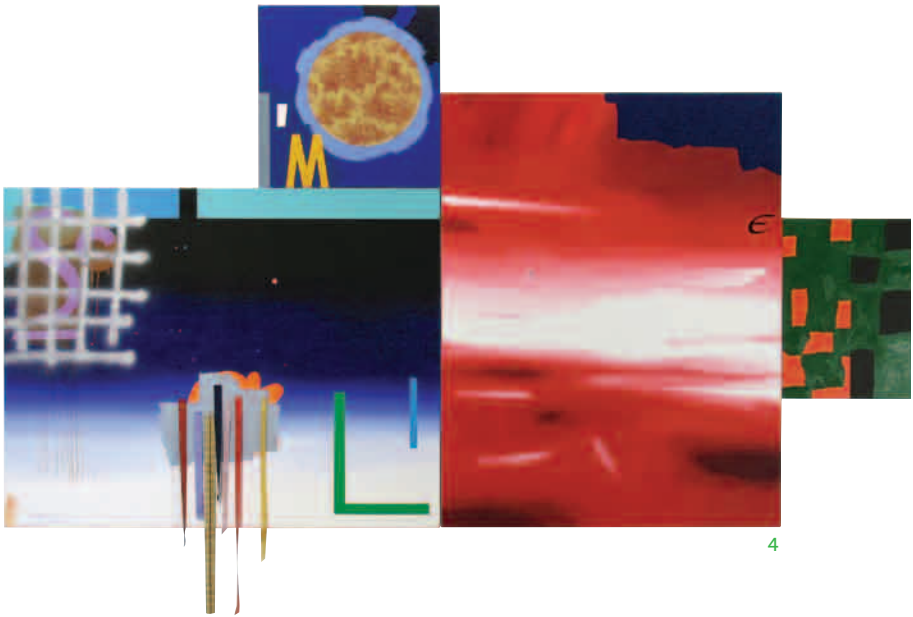
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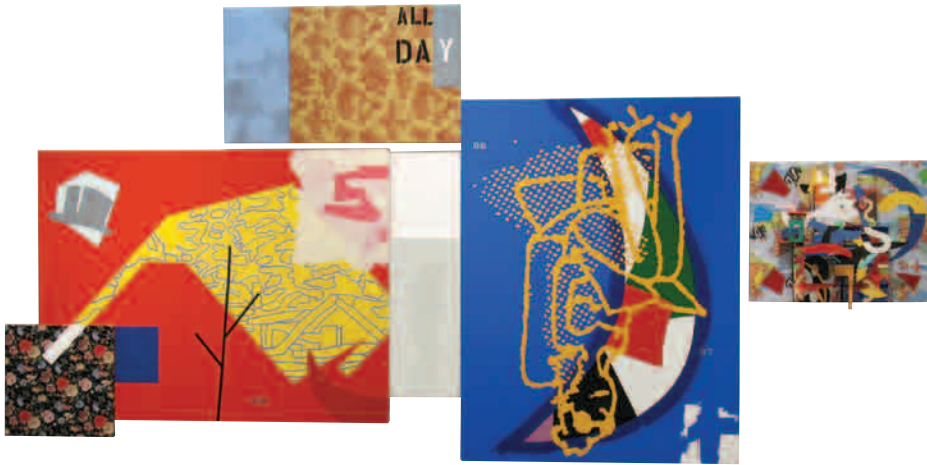
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1971: 91st Royal Canadian Academy (travelling)
1973: Nickle Arts Museum and Illingworth Kerr and Marion
Nicoll galleries, Calgary
1975: *Nine Out of Ten: A Survey of Contemporary
Canadian Art*, Art Gallery of Hamilton

1976: Ron Moppett/John Hall, University of Lethbridge Art Gallery
1981: SUB Gallery, University of Alberta, Edmonton
1982: Walter Phillips Gallery, Banff

1984: *Seven Artists from Alberta*, Canadian Cultural Centres
in London (England), Brussels and Paris
1986: Victor Martyn Lynch-Staunton Award
1991: *Painting Nature with a Mirror 1974–1989* (travelling)
1997: **GERSHON ISKOWITZ PRIZE**

1998: *The Gershon Iskowitz Prize*, Eric Cameron,
Ron Moppett, Triangle Gallery of Visual Arts, Calgary
2000: *New Additions: Building the EAG Collections*,
Edmonton Art Gallery
2004: *The Shadow of Abstraction*, MacKenzie Art Gallery, Regina

Figure with Blue Arms, 2004
Oil on canvas
101.6 x 81.3 cm
Montreal Museum of Fine Arts



1998

Shirley Wiitasalo

born 1949 in Toronto, ON... lives in Toronto, ON

When the jury sat down to choose the winner of the 1998 Gershon Iskowitz Prize, the possibilities were wide open. The artists we discussed included not only painters—though they were in the majority—but also photographers and artists working in three dimensions. What they all shared was a sustained, and to our minds, impressive ability to grapple with the creative demands of visual language, a “will to form” according to the Nietzschean formulation used in the notes of our meeting. Re-reading those notes now, I see that Shirley Wiitasalo’s name came quickly to the fore: for her amazingly economical work, for the casual, almost effortless way she could make images emerge, and for her luminous colour. We noted the careful balance in her paintings, her dream-like, evocative image-making, and, above all, the consistent commitment and quality of her work.

For most of her career, which has spanned more than thirty years, Shirley Wiitasalo has been a representational painter, one whose images, however tenuously, are related to appearances. Yet from its beginning, Wiitasalo’s work has set itself apart from those media that transcribe or register the external world (although she has commented abundantly on them, especially in her work from the early 1980s) through her preference for imagery in which multiple levels of reality intersect. If one can extract identifiable social and cultural concerns in her earlier paintings, such as the media saturation of the domestic environment or the unbridled real-estate development of Toronto in the 1980s, these subjects were sliced, diced and re-framed by a range of painterly means—thought bubbles, vortices of brushwork, and fields of shimmering colour—that evoked the reflective process of thinking about their effects in purely visual terms.

After the hectic profusion of her earlier work, Wiitasalo’s paintings have become more and more concentrated. Often, a single colour, loosely brushed, fills the picture plane, grounding the surface on which a few lines or a few strokes of contrasting colour conjure an image. Their referential content is more elusive, yet focused, like a detail, the part standing for the whole. The ambiguities, distortions, and doublings observed in her work of the 1980s and early 1990s have receded in a Zen-like process of simplification. Yet in looking at these later paintings, however insubstantial they appear, one senses that they are grounded in perception. *Artist’s Dream* (1998) offers an example: devoid of narrative content, a veil of dark brush strokes against a glowing field of blue, now and then coalescing into spots of dense black, it evokes the sensation of seeing at night, when the waking gaze pierces the enveloping obscurity.

Over the last decade, Wiitasalo’s painting has teetered on the edge of abstraction. The surface, obviously, is where painting happens, and Wiitasalo’s surfaces, while occasionally the place for an abbreviated bit of drawing that brings a figure before our eyes, as in *Figure with Blue Arms* (2004) or *Gesture* (2006), have increasingly signalled her interest in pure painting. In their extreme indeterminacy and sheer, evanescent beauty, the shimmering surfaces of her recent paintings, in irreproducible interference pigments, summon up the perplexing uncertainties of her figurative work while enjoining us to immerse ourselves in the momentary experience of seeing for its own sake.

Diana Nemiroff



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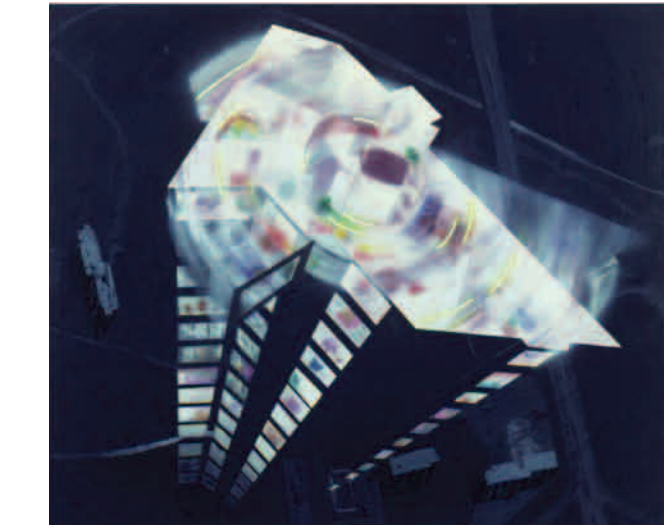
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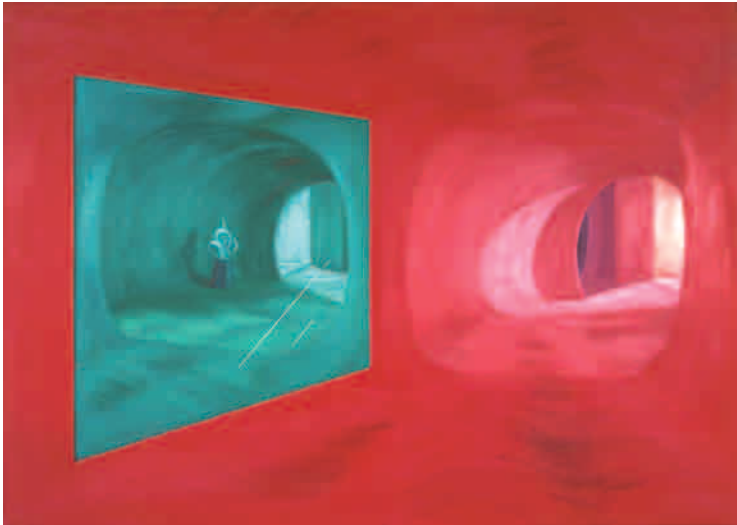
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1974: Contemporary Ontario Art, Art Gallery of Ontario, Toronto

1975: Some Canadian Women Artists, National Gallery of Canada, Ottawa

1976: 17 Canadian Artists – A Protean View, Vancouver Art Gallery

1978: Kanadische Künstler, Kunsthalle Basel

1981: 20th Century Canadian Painting, National Gallery of Canada, Ottawa; The National Museum of Art, Tokyo, Japan (travelling)

1982: Fiction, Art Gallery of Ontario, Toronto (travelling)

1984: Amsterdam-Toronto Fodor Museum, Amsterdam

1984: Subjects in Pictures, 49th Parallel, New York

1984: Toronto Painting '84, Art Gallery of Ontario, Toronto

1986: Victor Martyn Lynch-Staunton Award

1987: Shirley Wiitasalo, Art Gallery of Ontario, Toronto (travelling)

1989: Canadian Biennial of Contemporary Art, National Gallery of Canada, Ottawa

1993: Began exhibiting at Susan Hobbs Gallery

1993: Kunsthalle, Bern

1993: Toronto Arts Award for Visual Art

1994: Museum Haus Lange, Krefeld

1998: **GERSHON ISKOWITZ PRIZE**

1998: Moira Dryer + Shirley Wiitasalo, Greene Naftali, New York

2000: Shirley Wiitasalo, The Power Plant, Toronto

2001: Dreamland, Art Gallery of Alberta, Edmonton



Der Sandmann, 1995
Two-channel 16mm film installation (black and white, sound)
9:50 minutes, looped

1999

Stan Douglas

born 1960 in Vancouver, BC... lives in Vancouver, BC

Stan Douglas' project is unique in a global context. His thorough mastery of film, video and photography has produced many powerfully seductive works, while his formal innovations fascinate even indifferent viewers. The complexity of intersecting references that typifies his approach will repay careful analysis with astonishing insights. We learn how stories are told and transformed by the retelling; we explore the mechanics of how media determines and qualifies narrative; we see the paradoxical nature of identity and difference, mutable and indelible at once; we witness the shocking failures of modernist idealism from the perspective of its ultimate worthiness. More fundamentally, I think this artist demonstrates how man's universe is more contingent than random, which comforts me.

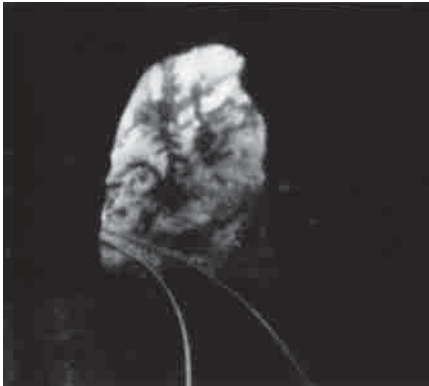
Each work has the power to effect lingering reflection, even after many viewings. Take his *Der Sandmann* (1995), which confirmed Douglas some time ago, and by international acclamation, as a figure of consequence in contemporary art. I have yet to exhaust my pleasure in this looped black-and-white film projection that pans a Babelsberg sound stage to the words of E.T.A. Hoffmann. Among its many qualities, we note the deft navigation of good taste's perilous shoals as Douglas attempts to sound a depth of German-ness. He joins the pantheon of post-war German artists with a similar project and contributes a classic example to the canon. But he does it from the alien distance of Vancouver and the further distance of his non-German heritage. Canadian artists are not generally known for such accomplishments.

Three years earlier, *Hors-Champ* (1992), a work commissioned by the Centre Pompidou, launched Douglas onto the foreground of the international art scene—where he has remained ever since—when it was shown in documenta IX. Today, any of his works could secure him an enviable place in art history. He has been consistently good and increased production budgets have only made him more intellectually ambitious—*Inconsolable Memories* (2006) and *Klatsassin* (2007), for instance. Meanwhile, the photographic series associated with his projections have an aesthetic independence, to say nothing of their sheer beauty, which has developed its own audience.

In my estimation, his early *Television Spots* (1987–88), made when he was still in his twenties, and his similar *Monodramas* (1991) remain among the most intelligent works of art ever made for television. *Win, Place or Show* (1998), which explores the infinite options available to a film or television director, is didactically useful in ways that we should not expect of contemporary art. *Nu'tka* (1996)—among the many works by Stan Douglas in the national collection—shows the intersecting points of view of a British captive and a Spanish captor, Europeans vying for the same North American territory where neither has a legitimate claim. Odd and even raster lines echo the split narrative as they pan in opposite directions, diverging, then converging, into a clear view of the disputed land that echoes a twined monologue. I still wonder at it after a dozen years.

Stan Douglas' works are about communication in the way Fantin-Latour's still lifes are about fresh flowers. They portray portrayal as Ingres portrayed Monsieur Bertin. Still young, Douglas has many years of productive brilliance ahead of him in a project that has already taken him further than anyone I can think of.

Marc Mayer



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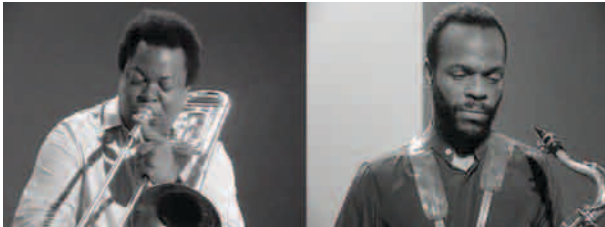
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1985: *Panoramic Rotunda*, Or Gallery, Vancouver

1986: *Onomatopoeia*, Western Front, Vancouver

1987: *Perspective '87*, Art Gallery of Ontario, Toronto

1988: *Samuel Beckett: Teleplays* (travelling)

1989: *Photo Kunst*, Staatsgalerie Stuttgart

1990: *Aperto '90*, Venice Biennale

1991: *Monodramas*, Jeu de Paume, Paris

1992: *documenta IX*

1993: *Hors-champs*, David Zwirner, NY

1993: *Out of Place*, Vancouver Art Gallery

1994: *Stan Douglas + Diana Thater*, Witte de With, Rotterdam

1995: *Whitney Biennial*



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1996: *Hall of Mirrors*, MoCA, LA (travelling)

1997: *Skulptur Projekte Münster*, Münster

1997: *documenta X*

1998: *Berlin Biennale*

1999: **GERSHON ISKOWITZ PRIZE**

1999: *Le Détroit* (travelling)



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2000: *Between Cinema and a Hard Place*, Tate Modern

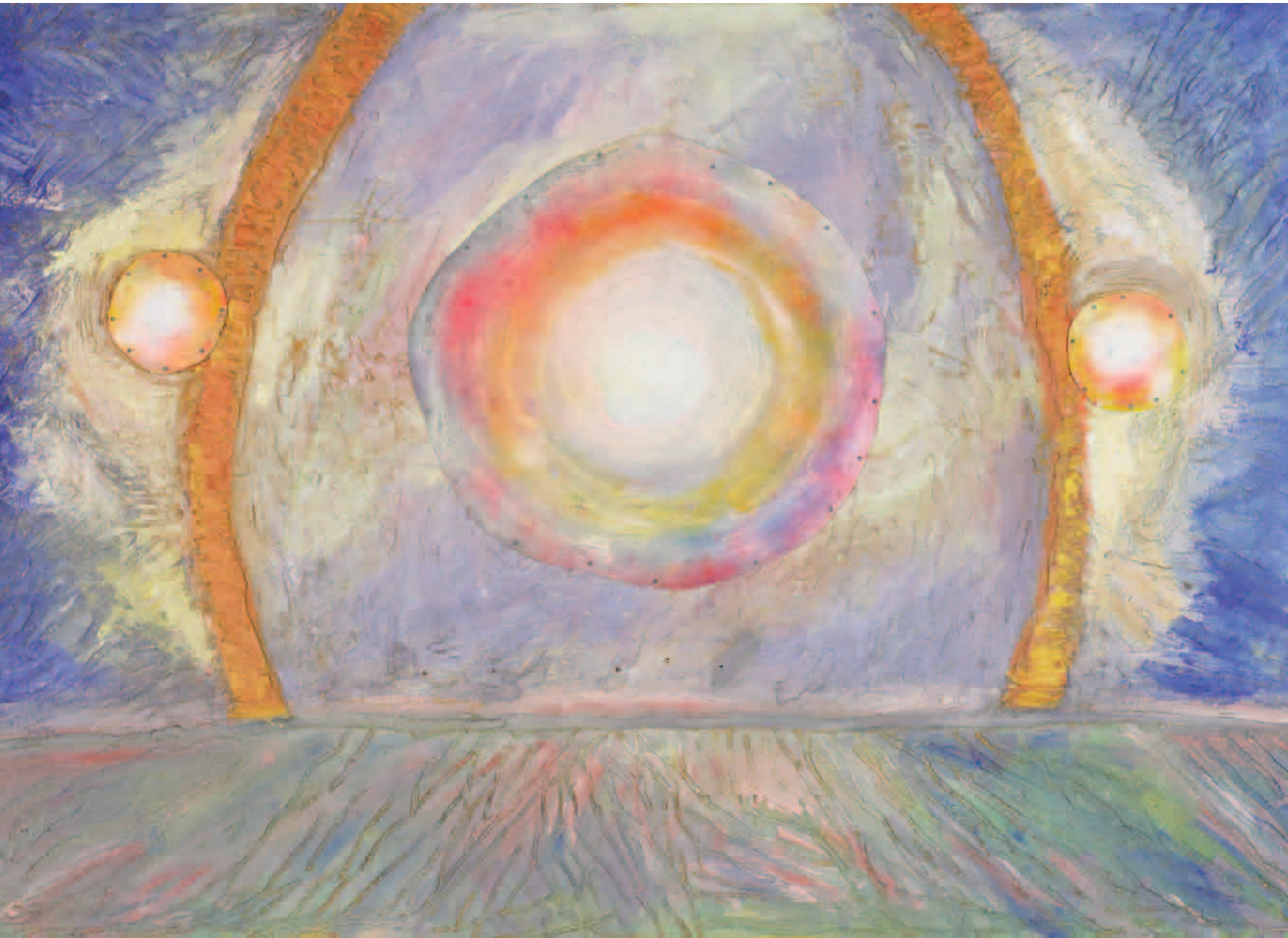
2001: *Journey Into Fear*, David Zwirner, NY

2002: *Serpentine Gallery*, London, England

2002: *documenta XI*

2003: *Suspiria*, David Zwirner, NY

2006: *Wiener Secession*, Vienna



Sun Dogs, 1989
Acrylic paint and galvanized metal on gouged plywood
243.8 x 350.6 cm
National Gallery of Canada, purchased 2005
Photo © National Gallery of Canada / Canadian Museum of Contemporary Photography

2000

Paterson Ewen

born 1925 in Montréal, QC... died 2002 in London, ON

In 2000, five jurors gathered in the downtown Toronto offices of the Gershon Iskowitz Foundation to select a worthy recipient for that year. We set ourselves few parameters, yet the question quickly came down to the distinction the prize wanted to make between a younger developing artist and a senior figure seen as a generational influence on other artists. We went the route of well-earned wisdom, and selected Paterson Ewen.

An unusual aspect of the prizes awarded in Canada is that they focus on optimism and potential and tend to lean toward the recognition of an artist in formation, emerging into the world filled with promise. The acknowledgement of senior figures is relatively rare, perhaps because the view seems so retrospective. Younger artists can use prizes to leapfrog into the future; more senior figures have a more quiet recognition. As the modernist, painter Goodridge Roberts once said, roughly paraphrased: it's easy to be a senior artist in Canada, you just have to keep painting, because everyone else stops.

When Paterson was awarded the Iskowitz Prize, he was 74 years old. He had won few prizes—no Order of Canada, no Governor General's Award, no biennial prizes—but nonetheless he stood as a towering figure. Respected by many, and a mentor to a generation of makers (some of whom he taught at the University of Western Ontario and at the Nova Scotia College of Art and Design), Paterson was a Canadian artist with a broad international reputation. His breakthrough works in plywood, where marks were gouged from the surface with a variety of tools and cut-out images were nailed and stapled to the surface, hovered between the worlds of painting and sculpture. Images rendered on a flat surface with the extraordinary body and substance of three-dimensional materials spoke a new language, which at once conjured up the look and feel of the Canadian landscape in a way that was new.

When he was awarded the prize, Paterson was very active in his studio, entering a last great phase of work. Robustly scaled paintings, simplified in form, communicated the elemental power of a world of movement, combustion, and raw energy. His images, at that stage, were directly urged from materials such as rope, nails, fencing, and cut aluminum, which spoke of the energy within natural forms as much as the surface appearance of things. This energy, escaping from form, allowed us to see his achievement as a true extension of the more conventional traditions of Canadian landscape painting.

The jurors agreed that his contribution seemed both monumental and overlooked, and we felt, in some measure, the pleasure of knowing we were righting some small art-world injustice. He was working the day the phone call came to tell him of the prize, and he was absolutely surprised. Paterson was thinking about his work, not his recognition, that day—such focus made him the artist he was.

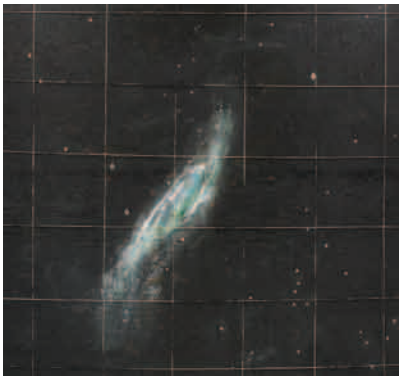
Matthew Teitelbaum



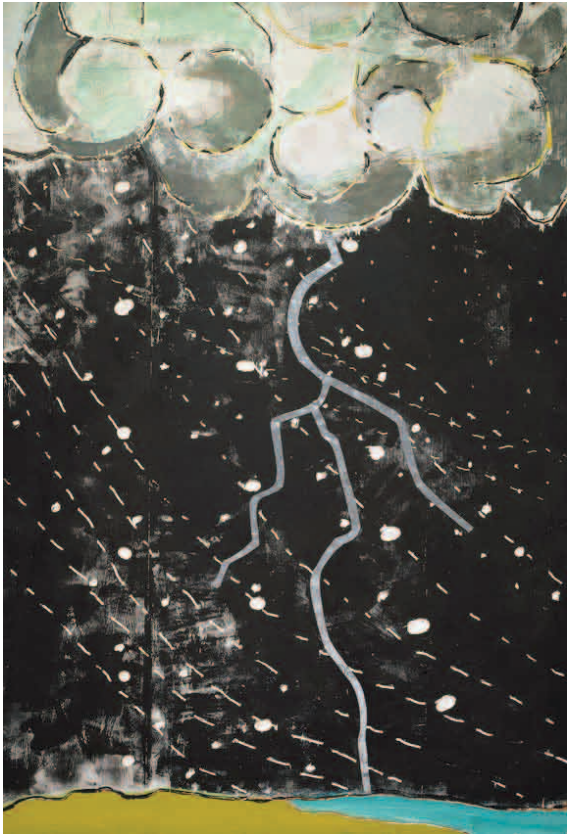
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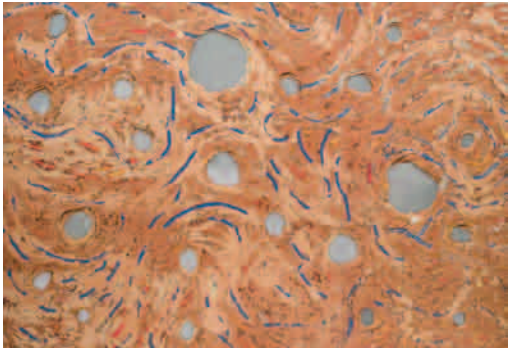
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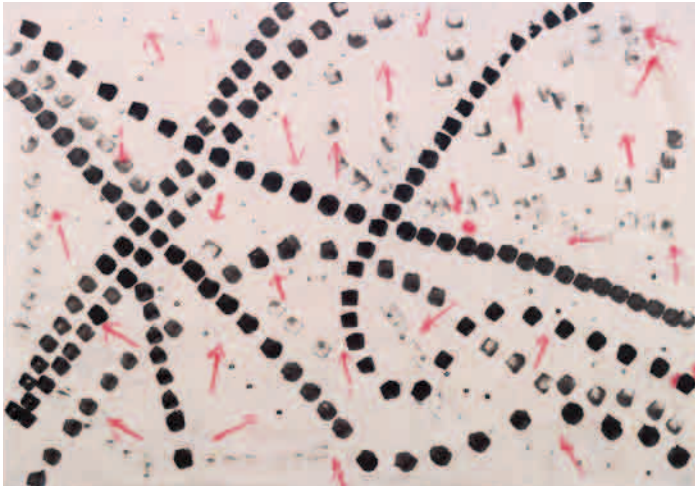
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1969: Retrospective, McMaster Museum of Art, Hamilton
 1976: Retrospective, London Regional Art Gallery, London (ON)

1977: Recent Works, Vancouver Art Gallery and
 National Gallery of Canada, Ottawa
 1978: Sir George Williams Art Galleries, Montréal
 1982: Venice Biennale

1982: Canadian Cultural Centre, Paris
 1988: Professor Emeritas, University of Western Ontario
 1988: Phenomena Paintings 1971–87, Art Gallery of Ontario, Toronto
 1989: Honorary doctorate, University of Western Ontario
 1989: Honorary doctorate, Concordia University
 1993: Interior Motives, Mendel Art Gallery, Saskatoon

1995: Jean A. Chalmers Award for Visual Arts
 1996: Paterson Ewen: Earthly Weathers, Heavenly Skies,
 Art Gallery of Ontario, Toronto
 1997: Musée d'art contemporain de Montréal
 2000: **GERSHON ISKOWITZ PRIZE**

1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002

See Appendix F for image details: 1. Still Life with Books, 1949; 2. Climbing Moons, 1958; 3. Galaxy NGC-253, 1973;
 4. Precipitation, 1973; 5. Night Storm, 1973; 6. Bandaged Man, 1973; 7. Gibbous Moon, 1980

8. Close Up of a Cross Section of a Cumulus Cloud, 1991; 9. The Great Comet of 1881, 1994; 10. Quantum Theory, 1996;
 11. Cross Section of a Sun, 1997; 12. Flying Rope, 2000

2001

John Massey

born 1950 in Toronto, ON... lives in Toronto, ON



Patrol from the *Soldiers* series, 2001
Archival digital print
69.5 x 88 cm

Anyone interested in contemporary Canadian art and its discourses during the 1980s would know of John Massey's work and, at the same time, not necessarily know what the work was all about. It was discussed but not so readily seen. There was (and is) an enigmatic quality to it, due in part to the language and method of his inquiry, which was not constrained by adherence to a style or association with a particular medium or rhetoric. It was (and is) a way of thinking. Within a few years of his first self-staged exhibition in a Toronto warehouse in 1977, Massey had produced an astonishing range of work that included print media—a poster, a bookwork, and photolithographs—film, sculpture, photography, photographic objects, and installations that incorporated film, sound and dialogue.

I met John for the first time in 1987. He had returned to Toronto from a sojourn in New York, and was included in the inaugural exhibition at The Power Plant, where I was curator. Around 1992, I asked him to consider a solo exhibition at the Art Gallery of Hamilton. It took two years of regular discussion and pre-production to achieve. Rather than a survey it was, as we agreed, a positioning. There were four works spread over three gallery spaces: *Black and White*, a "peep show" using slide media and film; the first digital reconstruction of the film triptych *As the Hammer Strikes* (which has since been transformed again and still holds its merit and value); the first suite of *The Jack Photographs*; and a 1978 untitled plaster wallwork that had been executed only once before. This latter stretched eighteen metres across the width of the main gallery. John was there for the task of hand plastering.

Recently, we discussed his formative period. John stated that his main subject of inquiry has always been his own subjectivity, although he noted that this topic remains contentious and misunderstood. His practice, however, is not an academic exercise. He spoke about the continuing challenge of how to embody "space," sometimes in the presence of an image, or architecture (a condition of being) and about not being restricted to an "aboutness." Indeed, the title of a 1976 Massey installation work is *The Embodiment*, and a 1983 suite of photographic works is titled *Body and Soul—A Cinematic Stasis* (both are in the collection of the National Gallery of Canada). In the titles of the *Jack* suite of photographs, "he" awakes, feels, turns and touches. Massey's titles are more than nominations, and, in turn, subjectivity and embodiment are not hollow phrases in his practice.

I salvaged a piece of the 1978 plaster work when it was taken away (destroyed...again), and still have it, not as art or an artful memento, but as a reminder that everything matters in the production and articulation of his work. John Massey uses all the tools that are necessary to him, and, dare I say, us.

Ihor Holubizky



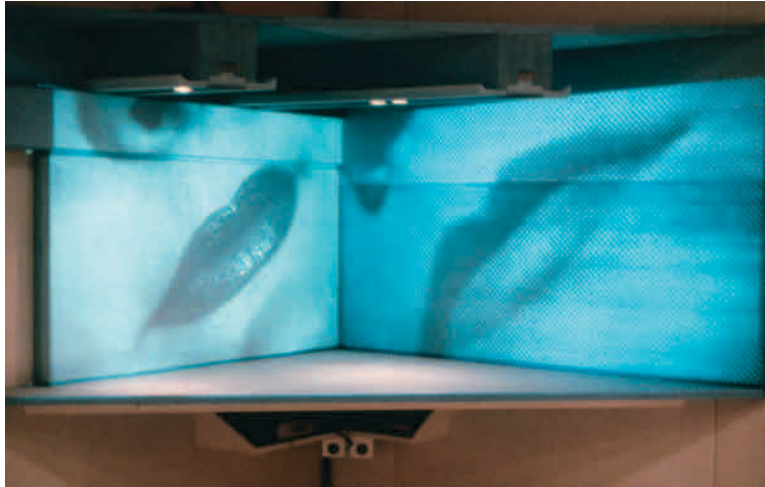
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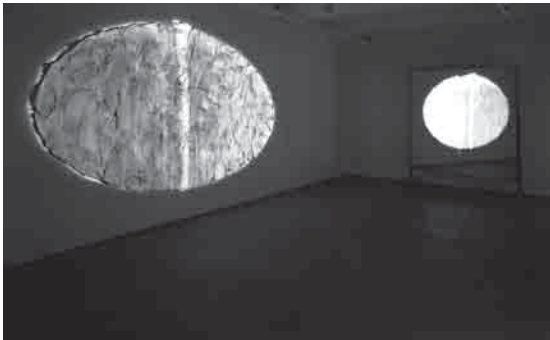
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1981: *Spring Hurlbut*, Ron Martin, John Massey, Becky Singleton, Art Gallery of Ontario, Toronto

1982–83: *OKanada*, Akademie der K nste, Berlin (travelling)

1985: *Aurora Borealis*, Centre international d'art contemporain de Montr al

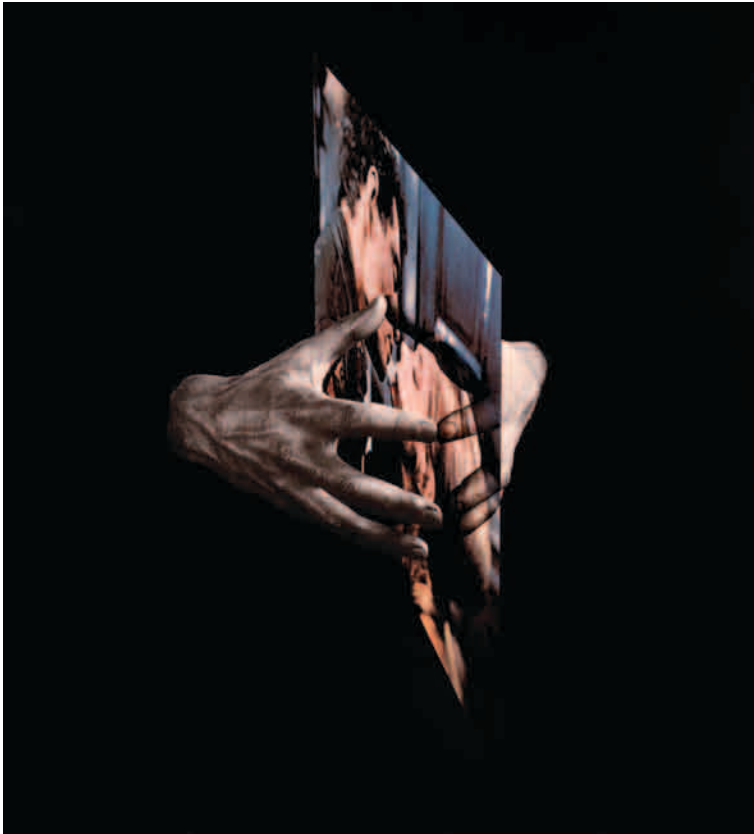
1987: *Toronto: A Play of History*, The Power Plant

1988: *Mattress Factory*, Pittsburgh

1990: *Passages de l'image*, Centre Pompidou, Paris (travelling)

1994: *The Body – Le Corps*, Kunsthalle Bielefeld (travelling)

1994: Art Gallery of Hamilton



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1996: Biennale of Sydney

1997: *Rococo Tattoo: The Ornamental Impulse in Toronto Art*, The Power Plant

2000: *Canadian Stories*, Ydessa Hendeles Art Foundation, Toronto

2001: **GERSHON ISKOWITZ PRIZE**

2003: *Adorno: The Possibility of the Impossible*, Frankfurter Kunstverein

2005: Canadian Cultural Centre, Paris

2006: *Beyond Cinema: The Art of Projection*, Hamburger Bahnhof, Berlin

Running Fence, 1997
Silver gelatin print
71 x 87 cm



2002

Geoffrey James

born 1942 in St. Asaph, UK... lives in Toronto, ON

Working as a journalist and arts administrator, Geoffrey James must once have wished for the finer, more romantic life of an artist.

Self-taught as a photographer, by 1977 he was using an Eastman Kodak camera from the 1920s, its lens rotating on an arc through 120 degrees to give finely detailed negatives in a 3 1/2 x 10 1/2 inch format. The resulting views offer memory itself, their finely grained tones shading subtly through luminous greys to rich blacks. Unlike standard cropped photo-windows, the sweep of these panoramas seems to place one *inside* the space, poised for experience.

After leaving the Canada Council in 1982, James gave himself full-time to photography, and his panoramic views appeared almost immediately in exhibitions in Montréal, Toronto, Halifax, and Vancouver. In 1984, he showed *The Garden as Theatre* at the Agnes Etherington Art Centre in Kingston, Ontario, and *Giardini Italiani* in Rome and Avignon. *Genius Loci* followed in 1985, moving from Italian gardens to delicate views of French sites, now long overgrown. The works frame winding paths with dense foliage in fitful sunlight, under grey northern skies or in the stark sun of the Roman *campagna*. No longer dwelling within words, James turned his careful eye to the essence of *place*, shaped by history and the passage of time. The works are grand and noble, even when modest in size, conjuring greenish interiors for a country summerhouse, leafy boughs shadowing a quiet pond, or muted light for statuary in a formal garden.

An extended project followed on the parks and landscape constructions of Frederick Law Olmsted in New York, Brooklyn, and Toronto, with the support of the CCA (Canadian Centre for Architecture) in Montréal. An exhibition was produced together with a book, including related works by Lee Friedlander and Robert Burley. But then the pleasures of gardens and the human hand in nature shifted, eventually summarized in a retrospective at the National Gallery of Canada (2008) titled *Utopia/Dystopia: The Photographs of Geoffrey James*.

Utopia/Dystopia plots James' path from constructed garden landscapes to more sombre works. These include *Asbestos* (1993) with its eloquent views of towering slag heaps and grey tailings, and the *Running Fence* photographs of 1997–98 documenting—and silently comment-ing upon—the twenty-three-mile fence along the California-Mexico border, ostensibly keeping Mexicans from entering the U.S.A. More urban projects followed, including *Paris* (2000), and ongoing studies of Toronto and the suburban 905-district surrounding the city proper, where he used colour for the first time. Though James has noted that Toronto's tone is adamantly *défense de flâner*—there is no pleasure to be had in simply gazing or wandering the empty streets of Hogtown—he has entered unexpected corners and made the city his own.

The sum is a collection of genius. Over the decades, Geoffrey James has tried new cameras and old, finding and celebrating disused places or ungainly new ones. His perfect images evoke the not-here, not-now: experience retrieved. These are images infused with the passion of look-ing, chosen by an engaged mind and eye. Already memories, they offer an expanding present, a presence of place.

Peggy Gale



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1983: *Panoramic Photographs*, Nova Scotia College of Art and Design, Halifax

1984: *Entrances and Exits*, Queen's University, Kings, England

1986: *Landscape with Ruins*, Heinz Gallery, Royal Institute of British Architects, London

1986: *Genius Loci* (travelling)

1992: Victor Martyn Lynch-Staunton Award

1992: *documenta IX*

1993: *Geoffrey James: Asbestos*, The Power Plant, Toronto



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1996: *Domaine de Kerguéhennec*, Centre d'art contemporain, Bignan, France

1997: *De l'esprit des lieux*, Foundation pour l'Architecture, Brussels

1998: *Running Fence*, San Diego Museum of Contemporary Art (travelling)

2000: *Photographies Européennes, 1981–1999*, Canadian Cultural Centre, Paris

2001: *Paris*, Canadian Cultural Centre, Paris

2002: **GERSHON ISKOWITZ PRIZE**

2004: *Zones of Contact*, Americas Society, New York

The Paradise Institute, 2001

Wood, theater seats, video

Projection, headphones and mixed media

299.7 X 1772.9 X 533.4 cm

Courtesy of the artist, Galerie Barbara Weiss,

Berlin and Luhring Augustine, New York



2003

Janet Cardiff & George Bures Miller

Janet Cardiff born 1957 in Brussels, ON... lives in Berlin, Germany & Grindrod, BC
George Bures Miller born 1960 in Vegreville, AB... lives in Berlin, Germany & Grindrod, BC

I first met Janet Cardiff and George Bures Miller in 1991, when they were still living in Lethbridge, a small city on the plains of Alberta. Janet was teaching at the university there, and together they were collaborating on various projects, while pursuing individual careers. They exhibited regularly in modest artist-run spaces across Canada, and occasionally one of them showed in a museum. Even at this early date, I was struck by the ways in which their work was focused on theatrical scenarios, an innovative and sophisticated use of sound, technology and image—both moving and still—and the implicated body and mind of the spectator. Works such as *Whispering Room* (1991), *Conversation/Interrogation* (1991), and *To Touch* (1993) are all typical of this period.

Cardiff's and Miller's lives changed when they exhibited the audio walk *Louisiana Walk No. 14*, (1996) in curator Bruce Ferguson's exhibition, *Thinking and Walking and Thinking* (1996) at the Louisiana Museum of Modern Art, Denmark. This walk made such an impression on Kasper König that he included them the following year in the prestigious *Skulptur Projekte Münster* (1997). Since that time Cardiff and Miller have gone on to make exceptional works in the form of both walks and installations; some of the best known are *The Missing Voice: Case Study B* (1999), *The Paradise Institute* (2001), *The Forty Part Motet* (2001), and, more recently, *Opera for Small Room* (2005), *The Killing Machine* (2007), and *The Murder of Crows* (2008). Carolyn Christov-Bakargiev best describes the experience of these works:

It has shifted our attention away from art as a primarily visual experience and an experience of the here and now (art as a specific object), to art as a multi-sensorial experience, where sound sculpts space, and memory and reverie play an essential role: we are paradoxically transported away from the here and now, in order to achieve a heightened awareness of our bodies and being in the here and now. They create poetic, ambiguous, and fractured narratives that investigate desire, intimacy, love, loss, and memory, making reference in their works to the world of film, theatre, and spectacle, as well as to the ways in which technology affects our consciousness.

Over the past decade, Cardiff's and Miller's work has been exhibited in significant venues throughout the world, including the Museum of Modern Art, New York; Tate Modern, London; Castello di Rivoli, Turin; Astrup Fearnley Museum of Modern Art, Oslo; and the National Gallery of Canada, Ottawa. They have been included in numerous seminal exhibitions, as well as all of the major biennials. Their work is represented in major international collections (both public and private) and has been the subject of numerous books and catalogues.

In 2000, Cardiff was awarded the DAAD Grant and Residency in Berlin, Germany. In 2001, curator Wayne Baerwaldt organized *The Paradise Institute* for the Canadian Pavilion at the 49th Venice Biennale, for which the artists received La Biennale di Venezia Special Award and The Benesse Prize. Earlier in the year, they had been awarded the National Gallery of Canada's Millennium Prize in connection with Diana Nemiroff's exhibition *Elusive Paradise*. By 2003, Cardiff and Miller were natural choices for recognition by the Iskowitz Prize. The jury easily came to a unanimous decision to acknowledge the remarkable achievements of these two Canadian artists.

Kitty Scott



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1995: *The Dark Pool*, Walter Phillips Gallery, Banff; and Western Front, Vancouver
 1995: *The Table Project*, The Power Plant, Toronto
 1997: *The Empty Room*, Raum Aktueller Kunst, Vienna
 1997: *Skulptur Projekte Münster* (Cardiff)

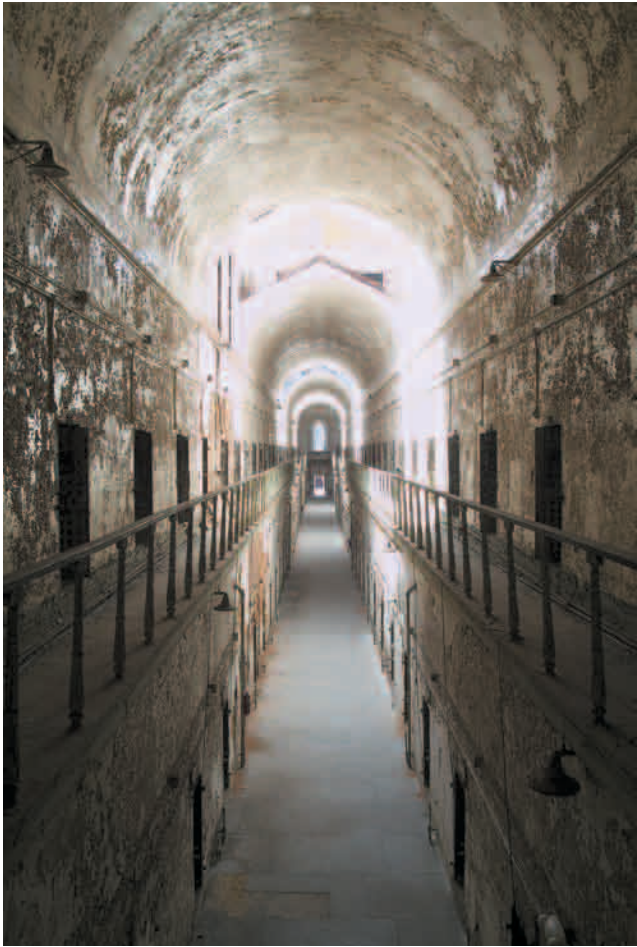


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1998: *Drogan's Nightmare*, São Paulo Biennial (Cardiff)
 1999: *The Passion and the Wave*, 6th International Istanbul Biennial
 1999: *The Museum as Muse: Artists Reflect*, Museum of Modern Art, New York (Cardiff)
 2000: *Between Cinema and a Hard Place*, Tate Modern, London, England

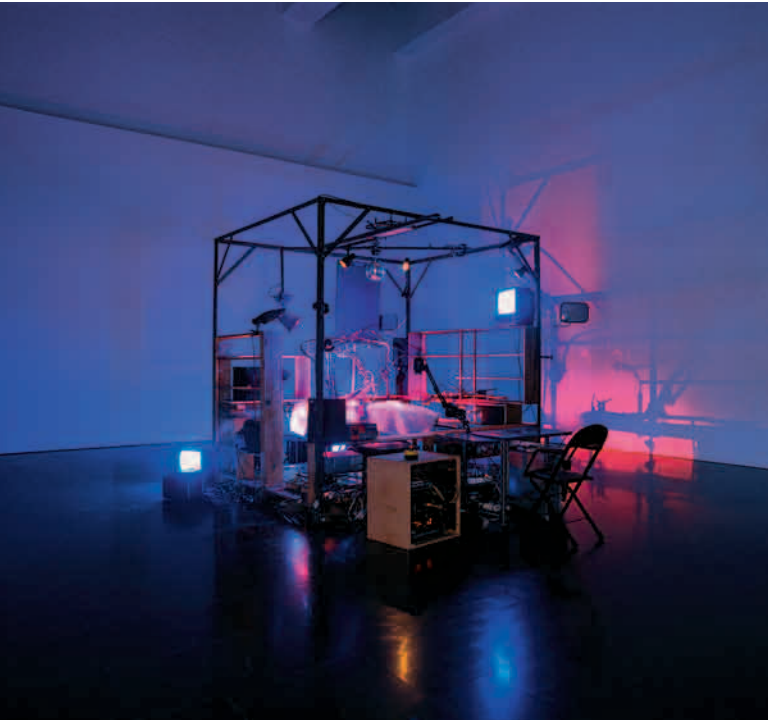


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2001: *The Paradise Institute*, Venice Biennale
 2001: *Janet Cardiff: A Survey of Works Including Collaborations with George Bures Miller*, P.S.1 Contemporary Art Center, New York
 2003: **GERSHON ISKOWITZ PRIZE**



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2004: *Her Long Black Hair*, audio walk, Public Art Fund, NY (Cardiff)
 2005: *Berlin Files*, DAAD Gallery, Berlin
 2005: *Pandemonium*, Eastern State Penitentiary, Philadelphia
 2006: *Ghost Machine*, video walk, Hebbel am Ufer, Berlin



City Self / Country Self, 2000
35mm film transferred to DVD
4 minutes, looped

2004

Rodney Graham

born 1949 in Abbotsford, BC... lives in Vancouver, BC

Rodney Graham began to make art in the early 1970s as a new generation of artists was emerging in Vancouver under the internationally informed and theoretically rigorous leadership of Jeff Wall and Ian Wallace. Though a conceptual model of artmaking was adopted during this period and Graham is frequently associated with the resulting Vancouver School, the scope of his practice eludes such categorization.

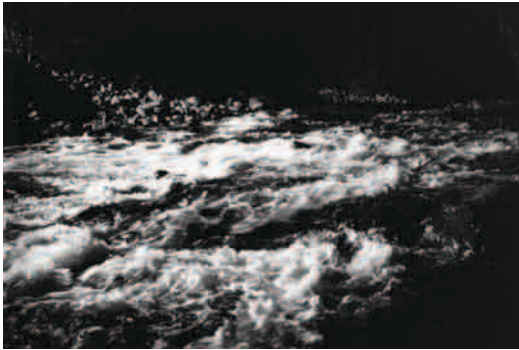
The sheer breadth of his interests has led to a singular and internationally celebrated oeuvre that includes film, video, sculpture, text, sound, and most recently, painting. Graham is also the principal actor in his films and a musician who writes lyrics and performs with his band. Through several distinct series, his art restates structural devices and themes that borrow from a range of nineteenth-century scientific experiments and twentieth-century pop culture, as well as from the literary innovations and the artistic legacy of modernism.

Graham's initial interest in writing is manifest in the literary and philosophical bent of the early works that first drew attention to his practice. Among those works are the historical text pieces upon which he performed subtle structural manoeuvres, establishing the repetitive, looping patterns that have become characteristic of his oeuvre. Early optical devices and the psycho-analytic thought that contributed to changes in how nature, society and the individual were understood in the early twentieth century are recurrent sources for Graham. In particular, the camera obscura—a pre-photographic apparatus that may also be made as a theatre-like chamber to view an image of the world beyond—plays a role in several projects, beginning in the late 1970s with forays into the landscape where he made memorable installation- and event-oriented works. A decade later his iconic photographs of upside-down trees continued to signal a preoccupation with modernity's technologically mediated relationship to nature.

The theme of the unconscious and its relation to the image-world of film came to the fore with Graham's costume drama *Vexation Island*, which debuted spectacularly at the 1997 Venice Biennale. In this and other looping vignettes based on archetypal film genres, a complex psychological subject is revealed beneath the persona played by Graham. His large-scale photographs and light boxes made since have also been inspired by film scenarios as well as iconic images from pop cultural and fine art sources. Graham often weaves these familiar genres and narratives into humorous reflections on the role of the artist today. In his recent paintings, which, like his music, masterfully adopt a range of stylistic genres, he mines the paradigm of the artist as painter, paying ironic homage to the legacy of modernism while posing a witty antithesis to the photo-conceptual traditions of the Vancouver art scene.

Graham's penchant for productive digressions and multiple associations, his intellectual curiosity, and his devotion to refined referential networks have resulted in works that embrace the familiar and the arcane within the larger sphere of a reflection on the historical trajectory from the Enlightenment to modernity. He has created an unparalleled body of work that is complexly layered and self-contained yet generous in its playful reflexivity.

Jessica Bradley



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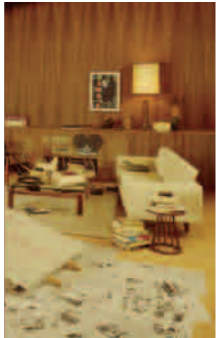
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1987: *Skulptur Projekte Münster*

1987: *Freud Sculptures*, Ydessa Gallery

1988: Vancouver Art Gallery

1988: Christine Burgin Gallery, New York

1989: Stedelijk Van Abbemuseum, Eindhoven

1990: *Books*, Lisson Gallery, London, England

1991: *Crossroads*, Art Gallery of York University

1992: *documenta IX*

1993: *Second Tyne International*

1995: *About Place: Recent Art in the Americas*, Art Institute of Chicago

1996: *Topographies*, Vancouver Art Gallery

1997: *Vexation Island*, Venice Biennale

1998: Wexner Center for the Arts, Columbus

1999: Douglas Young Gallery, Chicago

1999: *Regarding Beauty – A View of the Late 20th Century*, Hirshhorn Museum and Sculpture Garden, Washington

2000: *Some Works with Sound Waves, Some Works with Light Waves*, Munich and Münster

2003: *Utopia Station*, Venice Biennale

2004: **GERSHON ISKOWITZ PRIZE**

2004: *Rodney Graham: A Little Thought*, Art Gallery of Ontario, Toronto (travelling)

Max Dean, Raffaello D'Andrea, Matt Donovan

The Robotic Chair, 1985–2006

Custom-made robot, software, vision system, computer and platform

Chair: 82 x 40 x 48 cm; Platform: 20 x 244 x 244 cm

Photo: nichola feldman-kiss



2005

Max Dean

born 1949 in Leeds, UK... lives in Toronto, ON

I first encountered Max Dean during a 1980 group exhibition of print work from Winnipeg, held in Toronto. It was memorable because Dean's 1977 work stretched the idea of a print beyond all bounds. The agent was a plastic tray embossed to produce an ice block with the phrase "You Made It." My job was to make and replace the block every day in a wall-mounted case. I had, unwittingly, become a participant in the performative aspect that characterizes Dean's way of working and thinking. Over the course of four weeks—24 blocks more or less—my relationship to the work shifted. What was first a task, became a Zen-ish moment of my day. But I often had to explain to gallery visitors what this work meant—to defend it as art. In hindsight, it was the wrong approach. The work expressed what it was, and I should have known better, because I was the "you" in *You Made It*.

My most recent encounter with Dean was at the opening of his *de facto* survey at Nicholas Metivier Gallery in Toronto in January 2009 (where *You Made It* was included). The vernissage performance work was *Saw Box* (1973), a vertical wooden box, approximately 170cm high, that had the top section cut by a power saw from the inside. It was performed with the smallest and most precise of gestures with the Max-imum level of motor noise possible. The work and action is as challenging now as it was then and no mere "blast from the past," simply because transgressive acts can be historicized and taken for granted. We are still left to our own devices to determine what art is, and what it is about. Yet Dean leaves this question open. To cite the Iskowicz Foundation jury statement in 2005:

(Dean's) works typically expose the limits of our civilization's ability to create machines that can alleviate the more abject realities of the human condition. The metaphorical implications of his work are often so strong that they may be felt whether or not his meaningful machines actually work.

I might question the use of "abject," but Dean has indeed walked a tightrope (coincidentally, the title of a 1977 work) since the early 1980s, from his earliest performances and plays with language, to his machines and mechanisms. *Telephone Project* (1982), created for the Berlin Akademie der Künste exhibition *OKanada*, for example, was conceived as a conferencing-communication device for public participation, but it was fraught with technical and bureaucratic problems. Dean accepts all conditions as part of the work, and his work is truly "in progress." *Telephone Project* was reconstructed in 2000, and he has been working on his "impossible" self-assembling robotic chair(s) in various forms since 1985 in order to make them "do work." The failure of a machine is the human flaw we invariably build into everything we make, an unavoidable consequence of being human. It is easy to admire a perfect ten—passively. It is much more difficult to learn new manual and perceptual skills, and accept other truths, as one must (invariably) in encounters with Dean's work. Making that ice block was easy—the machine did it. Getting it out of the tray in one piece was something else.

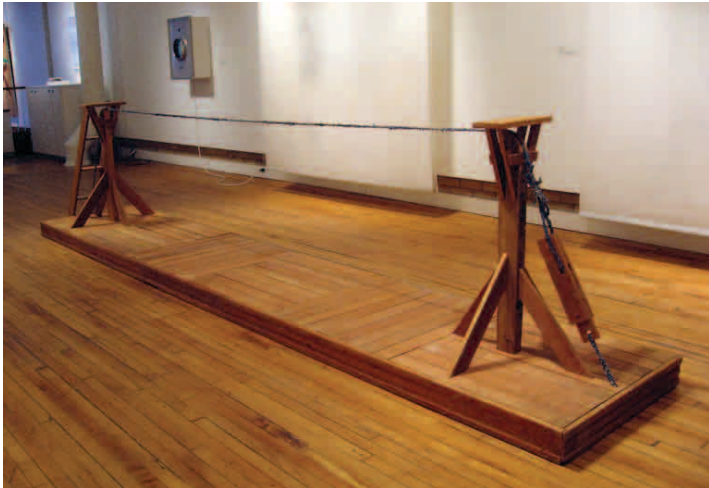
Ihor Holubizky



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1980: *Pluralities*, National Gallery of Canada, Ottawa
 1982–83: *OKanada*, Akademie der Künste, Berlin
 1983: *The Berlin Project*, Montreal Museum of Fine Arts

1985: *Artists-in-Residence*, National Museum of Science and Technology, Ottawa



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1996: *As Yet Untitled*, Art Gallery of Ontario, Toronto
 1996: *Prospect 96*, Frankfurter Kunstverein
 1997: Jean A. Chalmers National Visual Arts Award
 1999: 48th Venice Biennale
 2000: *Voici, 100 years of contemporary art*, Palais des Beaux-Arts, Brussels

2000: *Umedalen Skulptur*, Umeå, Sweden
 2000: *The Fifth Element*, Kunsthalle Düsseldorf
 2001: 49th Venice Biennale
 2002: National Gallery of Canada, Ottawa
 2004: *Facing History*, Canadian Cultural Centre, Paris
 2005: **GERSHON ISKOWITZ PRIZE**

2006

Iain Baxter&

born 1936 in Middlesbrough, UK... lives in Windsor, ON



Landscape with 1 tree and 3 clouds, 1965

Molded plastic

81.3 x 95.9 cm

Art Gallery of Ontario, gift of David P. Silcox and Linda Intaschi, 1990

Iain Baxter legally changed his name to IAIN BAXTER& in 2005. He appended an ampersand to his name to underscore that art is about connectivity—about contingency and collaboration with a viewer. He also effected the name change to perpetuate a strategy of self re-definition that is central to his creative project. BAXTER& began making art in the late 1950s under his birth name but quickly realized that the name itself was creative material to be deployed, manipulated and shared.

For BAXTER&, who came of age in the dwindling shadow of abstract expressionism, the notion of the solitary artist as existential actor was an unviable model. In 1965, he formed a collaborative artmaking entity titled IT Works, which subsequently evolved into N.E. Thing Company, a corporate-styled entity. Its co-presidents were BAXTER& and his wife Ingrid. Producing a diverse array of projects that encompassed conceptually based photography, pioneering works of appropriation art, and gallery-transforming installations, the N.E. Thing Company offered a new model of artmaking, allowing the artists to remain anonymous and masquerade in the guise of business people. In 1970, N.E. Thing Company participated in the International Data Processing Conference in Seattle, a technology industry trade fair, dispensing creative and inspirational counselling from a standard booth. Such an innovative crossing of disciplinary boundaries reflected N.E. Thing Company's conviction that art may best be understood not as discrete products but rather as Visual Sensitivity Information—aesthetic and experiential insight transmitted through a variety of media. This approach evidences BAXTER&'s deep embrace of media theory developed by Marshall McLuhan.

The ceaselessly inventive activities of N.E. Thing Company included the founding of N.E. Professional Photo Display Labs Ltd. in 1974, providing Vancouver with its first Cibachrome photo lab that enabled large-scale colour photographs to be commercially printed. In 1977, N.E. Thing Company further collapsed any distinction between art and everyday life by opening EYECREAM Restaurant, which BAXTER& designed, built and envisioned as an incubator for creative possibility.

Following the dissolution of N.E. Thing Company in 1978, BAXTER& produced extensive bodies of work with Polaroid film, created installations that blended painting and sculpture, and made pedagogy a focus of his creative enterprise. As early as 1964, at the University of British Columbia, BAXTER& had experimented with non-verbal teaching methods, and throughout the 1990s he continued to explore radical teaching techniques. BAXTER&'s protean and peripatetic work, has proved difficult to locate within conventional critical or art historical narratives. If his impact is most obviously measured through his determining influence on a generation of Vancouver artists through his catalyzing of a photo-conceptual paradigm, his contribution as an art innovator is rather more complex. Consistent themes permeate his work and vector through his thinking. By assessing these themes—a relentless emphasis on reaching out to the viewer, a core concern with ecology and the environment, and a belief that art must assume plural means and media—one discerns BAXTER&'s creative credo, understanding that “art is all over.”

David Moos



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1961: Japanese Fellowship; Studied in Kyoto & Tokyo

1966: *Bagged Place*, Installation, University of British Columbia

1969: N.E. THING CO., National Gallery of Canada, Ottawa

1969: 10th Sao Paulo Biennial, Brazil

1969: Concept Art, Leverkusen Museum, Germany

1970: *Information*, Museum of Modern Art, New York

1974: Opens N.E. Professional Photo Display Labs, Vancouver

1977: Opens EYESCREAM Restaurant, Vancouver

1979–82: *EARTHWORKS*, Seattle Art Museum (travelling)

1980: *Iain Baxter – Polaroid Photoart*, The Hague Museum, Holland

1982: *Instant America* (12,000 mile tour taking Polaroids)

1982: *Baxter – Any Choice Works 1965–70*, Art Gallery of Ontario



5



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7

1989: *Picturing California: A Century of Photography*, Oakland Museum

1992: *One Canada Video* (5,000 mile Canadian road landscape)

1993: *You are Now in the Middle of an N.E. THING CO. Landscape*, UBC

1995: *Reconsidering the Object of Art, 1965–1975*, MoCA, Los Angeles

1999: *Iain Baxter – Archives & Study Centre*, Art Gallery of Ontario

2002: Officer of Order of Canada



8



9

2002: *The 1970's: Art in Question*, Bordeaux Art Museum, France

2004: Governor General's Award in Visual and Media Arts

2005: Order of Ontario; Molson Prize in the Arts

2006: *Passing Through*, Iain Baxter& Photographs 1958–1983, Art Gallery of Windsor, Ontario; Belkin Gallery, Vancouver (travelling)

2006: **GERSHON ISKOWITZ PRIZE**

Appendix A

Author Biographies

Stéphane Aquin is the curator of Contemporary Art at the Montreal Museum of Fine Arts.

Nathalie de Blois is curator of Contemporary Art at the Musée national des beaux-arts du Québec.

Jessica Bradley is director of Jessica Bradley Art + Projects. She is a former curator of contemporary art at the National Gallery of Canada and the Art Gallery of Ontario and adjunct professor in the Faculty of Fine Arts at York University.

Glen Cumming is a curator and former museum director who served as director of the Art Gallery of Windsor, the Museum of Contemporary Canadian Art and the Art Gallery of Hamilton, among others.

Peggy Gale is an independent curator and writer in Toronto. In 2006, she received the Governor General’s Award in Visual and Media Arts.

Mayo Graham is a former gallery director and curator. She recently retired from the National Gallery of Canada, Ottawa.

Bruce Grenville is the senior curator at the Vancouver Art Gallery.

Ihor Holubizky is senior curator at the McMaster Museum of Art.

Marc Mayer is the director at the National Gallery of Canada, Ottawa.

David Moos is the curator of Contemporary Art at the Art Gallery of Ontario.

Roald Nasgaard is professor of Art History at Florida State University and served as curator of Contemporary Art and chief curator at the Art Gallery of Ontario. He is the author of *Abstract Painting in Canada and The Automatiste Revolution: Montreal, 1941-1960*.

Diana Nemiroff is director of the Carleton University Art Gallery. Previously, she was curator of Contemporary Art and of Modern Art at the National Gallery of Canada.

Francine Périnet is Director of the Varley Art Gallery. She was co-founder of Artexte, and served as assistant head of Visual Arts at the Canada Council, director of the Department of Visual Arts at the University of Ottawa, and director of Oakville Galleries.

Margaret Priest is an artist and professor emerita at the University of Guelph.

Christina Ritchie is executive director of the Contemporary Art Gallery, Vancouver.

Kitty Scott is director of Visual Arts at the Banff Centre.

Matthew Teitelbaum is Michael and Sonja Koerner Director, and CEO, of the Art Gallery of Ontario.

Loretta Yarlow is director of the University Gallery, Fine Arts Center, University of Massachusetts Amherst and former director of the Art Gallery of York University. She was commissioner of the Canadian Pavilion at the 1997 Venice Biennale.

Appendix B

List of Jurors

1986 & 1987 The Gershon Iskowitz Prize was administered by the Canada Council for the Arts.

Glen Cumming 1988
Walter Moos
Margaret Priest

Allan McKay 1989
Margaret Priest
Luke Rombout

Roald Nasgaard 1990
Francine Périnet
Margaret Priest

David Birkenshaw 1991
Roald Nasgaard
Margaret Priest

David Birkenshaw 1992
Ihor Holubizky
Roald Nasgaard
Margaret Priest

David Birkenshaw 1993
Roald Nasgaard
Margaret Priest
Loretta Yarlow

Roald Nasgaard 1994
Margaret Priest
Christina Ritchie

Jessica Bradley 1995
Roald Nasgaard
Margaret Priest

Jessica Bradley 1996
Roald Nasgaard
Margaret Priest

Mayo Graham 1997
Roald Nasgaard
Margaret Priest
Stephen Smart

Appendix C

Members of the Board of Trustees 1986–2006

Roald Nasgaard 1998
Diana Nemiroff
Margaret Priest
Stephen Smart

Marc Mayer 1999
Roald Nasgaard
Margaret Priest

Roald Nasgaard 2000
Margaret Priest
Stephen Smart
Jay Smith

Matthew Teitelbaum

Sarah Milroy 2001
Roald Nasgaard
Margaret Priest
Stephen Smart

Peggy Gale 2002
Sarah Milroy
Margaret Priest
Stephen Smart
Jay Smith

Marc Gottlieb 2003
Margaret Priest
Kitty Scott
Stephen Smart
Jay Smith

Jessica Bradley 2004
Bruce Mau
Jay Smith
Joanne Tod

Marc Mayer 2005
Margaret Priest
Jay Smith

John Massey 2006
Bruce Mau
David Moos
Jay Smith

David Birkenshaw
Jessica Bradley
Garth Drabinsky
Julia Foster
George Gilmour
Jeanette Hlinka
John Massey
Bruce Mau
David Moos
Walter Moos
Roald Nasgaard
Margaret Priest
Luke Rombout
Stephen Smart
Jay Smith
David Townley
Marvin Yontef
Boris Zerafa

Executive Director
Nancy Hushion

Appendix D

Publications Assisted by
The Gershon Iskowitz Foundation

As an integral part of the Gershon Iskowitz Prize, the foundation has provided funding to assist with a publication on the work of the recipient. These publications are usually developed by a public gallery in conjunction with an exhibition of the artist’s work, and benefit from a wide distribution.

From 1986 to 2006, the following publications were supported by the Gershon Iskowitz Foundation:

General Idea <i>The AIDS Project</i> . Toronto: The Gershon Iskowitz Foundation; 1989.	Shirley Wiitasalo <i>Shirley Wiitasalo</i> , Toronto: The Power Plant, 2000.
Arnaud Maggs <i>Hotel</i> . Toronto: Art Metropole, 1993.	Stan Douglas <i>Stan Douglas</i> (videotape); Toronto: The Power Plant, 1999.
Irene F. Whittome <i>Irene F. Whittome Consonance</i> . Montréal: Centre international d’art contemporain de Montréal, 1995.	John Massey <i>This Land</i> , Paris: Centre culturel canadien, 2006
Vera Frenkel <i>Raincoats, Suitcases, Palms/ The Bar Report</i> . Toronto: Art Gallery of York University, 1993.	Geoffrey James <i>Geoffrey James: Past / Present / Future</i> , Toronto & Lethbridge: University of Toronto Art Centre/Southern Alberta Art Gallery, 2003.
Eric Cameron <i>Desire and Dread</i> , Calgary: Muttart Public Art Gallery, 1998	Janet Cardiff and George Bures Miller <i>The Killing Machine and Other Stories 1995–2007</i> . Barcelona & Darmstadt: MACBA Barcelona and Mathildenhöhe, 2007.
Betty Goodwin <i>Signs of Life – Signes de vie</i> ; Windsor & Ottawa: Art Gallery of Windsor/National Gallery of Canada, 1996.	
Murray Favro <i>Murray Favro</i> . London: London Regional Art and Historical Museums (now Museum London)/McIntosh Art Gallery, University of Western Ontario, 1998.	

Appendix E

Works by Gershon Iskowitz
in Public Collections in Canada

Over the years, many public art galleries in Canada have acquired works by Gershon Iskowitz, through purchase or donation. In addition, in 1995, in celebration of the prize’s 10th anniversary, the foundation donated over 140 paintings and works on paper to many of these same institutions. The works have been included in major exhibitions and many are exhibited as part of the permanent collections of these institutions. As noted in the introductory essay, works by Iskowitz are also included in major international collections, both public and private.

Agnes Etherington Art Centre, Kingston, ON	Justina M. Barnicke Gallery at Hart House, University of Toronto, Toronto, ON	Musée national des beaux-arts du Québec, Québec, QC
Art Gallery of Alberta (formerly Edmonton Art Gallery), Edmonton, AB	Kitchener-Waterloo Art Gallery, Kitchener, ON	Museum of Contemporary Canadian Art, Toronto, ON
Art Gallery of Greater Victoria, Victoria, BC	Leonard and Bina Ellen Art Gallery, Concordia University, Montreal, QC	National Gallery of Canada, Ottawa, ON
Art Gallery of Hamilton, Hamilton, ON	London Regional Art and Historical Museums (now Museum London), London, ON	Nickle Arts Museum, Calgary, AB
Art Gallery of Nova Scotia, Halifax, NS		Owens Art Gallery, Mount Allison University, Sackville, NB
Art Gallery of Ontario, Toronto, ON	Macdonald Stewart Art Centre, Guelph, ON	The Robert McLaughlin Gallery, Oshawa, ON
Art Gallery of Peterborough, Peterborough, ON	MacKenzie Art Gallery, Regina, SK	
Art Gallery of Windsor, Windsor, ON	MacLaren Art Centre, Barrie, ON	Rodman Hall Arts Centre, St. Catharines, ON
Art Gallery of York University, Toronto, ON	McMaster Museum of Art, Hamilton, ON	The Rooms Provincial Art Gallery, St. John’s, NFLD
Beaverbrook Art Gallery, Fredericton, NB	McMichael Canadian Art Collection, Kleinburg, ON	University of Lethbridge Art Gallery, Lethbridge, AB
Carleton University Art Gallery, Ottawa, ON	Montreal Museum of Fine Arts, Montreal, QC	University College, University of Toronto, Toronto, ON
Confederation Centre Art Gallery, Charlottetown, PEI	Morris and Helen Belkin Art Gallery, UBC, Vancouver, BC	Vancouver Art Gallery, Vancouver, BC
Glenbow Museum, Calgary, AB	Musée d’art de Joliette, Joliette, QC	Winnipeg Art Gallery, Winnipeg, MA

Appendix F

List of Works

Louis Comtois	Sans titre, 1959 Gouache on kraft paper 92 x 61.5 cm Collection of the artist
Untitled, 1971 Pastel on paper 33 x 43 cm Musée d'art contemporain de Montréal, anonymous gift Photo: Richard-Max Tremblay	Carré blanc, 1956 Gouache on paper 37 x 71 cm Collection of William Gordon
The Inner World: Light, 1989 Mixed media on cardboard 91.4 x 50.8 cm Musée d'art contemporain de Montréal, gift of the artist and Mr. Reiner Schürmann, with collaboration of the American Friends of Canada Photo: MACM	Archétype, trios demi-cercles, 1958 Painted steel 160 x 61 cm (diam.); 304.5 cm Musée d'art contemporain de Montréal
Cycladic Light, 1982 Wood & cement on plywood (4 panels - Y/B/G/Y) 118.1 x 158.7 cm Olga Korper Gallery Reproduction courtesy of the Louis Comtois Foundation and Olga Korper Gallery	Rond noir, 1960 Oil on canvas 81.5 x 81.5 cm Collection of Réjeanne and Denis Juneau
Ainu, 1983 Mixed media on wood (4 panels) 116.8 x 158.7 cm Olga Korper Gallery	Abstraction, 1958 Oil on hardboard 121 x 80 cm Musée d'art contemporain de Montréal
Hokkaido, 1983 Mixed media on wood (4 panels) 116.8 x 163.8 cm Olga Korper Gallery Reproduction courtesy of the Louis Comtois Foundation and Olga Korper Gallery	Anneaux rouges, 1965 Acrylic on canvas 92 x 81.5 cm Collection of the artist
Sans Titre (198301), 1983 Mixed media on plywood (4 panels) 118.1 x 158.8 cm Olga Korper Gallery Reproduction courtesy of the Louis Comtois Foundation and Olga Korper Gallery	Spectrorames (detail), 1970 Acrylic on canvas 244 x 30.8 cm (each element); 365 x 365 cm (each part with 5 elements) Musée national des beaux-arts du Québec, Québec
Light Idioms: Ochre, Prune, Blue, 1989–90 Mixed media on wood 243.8 x 142.2 cm Art Gallery of Hamilton	Pendules, 1972 Acrylic on canvas and wooden support 38 x 174 cm each Collection of Réjeanne Lajoie
Denis Juneau Photo of artist: © Richard-Max Tremblay	Harmonie, 1975 Acrylic on canvas 91.5 x 91.5 cm Collection of the artist
Cercle spatial, 1959 Oil on wood 81 x 17.5 x 32.8 cm National Gallery of Canada	Quel jaune Acrylic on canvas 54 x 180 cm
	Sans titre, 1994 Watercolour and India ink on paper 33 x 25 cm Collection of the artist

General Idea All images courtesy the Estate of General Idea	Y'en Boutique, 1989 Mixed-media installation with video component, multiples and wallpaper
Mimi, 1968/69 Fluorescent acrylic and latex on canvas 300.4 x 201.7 cm Art Gallery of Ontario, purchase, 1987	Test Pattern: TV Dinner Plates, 1988 Installation view with artists panel: 274.3 x 365.8 cm; each plate: 22.9 x 30.5 cm
Match My Strike, 1969 Performance, documentary material: seven black-and-white photographs General Idea, Toronto	Red (Cadmium) PLA@EBO, 1991 Fibreglass and enamel capsules 81 small elements: 12.7 x 31.7 x 6.3 cm 3 large elements: 85 x 213.3 x 85 cm Installation view at S. L. Simpson Gallery, Toronto
Artist Conception: Miss General Idea 1971, 1971 Screenprint on paper 101.5 x 66 cm Signed and numbered edition of 7 on white paper; of 9 on salmon paper; of 8 on buff paper; and of 6 on grey paper	AIDS, 1987 Screenprint on paper 76.2 x 76.2 cm Edition of 80 plus 7 A/Ps and 3 H/Cs, signed and numbered in 1988 Published by Koury Wingate Gallery, New York
General Idea's Going Thru the Motions, 1975 Screenprint on paper 124.5 x 83.2 cm Edition of approximately 300, of which 70 are signed (rubber-stamped) and numbered	Playing Doctor, 1992 Chromogenic print (ektachrome) 76.2 x 53.3 cm Edition of 12 plus 3 A/Ps and 1 P/P, signed and numbered
FILE Magazine (vol. 1, no. 1, 15 April 1972), 1972 Web offset periodical, 32 pp. plus cover 35.5 x 28 cm Edition of 3000; published by Art Official Inc., Toronto	One Year of AZT and One Day of AZT, 1991 1,825 elements of vacuum-formed styrene, coloured tape, plastic, velcro: 12.7 x 31.7 x 6.3 cm; 5 elements of fibreglass and enamel: 85 x 213.3 x 85 cm Installation view at The Power Plant, Toronto
Mondo Cane Kama Sutra, 1983 Screenprint on paper 43 x 56 cm Edition of 27 plus 5 A/Ps and 2 P/Ps, signed and numbered Published by Art Metropole, Toronto	IMAGEVIRUS (Hamburg), 1989 Chromogenic print 76 x 50.4 cm Edition of 6 plus 1 A/P, signed and numbered
XXX Blue, 1984 350 x 1000 x 150 cm Installation at Centre d'Art Contemporain, Geneva	Fin de siècle, 1994 Chromogenic print (ektachrome) 79 x 55.7 cm Edition of 12 plus 3 A/Ps, signed and numbered
FILE Magazine (vol. 5, no. 4, 1983), 1983 Offset periodical, 26 pp. plus cover 35.5 x 28 cm Edition of 3000; published by Art Official Inc., Toronto	Gathie Falk Photo of artist: © John Watts
Houndstooth Virus from The Armoury of the 1984 Miss General Idea Pavillion, 1987 Acrylic and fluorescent acrylic on wood 152.3 x 122 cm Art Gallery of Ontario, gift from the Junior Volunteer Committee Fund, 1990	14 Rotten Apples, 1970 Earthenware 19.1 x 28.0 x 25.0 cm Vancouver Art Gallery, Endowment Fund Photo: Teresa Healy, Vancouver Art Gallery

Home Environment, 1968
Found object(s)
217.8 x 319.0 x 309.9 cm
Vancouver Art Gallery, Vancouver Art
Gallery Acquisition Fund
Photo: Vancouver Art Gallery

Soft Chair with Christmas
Lights No. 1, 1986
Oil on canvas
121.9 x 106.7 cm

Chair with Black Dress #1, 1985
Oil on canvas
114.3 x 86.4 cm

Single Right Men's Shoes: Bootcase
with 6 Orange Brogues, 1973
Glazed ceramic, painted
wood and glass
70.2 x 94.9 cm
Collection of the artist
Photo: Teresa Healy,
Vancouver Art Gallery

Portrait Jack, 2000–01
Papier mâché, acrylic paint, varnish
76.2 x 63.5 x 12.7 cm

Reclining Figure (after Henry Moore):
Stella, 1999
Papier mâché, acrylic paint and varnish
47.6 x 88.9 x 100.9 cm
Collection of the artist
Photo: Teresa Healy,
Vancouver Art Gallery

Agnes (Black Patina), 2000
Bronze casting
94 x 71.1 x 58.4 cm
Edition of 7

Jack Shadbolt

Painter's Coal Yard, Victoria, B.C., 1938
Oil on canvas
46 x 56 cm
Vancouver Art Gallery, bequest of
Dr. Elda Lindenfeld
Photo: Vancouver Art Gallery

Mama and Pupa, 1949
Watercolour with brush, pen,
and black ink on wove paper
70.5 x 53 cm
National Gallery of Canada
Photo © National Gallery of Canada

Winter Theme No. 7, 1961
Oil and lucite on canvas
108 x 129.2 cm
National Gallery of Canada
Photo © National Gallery of Canada

Untitled (Figurative Composition), 1958
Pen and brush and ink, coloured ink,
gouache and graphite on paper
26.7 x 34.8 cm
Art Gallery of Ontario

Hornby Suite, 1969
Charcoal on paper
101 x 65.7 cm
Vancouver Art Gallery, gift of J. Ron Longstaffe
Photo: Vancouver Art Gallery

Man at the Centre, 1969
Pen and ink, watercolour, chalk and acrylic
on watercolour paper and board
76.2 x 101.7 cm
Art Gallery of Ontario

Elegy for an Island, 1985
Acrylic on canvas
144.5 x 213.0 cm
Vancouver Art Gallery, Acquisition Fund
Photo: Jim Jardine, Vancouver Art Gallery

Transformations No. 5, 1976
Acrylic, latex commercial paint,
black ink, pastel, and charcoal
on illustration board
152.7 x 305.1 cm overall;
panel: 152.7 x 101.7 cm each
National Gallery of Canada, gift of
Carol M. Jutte, Vancouver, 1995
Photo © National Gallery of Canada

Winter Sun Trap, 1993
Lithograph on paper
92.5 x 68.5 cm
Vancouver Art Gallery, gift of Mr. Miloy De
Angelis
Photo: Vancouver Art Gallery

Arnaud Maggs
Photo of artist: © Lutz Dille, 2006
All images courtesy the artist
and Susan Hobbs Gallery

64 Portrait Studies (detail), 1976–78
64 toned silver prints
40.3 x 40.3 cm each;
installed 170 x 690 cm
Edition of 5

Joseph Beuys, 100 Frontal Views (detail), 1980
100 toned silver prints
40.3 x 40.3 cm each; installed 255 x 730 cm
Edition of 3

Ledoyen Series (detail), 1979
Toned silver print photograph
40.3 x 40.3 cm
Canadian Museum of Contemporary
Photography

Travail des enfants dans l'industrie, 1994
198 framed colour photographs
51 x 40 cm each
Edition of 3

Travail des enfants dans l'industrie
'les livrets', 1994
Framed colour photograph
78 x 60 cm each
Edition of 5

Notification xiii, 1996
192 framed colour photographs
40 x 51 cm each; installed 306 x 1320 cm
Edition of 3

Chargé i, 1997
Ilfochrome
40 x 40 cm framed
Edition of 7

Werner's Nomenclature of Colours, 2005
Colour photograph
113 x 1092 cm
Edition of 3

Cercles chromatiques de M.E. Chevreul, 2006
Colour photograph
99 x 81 cm each
Edition of 3

Contamination, 2007
Colour photograph
84 x 104 cm each
Edition of 3

Irene F. Whittome
All images courtesy the artist and
Photosynthese

Musée blanc II, 1975
Montreal Museum of Fine Arts

La salle de classe, 1980
Montreal Museum of Fine Arts

Land vessels V, 1980
Montreal Museum of Fine Arts

Individuelle Mythologien, 1988
CIAC, Montréal

Jugement: Principe féminin, 1989
CIAC, Montréal

Émanation = Le Musée noir, 1992
Musée d'art contemporain de Montréal

Curio: Fantaisie-Fantasia-
Fancy-Phantasterien, 1994
Espace 502, Edifice Belgo, Montréal

Clavier, 1995
CIAC, Montréal

Château d'eau : lumière mythique, 1997
Musée d'art contemporain de Montréal

Linden/Tortue, 1998
CCA, Montréal

Conversations Adru, 2004
Foreman Art Gallery of Bishop's
University, Québec

Anda Stupa, 2005
La cité de l'énergie, Shawinigan,
Québec

Vera Frenkel
Photo of artist: © Malcolm Taylor

The Secret Life of Cornelia Lumsden:
A Remarkable Story, 1979/86
Part 1: Her Room in Paris; The Expert, one of
four personae played by the artist

The Secret Life of Cornelia Lumsden:
A Remarkable Story, 1979/86
Part 2: "And Now the Truth; A Parenthesis,"
Banff Springs Hotel shoot

Messiah Speaking, 1990/91
Spectacolor Board animation, Artangel Trust
Commission, Piccadilly Circus, London

ONCE NEAR WATER: Notes from the
Scaffolding Archive, 2008
High definition stand-alone video and
photo-video installation
versions. R.T. 15:25

...from the Transit Bar (partial view from
entrance), 1996
Six-channel videodisk installation /
functional piano bar, reconstruction at
National Gallery of Canada, Ottawa
National Gallery of Canada
Photo: Charles Hupé

Body Missing, photo-video-web
installation (Stations 1, 2 of 6), 2008
Tiefenrausch exhibition, underground
tunnels, Linz
Photo: Otto Saxinger, Linz

Body Missing, photo-video-web
installation (detail, Freud's study,
Station 2 of 6,), 2001
Freud Museum, London

Body Missing, 2003 (Station 1 of 6)
Freud Museum, London

Body Missing, installation view
with website, 2001
Canadian Cultural Centre, Paris

The Institute™: Or What We Do
For Love, 2003
Installation with multi-screen web
projections, digital prints, songs
Partial view, Carleton University Art
Gallery, Ottawa, 2004

Eric Cameron
All images courtesy TrépanierBaer

Sellotape Painting #4, c. 1963
Oil on canvas-covered board
77.5 x 52.5 cm

Sellotape Painting #5, c. 1963
Oil on canvas-covered board
77.5 x 52.5 cm

Red, Yellow and Blue on White
(type IIK, 1/2" tape), 1968
Oil on canvas
45.75 x 45.75 cm

Still from STO/OL, 1975
Black-and-white analogue video
(with sound, 10 seconds)

Lettuce (10,196), begun 1979
Acrylic gesso and acrylic on lettuce
45.5 x 45.5 x 45.5 cm

<p>Alice's Rose-is-a-rose-is-a-rose (1000), 1996–2000</p> <p>Acrylic gesso and acrylic on rose</p> <p>15 x 64.8 x 21.6 cm</p> <p>The Nickle Arts Museum</p>	<p>Particles of a Scream, 1999</p> <p>Steel, glass, wax and metal wire</p> <p>The Estate of Betty Roodish Goodwin</p> <p>Courtesy: Musée d'art contemporain de Montréal</p> <p>Photo: Richard-Max Tremblay</p>	<p>Welded Steel Guitar, 1979</p> <p>Welded steel, guitar hardware</p> <p>181.1 x 31.7 x 6.3 cm</p> <p>Art Gallery of Ontario, estate of the late Marie LeSueur Fleming, 1998</p>	<p>Whether I Liked the Book 2, 2005/06</p> <p>Oil, alkyd, acrylic, canvas</p> <p>Four panels: 350.5 x 150 cm overall</p> <p>Collection of the artist</p>	<p>Stan Douglas</p> <p>Photo of artist: © Michael Courtney</p> <p>All images courtesy the artist</p>	<p>Suspiria, 2003</p> <p>Video installation, (colour, sound)</p> <p>Total running time: infinite</p>	<p>Close Up of a Cross Section of a Cumulus Cloud, 1991</p> <p>Acrylic, metal on gouged plywood</p> <p>244.0 x 351.0 x 1.5 cm</p> <p>Vancouver Art Gallery, Vancouver</p> <p>Art Gallery Acquisition Fund</p> <p>Photo: Trevor Mills, Vancouver Art Gallery</p>	<p>Jack in Situ, no. 3, 1998–99</p> <p>Gelatin silver print</p> <p>37.5 cm x 47 cm</p>
<p>Alice's Second Rose (1892), 1989–1995</p> <p>Acrylic gesso and acrylic on rose</p> <p>12.7 x 66.7 x 31.1 cm</p> <p>The University of Lethbridge Art Gallery</p>	<p>Untitled (Swimmers Series), 1982</p> <p>Graphite, watercolour, coloured chalks, oil stick, and oil on laid paper</p> <p>45.3 x 70.9 cm</p> <p>Art Gallery of Ontario, gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996</p>	<p>Hydro Pole, 1995–96</p> <p>Wood, paint, hardware</p> <p>216 x 259 x 61 cm</p> <p>Courtesy: Christopher Cutts Gallery</p> <p>Photo: Jaroslav Rodycz</p>	<p>Early One Morning (Keats), 2007</p> <p>Acrylic, oil, canvas with metal attachments</p> <p>Four panels: 137.2 x 457.2 cm overall</p> <p>The Nickle Arts Museum</p>	<p>Overture, 1986</p> <p>16mm film installation, (b/w, sound, 7 min.) (loop)</p>	<p>Klatsassin, 2006</p> <p>High-Definition video installation (colour, sound, 18:11 min.) (loop)</p>	<p>The Great Comet of 1881, 1994</p> <p>Acrylic, steel on gouged plywood</p> <p>226.5 x 229.0 cm</p> <p>Vancouver Art Gallery, anonymous gift</p> <p>Photo: Vancouver Art Gallery</p> <p>Quantum Theory, 1996</p> <p>Watercolour on rice paper</p> <p>76.2 x 101.6 cm</p> <p>Private collection</p>	<p>USA Infantry Sergeant 1 of 2, 2001</p> <p>Series: Soldiers</p> <p>Archival digital print</p> <p>60.5 cm x 76.5 cm</p>
<p>Chloé's Brown Sugar (1456), 1991–2004</p> <p>Acrylic gesso and acrylic on packet of sugar</p> <p>7.6 x 35.6 x 31.6 cm</p>	<p>Art Gallery of Ontario, gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996</p>	<p>Vise, 1999</p> <p>Wood, metal, paint</p> <p>107 x 56 x 18 cm</p> <p>Courtesy: Christopher Cutts Gallery</p> <p>Photo: Jaroslav Rodycz</p>	<p>Swarm, 2008</p> <p>Acrylic, oil, canvas, alkyd, fabric with mirror</p> <p>Seven panels: 202 x 409 cm overall</p> <p>Glenbow Museum</p>	<p>Pursuit, Fear, Catastrophe: Ruskin, B.C., 1993</p> <p>16mm film installation with Yamaha Disklavier, (b/w, 14:50 min.) (loop)</p>	<p>Hastings Park, 2008</p> <p>Hastings Park, 16 July 1955, from Crowds and Riots</p> <p>Series of 4 photographs</p> <p>88 x 59 cm</p>	<p>The Great Comet of 1881, 1994</p> <p>Acrylic, steel on gouged plywood</p> <p>226.5 x 229.0 cm</p> <p>Vancouver Art Gallery, anonymous gift</p> <p>Photo: Vancouver Art Gallery</p> <p>Quantum Theory, 1996</p> <p>Watercolour on rice paper</p> <p>76.2 x 101.6 cm</p> <p>Private collection</p>	<p>Ecstasy, 2004</p> <p>Series: Phantoms of the Modern</p> <p>Archival digital print</p> <p>69.9 cm x 88.3 cm</p>
<p>Brushstroke (3633), 1979–1990</p> <p>Acrylic gesso and acrylic on black brushstoke</p> <p>14 x 50.8 x 48.3 cm</p>	<p>Je suis certaine que quelqu'un m'a tué, 1985</p> <p>Oil, oil pastel, crayon and charcoal on tracing paper</p> <p>50.5 x 65.3 cm</p> <p>Musée d'art contemporain de Montréal</p> <p>Photo: Richard-Max Tremblay</p>	<p>Sabre Jet, 55% Size, 1979–83</p> <p>Aluminum, steel, fibreglass, plexiglass and aircraft hardware</p> <p>6.5 x 6.6 x 2.6 m</p> <p>National Gallery of Canada</p> <p>Photo © National Gallery of Canada</p>	<p>Fin (Straw to Gold), 2007/08</p> <p>Oil, alkyd, canvas, fabric</p> <p>4 panels: 289.6 x 213.4 overall</p> <p>Collection of the artist</p>	<p>Hors-champs, 1992</p> <p>Two-channel video installation, (b/w, sound, 13:40 min.) (loop)</p>	<p>Still Life with Books, 1949</p> <p>Oil on canvasboard</p> <p>38.1 x 51.0 cm</p> <p>Art Gallery of Ontario, gift of Phyllis and Alan Cohen, London, Ontario, 1998</p>	<p>Cross Section of a Sun, 1997</p> <p>Acrylic on gouged & planed plywood</p> <p>236.2 x 243.8 cm</p> <p>Museum of Contemporary Canadian Art</p>	<p>Geoffrey James</p> <p>Photo of artist: © Katyuska Doleatto</p> <p>All images courtesy the artist</p>
<p>Slouching Lobster (3416), 1992–2001</p> <p>Acrylic gesso and acrylic on lobster</p> <p>15.24 x 45.7 x 43.2 cm</p>	<p>Musée d'art contemporain de Montréal</p>	<p>Wooden Anvil, 1997–98</p> <p>Wood, metal, paint</p> <p>76.2 x 61 x 31.8 cm</p> <p>Courtesy: Christopher Cutts Gallery</p> <p>Photo: Jaroslav Rodycz</p>	<p>Shirley Wiitasalo</p> <p>All images courtesy the artist and Susan Hobbs Gallery</p>	<p>Turbine #2, 1993</p> <p>Interior of the Ruskin Powerhouse, Turbine #2, from Ruskin Photos</p> <p>Series of 9 colour photographs</p> <p>50.5 x 61 cm</p>	<p>Climbing Moons, 1958</p> <p>Oil on canvas</p> <p>91.8 x 61.4 cm</p> <p>Art Gallery of Ontario, from the Collection of Brian Macdonald, 1998</p>	<p>Flying Rope, 2000</p> <p>Rope, stain on plywood</p> <p>243.8 x 350.5 cm</p> <p>Art Gallery of Ontario</p>	<p>Black Lake, Quebec, 1992</p> <p>Silver gelatin print</p>
<p>Thin Painting: Soft White (600), 2004–2007</p> <p>Acrylic gesso and acrylic on Sylvania Soft White 150 watt light bulb</p> <p>14 x 7.6 x 7.6 cm</p>	<p>Untitled (Mentana Street Project), 1977–80</p> <p>Charcoal, chalks, graphite, watercolour, gouache on wove paper</p> <p>50.8 x 66 cm</p> <p>Art Gallery of Ontario, gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin</p>	<p>Electric Guitar, 2001</p> <p>Wood, magnet, guitar hardware, painted steel</p> <p>71 x 24.5 x 9.5 cm</p> <p>Art Gallery of Ontario, gift of Murray Favro, 2007</p>	<p>Life of the Heart, 1974</p> <p>Oil on canvas</p> <p>183 x 168 cm</p> <p>Collection of the artist</p> <p>Courtesy: Susan Hobbs Gallery</p> <p>Photo: Toni Hafkenscheid</p>	<p>Potsdam-West, 1994</p> <p>Private Homes Under Renovation</p> <p>Beside Potsdam-West, Am Wildpark, from Potsdamer Schrebergärten</p> <p>Series of 15 colour photographs</p> <p>45.7 x 54.6 cm</p>	<p>Galaxy NGC-253, 1973</p> <p>Acrylic, galvanized metal, and string on plywood</p> <p>243.7 x 228.5 cm</p> <p>National Gallery of Canada, purchased 1974</p> <p>Photo © National Gallery of Canada / Canadian Museum of Contemporary Photography</p>	<p>The Embodiment, 1976</p> <p>Iron bed, cloth, wax, wood, lights</p> <p>Installation space: 2.4 m x 4.7 m x 3.0 m</p>	<p>In front of the Gare St. Lazare, Paris, 1992</p> <p>Silver gelatin print</p>
<p>Exposed/Concealed: Salima Halladj (3004), begun 1993</p> <p>Acrylic gesso and acrylic on canister of undeveloped film</p> <p>21.6 x 34.29 x 10.16 cm</p>	<p>Untitled, no. 8 from the series Nerves, 1993</p> <p>Oil pastel, tar, wax and Chromoflex print on mylar</p> <p>185.5 x 181.5 cm</p> <p>Musée national des beaux-arts du Québec, gift of Jack and Maryon Adelaar</p>	<p>Solo Exhibition, 1998</p> <p>Installation view</p> <p>Courtesy: Christopher Cutts Gallery</p> <p>Photo: Jaroslav Rodycz</p>	<p>Expensive Expansive, 1981</p> <p>Oil on canvas</p> <p>152.4 x 182.9 cm</p> <p>Glenbow Museum</p>	<p>Cannery Wharf, 1996</p> <p>Abandoned Wharf at Nootka Cannery, Overlooking Nootka Channel, from Nootka Sound</p> <p>Series of 30 colour photographs</p> <p>45.7 x 91.4 cm</p>	<p>Precipitation, 1973</p> <p>Acrylic on gouged plywood</p> <p>244 x 229 cm</p> <p>Art Gallery of Ontario</p>	<p>A Directed View (The Third Room), 1980</p> <p>Scale model, speaker, soundtrack, motion detector</p>	<p>Pont Neuf, 2000</p> <p>Silver gelatin print</p>
<p>Gregory's Wine Gums (1344), begun 2004</p> <p>Acrylic gesso and acrylic on tube of wine gums</p> <p>18.4 x 70.6 x 10.2 cm</p>	<p>Untitled (Figures and Ladders Series), 1996</p> <p>Oil pastel, graphite and crayon on Mylar</p> <p>45.5 x 30.5 cm</p> <p>Musée d'art contemporain de Montréal, gift of Monsieur René Blouin</p> <p>Photo: Richard-Max Tremblay</p>	<p>Lever and Wheel, 1997–98</p> <p>Wood, metal, paint</p> <p>130 x 79.2 x 31.2 cm (overall)</p> <p>Art Gallery of Ontario, gift from The Peggy Lownsbrough Fund, 1999</p>	<p>Park, 1992</p> <p>Oil on canvas</p> <p>203.2 x 152.4 cm</p> <p>National Gallery of Canada</p>	<p>Evening, 1994</p> <p>Three-channel video installation (colour, sound, 14:52 min.) (loop)</p>	<p>Night Storm, 1973</p> <p>Acrylic on wood</p> <p>166.9 x 259.9 x 7 cm</p> <p>Vancouver Art Gallery, gift of J. Ron and Jacqueline Longstaffe</p>	<p>As the Hammer Strikes (A Partial Illustration), 1982</p> <p>Transfer from 16 mm film to three-channel video, projection, black and white, audio</p> <p>30 minutes</p>	<p>New housing north of Major Mackenzie Drive, Vaughn Twp, 1999</p> <p>C-print</p>
<p>Stacking Chair (1032), begun 1992</p> <p>Acrylic gesso and acrylic on stacking chair</p> <p>79 x 59 x 59 cm</p>	<p>Untitled (Figures and Ladders Series), 1996</p> <p>Oil pastel, graphite and crayon on Mylar</p> <p>45.5 x 30.5 cm</p> <p>Musée d'art contemporain de Montréal, gift of Monsieur René Blouin</p> <p>Photo: Richard-Max Tremblay</p>	<p>Electric Guitar, 2001</p> <p>Wood, magnet, guitar hardware, painted steel</p> <p>71 x 24.5 x 9.5 cm</p> <p>Art Gallery of Ontario, gift of Murray Favro, 2007</p>	<p>Green Mirror with Sculpture, 1986</p> <p>Oil on canvas</p> <p>152.4 x 213.4 cm</p> <p>Art Gallery of Ontario</p>	<p>Le Détroit, 1999</p> <p>Two-channel 16mm film installation (b/w, sound, 6:00 min.) (loop)</p>	<p>Bandaged Man, 1973</p> <p>Acrylic on cloth on plywood</p> <p>243.8 x 121.9 cm</p> <p>National Gallery of Canada, purchased 1973</p> <p>Photo © National Gallery of Canada / Canadian Museum of Contemporary Photography</p>	<p>Fee, Fie, Foe, Fumm, 1981</p> <p>Detail showing Fee</p> <p>Site-specific installation at the Art Gallery of Ontario</p> <p>Styrofoam, model lights, wood, ultrasonic motion detector, slide projectors, 8-track audio</p> <p>Installation space: 18.9 m x 13.7 m x 6.1 m</p>	<p>Chestnut, Spadina House, 2003</p> <p>Silver gelatin print</p>
<p>Betty Goodwin</p> <p>Photo of artist: © Richard-Max Tremblay</p>	<p>Musée d'art contemporain de Montréal, gift of Monsieur René Blouin</p> <p>Photo: Richard-Max Tremblay</p>	<p>Ron Moppett</p> <p>All images courtesy TrépanierBaer</p>	<p>Sweet Vine, 1998</p> <p>Oil on canvas</p> <p>66 x 76 cm</p> <p>Private collection, Pittsburgh</p>	<p>Win, Place or Show, 1998</p> <p>Two-channel video installation (colour, sound, 204,023 variations with an average duration of 6 min. each)</p>	<p>Gibbous Moon, 1980</p> <p>Acrylic on gouged plywood</p> <p>228.6 x 243.8 cm</p> <p>National Gallery of Canada, purchased 1980</p> <p>Photo © National Gallery of Canada / Canadian Museum of Contemporary Photography</p>	<p>No. 14, Jack Touches, 1992–96</p> <p>Series: The Jack Photographs</p> <p>Gelatin silver print, overmat with circular window</p> <p>60.8 x 58.3 cm</p>	<p>La Tropical, Havana, 2009</p> <p>Silver gelatin print</p>
<p>The Blue Heart, 2004–05</p> <p>Steel, wax, paint, wood, tin and nails</p> <p>43.1 x 55.6 x 13.7 cm</p>	<p>Untitled (Swimmers Series), 1981</p> <p>Graphite and coloured chalks on wove paper</p> <p>50.4 x 65.9 cm</p> <p>Art Gallery of Ontario, gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996</p>	<p>Blue Star Painting for Vincent (Pipe), 1977</p> <p>Mixed media</p> <p>83.8 x 66 cm</p> <p>Collection of the artist</p>	<p>Black Sun, 1994</p> <p>Oil on canvas</p> <p>76.2 x 96.5 cm</p> <p>Private collection, Chicago</p>	<p>Journey into Fear, 2001</p> <p>16mm film installation, (colour, sound, 15:04 min.) (loop)</p> <p>Total running time of dialogue variations: 157 hours</p>	<p>Artist's Dream, 1998</p> <p>Oil on canvas</p> <p>66 x 86.4 cm</p> <p>Collection of the artist</p> <p>Courtesy: Susan Hobbs Gallery</p>	<p>Bridge at Remagen, 1985</p> <p>Serigraph</p> <p>89.7 cm x 79.3 cm</p>	<p>La Guarida, Havana, 2009</p> <p>Silver gelatin print</p>
<p>Vest for Beuys, 1972</p> <p>Soft ground etching and colour photograph on wove paper</p> <p>96.1 x 74.7 cm</p> <p>Art Gallery of Ontario, gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin</p>	<p>Nocturne, 1963</p> <p>Etching, printed in black on wove paper</p> <p>31.1 x 38.2 cm</p> <p>Art Gallery of Ontario, gift of Betty and Martin Goodwin, 1999</p>	<p>Everything is True, 1993</p> <p>Oil, acrylic, canvas</p> <p>Three panels: 330 x 628.7 cm overall</p> <p>Collection of the artist</p>	<p>Orange, 2007</p> <p>Acrylic on canvas</p> <p>172.7 x 121.9 cm</p> <p>Art Gallery of Ontario</p>	<p>Paropticon, 2004–2005</p> <p>Panopticon, Isla de Pinos / Isla de la Juventud, from Cuba Photos</p> <p>Series of 39 colour photographs</p> <p>79 x 157.8 cm</p>	<p>Paropticon, 2004–2005</p> <p>Panopticon, Isla de Pinos / Isla de la Juventud, from Cuba Photos</p> <p>Series of 39 colour photographs</p> <p>79 x 157.8 cm</p>	<p>Janet Cardiff & George Bures Miller</p> <p>All works courtesy of the artists, Galerie Barbara Weiss, Berlin, and Luhring Augustine, New York</p>	<p>The Dark Pool, 1995</p> <p>Mixed media, audio-video installation</p> <p>approx. 10 m x 7 m</p>
<p>The Cry Took Its Place among the Elements, 1973</p> <p>Tarpaulin, rope, bronze, steel</p> <p>213.4 x 243.8 cm</p> <p>Art Gallery of Ontario, gift of The Amesbury Chalmers Collection, 2005</p>	<p>Van Gogh's Room, 1973–74</p> <p>Painted wood, projected images</p> <p>365.7 x 975.3 x 259.1 cm</p> <p>Art Gallery of Ontario, purchase, 1975</p>	<p>I'm So Like (Cartier), 2005</p> <p>Oil, canvas, alkyd, fabric with ribbons</p> <p>Four panels: 175.3 x 321.3 cm overall</p> <p>Collection of the artist</p>					

The Paradise Institute, 2001
Wood, theatre seats, video projection, head-phones and mixed media
299.72 x 1772.92 x 533.4 cm

The Berlin Files, 2003
Wooden panels, video loop with 12-channel surround sound audio
9 m x 7.5 m with a height of 3.5 m
Duration: 13 minutes

Janet Cardiff
The Forty Part Motet, 2001
Spem in Alium by Thomas Tallis
40 loudspeakers mounted on stands, placed in an oval, amplifiers, playback computer
Dimensions variable
Duration: 14 min. loop with 11 min. of music and 3 min. of intermission
Installation: Musée d'art contemporain de Montréal, 2002

Opera for a Small Room, 2005
Mixed media with sound, record players, records and synchronized lighting
Duration: 20 min. loop
Construction: Kyle Miller
Roadkill Crow Song:
Composition Voice: George Bures Miller
Guitar, drums, mixing: Titus Maderlachner
Bass Guitar, organ, orchestration: Tilman Ritter
260.1 X 299.7 X 449.6 cm

Pandemonium, 2005
Robotic beaters hitting lights, pipes, cupboards, beds and steel drums controlled by midi
Installation 2005–2007 Eastern State Penitentiary Museum, curated by Julie Courtney

Blue Hawaii Bar, 2007
Installation view
Mixed-media installation
Duration: 9 min
Dimension: 4 x 4 m

The Killing Machine, 2007
Mixed-media, sound, pneumatics, robotics
Duration: 5 minutes
3 x 4 x 2.5 m

Murder of Crows, 2008
Mixed-media installation
Duration: 30 min

Rodney Graham
Courtesy the artist and Donald Young Gallery, Chicago

Two Generators, 1984
35mm film, film canister, and artist-designed label
4:30 min., projected repeatedly for 60 to 90 min.
Dimensions variable
Edition of 7 and 1 A/P

Halcion Sleep, 1994
Black-and-white video projection (silent, approx. 27 min.)
Edition of 3 and 1 A/P

Flanders Trees, Willow, Mullem, 1989–2001
Black-and-white photograph
240 x 180 cm

How I Became a Ramblin' Man, 1999
Video/sound installation
Edition of 4 and 2 proofs
35mm film transferred to digital videodisc, DVD player, projector, 4 speakers, AV receiver
9 min. loop

The Photokinetscope, 2002
16mm film installation with vinyl disc and modified turntable
4:45 min. projected on continuous loop
Dimensions variable
Edition of 4 and 2 A/Ps

Vexation Island, 1997
Video/sound installation
35mm film transferred to laser disc
9-min. continuous loop

Fishing on a Jetty, 2000
Two chromogenic prints, framed
Each: 244 x 183 cm
Overall: 244 x 411.5 cm
Edition of 3 and 1 A/P

Fantasia for Four Hands, 2002
Two colour photographs
265 x 190.5 cm each, framed;
76.8 cm between frames
Edition of 4 and 1 A/P

Screen Door, 2005
Silver
203 x 82 12 cm
Edition of 3 and 1 A/P

A Reverie Interrupted by the Police, 2003
35mm film transferred to DVD;
DVD, DVD player, video projector, 4 speakers, subwoofer and amplifier
7:59-min. continuous loop
Edition of 5 and 1 A/P

Lobbing Potatoes at a Gong, 2006
Super 16mm black-and-white film
4:20 min. projected on continuous loop
Digital stereo sound
Super 16 xenon projector with looper, amplifier, 2 speakers, 1 sub-woofer
Synch electronics
Bottle of potato vodka with vitrine
Edition of 4 and 1 A/P

Weathervane, 2007
Copper and steel
147.3 cm
Edition of 3 and 1 A/P

The Gifted Amateur, Nov. 10th, 1962, 2007
3 painted aluminum light boxes with transmounted chromognric transparencies
Each panel: 285.7 x 182.8 x 17.8 cm
Overall: 285.7 x 558.5 x 17.8 cm
5-cm gap between boxes
Edition of 4 and 1 A/P

Untitled (25), 2008
Oil on linen
Unframed: 55 x 46 cm
Framed: 73.7 x 68.6 x 6.4 cm

Max Dean
All images courtesy the artist and Nicholas Metivier Gallery

Balloon Box (sequence), 1971
Found crate, polyethene sheet, vacuum cleaner motor, electrical switch
61 x 61 x 61 cm

Saw Box (sequence), 1973
Wood, chainsaw, sound-activated mechanism
167.6 x 61 x 61 cm

Tight Rope, 1977
Wood, nails, denim
78.7 x 454.7 x 20.3 cm

So, This Is It, 2001
Custom software, video monitor, laptop, control circuit, wood and aluminum
68.6 x 50.8 x 25.4 cm
Edition of 3

So, This Is It (detail), 2001
Custom software, video monitor, laptop, control circuit, wood and aluminum
68.6 x 50.8 x 25.4 cm
Edition of 3

Max Dean, Raffaello D'Andrea
Table, 1984–2001
Custom robot, aluminum
82 x 97 x 145 cm

I Snap, 2004
Custom software, video monitor, computer, speaker, proximity sensor
182.9 x 535.6 x 550.8 cm
Edition of 3

Snap (After Robert Frank), 2004
Colour photographs mounted on aluminum
69.9 x 141 cm
Edition of 10

Iain Baxter
Photo of artist: © Louise Chance Baxter

Standards 24, 1962
Acrylic on canvas
174 x 154.9 cm
Courtesy of the artist and Corkin Gallery, Toronto
Photo: Corkin Gallery, Toronto

N.E. THING CO.
Nude, 1969
Photographic transparency, metal, illumination
34.6 x 50.2 x 13.7 cm
Art Gallery of Ontario, gift of Mr. and Mrs. Aaron Milrad, 1975

ACT #89 – CROP STAKES, N. CALIFORNIA, 1968
Black-and-white photograph mounted on board
69.85 x 100.33 cm
Courtesy of Corkin Gallery, Toronto
Photo: Cylla von Tiedemann

N.E. THING CO.
Go (in the shape of a Stop Sign), 1970
Masonite, steel, and paint
236.9 x 69.9 x 70 cm
Seattle Art Museum, gift of Anne Gerber
Photo: Susan A. Cole

Wallace Neon, 1967
Photographic transparency, metal, illumination
122 x 91.4 x 14 cm
Courtesy: Corkin Gallery, Toronto

EYESCREAM Restaurant, 1976–78
West 4th Ave, Vancouver, BC

Television Works, 1999–2006
Acrylic paint on reclaimed television sets
Installation dimensions variable
Art Gallery of Ontario, promised gift of Yvonne and David Fleck, Steven and Michael Latner families and Eleanor and Francis Shen

Racing Queens, Mosport International Raceway, 1983
Chromira print
107.7 x 148 cm
Courtesy: Corkin Gallery, Toronto

Ands, 2008
Inflatable: fabric, motor, fan and timer
3.1 x 2.4 x .6 m
Courtesy: Corkin Gallery, Toronto



Louis Comtois
Denis Juneau
General Idea
Gathy Falk
Jack Shadbolt
Arnaud Maggs
Irene F. Whittome
Vera Frenkel
Eric Cameron
Betty Goodwin
Murray Favro

Ron Moppett
Shirley Wiitasalo
Stan Douglas
Paterson Ewen
John Massey
Geoffrey James
Janet Cardiff &
George Bures Miller
Rodney Graham
Max Dean
Iain Baxter&

The Gershon Iskowitz Prize 1986 to 2006

