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INSTALLATION AS "POWER FIELD":

HISTORICAL PRECEDENTS AND CONTEMPORARY PRACTICE

WITH CANADIAN EXAMPLES

AND

A CASE STUDY OF THE ART OF LIZ MAGOR

by

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ABSTRACT

Installation art has been a prevalent mode of Canadian art practice for more than two decades. In this thesis, I have attempted to define the term "installation," to construct an historical overview of its development, to examine the work of two artists whose production brackets the period from 1965 to 1992, and to undertake a case study of the art of one of its practitioners, Liz Magor, over an eighteen-year period. In my investigation, I have examined visual and written materials, interviewed artists, dealers, collectors, art historians and curators; recalled installations I have seen; and looked in greater detail at Magor's work.

Installation came to prominence in the 1970s, arising out of the Happenings and Assemblage of the 1960s. The definition of installation has changed over time, however. Where once it was seen as site-specific (a concept coming out of the Land art movement), ephemeral and temporary (strategies from Performance art and film), it is better defined by Rosalind E. Krauss who wrote in 1979 of "sculpture in the expanded field." Krauss suggested that nearly everything had been expanded to be categorized as sculpture, since sculpture itself had become

almost infinitely malleable. I propose that if we regard the "field" as the space where the work is positioned by the artist, and any and all elements in that space as a form of expanded sculpture, we are moving towards a definition of installation in 1994.

The conceptual roots of installation lie in the recurring wish of artists to control the viewing space, an aspect I investigate in this thesis. There is no hint of this motivation in standard definitions of the term, such as that proposed by Michael Greenhalgh and Paul Duro:

An installation is a site-specific art work created for a gallery or outdoor location. Instead of the site simply being a neutral backdrop to the exhibition of individual art objects, as in a traditional hanging, the ensemble of elements that make up the installation are arranged so as to interact with the site chosen and provide the beholder with the sensation of physically entering an art space...

In this thesis, I undertake an expansion of the definition of installation and attempt to explain its prevalence by looking at the nature and function of installation, and at aspects of patronage and artists' motivations. I have traced its history and discussed media and methods employed by artists in order to reveal the richness and complexity of installation art, emphasized and further demonstrated through a study of the work of Canadian artist Liz Magor.

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INTRODUCTION

The importance of installation art, both as practice and as theory in Canada, was recognized by three Canadian curators in the 1985 exhibition Aurora Borealis. Mounted in a 5,300 square meter space in a Montreal shopping complex, the Place du Parc, it was devoted solely to installation and contained the work of thirty contributors.¹ In a discussion of this exhibition one of the curators, René Blouin, proposed that installation had been the strong point of Canadian production since the 1970s and that Aurora Borealis was an indication of the continuing centrality of installation in Canadian art.² He was in a unique position to know this. As a visual arts officer for The Canada Council from 1975 to 1982, Blouin was able to gauge the artistic vitality of the nation and also to influence the kind of art produced, since his fingers were on the collective pulse of the artist-run centres for whom The Canada Council was a crucial source of funding. (This aspect is elaborated in Chapter IV.) A precedent for this type of large warehouse show was the 1976 collaboration at P.S.1 on Long Island in Queens, New York, when about seventy-five artists collaborated in the inaugural exhibition of process

and installation works in an abandoned public school. While Rooms was a seminal exhibition involving more artists than Aurora Borealis, it "happened in an off-season time, in an out-of-the-way place, where relatively few people saw it."³ Aurora Borealis, on the other hand, made a strong impact in Canada since it was well-promoted and attended.⁴ In the 1980s installation was favored by Canadian artists to such an extent that it may have had as much of an effect on the Canadian "landscape" as did the paintings of The Group of Seven in the 1920s.⁵ Evidence of the popularity of installation can be gained by surveying issues of Parallelogramme from the 1980s. This is a publication of ANNPAC (Association of National Non-profit Artist-run Centres), which published a description of the programming of all member centres throughout the 1980s and is a good indicator of visual art activity in Canada.

Although two Canadian artists, Clive Robertson and Richard Alain-Martin, produced a book surveying performance art in Canada in 1991,⁶ a similar project for installation art has not yet been undertaken. Production of such a survey would be an involved process, since installation can be multi-media with a complex network of references.⁷ It has been described as "notoriously impure."⁸ In Canada the journal Parachute has done important work in writing on the theory and

practice of installation and Canadian Art has reviewed installations since the 1960s. Still, Canadian critics, art historians, and artists see the lack of a history of installation as part of a larger problem, the absence of a history of Canadian art.⁹ This present study will investigate the place of installation in the history of Canadian art, but it does not attempt to be comprehensive.

The methodology employed in this project has been to survey Modernist and Postmodernist art (that is, art after the period of formalist Modernism), in order to track the influences of this art form. I have discussed in greater detail installations with which I am more familiar, including selected works by Iain Baxter and Lynda Gammon bracketing the period 1963 to 1993. In Chapter VII I have examined the work of Liz Magor in a longer case study. My premise is that installation has been a prevalent mode of practice in Canadian art for more than twenty years, and I have tried to provide examples of its continuing vitality. Sources, motivations, definitions, reception, and effects of installation will be examined in this essay.

ENDNOTES:

1. René Blouin, Aurora Borealis, Exhibition catalogue, Montreal International Centre of Contemporary Art, 1985, 165.
2. René Blouin gave a slide talk at Off Centre Centre in Calgary in 1985, co-sponsored by Centre Eye, where I was Exhibitions Co-ordinator from 1981-83, and Curator/Director from 1983-89.
3. Nancy Foote, "The Apotheosis of the Crummy Space," Artforum (October 1976), 37.
4. Claude Gosselin, director of the Montreal Centre of International Contemporary Art, wrote: "This entire endeavour was made possible with the financial assistance from the governments of Quebec, Canada, the Montreal Urban Community and members of the private sector." Aurora Borealis, 6. Page 2 of the same catalogue lists a public relations staff of five persons. Effectiveness of the promotion can be seen in the attendance of more than 15,000 over the 100-day duration of the exhibition, as confirmed by a C.I.A.C. spokesperson who returned my telephone call February 25, 1994.
5. Mary Vipond, "The Nationalist Network: English Canada's Intellectuals and Artists in the 1920s," Canadian Review of Studies in Nationalism, Vol. 7-8 (1980), 32-532.
6. Clive Robertson and Richard Alain-Martin, Performance au-in Canada 1970-1990 (Toronto 1991).
7. Blouin, Aurora, 165.
8. Bruce Grenville, "Toronto: A Play of History (Jeu d'Histoire)," Parachute 48 (Sept. Oct. Nov. 1987), 61.

9. Philip Monk, "In Retrospect: Presenting Events, The Art Gallery of Ontario," Point de repère No. 47, 1987, 11-13. Diana Nemiroff, Chantal Boulanger, Leila Sujir and others have also written about this.

I. HISTORICAL SOURCES

Most major art movements of the twentieth century contributed to installation art as it existed in the 1980s and into the 1990s. What is generally overlooked is that the meaning of the word "installation" should be examined literally. It is related to the verb "to install." Its history, as pointed out by Germano Celant, begins with the way paintings were "installed" for public consumption.¹ In Salon exhibitions like those in the Louvre in the eighteenth and nineteenth centuries, paintings were hung from floor to ceiling, frame butted up against frame, achieving a hierarchy of presentation since the works at eye level would be easier to see, while those near the ceiling would be all but lost to view. Naturally, the academicians who selected the works decided which place on the wall each should be given. This early form of installation was also political since it was meant to allow the masses a glimpse of a privileged world.²

Political art also sprang from the Dada movement, one of the important historical sources for contemporary

installation art. "Dada" was the name adapted by a group of young European artists waiting out World War I in Zurich, Switzerland. Their meeting place was the Cabaret Voltaire set up by Hugo Ball and Emmy Hennings in 1916. Hans Arp, one of the artists who was a participant at the Cabaret Voltaire described the "gaudy, motley, overcrowded" cabaret as "total pandemonium" where impromptu activities took place.³ Arp wrote:

The people around us are shouting, laughing and gesticulating, our replies are sighs of love, volleys of hiccups, poems, moos, and miaowing...Tzara [the Zurich leader of the Dadaists] is wiggling his behind like the belly of an Oriental dancer. Janco is playing an invisible violin and bowing and scraping. Madame Hennings, with a Madonna face, is doing the splits. Huelsenbeck is banging away on a great drum, with Ball accompanying him on a piano, pale as a chalky ghost.⁴

This madcap activity was a form of "letting off steam" which crystallized into political activity in Berlin where some of the same artists founded Berlin Dada in 1918, as "the war party of the great international art movements...only one step to politics."⁵ An example of this thinking was the staging of The Berlin Dada Festival in 1920 where the artists took a position against the German military regime by hanging a mannequin dressed in a German soldier's uniform and a pig's head from the ceiling. Another touch particularly offensive to the authorities was the inclusion

of a stuffed female torso with the Iron Cross on its backside.⁶ The 1920 Berlin Dada Festival was only one of many Dada activities which consciously manipulated audiences by outraging them. Dada activity was really a search for meaning in a world that had seemingly gone mad.⁷ With Dada, artists cultivated ironic distance, a characteristic of later installation art. Arturo Schwarz has written:

...all the Dadas, in all aspects of their social and literary activities, evinced a trait found in the actions and writings of the classical anarchists of the previous century: ironic distance. It meant for them what it had meant for [the French Socialist Pierre-Joseph] Proudhon: "Irony: true freedom, it is you who liberates us from the ambition of power, from the slavery of parties, from the respect of habits, from the pedantry of science, from the admiration of the great personages, from the mystification of the reformers and from the adoration of one's self."⁸

Some contemporary artists use Dada-like art activity in situations where they are disempowered, or they want to comment on social or political events. It may have the same effect now as it did then--it outrages people. Then, as now, Dada activity empowers artists since it exerts a kind of psychic control.

If installation can be defined as a psychologically-charged environment where control over that space is held by

an artist,⁹ then the Merzbau made by Dada artist Kurt Schwitters between 1923 and 1937, is an early example of this artistic strategy. In his Merzbau, Schwitters totally altered all the surfaces and interior spaces of his house in Hanover, encrusting the walls with collage sculptures such as his Merz-columns (Fig. 1) and collage "altarpieces" like Cathedral of Erotic Misery. (Fig. 2) While he was aware of the German Romantic idea of a total work of art or Gesamtkunstwerk, important to Richard Wagner and investigated by Kandinsky and members of the Blaue Reiter group, Schwitter's obsessiveness and desire to assert total control over the space of his house was influenced by two personal experiences: The first was that he turned to art at age fourteen after some local children destroyed his garden; second, although he made more than two thousand Dada collages, he was denied membership in the Berlin Dada group, since some Dadaists (principally Huelsenbeck) viewed him as a bourgeois artist.¹⁰ I speculate that Schwitter's Merzbau, which gradually filled in the interior of three floors of his house in Hanover, was a substitute for his destroyed garden and his injured self-esteem. This was his own environment to order (or disorder); it was no one's prerogative to interfere with or judge his Merzbau.

Several writers have cited Kandinsky's rooms as early examples of installation art.¹¹ Kandinsky strove to create a spiritual atmosphere in several projects, one of these being the ceramic music room for the International Exhibition of Architecture, Berlin, 1931. He placed ceramic tiles decorated with his designs on the walls where their reflective surfaces created special light effects, evoking movement and rhythm, setting up a visual-melodic resonance.¹² (Figs. 3, 4) The connection between installation as both an ordering force and an experience also can be seen in Mondrian's studios, which were organized like his paintings. (Figs. 5,6) His biographer Herbert Kenkels wrote:

His entire studio was furnished like one of his paintings, chairs, tables and easels were arranged in the space in a contrived, emphatic way; sterile and object-less as his paintings, an environment in which the artist himself in his dark suit struck an almost jarring note.¹³

Mondrian designed both his studio and Mrs. Bienert's studio-library at Dresden, 1927 (Fig. 7), to look like one of his paintings, thereby merging life and art.¹⁴

El Lissitzky, a one-time friend and colleague of Schwitters, described his Prouns as "the link between

painting and architecture."¹⁵ In 1923 Lissitzky created a Proun Room for the Great Berlin Exhibition of that same year. He placed painted relief sculptures on the walls, experimenting with perception of the room's space itself as the subject.¹⁶ (Fig.8) As stated in the 1987 Harvard University Art Museums catalogue essay by an anonymous author: "Lissitzky tried to demonstrate his new conception of real space adequate to modern consciousness. The works were dissolved into a sequence of planes, raised wooden elements and three focal reliefs."¹⁷ The artist apparently wanted to control the viewer's experience of the space, since the elements in the Proun Room included a relief on the ceiling which would guide viewers in an anti-clockwise direction around the walls.¹⁸ Lissitzky's Prouns are considered by Germano Celant to be the first example of "installation art."¹⁹ Peter Nisbet wrote of Lissitzky's art that it was "an alien element in society designed not to accommodate to the environment but to change it."²⁰

Lissitzky left Russia for Germany late in 1921,²¹ where he acted as an unofficial "representative of advanced Russian culture in the West."²² He participated with other artists such as the Dutch artist Theo Van Doesburg and German artists Hans Richter and Raoul Hausmann in the May

1922 International Congress of Progressive Artists in Düsseldorf, where they proclaimed "that art is a universal and real expression of creative energy, which can be used to organize the progress of mankind."²³ Lissitzky returned to the Soviet Union in May 1925 but all of his projects after that date supported his motivation "of finding an adequate and activating role for art in modern society,"²⁴ a quest shared by Soviet artists such as Vladimir Tatlin and Aleksandr Rodchenko. Some artists working with installation in later times also had such a goal.

Other often-cited examples of early installations are two works by Marcel Duchamp. One was his placement of twelve hundred burlap coal sacks on the ceiling of an exhibition room at the 1938 International Surrealist Exposition in Paris. (Fig. 9) Since Duchamp's strategy was to turn the gallery of Surrealist paintings upside down, these sacks were suspended over a stove, which then became a ceiling light in his inversion.²⁵ (Fig 9) Similarly, in 1942 at the First Papers of Surrealism Exhibition in New York, Duchamp entangled the entire exhibition space (again full of paintings) with up to sixteen miles of string.²⁶ (Figs. 10, 11) Duchamp's motivation was essentially Surrealistic, as Celant explained:

A Surrealist exhibition was a voyage through the viscera of the unconscious rather than a walk through a void. They wanted to encourage the senses and the imagination, and they valued the interference of the outside world, whether it took the form of dirt, error, sex, disorder, chance, disgust, fear, perversion... in other words anything that might provoke a psychophysical jolt. This explains their hostility to the dumb, mute wall in retreat, since this inhibited the eye and the participation of the viewer... Their environments were filled with perfumes and liquids and encouraged zigzagging and labyrinthine passages, stimulating sensations of touch, taste, sex, and sight.²⁷

With this work, Duchamp recognized an area of art that had not yet been invented, the effect of context on art. Duchamp was also questioning people's expectations of the function of an exhibition space. By subverting the authority of the gallery space by making it confusing, impassable, and psychologically disorienting, he asserted his own control over the art, the space and the viewers, forcing them to experience what he wanted them to experience, a leitmotif of installation. Duchamp had earlier questioned the authority of the exhibition venue and the effect of context by submitting a urinal signed "R. Mutt", known as The Fountain, to the dismay of the hanging committee of the Society of Independent Artists in 1917, which had promised to include all submissions if the \$6 entry fee was paid.²⁸

Just as Surrealism had been a "French form of Dada,"²⁹

other movements which followed also re-invoked the Dada spirit. The term "Neo-Dadaists" was "a term coined in the late 1950s to describe the work of the proto-Pop artists...the term applies to these artists' Dada-like use of non-art motifs and materials including found objects...Neo-Dada anticipated Pop art's interest in popular icons."³⁰ Robert Rauschenberg, for example, has been called a Neo-Dada artist, and compared to Kurt Schwitters because of the way he used materials.³¹ Just as Schwitters had made collage sculptures between 1923 and 1937, Rauschenberg also affixed objects to surfaces as we see in Monogram, 1959. Here he placed a stuffed goat with a rubber tire around its middle on a painted surface. He called this kind of unconventional artwork a "combine."³² This in itself was not an installation, but it led to installation. Rauschenberg designed sets for the Merce Cunningham Dance Company, which Edward Lucie-Smith saw as forerunners to what he called "tableaux", defined as "the work of art which surrounds or nearly surrounds the spectator."³³ Other Neo-Dadaists created tableaux where the effect was to create a particular psychological state in the space, a concept attributed to experimental musical composer John Cage who used noise and silence as part of his compositions as early

as the 1930s. Around 1945 Cage fell under the influence of Zen Buddhism³⁴ with its idea of intense awareness during every waking moment,³⁵ and "the purpose of purposelessness."³⁶ Cage also used chance methods in his compositions, under the influence of Duchamp. In 1947 he began performing and teaching from time to time at the Black Mountain College,³⁷ where he organized what was essentially a 45-minute-long performance involving other artists.

Calvin Tomkins described it in this way:

Their actions took place simultaneously, and included Cage reading one of his lectures from the upper rungs of a stepladder; Merce Cunningham dancing...David Tudor playing the piano; Mary Caroline Richards and Charles Olsen reading their poems, in turn, from another step ladder; Robert Rauschenberg playing scratchy records on an ancient wind-up phonogram with a horn loudspeaker; and two other people projecting movies and still pictures on the walls around the room. Rauschenberg's white paintings were hung from the rafters above the audience.³⁸

This may remind us of the Dada performances in Zurich and other European cities prior to the 1922 proclamation of the death of Dada when a funeral was held for it by Tzara, Van Doesburg, Arp, Schwitters and Richter at the 1922 Bauhaus Festival in Weimar.³⁹ These activities by Cage and associates were the prototypes for Happenings. In 1992

Michael Greenhalgh provided the following definition of Happenings:

Multi-media events [in the 1960s] animated by artists such as the composer John Cage, Claes Oldenburg and Allan Kaprow -- [which] emphasized the spontaneous and transient elements in performance while manipulating performers, props and audience in ways designed to break down barriers between them. A Happening was neither an art exhibit nor a theatrical event but the site of an experiment in perception and as such is linked to Conceptual art. As part of the Pop phenomenon, Happenings championed the development of art forms away from the traditions of fine art and the exhibition space. They were sited in parking lots, factories or the street, and involved materials with no fine art association, ...and in the case of Joseph Beuys, live and dead animals.⁴⁰

Allan Kaprow provided his own explanation of the phenomenon in an essay entitled, "Happenings and Other Pre-Pop Art."

Kaprow wrote:

Happenings are events which, put simply, happen...they appear to go nowhere and do not make any particular literary point. In contrast to the arts of the past they have no structured beginning, middle or end. Their form is open-ended and fluid; nothing obvious is sought, and therefore, nothing obvious is won, except the certainty of a number of occurrences in which one is more than normally attentive... These events are essentially theatre pieces...[of] uncommon power and primitive energy...[with] no separation of audience and play...a Happening is rough and sudden... (incorporating) that fine nervousness so pleasant when something is about to occur.⁴¹

Kaprow explained that Happenings are impermanent, based on chance, and sometimes unpleasant.⁴² In the 1960s artists orchestrated Happenings to create an art experience by means of action, reaction and interaction. Environments, arguably an early term for installations, were sometimes a part of these Happenings. Kaprow explained how two principles associated with installation are rooted in the Happenings staged in New York in the mid-1950s and the 1960s. When he, Oldenburg and Robert Whitman created Environments and environmental settings for Happenings, they heaped up piles of soft and/or irregular material such as rags, straw, wire mesh, plastic film and "a good amount of plain debris" which had the effect of filling in the space and "obliterating the ruled definitions of the rooms."⁴³ Two things resulted: The first was that works were constructed directly in the spaces rather than being transported from the studio, so that the site had an impact on the work. The second effect was that the thoughts and attitudes visitors brought with them became part of the psychological and sociological scope of the work.⁴⁴ This idea of the audience being a part of the piece is an important aspect of installation in the 1980s and 1990s.

In Europe in the late 1950s Yves Klein hung empty

frames for a non-tangible exhibition and made painting and sculptures out of fire (sometimes using a blow torch).⁴⁵

Klein was emphasizing realism versus illusionism. He used real space and real time and the real physical experience of making art from fire. Klein's Blue Anthropométries of 1960 were performances in which nude female models slathered in bright blue paint rolled around on canvases, leaving the imprint of their bodies, while an orchestra performed Klein's Monotone Symphony before an audience.⁴⁶ Klein and his associates were named the New Realists by Pierre Restany following a 1960 exhibition in Milan.⁴⁷ In fact, the title of the New Realist Exhibition in 1961, Forty Degrees Above Dada,⁴⁸ and their subsequent activities revealed that the New Realists were essentially Neo-Dadaists. For example, in 1962 Yves Klein engaged in a transaction where he received some gold leaf from a client in return for what Klein called "immaterial, pictorial sensitivity."⁴⁹ Klein then sprinkled the gold into the Seine, questioning both the value of art in the world, and the value of art in history, since gold leaf was used extensively in Medieval and Renaissance paintings. This questioning of the value of art and the authority of the exhibition space, posed by Duchamp and reiterated by Klein, was also brought forward by Arman when

he filled an entire gallery with garbage in 1962.⁵⁰ This strategy was subsequently repeated by other artists at various times. Today we would classify this as installation art, since it exhibits certain characteristics of installation summarized at the end of this chapter.

Jean Tinguely, a Swiss artist who moved to Paris in the 1950s, made sculpture which moved (as did Duchamp with Bicycle Wheel, 1913 and Rotary Demisphere, 1936). Tinguely's most-famous work was Homage to New York, March 17, 1960, a machine which destroyed itself in the sculpture garden of the Museum of Modern Art.⁵¹ This work points to a legacy of violence as an aspect of installation, a legacy from performance art and a characteristic of the Fluxus Group, founded in Cologne in 1962.⁵² Wolf Vostell, a member of the Fluxus Group, physically attacked television sets in a gallery in works like De Collagen. He arranged TVs in a pyramid tuned to different channels in a gallery, then he bashed them into debris.⁵³ Another Fluxus artist, Nam June Paik performed a similar feat when he destroyed a piano at the Cologne Festival of Electronic Music and Television in 1963, moving beyond Arman who exhibited smashed violins in 1961.⁵⁴ The Fluxus movement involved artists in North America, Europe and Japan. It stretched the boundaries of

art and provoked spectator involvement, a key operative in installation. A highly provocative artist associated with the Fluxus Group was Joseph Beuys, who was also one of the most influential artists of the later twentieth-century. His various actions and performances with felt and "poor" materials influenced the process artists in America and the Arte Povera artists in Europe, as a systematic examination of his and their work reveals.⁵⁵

As the story goes, Beuys was a German pilot in World War II shot down over the Crimea in a snowstorm and rescued by some Tartars who saved his life by transporting him on a sled to their camp where they wrapped him in fat and felt. Thereafter, Beuys associated these materials with warmth and nurturing and used them in his art, which sought a spiritual transformation and a new consciousness about what is significant in life. He became a professor of sculpture at Düsseldorf University, where he promoted radical political ideas.⁵⁶ He had a charismatic personality and attracted a cult following and controversy wherever he went.⁵⁷ Donald Kuspit has written that, in his use of fat and honey, Beuys was suggesting that "what has become 'hardened' by life originated 'out of the fluid process'...What had 'solidified', like congealed fat or wax, had only to be

softened by artistic warmth to be given a more human form."⁵⁸ Beuys's installation The Pack, which I saw at the Guggenheim Museum in New York in 1979, was first created in 1969 and exhibited in Düsseldorf and at the Edinburgh College of Art in 1970. It featured a Volkswagen bus with its rear doors open. Spilling out from the van and spread out behind it was a caravan of twenty wooden sleds each provisioned with a pack of fat, felt and a flashlight.

Beuys believed that the purpose of art was to comment on the world and to change it, as indicated by his own notes published in Tisdall's book. He urged non-violent revolution by a collective of people (something he called "social sculpture"), rather than trying to work for change through political parties, and he created the Free International University, headquartered in Düsseldorf, to effect change. According to Beuys, change had to come from ideas, transformation and direct action.⁵⁹ In The Pack, Beuys suggested that machines cannot continue to run without fuel, a diminishing resource. The sled, a low-technology means of transportation used by tribal peoples, saved him when his own machine, a high-technology airplane, did not. Beuys's work is a metaphor for a coming winter, real or spiritual, when technology may fail us and when there may not be a buffer

between human beings and nature. It is beyond the scope of this project to investigate Beuys's prolific output over his lifetime, but I would like to suggest that Beuys influenced the kind of materials used in installation art, as well as its nature and configuration.⁶⁰ He made us think about the artist's presence in the work of art and the artist's role in making art. Beuys's art moved us another "forty degrees above Dada" and away from the flippancy of some Dada and neo-Dada artists who did not try to go beyond toppling art from its tower of high culture. Beuys advocated the idea that in order to change art, one had to change society, which means changing systems of education, politics and communication. He constantly worked towards this end until his death in 1986, and set a standard for artists who also want to effect change through their own activity within art.

Pop art, too, was an important precursor of installation. The concept and name of Pop art originated in England in the 1950s when Francis Bacon and others were deriving meaning from film,⁶¹ as well as other popular art forms. In Richard Hamilton's collage Just What is it that Makes Today's Homes So Different, So Appealing? of 1956, a muscleman holds a large "Tootsie Pop" (a candy treat). The term "Pop art" may have come from this collage whose imagery

was drawn from advertising, commercial art and everyday objects.⁶² This idea of art referring to everyday life also drew its inspiration from Marcel Duchamp's Readymades, including his Fountain, 1917. Influenced by Duchamp, Claes Oldenburg created a soft bathtub, toilet and washstand.⁶³ Oldenburg, one of the more influential Pop artists whose work is mentioned elsewhere in this essay, wrote in 1967:

I am for an art...that does something other than sit on its ass in a museum...I am for an art that...is heavy and coarse and blunt and sweet and stupid as life itself.⁶⁴

Oldenburg brought art into the realm of everyday objects, and he also made us examine our culture. Many of Oldenburg's sculptures, like his giant stuffed hamburgers, dealt with scale as a force. The effect of enlarging the ubiquitous hamburger was funny but also sobering, since the smaller edible version of these gruesome monsters had become a staple in the North American diet. Oldenburg's unrealized plans for Thames Ball, a giant toilet float in the Thames, is an ironic comment on the state of the water in that great river. Not only did Oldenburg's sculptures imitate common objects but they acted as a criticism of popular culture.⁶⁵

Along with Pop art, Minimal art was the second "definitive American art movement of the 1960s."⁶⁶ For its

roots we can look to Soviet avant-garde art from the early twentieth century. In their 1920 "Manifesto of Realism" brothers Naum Gabo and Anton Pevsner proclaimed that "Space and time are the only forms on which life is built, and hence art must be constructed."⁶⁷ Gabo and Pevsner were referring to human perception of time as real time and space as real space. As noted previously, the Constructivists explored the relationship between sculpture and architecture. Frances Colpitt pointed out that Flavin's Monument for Tatlin V paid direct homage to Tatlin's Monument to the Third International by mimicking its shape.⁶⁸ The effect of Minimal sculpture is the same as that of Lissitzky's Prouns, in that the sculpture transforms the space around it. Dan Flavin's neon corner sculpture was reminiscent of Tatlin's Tatlin's Corner Counter Relief. According to Colpitt, most Minimal artists were attentive to the placement of their works in the space.⁶⁹ Although some Minimalist artists included two or more discrete objects in their serial works, the "set of objects comprised a single work of art."⁷⁰ The effect was that the exhibition space took precedent over the objects in it.

Another aspect was the spectators' response to features such as "presence, scale and architectural implications,"⁷¹

which had to be "felt rather than empirically measured."⁷² Colpitt pointed out that most sculptors of the 1960s had a concern for external scale and the relationship between the size of the object, the size of the spectator and the site.⁷³ Michael Fried recognized that "Minimal art depends on the beholder and is incomplete without him [sic]."⁷⁴

There was an element of theatre in Minimal art too, as when Robert Morris placed his eight-foot Column, 1961 alone on a dramatically-lit stage. Colpitt wrote that "The column stood upright for three and one-half minutes, and then was made to lie horizontally."⁷⁵ The notion of "the duration of the experience" has been seen by Fried as theatrical.⁷⁶ Fried defined "the duration of the experience" as being the amount of time it took the spectator to perceive the object, which he also referred to as "the notion of temporality."⁷⁷ As the spectator circumnavigated the object, comprehension took place over time.⁷⁸ This aspect was described by Morris as the "gestalt",⁷⁹ a term from Gestalt psychology defined as meaning the perception of the parts being determined by the whole.⁸⁰ This aspect of Minimalism is relevant to installation art, which must be experienced by the viewer's physical participation in the work, since Minimal art stimulates perceptually and kinesthetically, as well as

conceptually."⁸¹ Morris wrote that the difference between Minimal art and earlier art was:

...a shift from figure-ground perceptual field to the visual field. Physically, it amounts to a shift from discrete homogenous objects to accumulations of things or stuff...it is on the one hand closer to the phenomenal fact of seeing the visual field and on the other is allied to the heterogenous spread of substances that make up the field.⁸²

Robert Smithson spoke of this field as the artist's "rightful claim to his temporal processes."⁸³

Smithson said:

Any critic who devalues the time of the artist is the enemy of the artist. The stronger and clearer the artist's view of time the more he will resent any slander on his domain. By desecrating this domain certain critics defraud the work and mind of the artist...An artist is enslaved by time; only if the time is controlled by someone or something other than himself...Many would forget time altogether, because it conceals the 'death principle'...⁸⁴

What should be noted here is that Smithson, a Land artist, spoke of what an artist must control, with one element being time, when it came to the perception of an artist's work.

When artists such as Richard Serra, Michael Asher and Bruce Nauman created installations by making interventions in an interior space at Documenta 5 in 1972,⁸⁵ the critic Carter Ratcliff recognized they had done something new.

Serra "captured" a room with his sculpture, while Nauman and Asher made the space entirely their own.⁸⁶ Ratcliff did not yet use the word "installation" when he wrote about the idea of creating a space-within-a-space as an artistic strategy in relation to certain sculptures at Documenta 5.⁸⁷

Land art, a sub-type of Minimal art, was being made concurrently with Minimal art. Land artists made installations outdoors in the environment. The major influences of Land art or Environment art on installation was its site specificity. In Land art, artists did something to the environment. Peter Selz explained that, "Toward the end of the 1960s artists began making works by digging, cutting, or directly marking the natural landscape."⁸⁸ As an example of this, Canadian artist Iain Baxter made ski trails in the snow in Drawing Mt. Seymour, B.C., 1968 (Fig. 12) and other marks on the snow, as we see in P-Line Straight, 1968 (Fig. 13). He carried this activity further and revealed its more sinister possibilities with Paint into Earth, 1966 (Fig. 14) where one quart of white outdoor paint was poured into a circular hole of one quart capacity, and Grease Fill, 1965-68, a trench 20" x 20" x 1", was filled with five pounds of B.A. Barium grease (heavy) spread over a concavity with a paint scraper.⁸⁹ Obviously paint and grease

should not be placed into the earth without special treatment, and to do so is disturbing. In making art about it, Baxter was commenting on mankind's harmful interventions to nature, and perhaps also questioning the aggression of Earth artists such as Michael Heizer who savaged the topography with a bulldozer in Double Negative, 1969.⁹⁰

Another movement related to Minimalism was Process art, where the process of creation became the subject matter. Robert Pincus-Witten defines process as art wherein "the virtual content of the art became the spectator's intellectual re-creation of the actions used by the artist to realize the work in the first place."⁹¹ Process art, as he sees it, was a strain of Minimalism deriving from "methods and substances that hitherto had been...tagged as female or feminine,"⁹² whose early phase "peaked in 1968-70." Pincus-Witten disregards the idea of Feminism as invested with power. By contrast, curator Bruce Ferguson gives credit where it is due, in this case outside the gates of patriarchy:

Much has been written regarding process art which takes as its point of departure, the notion of repetitive work; the artist's physical labour and energy investing an object with time-consuming activity evidenced on a surface or in a three-dimensional object. Lucy Lippard and others have

clearly associated this serial effort and mnemonic force, both cultural and personal, with contemporary and historical women's art.⁹³

Another player in the history of process art was Robert Morris, whose "Process Manifesto" appeared in Artforum in 1968. In it he re-stated Rodin's method of incorporating the process as part of the resulting art work. In his own work, Morris made sculpture out of loose pieces of felt tacked to the wall, just as his colleague Richard Serra used drooping slices of rubber. Eva Hesse used rope, wire, wire mesh, latex, rubberized cheezecloth and other unlikely fabrics, while Lynda Benglis poured plastics. The process artists working in America in the late 1960s and early 1970s "were all concerned with making forms shaped by arts in time--by dripping, pouring, cutting, hardening, or scattering."⁹⁴ A further discussion of Process art is included in Chapter VII, in conjunction with a case study of Liz Magor's art.

Process art is closely connected to Arte Povera, a European movement which has become well-known through the art journal Flash Art. The critic Germano Celant gave the movement its name and defined it in this way:

Arte Povera expresses an approach to art

which is basically anti-commercial, precarious, banal and anti-formal, concerned primarily with the physical qualities of the medium and the mutability of the materials. Its importance lies in the artists' engagement with the actual materials and with total reality and their attempt to interpret that reality in a way which, although hard to understand, is subtle, cerebral, elusive, private, intense.⁹⁵

Arte Povera had been influenced by Yves Klein and Piero Manzoni, both of whom mixed painting, sculpture, performance and installation. Thomas McEvilley explained that Klein and Manzoni worked in opposition to one another. McEvilley wrote: "When Klein exhibited the gold of the other world, Manzoni, calling him back to real history, exhibited the shit of this one."⁹⁶

Arte Povera artists criticized the preciousness of the art object by using "poor materials", and their preference was for the installation form.⁹⁷ One of the best-known Arte Povera artists, who remains active in the 1990s, is Jannis Kounellis. He used "poor" materials such as cotton, coal, burlap, stones and scrap wood in many of his installations. His Untitled of 1969 had burlap sacks sewn together and tied to a steel bed frame leaning against the wall of his studio in Rome. It reflects the influence of Alberto Burri, who used burlap in his collage paintings in the 1950s.⁹⁸ In the

later 1960s Kounellis incorporated live animals into his work to stress "the need for art to be involved with real life."⁹⁹ A dramatic example of this is Kounellis' unforgettable 1969 installation of twelve live horses in a Rome gallery¹⁰⁰, which may remind us of Joseph Beuys's 1965 performance entitled How to Explain Pictures to a Dead Hare.¹⁰¹

Kounellis is perhaps best-known for his use of fire as a material in installations.¹⁰² (We recall that Yves Klein made paintings with a blow torch in the 1950s, and Beuys used fire in an action in 1963.)¹⁰³ Kounellis has employed lit candles, ignited solid fuel tablets, and activated propane torches in his installations since the late 1960s. The primordial associations of fire with the idea of transformation serve to create an energy field in these installations. That is, the effect is physically stimulating, not only because one can feel the heat, but fire here embodies an element of danger, and evokes associations due to its historical stature as one of the primal elements of matter. When Kounellis in 1970 attached a propane torch to the foot of a woman who was otherwise totally enclosed in a blanket, prone on a steel base,¹⁰⁴ the act evoked the "complex network of references" of which

Blouin spoke.¹⁰⁵

Another facet of installation is the element of anxiety it often embodies, part of the psychology of the space-within-a-space. It can be seen at work in the narrow corridor installations of Bruce Nauman. (Fig. 15) His first corridor in 1968, and subsequent versions of it, served to create an anxiety in the spectator because of the extremely claustrophobic space and the live video monitor which made the viewer the performer, by recording one's every movement in the space.¹⁰⁶ Vito Acconci also created a climate of anxiety in his installations. In Seedbed, 1973, (which was both performance and installation) he fantasized into a loudspeaker as he masturbated, while visitors to the gallery walked on a platform above him. Drawn in by their curiosity, visitors would feel assaulted. Acconci's "preoccupation with himself and his own body,"¹⁰⁷ established "Acconci's territory itself as intimate, revealing, exhausting and completely manipulative of his audience."¹⁰⁸ At the P.S. 1 show Rooms in 1976, he used a similar strategy as related by Nancy Foote:

Vito Acconci set up rows of black desks and benches in the charred boiler room, which he accompanied with a tape that parodied reciting in class. "Say it: we...are...suck...ers...Again: we are suck...ers..."¹⁰⁹

Conceptual art, too, is a 1960s movement. It is defined by Greenhalgh as:

A loose umbrella term that gained currency in the 1960s to describe a variety of art forms which placed emphasis not on the physical presence of the art work but on its "conceptual" meaning. In practice this threw up a huge variety of activities, from Performance and Body Art through to Minimalism. Much of this work is directed at exploring the conventional limits of art through the deployment of a range of anti-art practices. Conceptual art is often abstruse, uninterested for the most part in audience comprehension, and designed to inspire indifference. The intention is that experimenting with unorthodox art forms will turn attention away from questions of representation and mimesis (imitation) towards the reality of the work's conceptual framework...¹¹⁰

The use of words in Conceptual art is one way that artists moved away from a focus on the object, to a focus on the idea. Duchamp's experiments with puns and language written on the perimeter of motorized disks played on his "Rotary Demisphere",¹¹¹ may have been one influence. Another was Semiotics, explored in the United States by the philosopher C.S. Peirce and in Europe by a number of thinkers.¹¹² Conceptual artist Joseph Kosuth's One and Three Chairs, 1965 (Fig. 16) featured a real chair centered between a photograph of a chair and an enlargement of a

dictionary definition of the word "chair", mounted on the wall on either side of the real chair. This work combined the real object with the semiotician's sign for that object. It related to questions raised by Duchamp about the function of art. Kosuth extended the dialogue began by Surrealist René Magritte who suggested in several of his paintings that an object is not the same as the name for that object. An example of this work is the painting The Treason of Images, 1928-9,¹¹³ in which an image of a pipe surmounts a caption reading "This is not a pipe." Kosuth's piece opened the door for the use of photographs as part of the terrain of installation.

Other Modernist Western artists had used words as art. For example, Pop artists like Roy Lichtenstein had made typography the subject of painting. Lichtenstein's Art, 1962, is an oil painting on canvas, 36" x 68", whose content is the word "art."¹¹⁴ Marcel Broodthaers' technique of writing on the walls and floors of the exhibition space is not unknown in the history of art; it became a convention in Islamic art to use inscription in lieu of visual images beginning with the decoration of The Dome of the Rock, AD 691.¹¹⁵ In Broodthaers's Salle Blanche, 1968 (reconstituted in Paris, 1975), (Fig. 17), the words on the floor and walls

suggested objects or states of mind. However, the writing itself was an evocative visual element which created a climate or atmosphere that had not previously existed in that space. (To illustrate the effect of words written on walls and surfaces, we could consider here how certain vulgar words scrawled in public spaces have a particular psychological effect.) Words also became fodder for installation in the work of English artist Keith Arnatt in the 1970s.¹¹⁶ Arnatt installed typeset words directly on the walls to create an effect similar to Broodthaer's handwriting on the walls and floor.

Experimental films of the 1960s also had an impact on installation art. Michael Snow's film Wavelength, 1967 was important because it demonstrated that a single action in space over an extended time, zooming in on an object on the far wall for about forty minutes, could create an intense emotional reaction in the viewer. My own experience was psychophysical since the inferior film stock produced eyestrain and the seeming purposelessness of it left me somewhat irritated. Wavelength makes one aware of the experience of time passing. Here Snow is exemplifying what Smithson declared the preserve of the artist to insist that the time it takes to create the work be respected by the

spectator who must take time to experience it.

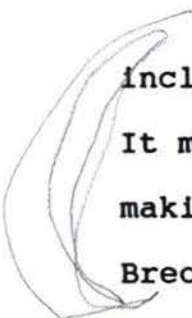
Finally, another tool in installation is light employed as a medium. A pioneer in using light was Dan Flavin. The term "installation" seems particularly apt when applied to Flavin's art, since he "installs" industrial fluorescent light tubes on the walls. The first recorded use of the term "installation" may have been by Flavin to refer to his own work in a 1967 article in Artforum.¹¹⁷ Flavin began exhibiting fluorescent lights in 1963. He ordered their presentation on gallery walls, activating the installation by turning on the light switch. His art in this vein thus has the quality of being temporary.¹¹⁸ The first written reference to Flavin's art as "installation", other than by the artist himself, was in 1969 when Brydon Smith used the term throughout an article in conjunction with Flavin's show at the National Gallery of Canada.¹¹⁹ Although photographs of what were essentially installations were captioned "installation view", Brydon's 1969 use of the term is certainly among the earliest in an art historical context.

Since the mid 1960s, James Turrell has used light to investigate cognition and the way certain stimuli affect the human senses. He employs pools, tunnels, shafts and washes of light to create the ambience he desires.¹²⁰ In the mid-

1960s he acquired a movie projector from Hollywood, tinkered with it, and then employed the empty projector to throw off "geometrical shapes of light that had the illusion of substance and dimensions."¹²¹ According to Ronald Onorato, Turrell's goal was to make people aware of their perceptions and "conscious of their consciousness."¹²² Turrell's light installations do this by heightening "a reflexive awareness of our senses--optic, haptic, spatial--as we become enmeshed in how rather than what we see."¹²³ Like Nauman, Acconci, Morris and others, Turrell constructed "special spaces where our senses discern new experiences."¹²⁴ Turrell's projections allow spectators to see but not enter the space, although some have tried, as Jean-Christophe Ammann recounted in Parkett. Spectators would try to determine if Turrell's projections were painted on the wall or on canvas. When they reached out, they became disoriented. One woman leaned up against what she thought was the picture and fell into the space,¹²⁵ breaking her arm in the process.¹²⁶ Turrell has made pieces where people fell off a motionless tabletop since they perceived themselves to be underwater in light.¹²⁷ These very physical viewer experiences illustrate how installation may function.

In this overview I have attempted to trace some of the

art historical influences on installation, and to investigate various strategies and concerns, citing works by artists from several countries. The recurring characteristics of installation include political motivation, manipulation of members of the audience by attempting to engage them physically, by outraging them or using their time; ironic distance; a psychological control of the space; creation of a particular atmosphere; evocation of a particular experience be it spatial, psychological or psychophysical. Other concerns have been to subvert the gallery's authority; to question the value of art; to change the way art is viewed and to redefine art's parameters. Some artists wanted to find an adequate and active role for art in society, and some even hoped to effect social change through art. No single piece of installation art will share in all of these characteristics, but it will certainly exemplify one or more of them.



Installation art draws indirectly on many influences including those of the theatre, the crafts, and folk art. It may have been influenced by set and costume design, prop making, clockworks, the audience manipulation of Bertolt Brecht, dioramas, and crèches, but it is outside the realm of this thesis to trace all possible historical sources.

In any case, the influence of variety theatre and Futurist performance on the Happenings of the 1960s has been investigated by RoseLee Goldberg in her book Performance Art from Futurism to the Present.¹²⁸ In this book, Goldberg also asserted that the essential investigation of Oscar Schlemmer's performances at the Bauhaus "provided a place to 'experience' space."¹²⁹ And finally, as Frances Colpitt has postulated, the way installation may be connected to theatre is in how its meaning unfolds in time.¹³⁰

ENDNOTES FOR CHAPTER I:

1. Germano Celant, "A Visual Machine, Art Installation and its Modern Archetypes," Documenta 7 catalogue. Vol.2 (Kassel 1983), XIII.
2. Albert Boime, Art in the Age of Revolution 1750-1800 (Chicago and London 1987), 14,15.
3. Hans Arp, "Dadaland." Arp on Arp: Poems, Essays, Memories (New York 1972), 232, cited by John R. Erickson, Dada. Performance, Poetry, and Art (Boston 1984), 5.
4. Ibid.
5. Huelsenbeck made these remarks in February 1918 at a meeting in the Neue Sezession Room. The Dada Manifesto with which he followed up, contained the signatures of Zurich Dadas plus George Grosz, Raoul Hausmann and other German artists, cited by John Erickson, Dada. Performance, Poetry, and Art, (Boston 1984), 33.
6. Erickson, Dada, 42.
7. For a discussion of this see Hans Richter, Dada: Art and Anti-Art (London 1965), 25.
8. Proudhon's Les Confessions d'un révolutionnaire (1848) is cited by Arturo Schwarz, New York Dada: Duchamp, Manray, Picabia (Munich 1974), 117.
9. I make this claim in Chapter II.
10. John Elderfield, Kurt Schwitters (London 1985), particularly pp. 8, 30-32, 35, 94.
11. The writers include Celant, "A Visual Machine," XV, and Chantal Pontriand, "About Installation Works," Parachute 39 (June, July, August 1985), 1.
12. Carola Giedion-Welcker, "Kandinsky's Approach to the Monumental," Homage to Kandinsky (New York 1975), 58.

13. Herbert Kenkels, Mondrian from Figuration to Abstraction. Exhibition catalogue by the Tokyo Shimbun and the Haags Gemeentemuseum (London 1987), 187.
14. Ibid., 212.
15. Peter Nisbet, El Lissitzky 1890-1941, Catalogue for an Exhibition of Selected Works from North American Collections, the Sprengel Museum Hanover and the Staatlich Galerles Moritzburg Halle. Hanover, Harvard University Art Museums, Busch-Reisinger Museum, 1987, 31. Illus. p. 32.
16. Ibid., 31.
17. Ibid., 31.
18. Ibid., 31.
19. Celant, "A Visual Machine," Intro XV.
20. Nisbet, El Lissitzky 30.
21. Ibid., 24.
22. Ibid., 25.
23. Ibid., 27.
24. Ibid., 34.
25. Brian O'Doherty, "Inside the White Cube. Part III. Context as Content," Artforum (Nov. 1976), 38.
26. Arturo Schwarz, The Complete Works of Marcel Duchamp (London 1969), 515.
27. Celant, "A Visual Machine," Intro., XVI.
28. Calvin Tomkins. The Bride and the Bachelors (New York 1965), 40.
29. Erickson, Dada, 118.
30. Michael Greenhalgh and Paul Duro, Essential Art History (London 1992), 203.

31. Edward Lucie-Smith. Movements in Art Since 1945 (London 1969/1987), 122.
32. Ibid., 122.
33. Ibid., 126.
34. Tomkins, The Bride, 99.
35. Ibid., 100.
36. Ibid., 111.
37. Ibid., 101.
38. Ibid., 117.
39. Erickson Dada, 119.
40. Greenhalgh, Essential Art, 149.
41. Allan Kaprow, in American Artists on Art from 1940 to 1980. Ed. Ellen H. Johnson (New York 1982), 61-65.
42. Ibid.
43. Allan Kaprow, "The Shape of the Art Environment. How Anti-form is 'Anti-Form'?" Artforum (April 1968), 32,33.
44. Ibid., 33.
45. Pierre Restany, "The New Realism," Art in America, No. 1, 1963, 102-04.
46. Norbert Lynton, The Story of Modern Art (Englewood Cliffs, N. J., 1986), 480.
47. H. H. Arneson, History of Modern Art (New York, Englewood Cliffs, N. J. 1986), 480.
48. Lucy R. Lippard. Pop Art (New York, Washington 1966), 176.
49. Peter Selz, Art in Our Times. A Pictorial History 1890-1980 (New York 1981), 500.

50. Lippard, Pop Art, 179.
51. Edward Lucie Smith, Movements in Art Since 1945 (London 1969/87), 182, 182.
52. Edward Lucie-Smith. Dictionary of Art Terms (London 1990), 84.
53. Selz, Art, 502.
54. Henry Martin. Arman (New York 1968), Plate 64.
55. A useful source of information about Beuys's work is Caroline Tisdall's book, Joseph Beuys (London 1979). It contains 513 illustrations as well as the notes and writings of Beuys.
56. At Documenta 7 Beuys's art action was to talk to people. He urged tearing down the walls between West and East to stop the arms race, and he proposed ways to deal with other world problems, including the ecological crisis. One source where these ideas are documented is the catalogue for Documenta 7, Vol, 2, Kassel.
57. Beuys first caused a political stir in July 1964 when he recommended raising the Berlin wall by 5 cm. on the twentieth anniversary of the attempt to assassinate Hitler of 20 July 1944. (Tisdall, Beuys, 90). That same summer after Beuys melted some blocks of fat at Documenta 3 in Kassel, the stage was stormed by right-wing students, and Beuys was attacked. (Ibid., 90). Then in November Beuys made a comment on West German television that "the silence of Marcel Duchamp is overrated," criticizing Duchamp's anti-art concept. Beuys used this phrase as a kind of slogan in later performances (Tisdall, Beuys, 92). Beuys also launched several controversial lawsuits. For example, he sued a local branch of the Social Democratic Party for using his "ready-made" Bathtub, 1960, for a beer cooler, and he won \$94,000 damages. (Tisdall, Beuys, 10).
58. Donald Kuspit, "Joseph Beuys: The Body of the Artist," Artforum (Summer 1992), 82.

59. Tisdall, Beuys, 260-64. Beuys was involved in organizing anti-nuclear activities, human rights workshops, and media manipulation events.
60. Beuys's use of materials such as fat and felt and the way he used them surely had an influence on the process artists' materials and methods, although now that Beuys is safely dead, there is a growing tendency to deny this link. Beuys's oblique comments in his description of his own performance The Chief in New York, 1961 alludes to Morris's use of felt. (Tisdall, Beuys, 94.)
61. Lynton, The Story, 286. Francis Bacon was inspired by an image of a screaming woman in the scene depicting the slaughter of civilians by the Czar's troops in Eisenstein's film Potemkin. Bacon was interviewed by David Sylvester, Theories of Modern Art, ed., Herschel B. Chipp (Berkeley, Los Angeles and London 1968), 621.
62. Ibid., 286.
63. Selz, Art, 487.
64. Claes Oldenburg Store Days. Documents from the Store (1961) and Ray Gun Theatre (1962) selected by Claes Oldenburg and Emmett Williams, (New York 1967), cited in American Artists on Art from 1940 to 1980, ed. Ellen H. Johnson (New York 1982), 98-102.
65. Selz, Art, 487.
66. Corrine Robins, The Pluralist Era. American Art 1968-1981 (New York 1984), 8.
67. Naum Gabo and Anton Pevsner, The Realist Manifesto from H. Read, Gabo (London 1957) cited in Art in Theory 1900-1990, ed. by Charles Harrison & Paul Wood (Cambridge 1993), 299.
68. Frances Colpitt, Minimal Art: The Critical Perspective (Ann Arbor 1990), 67.
69. Ibid., 85.
70. Ibid., 65.

71. Ibid., 67.
72. Ibid., 73.
73. Ibid., 75.
74. Michael Fried, "Art and Objecthood," Artforum, Vol. V., No. 10 (June 1967), 21.
75. Colpitt, Minimal Art, 89.
76. Fried, "Art and Objecthood," 22.
77. Colpitt, Minimal Art, 93.
78. Colpitt, Minimal Art, 95.
79. Robert Morris, "Notes on Sculpture, Part 2," Artforum, Vol. 5, No. 2 (Oct. 1966), 21.
80. Colpitt, Minimal Art, 135.
81. Lucie-Smith, Dictionary of Art Terms (London 1990), 88.
82. Robert Morris, "Notes on Sculpture 4: Beyond Objects," cited in Art & Theory, 869.
83. Robert Smithson, "A Sedimentation of the Mind: Earth Projects," cited in Art & Theory, 864.
84. Ibid., 868.
85. Carter Ratcliff, "Adversary Spaces," Artforum (October 1972), 40-50.
86. Ibid., 40-44.
87. Ibid.
88. Selz, Art, 494.
89. Iain Baxter, N.E. Thing Co. Ltd. (Vancouver 1978), unpaginated.
90. Selz, Art, 495.

91. Robert Pincus-Witten, Postminimalism into Maximalism (Ann Arbor, Michigan 1986), 11.
92. Ibid, 11.
93. Bruce Ferguson, "Rue Mentana. Betty Goodwin and Marcel Lemyre," Parachute (Fall 1980), 31.
94. Robins, Pluralist, 21.
95. Germano Celant cited in Vancouver Art and Artists 1931-1983. Exhibition catalogue, Vancouver Art Gallery, 1983, 199.
96. Thomas McEvelley, "Mute Prophecies: The Art of Jannis Kounellis," Jannis Kounellis. Exhibition catalogue, Museum of Contemporary Art, Chicago, 1986, 20.
97. Ibid., 49.
98. It also seems to me that Joseph Beuys's influence on Kounellis can be seen by comparing Beuys's felt-covered sticks and felt-covered angle irons from 1964-67 leaned upright against the wall (Tisdall, Beuys, 120-131) to the pieces Kounellis did from 1968 onwards which are in the vein of Kounellis's Untitled 1968, where five wooden poles with woolen tufts were installed in Kounellis's Rome studio (McEvelley Kounellis, 45).
99. McEvelley, Kounellis, 52.
100. Ibid., Plate 36, Untitled 1969. Installed at Galleria L'Attico, Rome, 1969.
101. In How to Explain Pictures to a Dead Hare, 1965, Beuys painted his face with gold leaf and cradled a dead rabbit in his arms while talking to it about art. Beuys's point was that a dead hare understands as much about art as most living people. Kounellis also painted his face with gold leaf from time to time.
102. McEvelley, Kounellis, 62.
103. Tisdall, Beuys, 270.
104. The figure wrapped in a blanket is reminiscent of

Beuys's The Chief, first performed in 1963. In The Chief, Beuys wrapped himself in a roll of felt and stretched a dead hare out on either end of the felt roll. The roll of felt was attached to a speaker and one could hear breathing, grunts, and other noises, during the nine hours Beuys was enclosed. Beuys saw The Chief as primarily a "sound piece." (Tisdall, Beuys, 95). Kounellis's act of attaching an ignited blow torch to the bare foot of a woman otherwise totally enclosed in a blanket (perhaps made from felt) is certainly a provocative installation "in which materials are selected and combined within a space." This unknown female has a different kind of allure than the professor of sculpture (Beuys) rolled up in the felt. The effect of Kounellis's piece seems to be related to the sadism of Surrealism, and of course, it too is a sound piece, since we would hear the hissing of the torch. It is possible that this was an attempt at one-upsmanship.

105. René Blouin used this phrase in his catalogue essay for Aurora Borealis, Montreal International Centre of Contemporary Art, 1985.
106. Selz, Art, 499.
107. Robins, Pluralist, 229.
108. Ibid., 229.
109. Nancy Foote, "The Apotheosis of the Crummy Space," Artforum (October 1976), 298-99.
110. Greenhalgh, Essential Art, 88.
111. Arturo Schwarz, The Complete Works of Marcel Duchamp, (London 1969), 319-331.
112. Three writers who examine Semiotic theory are Roland Barthes, S/7 (New York 1970); Victor Burgin, Thinking Photography (London 1986); and Jacques Derrida, Of Grammatology (Baltimore 1976).

113. Robert Hughes, The Shock of the New (London 1976), Plate 166.
114. Lynton, The Story, 299.
115. Richard Ettinghausen and Oleg Grabar, The Art and Architecture of Islam 650-1250 (Harmondsworth, Middlesex, England 1987), 28.
116. Lynton, The Story, 300.
117. Dan Flavin, "Some other comments...more pages from a spleenish Journal," Artforum (December 1967), 23.
118. Lynton The Story, 309.
119. Dan Flavin and Brydon Smith, "Fluorescent Lights etc. from Dan Flavin: A Supplement, ArtsCanada (October 1969), 14.
120. For more information on Turrell's art see Parkett No. 25 (1990), 85.
121. Dave Hickey, "James Turrell: Living in the Big Light," Parkett No. 25 (1990), 84.
122. Ronald J. Onorato, "Being There: Context, Perception, and Art in the Conditional tense," Individuals: A Selected History of Contemporary Art 1945-1986. (New York 1988), 197.
123. Ibid., 200.
124. Ibid., 205.
125. Jean Christophe Ammann, "Shimmering Deep-Blue Purple," Parkett 25 (1990), 81.
126. Richard Flood and Carl Stigliano, "Interview with James Turrell," Parkett 25 (1990), 98.
127. Ibid.
128. RoseLee Goldberg. Performance Art from Futurism to the Present (London 1988).
129. Ibid.
130. Colpitt, Minimal Art, 91-97.

II. THE NATURE, FUNCTION AND DEFINITION OF INSTALLATION

In 1987 Lesley Johnstone wrote in an unpublished M.A. thesis that:

The notions of time, the integration of the spectator and the concept of the site-specific are the foundations upon which installation, and also the analysis of its development, are based.¹

Installation may demand viewer participation in a different way than other art forms. Questions of intention and methodology surface to activate the viewer, who may have to move physically around the installation through time as well as space, to examine and to experience all components to make the mental connections necessary to reveal the work's meaning. Where production of discrete objects is not the artist's goal, intellectual or physical experience rather than retinal satisfaction can be seen as the effect of installation.² These works often refer to wide-ranging cultural and political issues. An example may be seen in the projections of Krzysztof Wodiczko. (Fig. 18) Wodiczko's AT & T Projection, 1 November 1984 (during the U.S Presidential Campaign), The Kitchen, New York, suggested

that deals were being made between candidates and big business. He has done this by projecting an outstretched hand in a proffered handshake onto the AT & T Tower. While Wodiczko's projections remain specific to their site and time, other forms of installation have mutated so that such specificity no longer defines all installation. Where once installations were regarded as being primarily site specific, the dialectical process that occurs between site and work of art by and large does not apply to very recent installation. Site specificity is less a concern to artists working in the 1980s than it was to those working in the 1970s, as we see the same installation being adapted to different spaces across Canada and indeed various locales in the world. An example of this would be Liz Magor's installation Production at the Vancouver Art Gallery in 1982, reconfigured at Aurora Borealis in Montreal in 1985. There are also recent examples of installations from the 1960s and 1970s being recreated years later, although this has been controversial.³ The materials used in installation are often saved and reconfigured in other spaces, or sometimes even duplicated as closely as possible in different locales, although of course there is always a concern for context.

Another shift in the nature of installation has occurred since the inception of the artform in the 1960s. Where once installations were regarded as temporary in nature and ephemeral in duration, this is less true today than it once was. With Walter de Maria's permanent installation Earth Room in New York in 1980, sponsored by the Dia Foundation, the concept of impermanence was shattered, since it is permanently installed indoors.⁴

Johnstone also investigated the concept of installation in her 1985 essay in the Aurora Borealis catalogue.⁵ She acknowledged that by 1985 the concept of installation had seemed to change,⁶ although this aspect is not elaborated in her writing. Also around 1985, Rose Lee Goldberg defined installation as principally a spatial experience, ordered by the various elements within the space.⁷ The concept of installation as a spatial experience was aptly demonstrated by Duchamp's curatorial activities when he diverted attention away from the paintings by inverting the floor and the ceiling of the exhibition space in 1938 with twelve hundred coal bags suspended from the ceiling over a stove. Likewise in 1942, he made the interior of an exhibition space the subject by entangling the entire volume in string. This strategy of changing the

emphasis to the spatial was also investigated by Walter de Maria in 1968 when he filled in the interior of the Heiner Friedrich Gallery in Monaco with 1,600 cubic feet of packed earth.⁸ Goldberg defined installation as primarily spatial; the materials of the artwork would be altered by "the means and places chosen for their execution."⁹ When Iain Baxter moved the contents of an entire apartment into a gallery and bagged everything in plastic, as elaborated in Chapter III, the objects had a different effect than if they were not bagged or placed on exhibition.¹⁰

Another example of how perception was altered by "means and place of presentation" occurred when American artist Vito Acconci concealed himself under a ramp in a gallery and broadcast the sounds he made while masturbating whenever he heard footsteps on the ramp over him. Goldberg has written about Acconci's intention:

He was concerned with describing an area which he calls the "powerfield." This notion, taken from Kurt Lewin's three-part principle elaborated in The Principle of Topological Psychology, assumed a circle or a power field which included all possible interaction in physical space. In this sense his pieces were less concerned with locating his body in space, but rather with implicating people in the space through their own, and his, actions. He did not wish the audience to merely empathize with him, but was concerned with

"setting up a field in which the audience was, so that they became a part of what I was doing..."¹¹

Acconci may or may not have been present during the entire course of the exhibition. In an interview in Avalanche he said:

...a power field can probably exist without my physical presence. One way that this can occur is if a space is designed directly oriented for my potential use so that when a person comes into the space he would still be involved in my presence...¹²

Acconci maintained that the artist did not actually have to be present to set up a "power field" with the viewer. His Adjustable Wall Bra, installed at the Museum of Modern Art in February 1992 could be physically entered by the spectator. The white plaster cups of the bra were big enough to sit in, and it was dim inside since the cups were close to the wall. An audio tape played Acconci's fantasies, and throbbed with music and the sound of someone, perhaps the artist himself, breathing. Just as a bee would enter a flower, the viewer was provided by Acconci with the experience of bumbling around in a brassiere. Possible viewer sensations included the sense of being in a taboo place, with the possibility of Acconci watching with a hidden monitor. One could feel isolated and uneasy under

the power of his presumed leer. The force of this work lends credibility to his concept of the "power field." Adjustable Wall Bra may be perceived as "a new perception of space"¹³ as determined by the artist "designing" the space.¹⁴ It is my belief that Acconci's "power field" may be equated with Walter Benjamin's "aura." The "aura" is what Benjamin called the presence of a person or object manifested only in the actual person or object, not in its mechanical reproduction.¹⁵ Just as icons from Byzantium or statues from Greece had an aura, some artists were (and are) interested in imbuing their installations with an aura or a power field. I have adapted Acconci's postulation of the "power field" as the theoretical framework of this essay. I must stress that it is theoretical and not an established fact. Some skeptics may disagree that such a phenomenon as a power field exists.

In the early 1970s artists were concerned to de-objectify art, to define art as an experience rather than an object, in order to remove it from the category of consumer item. Through installation they created spaces for their experiential qualities. By 1979 there had been a return to the object, not as an aesthetic end in itself, but "used in a social, architectural, or religious function."¹⁶ Benjamin

acknowledged that the earliest works of art originated in religious or magical rituals; he believed that the cult objects used in these rituals would have had an aura.¹⁷ Testimony to the attraction of ritual for artists is the proliferation of cult rooms and fetishes in the 1992 Students' Exhibition at the Emily Carr College of Art and Design in Vancouver. Certainly the element of ritual is present in the work of the Canadian art group Fastwürms. Writer Lisa Rochon explained that, when Fastwürms goes into the wilderness to gather materials for their installations, they first construct a sweat lodge as part of their de-urbanization process, followed by a period of fasting and then gathering of lichen and bark from dead trees.¹⁸ In this way they hope to imbue their installations with a kind of shamanistic energy akin to Acconci's "power field."

Installation has many ties to popular culture and, in Canada, installation has been historically tied to artists' use of technology. For example, Jeff Wall has referred to movie audiences in his work, (Fig. 19) and utilized large-scale transparencies of the kind used in advertising; Rita McKeough sees her work as being infused with the same energy as rock videos.¹⁹ There is also the strong relationship between some installations and the pace

and complexity of contemporary life, as seen in Rita McKeough's frenetic installation Take it to the Teeth, at the Glenbow Museum, Calgary, 1993, for which a comprehensive museum catalogue is still in progress. Take it to the Teeth combined sound, music, performance, sculptural components and ongoing process installation. During the course of thirty-eight performances McKeough and Cheryl l'Hirondelle excavated the site with their teeth. They did this by tearing down the walls of a domestic bedroom, set up like a three-ring circus in the gallery, and carrying away the pieces in their teeth, a metaphor for liberating the female voice.²⁰

Installation can be compared to playing chess, since unfolding its strategies may take considerable mental effort and contemplation. It may be claimed that installation is the conceptual art promoted by Duchamp, rather than the retinal art that Duchamp rejected.²¹ This conceptual nature may be the reason that it is being forecast as "the preeminent art form of the 1990s."²² Holland Cotter used this expression in his review of the first exhibition organized by Robert Storr, after he was appointed curator of contemporary art at The Museum of Modern Art in New York in 1991. Storr thought installation was so important that he

mounted Dislocation, a group show of installations, as his inaugural exhibition at MOMA. This occasion was the first time in almost a decade that MOMA had "acknowledged contemporary art with a full-scale show."²³ Documenta IX, 1992 was dominated by installation,²⁴ as was the 1993 Venice Biennale.²⁵ My perception is that installation was the most noticeable element in Vancouver's Artropolis 1993 in the old Woodward's department store. Significantly, the Vancouver Art Gallery's major contemporary show of 1993, Out of Place, also featured installations by artists from various countries. The exhibition included no examples of conventional painting or sculpture as discrete objects, and thus affirms my contention that installation art is the dominant art form of the 1990s.

In the following chapters I will consider the motivation, the reception and the effect of installation as it developed in Canada and as it exists in 1993. I hope to support the following contentions: Installation began as subversion of the exhibition space.²⁶ Artists wanted to take control of how their ideas were put forward to the public.²⁷ By selecting elements which could be assembled only by them or according to their strict instructions, they began to control the viewing space.²⁸ Placement within a

space or action upon the space is an important element in installation. It need not be multi-media, but most often is. It is most likely to be highly conceptual and never simply retinal. It can be either temporary or permanent and it may provide a psychological or psychophysical charge. In an installation there is the expectation that the viewer must participate in the work to experience it or to unravel the work's meaning.²⁹

II. ENDNOTES:

1. Lesley Johnstone, The Concept of Installation in Contemporary Artistic Discourse, M.A. Thesis, University of Montreal, 1987, unpublished, Summary 1 (i).
2. Henry Martin has written: "What Duchamp meant by "retinal art" is art designed to do not more than delight the eye--art based upon the contemplation of forms and colors and upon the creation and exploitation of canons of abstract physical beauty. He insisted that his own art...was an intellectual beauty--a beauty of indifference, that belonged to thought and the mind and not to the eye." Henry Martin, Arman (New York 1968), 11.
3. Susan Hapgood, "Remaking Art History," Art in America (July 1990), 115-123 & 181.
4. The DIA Centre for the Arts, New York confirmed that De Maria's installation Earth Room, at 141 Wooster Street, was installed in 1980; Broken Kilometer, at 393 West Broadway was installed in 1979; both are permanent installations. Lightning Field in New Mexico was installed in 1974, but it is Land art and has a different effect than works installed indoors. This information was confirmed in a telephone conversation with a DIA Centre spokesperson on March 7, 1994.
5. Lesley Johnstone, "Installation: The Invention of Context," Aurora Borealis, Exhibition catalogue, Montreal International Centre for Contemporary Art, 1985, 53.
6. Ibid., 48-53.
7. RoseLee Goldberg, "Space as Praxis," Theories of Contemporary Art (Englewood Cliffs, N.J. 1985), 253.
8. Robert Graham, "Ritual and Camera," Parachute 39 (June, July, August 1985), 31.

24. Giancarlo Politi, "Bonito Oliva, Documenta, and the Biennale," Flash Art (October 1992), 87-89.
25. Ludo Weitzer, "The Accidental Tourist. Postcard from the Venetian Eco System," Flash Art (October 1993), 44, 45.
26. Marcel Duchamp's activity in the Surrealist exhibitions of 1938 and 1942 demonstrates this, as discussed in Chapter I.
27. The fact that curators and administrators do intervene in artists' installations is discussed by Bruce Barber in "Pro Bono Publico," Parachute 39 (June, July, August 1989), 36-38.
28. Even Dan Flavin's fluorescent tubes, which can be installed by anyone, must be installed where the artist says they must be and turned on when he says they should be, so that only the artist controls the viewing experience.
29. Frances Colpitt discusses spectator confrontation as opposed to "passive aesthetic experience," in Minimal Art, The Critical Perspective (London 1990), 67-99. When looking at Minimal art, the viewer establishes relationships of scale and presence which are non-existent by responding to "non-exhibited features." Similarly, in installation, the viewer also establishes perceived meanings because the space is activated by the artist's "power field."

III. CANADIAN ARTISTS WORKING WITH INSTALLATION

This chapter will consider the installations of two Canadian artists who lived in British Columbia at the time these works were created. The art of both of these artists demonstrates various concerns and recurring characteristics of installation. I will discuss three installations by Iain Baxter made between 1965 to 1969 and three works by Lynda Gammon made between 1986 to 1992.

Baxter was born in 1936 in Middlesborough, England and came to Canada in 1937. He grew up in Trail, B. C. and Calgary, Alberta. He has a B.Sc. in zoology from the University of Moscow, Idaho (1959), a M.Ed. from the same university (1962) and an M.F.A. (painting), from the Washington State University, Pullman (1964). From 1964 to 1966 he was assistant professor in the Fine Arts Department at the University of British Columbia, and from 1966 to 1971 he was associate professor and university resident in visual arts at the Centre for Communications and the Arts of Simon Fraser University in Vancouver. He has been a guest professor in Italy, London and Toronto.¹ Baxter has

continued to teach and to make art in the 1970s, 1980s and into the present.

The works by Baxter discussed in this chapter seem to be characterized by an urge to subvert the gallery's authority, question the value of art, and change the way art is viewed by redefining its parameters. His first installation was created in 1965 when he hung a number of his vacuum-formed plastic works on a clothesline in a Vancouver back yard. (Fig. 20) They were principally landscapes, each about 2' x 2' square. When Baxter installed these works in the context of an urban industrial landscape, the works served to criticize the Group of Seven's practice of obliterating any glimpse of industrialization which might otherwise blight their paintings.² With this installation Baxter was also mocking the privileged position of the landscape as the most-esteemed subject in Canadian art. He repositioned the idealist landscape outdoors, rather than exhibiting it as a commodity on the walls of a gallery or an upscale interior.

With Bagged Place, 1966, (Fig. 21) Baxter again questioned the function of a gallery by moving what resembled an entire student apartment to the U.B.C. Fine Arts Gallery. Every single item was bagged in plastic as if

it were an item of anthropological interest, including a bagged toilet replete with bagged contents, a bagged TV tray with bagged TV dinner, bagged beer bottle, and so on. Baxter included everything, even a pink, mouldering cake.³ Rather than gallery art viewed principally by members of the bourgeoisie, this was life of the average Canadian positioned critically in a gallery context. Baxter further questioned the idea of what is appropriate as subject for art by convincing the National Gallery of Canada to allow him to take over the main floor from June 4 to July 6, 1969.⁴ The exhibit included "aesthetically claimed things" (ACT); "aesthetically-rejected things" (ART); and nine other departments of N.E. Thing Co. (NETCO), including COP (works by contemporary artists transformed or extended, thus altering their concepts).⁵ N.E. Thing, the Baxters' conceptual art corporation, set up its corporate offices and display areas in the National Gallery; the effect was to make bureaucracy itself the subject of art. The resulting "visually sensitive information"⁶ included photographs from the June 9, 1969 Visually Sensitive Information Conference participated in by Iain Baxter, president of N. E. Thing; Ingrid Baxter, vice-president of N.E. Thing; Anne Brodsky, editor of Artscanada; critics John Chandler and Lucy

Lippard; curators Dennis Reid, Brydon Smith, Mary Taylor, Pierre Théberge; artist Greg Curnoe; arts officer David Silcox; publisher Seth Siegelau and NETCO assistant Marie Whitney.⁷ The participants were seated around a large boardroom table littered with beer bottles and disposable glasses. The déclassé activity of "important" people drinking beer and using disposable glasses in the boardroom of the national art gallery of Canada can be seen as ironic. The various ironies which surface in these photographs are open to personal reading on various levels, as is much of the "visually sensitive information" which Baxter collected and displayed. Baxter focused attention on avant-garde art in Canada by associating with his American contemporaries and exhibiting with them in the United States and in Canada.⁸ He was also successful in obtaining financial support from the Canada Council and attention from the print media for his activities.⁹ He helped to put Vancouver on the map in the art world,¹⁰ and he did this partly through his work in installation.

Lynda Gammon was born in Port Alberni, British Columbia in 1949. She has a B.A. in English literature from Simon Fraser University (1978) and an M.F.A. from York University, Toronto (1983). She has taught in British Columbia and

Ontario and is currently associate professor in the Visual Arts Department at the University of Victoria.¹¹

Her introduction to avant-garde art was at Simon Fraser University when Baxter was teaching at the Centre for Communications. Gammon recalled that:

When I took Baxter's course at S.F.U. (my first art course) we did "landscape painting" by going out in the woods and literally painting the trees, etc. When we had nude models we painted on the models. We spent a lot of time talking and roaming around outside and in the city as I remember. It was an amazing experience; a total eye opener for me.¹²

Gammon is an artist who seeks to find an adequate role for art in society. Two sculptures and one installation by this artist will be considered in relation to certain Soviet Constructivist sculptures and installations with which they appear to share a visual similarity and ideological motivation. "Art into Life"¹³ was the call of the Russian Constructivists of the first three decades of the twentieth century. This concept has been examined literally by Gammon. Constructivism, influenced by Futurism and Cubism, sought to integrate non-objective forms with industrial resources to find a new role for artists in an evolving modern Soviet age.¹⁴ "Gammonism" is influenced by the visual vocabulary of Russian Constructivism¹⁵ and seeks to use

industrial detritus both in non-objective and hybrid forms to find a new role for the artist as a communicator in the closing years of the twentieth century.¹⁶

Gammon's sculptures, exhibited at The Nickle Arts Museum in Calgary in 1987, and the Vancouver Art Gallery in 1986, have the tension of Russian Constructivist art. For example, her wall relief Directing, 1986 (Fig. 22) and Listening-In, 1986 (Fig. 23), can be compared instructively to Vladimir Tatlin's Corner Counter Relief, 1915-16. (Fig. 24) The two artists share the use of oblique angles and the inclusion of "real architectural space within the space of art,"¹⁷ or, to phrase it in the words Camilla Gray used in her 1986 book, The Russian Experiment in Art 1863-1922, "real materials in real space."¹⁸ Just as Tatlin sought to separate "the reality of art from the reality of life," by combining wood, metals, cardboard, glass, plaster and manufactured objects such as a palette and a tool,¹⁹ "mounted or suspended in forceful contrasts to wall and floor planes,"²⁰ so Gammon has brought the castoffs and junk of contemporary life into the realm of art by constructing dynamic assemblages of domestic refuse.²¹ The Russian Constructivists took the position that sculpture's logical mode of production should be clearly revealed.²² They

equated "excess" with "waste";²³ such "bourgeois epicureanism" was "morally condemnable".²⁴ In making her art from bourgeois waste, Gammon's recycling is an act with moral implications, since elements of her sculpture are revealed for what they are: sections of vacuum-cleaner hoses and venetian blinds, the front gate, iron bars and so on. Her work seems to be seeking redemption for society's excesses. She has compared her art production to domestic activities;²⁵ it appears as if she is struggling to marry art and daily life just as the Russian Constructivists struggled with the pressure to integrate art and industry. Their struggle is revealed by a transcript of a December 22, 1921 group discussion, of Varvara Stepanova's paper "On Constructivism."²⁶ Some Constructivists believed that "art must have an existence separate from industry,"²⁷ as demonstrated by the 1922 credo wherein Aleksandr Vesnin wrote:

The contemporary engineer has created objects of genius; the bridge, the steam locomotive, the airplane, the crane... The contemporary artist must create objects that are equal to these in force, tension and potential with respect to their psychological and physiological effect on human consciousness as an organizing principle.²⁸

These artists realized art could have "a psychological and physiological effect on human consciousness." This idea is

of interest here when we consider that these are properties that have been isolated as recurring in installation. These elements were certainly employed by Gammon in her installation at the Art Gallery of Greater Victoria (AGGV) in 1992. (Fig. 25)

If we analyze a photograph of the Obmokhu (Society of Young Artists Exhibition) held in Moscow in 1921 (Fig. 26), two things are revealed: first, it physically resembles Gammon's AGGV installation; second, the photographs of the 1921 Obmokhu suggest that this had the same effect as Gammon's installation. I believe that both created a psychological and physiological state. The 1921 Obmokhu Exhibition featured the work of thirteen artists who exhibited free-standing metal constructions and framed works placed in a distinctive manner on the walls,²⁹ similar to the way Gammon positioned framed works in the AGGV show. They may have wanted to excite tension and a slight nervousness on the part of the viewer, that state recognized by Allan Kaprow as one which makes spectators feel that they were part of something about to happen.³⁰ The sculptures included Aleksandr Rodchenko's Suspended Construction in Space, 1921 (Fig. 27) and Karl Ioganson's grid-like sculptures which resembled tilted music stands with extra

horizontal cross supports. The metal elements in Gammon's sculpture Directing are grid-like as are the sandwiched lithographic transparencies included as sculptural elements in her AGGV installation. These resemble Ioganson's grids in the Obmokhu exhibition of 1921.

Rodchenko's Suspended Construction in Space affirms the Constructivist position of "the line as a direction of the static forces and their rhythm in objects."³¹ Rodchenko's sculpture is geometric and rational. By contrast, Gammon's Shortcut Processor #5, 1992, (Fig. 28) a mixed-media sculpture in her AGGV installation, traces chaotic lines in space with Letratape; these are emotional and irrational. Rodchenko's Suspended Construction in Space has the same structured composition as a model of an atom, while Shortcut Processor #5 looks like what I imagine to be the aftermath of an exploded atom; the Letratape component of this sculpture resembles mangled audio-cassette tape. When we recall that many Russian artists, including avant-garde artists, disappeared in labor camps which "combined genocide with the exploitation of cheap labor,"³² it throws a chilling cast on Gammon's reinvocation of Constructivist imagery, but also isolates one motive for Gammon's alignment. It does not seem likely that Gammon supports the

concept of "the end of art" as proposed by Arthur Danto, et al.³³ Rather, her art is tied to the end of utopian vision since both Communism and Capitalism have failed to solve humankind's problems. Gammon said in a gallery talk during the course of her AGGV exhibition, "In the 1950s [when she was growing up] we thought technology could solve our problems. In the 1990s, we no longer have such illusions."³⁴ In the Constructivist experiment, artists who tried to integrate their art with industry were inevitably rejected by the Soviet regime.³⁵ Gammon's art reflects the failure of technology in certain respects. More importantly it reminds us that art must be free to be art.

A consideration of the non-sculptural element in Gammon's 1992 AGGV installation provides important clues to further meaning. Her Studio Pictures are black and white photographic enlargements in various sizes, printed from Polaroid negatives shot in her Victoria studio. They feature mundane views of the objects in the AGGV installation, as well as interior aspects of her studio such as shelves and doorknobs. She applied black flocking³⁶ to the surfaces of a number of these photographs in thick black painterly strokes and splotches which resemble the painterly applications of American Abstract Expressionist painters

from the 1950s and 1960s, a kind of art associated by some with the Cold War and Capitalist cultural propaganda.³⁷ These markings serve to energize the otherwise unremarkable photographs. The photographs became mixed media works bearing evidence of the artist's action on them. (Fig. 29) The psychological effect of Gammon's installation was unsettling because the work was initially puzzling and could not be read easily. The scale of the two small partitioned-off areas where the Constructivist-inspired works were installed seemed intimate, while the Studio Pictures on the walls of the larger, open space of the gallery were alienating. The abstract swathes on the photographic surfaces of the Studio Pictures resembled unfriendly graffiti, and the splotches on other Studio Pictures looked like organic material splattered by a gun at close range. Ultimately, the physiological effect was one of discomfort since, while the expectation was that the work would be accessible on other than formal levels, the more it was considered, the darker the mood it produced as her messages were assimilated.

By her ideology of non-materialism, Gammon shows us facets of our world. She forces us to face them because they are presented in a gallery where the work of art is

contemplated in much the same way that cult statues in Roman Catholic churches are examined for the presumed power of their message. The discomfort we feel is the power of the art and of the space around the art, under control of the artist, who like the Russian Constructivists, seeks a role for the artist in society.

I have chosen to describe these installations by Baxter in the 1960s and by Gammon in 1992 because they bracket an age of exploration through installation on the Canadian art scene. In Chapter VII, I will turn to a more detailed examination of Canadian installation art through a case study of the work of Liz Magor.

III. ENDNOTES:

1. The source of this biographical information is a Curriculum Vitae given to me by Baxter in 1981. It is included in the 1/3-inch thick, unpaginated book The N. E. Thing Co. (with a letter of introduction by Jean-Christophe Ammann, Vancouver, N. E. Thing Co. 1978), for an exhibition, Kunsthalle, Basel, Switzerland, June, July 1978, curated by Ammann. This book was not a catalogue but a compilation of N. E. Thing projects and data. The book itself was the work of art in the Basel exhibition.
2. Both Peter Mellen and Barry Lord discuss signs of industrialization in the Canadian shield, proving that The Group of Seven were not painting nature as it was but painting an idealized nature. Thus, "the unspoiled North" was already a myth which their paintings served to propagate. Peter Mellen, The Group of Seven (Toronto 1970); Barry Lord, The History of Painting in Canada (Toronto 1974).
3. N. E. Thing, unpaginated.
4. A press release issued by The National Gallery, Ottawa, May 27, 1969 announced details of the upcoming exhibition. For reviews and documentation, see N.E. Thing.
5. This description is from The National Gallery press release, May 27.
6. Visually-sensitive information is "A term developed and used by the N. E. Thing Co. to denote more appropriately the meaning of the traditional words 'art' and 'fine art or 'visual art.' Refers to the handling of visual information in a sensitive manner. Also refers to the 'artist' as a visual informer, as someone who knows how to handle visual information sensitively...Visual Sensitivity Information (painting, sculpture, architecture, books, etc.)", N.E. Thing Co. Ltd. Glossary, 1966, NETCO terminology used to describe culture and the various arts functioning inside the idea of cultural knowledge), N.E.Thing, unpaginated.

7. N. E.Thing, unpaginated.
8. See Robert Smithson, "A Sedimentation of the Mind: Earth Projects," Artforum VII, No. 1 (Sept. 1968), 44-50.
9. Articles were written about Baxter's work in Time (December 7, 1970); Art in America (January 1970), pp. 123-126; Life Magazine (April 25 1969), 80-86; Artforum (September 1968), 55-60, and others.
10. He did this by making a Super 8 film of the Trans-Canada Highway from coast-to-coast, as documented in Thing.
11. Source of this biographical information is the artist's Curriculum Vitae given to me by Lynda Gammon in 1994.
12. Interview with Gammon, March 4, 1994.
13. Vladimir Tatlin is credited with this slogan by Christina Lodder, Russian Constructivism (New Haven and London 1983), 277.
14. Richard Andrews and Milena Kalinovska, "Introduction," Art into Life: Russian Constructivism 1914-1932 (Seattle 1990), 9.
15. I have invented this term to describe works which have in turn been influenced by Gammon's art, including that of Gammon's ex-student Linda Giles, who exhibited works in The Helen Pitt Awards exhibition, Art Gallery of Greater Victoria, September 1992 and in The Disrupted Body, AGGV, July 8 to September 19, 1993.
16. Gammon, AGGV gallery talk during the course of her exhibition Instruments of Domesticity, AGGV, June and July 1992.
17. Yves-Alain Bois, "Material Utopias," Art in America (June 1991), 101.
18. Camilla Gray, The Russian Experiment in Art 1863-1922, (London 1986), 178.

19. Anatoli Stigalev, "The Art of the Constructivists: From Exhibition to Exhibition 1914-1932," Art into Life, 21.
20. This description of Tatlin's method of installating his reliefs is from footnote 3 of Andrews and Kalinovska's introduction, Art, 9.
21. Gammon has discussed her sources for materials in an unpublished artist's statement, 1994.
22. Bois, Art, 102.
23. Ibid., 102.
24. Ibid., 102.
25. Gammon's artist's statement
26. Art into Life, 75.
27. Ibid., 75.
28. Ibid., 68.
29. Bois, "Material," 99.
30. Kaprow is quoted in Chapter 1 of this thesis.
31. Art into Life, 62.
32. Ibid., 233.
33. Michel Foucault proposed the end of history. For a synopsis of Foucault's view of history see Madam Sarup Post-Structuralism and Post-Modernism (Athens, Georgia 1989), 63-95. Various critics then proposed the end of art including Arthur Danto in Beyond the Brillo Box (New York 1992).
34. Gammon, talk, 1992.
35. Many avant-garde artists were sent to labor camps by Stalin after 1933, as discussed by Jaroslav Andel in "The Constructivist Entanglement: Art into Politics, Politics into Art," Art into Life, 233-239.

36. Flocking: the application of flock or any short or pulverized fibre to a surface. This powdered material may be dyed and applied in any number of ways. Etymologically, "flock" was associated with sheep and wool.
37. Serge Guilbaut How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom and the Cold War (Chicago and London 1983).

IV. PATRONAGE

One way to gauge the status of installation art in Canada is through an examination of patronage. Since the 1960s, patrons of installation have included commercial galleries, artist-run spaces, institutions and government (with most of the funding for all four types of patrons coming from the public purse).¹ Martha Black, associate director of the Isaacs Gallery from 1969-1989, has pointed out that the Isaacs Gallery began showing installation as early as 1961, with a neo-Dadaist group show from December 21, 1961 to January 10, 1962, which included the work of Michael Snow, Joyce Wieland and others, reviewed in Artscanada by Michel Sanouillet.² Wieland's Napoleon's Grave would seem to be the only element in this exhibition recognizable as an installation from the reviewer's description. He has described it as "a rag dummy in a soap box coffin surrounded by fresh roses and burning candles daily renewed by the artist."³ Black has said installation continued to be exhibited during her tenure at Isaacs because "artists were interested in it, and were doing it;

we showed it, and were selling it."⁴ Black's view is that installation was prevalent and privileged in Canada for the following reasons:

The Canadian government was the main client for this type of work because it was comforting for the bureaucracy to think they were buying non-commercial art, since they could not be criticized for supporting commercial enterprise with public funds. [A mistaken conception coming out of the 1960s Conceptual art movement was the concept that if art was saleable, it was a commodity and therefore not true art.]⁵ Juries were most often made up of artists who themselves created 'non-commercial' work, so they would recommend purchase of 'non-commercial' art for the Canada Council Art Bank; institutions purchased installations with public funds since they had guidelines to support experimental and innovative art, which was also tied to Canada Council funding."⁶

The Canada Council, established in 1957, is an arms-length body which receives an annual operating budget from the Canadian federal government. It has been the single most important agency in the encouragement and development of the arts in Canada.⁷ The Visual Arts section of the Council has provided grants to artists, to magazines and journals publishing certain kinds of work, to galleries, and artist-run centres. In the 1980s, in recognition of the unpaid and underpaid work artists were doing in artist-run centres,⁸ and with its own budget shrinking, Council changed its funding policy so that artist-run centres could compete

with public galleries for special project funding. Supporting artist-run centres by way of programming grants was a more direct way of patronizing Canadian artists. That is, the artist-administrators would be paid a stipend and exhibiting artists would be paid an artist fee (equivalent to a rental fee). Overhead was kept to a minimum since the idea was to transfer the limited funds into the hands of the producers. Artist-run galleries were encouraged to program installation during the 1980s because their programming had to be approved in advance by Canada Council juries and visual arts officers, who gave priority support to non-commercial, experimental art. It is easier to make a case that performance and installation art is non-commercial than it is to make such a case for painting, drawing or photography exhibitions. Since there were about one hundred artist-run centres across Canada by the mid-1980s⁹ and these favored the installation format, it became the modus operandi for many artists. The effect of this was that installation became the prevalent Canadian art mode in the 1980s.

Artists working in installation art competed with artists working in other media for Canada Council project cost grants or "Type B" grants to provide living expenses

and materials for an extended period of time to complete works. With installation, material budgets were easy to calculate and to justify. Perhaps there was less sympathy for paint, canvas, and brushes, than for the concreteness of plywood, 2 x 4s, drywall, hardware, and rental of electronic equipment. Then, too, travel grants were limited to those who needed to travel to the space to install their work or to give lectures about their art. Travel grants were not provided to artists to attend openings of exhibitions they did not install themselves.

Installation was also favored for practical reasons. Most artist-run centres (ARCs) had limited or no paid staff, and since it was usual for exhibitions to change every three weeks, volunteers burned out with great frequency. It made sense for artists to install their own work. Not only did they then retain control, but decisions which had to be made in adapting the works to the space could be made by the artists. So, in some situations, though of course not all, installation was the form most suited to ARCs.¹⁰ The ARCs were the most important patrons of installation, with institutions eventually following their lead as institutional curators took notice of artists' own activities. There are few private patrons of the artform.

Canada's middle class seldom buys contemporary art. Canadian visual art has not had many philanthropic patrons, such as the Rockefellers in the United States. According to Black, the number of private collectors in Canada for contemporary Canadian art¹¹ between 1969 and 1989 was never more than ten, although they may not have always been the same ten.¹² Ydessa Hendeles, who operated the Ydessa Gallery from 1980 to 1988 (which at one time represented Fastwürms and Liz Magor), expressed a similar opinion:

In Canada there are only a handful of places that would purchase the Canadian works that I showed, and after a while the artists did not need me to introduce them to the three or four curators who continued to buy their works.¹³

In the 1980s, corporate art collecting in Canada was on the rise, but this was tied to a boom-and-bust economy and was cyclical. Several large corporations headquartered in Calgary hoped to add to the quality of life of their staff (and thus keep them happy since Calgary was isolated) by creating in-house corporate art galleries with a curator, keeper or corporate art buyer on staff. They operated much like institutional galleries in that they borrowed works of art from various sources: The Canadian Museum of Contemporary Photography; The Canada Council Art Bank; and the artists themselves. Their goal was not always to buy,

but to create culture where they saw a gap. Examples of corporations following such a policy were Petro Canada; Nova Corporation; and Gulf Canada. The Calgary Herald bought contemporary paintings for its new plant in 1981. In all cases, this acquisition advanced the social standing of the corporations since they were brokers in power and in power's consort, prestige.¹⁴ Canadian corporate buyers were more likely to buy discrete objects such as paintings, drawings or sculpture which were perceived to have more of a reliable market value than installation art. In Alberta, the Alberta Art Foundation provided financial support to commercial galleries which promoted the work of Alberta artists who made objects.¹⁵ This meant that galleries in Alberta sold Alberta paintings, prints, sculptures, and objects to corporations, since that is what the galleries were promoting.

Private patrons are even less likely to purchase installation than corporate buyers. Barry Lord has proposed that landscape art has continued to be an art of the national bourgeoisie.¹⁶ The establishment of a Canadian landscape style, based on European Art nouveau, Fauvism and Impressionism, occurred as soon as some Canadians grew wealthy enough to be able to surround themselves with signs

of their social position, one of these being landscape painting with Canadian subject matter. This reflected a growing nationalism after World War I, since prior to the war the attitude of Anglo-Montrealers (Toronto was still hailed as "hogtown" in those years) was: "It's bad enough to have to live in this country, without having pictures of it in your home."¹⁷

So, if members of the bourgeoisie have landscape art, for whom is installation intended? Surely it can only be intended for other artists. Artists themselves are the biggest patrons of installation since they spend their time and talent creating it and their energy promoting and disbursing it. The majority of artists in Canada have to support their art through "sporadic state support and occasional academic positions,"¹⁸ or some other means. The Report of the Federal Cultural Review Committee (Ottawa 1982) demonstrated that artists were the greatest supporters of the arts in Canada.¹⁹ There is little indication of change on the horizon. A federal and provincial government supported publication, the Canadian Arts Consumer Profile 1990-91, based on 65,000 completed questionnaires, found that: two-thirds of Canadians do not intend to purchase work of art, and only 7 per cent reported purchases corresponding

to the average visual arts survey respondents' price range (\$500 and more).²⁰ This study also found that "the sale of art is clearly an urban phenomenon."²¹

IV. ENDNOTES:

1. Interview with Martha Black, November 22, 1993.
2. Michel Sanouillet, "The Sign of Dada at the Isaacs Gallery, Toronto," Canadian Art (March April 1962), 111.
3. Ibid, 111.
4. Black, interview, November 22, 1993.
5. Lynda Gammon has pointed out that in general there was a heightened climate for experimentation and innovation in the 1960s, interview, March 4, 1994.
6. Black, interview, November 22, 1993.
7. The Canada Council's significance as "one of the prime movers in an explosion of artistic activity across the country," is recognized by Andrew Terris, "Beyond Excellence. The Canada Council and Regional Cultural Development," ArtsAtlantic (Winter 1991), 42.
8. Louis Applebaum and Jacques Hebert, Report of the Federal Cultural Policy Review Committee (Ottawa 1982), demonstrated that culture in Canada was created as a result of artists' unpaid and underpaid labor, pp. 143 to 166.
9. René Blouin, Aurora Borealis, Exhibition catalogue, Montreal International Centre for Contemporary Art (CIAC), 1985, 16.
10. Black's experience in working with artists in a commercial gallery has some parallels to my own in working with artists in an artist-run gallery, in that we both knew where artists could hope to find financial support, including the Canada Council. I was a founding member and patron of Centre Eye in Calgary in 1980. From 1981-1983 I was exhibitions co-ordinator and co-director; from 1983-1989 I was Director and

Curator (since the Alberta Art Foundation bequeathed a collection of photography to the society). Centre Eye was a member of ANNPAC and the Canadian Museums Association. It was funded by three levels of government, and received private and corporate support in the form of donated time, services, and supplies.

11. The Fannin Hall Collection (The Fannin Corporation), Vancouver, for example, collected Canadian art, but it was usually the art of dead painters such as Emily Carr. (Their collection of forty works by Emily Carr was auctioned off in the leaner late 1980s.)
12. Black interview, November 22, 1993.
13. Ydessa Hendeles is quoted by Pierre Théberge, "The Ydessa Hendeles Art Foundation," Parachute 54 (March, April, May, June 1989), 29.
14. The social role of art, and its connection to power and prestige, is discussed by Alfred Boime in Art in the Age of Revolution 1750-1800: A Social History of Modern Art (Chicago and London 1987), Preface XIX to XXV.
15. This financial support was for advertising artists' work. The Virginia Christopher Gallery, Calgary spent some of their A.A.F. money on postcards of artists' paintings or prints, which were produced by Centre Eye.
16. Prior to 1900, Dutch paintings were a symbol of social status. Lord quotes A.Y. Jackson in The History of Painting in Canada. Towards a People's Art (Toronto 1974), 115: "It was boasted in Montreal that more Dutch art was sold there than in any other city on this continent. Dutch pictures become a symbol of social position and wealth. It was also whispered that they were a sound investment. They collected them like cigarette cards. You had to complete your set. One would say to another, 'Oh, I see you have not a De Bock yet.' 'No--have you your Blommers?' The houses bulged with cows, old women peeling potatoes, and windmills...Art in Canada meant a cow or a windmill. They were grey, mild, inoffensive things, and when surrounded by heavy gold frames, covered with plate glass and a spotlight placed over them, they looked expensive." The point is that The Hague School of

painters, like the Barbizon in France, and the English pastoral painters were painting for a rising middle class. Paintings such as those by Canadian Homer Watson were purchased because they were in this European style. Landscape art is historically bourgeois and national.

17. Ibid., 115.
18. Bruce Ferguson, "Rue Mentana, Betty Goodwin and Marcel Lemyre," Parachute, (Fall 1980), 28.
20. Applebaum and Hebert, Report, 144-166.
21. Canadian Arts Consumer Profile 1990-91. Findings by Decima Research and Les Consultants Cultur' Inc., (May 1992), 483.
22. Ibid., 402.

V. ARTISTS' MOTIVATION AT PLAY IN INSTALLATION

Of course the fight of artists for the right to exhibit as they please is not a new battle. The Romantic concept of the artist as genius and the Modernist idea of artist as rebel against the establishment, which began in the nineteenth century, is invoked by artists whenever control over their work is at issue. We know that in the eighteenth century John Singleton Copley, Benjamin West, William Blake, and A.J. Carstens staged exhibitions of their work outside the academic salon "in alternate spaces far from academic territory."¹ In 1855 Gustave Courbet responded to the French Academy's rejection of his paintings A Burial at Ornans and The Painter's Studio by showing these and other works independently.² It was in the same spirit of defiance that the Impressionists staged an exhibition in Nadar's photography studio in 1874, when their options were curtailed by the French Academy.³ In the twentieth century, artists continued to find ways to assert control over what works would be exhibited. In place of academicians, artists were confronted with gallery dealers and institutional staff who had their own agendas. The issue of control over the presentation of the works of art

quite naturally often was at issue. The art form that came to be called "installation" provided a means for artists to wrest control away from curators, dealers and establishments and to reassert hegemony over their own art.

The installation format meant that the artist would most likely create the work on site, which in theory means he/she gains control over the space. Just as Courbet had been powerful enough to work both inside and outside the establishment,⁴ some recent artists have exhibited in alternative spaces and also in institutional and commercial galleries,⁵ with Fastwürms being an example of this.

Installation was a form taken up and developed by Canadians because it was not circumscribed; the territory was wide open for exploration. Canadian artists did not have to look to the past or to other countries to develop a powerful means of expression. As Blouin has noted:

Painting makes so little sense in Canada. It is imported from Europe or looking at New York. One had to be courageous to be a painter in this country. But Canadian artists have developed incredible technological skills; that's where all the photography installations come in, and the work with video and television. Tools which have become part of popular culture are the tools of installation.⁶

In their interaction with technology, artists, like thinkers in other fields, were influenced by the

writings of Marshall McLuhan and the thoughts of Buckminster Fuller in the 1960s. McLuhan visited Vancouver in 1959 where he discussed his ideas in a talk to the Arts Club of U.B.C.⁷ His ideas may have influenced the Vancouver collective Intermedia, which operated for five years out of three sites and "saw three phases of core groups of people involved."⁸ Intermedia paralleled the energy and style of the international Fluxus group, since conditions in Vancouver were right for a tremendous flowering of art activity in the 1960s. Not only was the energy, the interest and the talent there, but so was the Canada Council which provided a generous grant to Intermedia in 1967 to "integrate technological art with performance and visual art forms."⁹ Intermedia events were cross-disciplinary. Diana Nemiroff described them as:

Sound and lights integrated with electronic music, poetry and dance, and a not always successful emphasis on technology in the installations, including lights, computers and a variety of moving parts.¹⁰

An Intermedia event at the Vancouver Art Gallery in 1968 included "three kinetic light sculptures by Audrey Capal Doray and a room-size frieze of fluorescent tubes called Quasar by John Masciuch."¹¹ In 1969, an Intermedia exhibition week at the Vancouver Art Gallery was entitled

Electrical Connections; it has been described by Nemiroff:

Alongside such high-tech pieces as Michael De Courcey and Dennis Vance's 3-D environment of photographic robots, and a Mass Media Wall piece consisting of some sixty television sets...there was a modular make-your-own-sculpture, a walk-in Graffiti Box, outfitted with blackboard and chalk, and a light and sound-filled tunnel through which visitors could ride in a wheel chair.¹²

The effect of Intermedia activity was to promote McLuhan's theories of the mosaic,¹³ blurring the boundaries between art forms, and to encourage active spectator participation in the work of art. About the same time, Iain and Ingrid Baxter undertook to transmit "Visual Sensitivity Information" to various points in the world.¹⁴ Fuller's influence on Canadian art may be seen in the installations of Les Levine.¹⁵ Fuller's concept of "technology as effective telepathy"¹⁶ was re-stated by Levine: "Man has entered a state of Post-consciousness; we are all extensions of a main circuit. Real systems, body technology and ecological conditions control our cultural thrust rather than any previous ideas of consciousness."¹⁷

Canadian artists who have relied on technology in their installations include Rita McKeough, Fastwürms, Jeff Wall, Noel Harding, Dan Graham, Genevieve Cadieux, David Thomas,

Raymond Gervais, Ian Carr-Harris, Michael Snow, Marcella Bienvenue, John Will, Vera Frenkel, and others. Since some Canada Council funding was available for equipment for film and video, artists' co-operatives were established to allow artists to share the equipment.¹⁸ The establishment of the artist-run centre network not only allowed access to equipment, but allowed artists to take control of their production.

In fact the issue of control was at the heart of the establishment of the artist-run centre network. The first artist-run gallery in Canada, A Space, began in 1970,¹⁹ based on prototypes like London's "The Space," founded in a warehouse by Bridget Riley and Peter Sedgely in the late 1960s.²⁰ Others followed throughout the 1970s and 1980s. These spaces, like their counterparts in the United States, developed partly out of artists' resentment against restrictions imposed by conservative museum and gallery programming and against the inflexibility of institutions, unwilling to allow artists to intervene on sacred turf, the gallery space. By the mid-1980s there were about one hundred of these new artist-run spaces in Canada from coast-to-coast.²¹ Their very existence is proof that artists felt the need to have autonomy over presentation of

their work, with "many preferring to show in artist-run spaces than in any other kind of space."²² In these centres artists were (and are) generally free to explore issues through art. If not, issues of censorship could arise with serious results to continued Canada Council funding and community goodwill.²³

The installation format became a favored medium because artists created their exhibition on site, effectively taking control of the site. Artists initiated exhibitions of their own work across the country, resulting in a greater cross-fertilization of ideas and methods of working. As René Blouin noted:

At least half the artists in Aurora Borealis were directly involved in setting up and administering "parallel" galleries, and a majority have exhibited there. These spaces, by enabling a juxtaposition of Canadian, American, European and even Japanese art production, and in their desire to see all trends and approaches confronted, have had a major impact on art made in Canada since the early 1970s.²⁴

In Blouin's section of the catalogue text for Aurora Borealis, a thirty-person show of installations, he maintained that installation "was the strong point of Canadian art in the 1970s," and pointed out that it continued to be central to art production in the 1980s.²⁵ This was also the perception from outside Canada. German

curator Tilman Osterwold came to Canada where he found the most exciting art was that being created in an installation format. Subsequently, he invited sixteen artists to create installations at the Württembergischer Kunstverein, Stuttgart, in 1983, entitling the exhibition Künstler aus Kanada: Räume und Installationen.²⁶ The Stuttgart show included General Idea, John Massey, John McEwen, Spring Hurlbut, Al McWilliams, Rober Racine and Krzysztof Wodiczko.

We have seen in Chapter IV that part of the motivation for working in installation was that it was both state-approved and supported and touted as a form in which Canadian artists could make original contributions. There was a time, however, during the mid-1980s when installation was not as popular outside of Canada as within its borders, as artists elsewhere returned to painting in a heated-up art market.²⁷ That time has come and gone and still Canadian artists appear to find the freedom of installation a creative spur.

V. ENDNOTES:

1. Robert Rosenblum and H.W. Janson, 19th-Century Art, (New York 1984) 17-18.
2. Ibid., 247.
3. Ibid., 332.
4. Ibid., 247.
5. The source of this information is a bibliography supplied to me by Kim Kozzi for Fastwürms which was a team of three artists, Kim Kozzi, Dai Skuse and Napoleon Brousseau, until 1990, but now is a team formed by Kozzi and Skuse.
6. Telephone conversation with René Blouin September 28, 1993. Blouin is one of the intellectuals of these times, who like the Group of Seven in the 1920s, seeks to promote a distinctly Canadian form of artmaking. (He supported it when he was an arts officer with The Canada Council; he promoted it as an independent curator; and he believes in it enough to show it consistently at Galerie René Blouin in Montreal.)
7. Diana Nemiroff, History of Artist-Run Spaces in Canada with Particular Reference to Vehicule, A Space and The Western Front. M.A. Thesis, unpublished, (Concordia University 1985), 28.
8. Ibid., 24.
9. Ibid., 23.
10. Ibid., 26.
11. Ibid., 26.
12. Ibid., 26.
13. Marshall McLuhan, Understanding Media. The Extensions of Man (New York 1964).

14. Iain Baxter, N. E. Thing Co., artists' book (Vancouver 1979), unpaginated.
15. Douglas Pringle, "Les Levine: Body Control Systems and John and Bim's Books of Love, The Isaacs Gallery, Toronto, April 1970," ArtsCanada (June 1970), 56.
16. Ibid., 5,6.
17. Ibid.
18. Co-ops with which I am familiar are The Calgary Society of Independent Filmmakers and Em/Media, a video co-op. Canada Council's equipment funding policies were discussed in Calgary by film officer Tom Sherman in 1980.
19. Nemiroff, History.
20. Phil Patton, "Other Voices, Other Rooms: The Rise of the Alternative Space," Art in America (July-August 1977), 82.
21. Blouin, Aurora, 166.
22. Don Maybie, Calgary visual artist, art instructor and founding member of The Parachute Centre, Calgary (1974) and Off Centre Centre, Calgary (1980). This statement was part of his rhetoric.
23. Centres shared information on their activities in ANNPAC regional meetings, which was a good way to avoid possible problems, since all centres were aware of the rules. Proceedings of annual general meetings would be available from the ANNPAC central office in Toronto. Minutes of regional meetings were not kept, but if there were issues arising from these meetings, they could be addressed in an article in Parallelogramme, the journal published by ANNPAC.
24. Blouin, Aurora, 166.
25. Ibid., 165.

26. Bruce Ferguson and Tilman Osterwold, Künstler aus Canada. Räume und Installationen. Exhibition catalogue, Stuttgart, Württembergischer Kunstverein, 1983.
27. Lisa Balfour Bowen, "A display of dissent," Maclean's, July 2, 1984, 55. Bowen wrote that the Canadian pavilion at the 1984 Venice Biennale featured installations by Ian Carr-Harris and Liz Magor, apparently the only installations in an international field of paintings. The revival of painting in New York and Europe is attested to by articles on Neo-Expressionism in Art in America in September and December 1982, and in the dominance of painting at the much-publicized International Art Exhibition, Zeithgeist, in Berlin in 1982. Christo M. Joachimides and Norman Rosenthal, International Art Exhibition: Zeitgeist (Berlin 1982).

VI. THE PROBLEM OF A CANADIAN HISTORY IN ART WITH
PARTICULAR REFERENCE TO INSTALLATION

In one of the many continuing discussions about the historical position of Canadian art, the magazine Contemporanea has pointed out that Canada was excluded from the so-called international scene for a long time.¹ While this was true until the 1960s, the situation changed during the 1960s since ArtsCanada was reviewing some exhibitions. Lucy Lippard, associate editor of Arts International, wrote in 1969 in regard to an exhibition at the Art Gallery of Ontario:

Canadian Artists '68 looked like most large, lively, consciously-advanced group exhibitions of its kind, whether they are held in New York, Düsseldorf, Vancouver or Buenos Aires...²

This exhibition contained an installation by Daniel Solomon where a coil of rope was mounted on a wall with one end attached to a painting, and the other to a trapeze bar at the top of the opposite wall, playing real space off the imaginary space pictured in the painting.³ Solomon was represented by the Isaacs Gallery in Toronto, which presented an untitled group show of works in a neo-Dada vein from December 21, 1961 to January 10, 1962. This exhibition was cited by critic and Dada scholar Michel Sanouillet as

"the first manifestation in Toronto of a renewed interest in the anti-fine-art attitudes of Dada..."⁴ The Isaacs Gallery continued to promote installations in Toronto, such as Les Levine's Body Control Systems and John and Mimi's Book of Love, (April 1970).⁵ Institutional galleries too, exhibited installation. For example, The Montreal Museum of Fine Arts mounted Réalisme in 1970,⁶ which included realistic as well as conceptual installations. Michael Morris and Glen Lewis participated by installing a live Holstein cow eating hay against a backdrop of nineteenth-century bovine paintings.⁷ This is similar to Jannis Kounellis's installation of twelve live horses at Galleria L'Attico, Rome, in 1969.⁸

Michael Snow is an example of a Canadian artist whose work was recognized outside Canada. Snow was celebrated by Gene Youngblood in a 1970 review of a Snow exhibition at the Art Gallery of Ontario. Youngblood wrote:

Snow's development over the last 20 years has embodied, paced, and often anticipated the entire spectrum of mid-century art. The show amounts to a revelation, and Snow is recognized at last as one of the most important aesthetic sensibilities guiding us into the final third of the millennium...Snow has worked predominantly outside the mainstream for most of his career, primarily in advance of the trends.⁹

To support his claim, Youngblood then cited Snow's work with Conceptual, Environmental, and Process-oriented

problems prior to any other artist anywhere. One example of this is Snow's anticipations of multiples and Land art by his installation of Walking Woman in different environments in various countries.¹⁰ Snow was such a fixture on the Canadian scene that General Idea satirized Snow's permanent installation of a flock of white plaster Canada Geese in Toronto's downtown Eaton's Centre by making their own version of them. General Idea's Snowbird: A Public Sculpture for the 1984 Miss General Idea Pavilion, 1985 (Fig. 30), featured a flock of plastic bottles flying south for the winter; they had wings cut out on either side of the plastic containers, perhaps a criticism by General Idea of the quality of Snow's aforementioned installation, or even their underhanded way of saying that he "went south", since "Snowbird" is also the name for Canadians who travel south during the severe Canadian winters. Although Snow was recognized, many other talented and prolific artists did not enjoy the same degree of success. Lucy Lippard wrote that Canada "lacked the urban concentration necessary to any active avant-garde."¹¹ Snow solved the problem by working for a time in New York where there is a larger audience for avant-garde art.

Curator Philip Monk has written about the problem of

art history not being recorded in an authoritative art historical context during its own time,¹² but history can also be revised. For example, in the 1970s, when the concept of Marshall McLuhan's "global village" was in the air¹³ the idea emerged that important art could be made outside the centres. Iain Baxter managed to achieve international attention even though Vancouver, B.C. was not an international art centre at the time. For example, Baxter was included in Conceptual art exhibitions curated by Seth Siegelaub¹⁴ and written about by Lippard.¹⁵ He also was part of the Land art movement, a fact emphasized by a 1993 exhibition at the University of British Columbia Fine Arts Gallery You Are Now in the Middle of an N. E. Thing Co. Landscape which looked back to the Baxters' work in the 1960s and 1970s.¹⁶ The Baxters and other Conceptual artists were already involved in a kind of Transavantgarde in the 1960s.¹⁷ Still, William Wood, in researching Baxter's work for a show he was co-curating for the UBC Fine Arts Gallery, discovered that Baxter had been excluded from an international retrospective of Land artists with whom he had exhibited in the 1960s and 1970s.¹⁸ Wood addressed this problem by presenting You Are Now in the Middle of an N. E. Thing Co. Landscape.

Frustration aroused by the idea that important art can only be made in large centres was discussed by Roald Nasgaard, Chief Curator at the Ontario Art Gallery, in a foreword to the 1985 catalogue for the exhibition The European Iceberg: Creativity in Germany and Italy Today, guest-curated by Germano Celant. Nasgaard wrote:

It is axiomatic that the less known art from peripheral countries always imitates the better known art from the centre. It is of no importance if dates and documents presented prove the contrary. Even the attempt to prove the contrary is regarded as regional busyboddiness or, in the best cases, as touching wishful thinking.¹⁹

Nasgaard thus suggests that artists in Vancouver or other places may have been making certain types of art before their cohorts in New York. The problem is that, in relationship to installation art, this is sometimes difficult to prove, since many installations have been inadequately documented. Much of the role of documenting installation art has been left up to artists. The artist-run gallery system, established in the late 1960s and early 1970s²⁰ and growing into the 1980s, provided flexible exhibition spaces, but an easily-accessible, transportable and widely-available alternative to exhibition catalogues did not concurrently materialize. Exhibition catalogues remain prohibitively expensive. This means that we must

rely for information on the few scholarly catalogues that have been produced, together with a small number of journals and art magazines with limited circulation. Significantly, artists exhibiting in either Toronto or Montreal are more likely to have their work reviewed and documented than in cities like Calgary or Victoria due to proximity, as well as the preference of the editors of these journals for certain types of work. Who pays for the advertising could also be a factor, although this is something I will not examine here. Of course, with installation, one photograph never fully describes the work. All of these factors lead to a fragmented view of the history of installation.

Although new models have recently been proposed for recording art history which would make who does what where and when a moot point,²¹ arguably history is a record of these facts. It seems that some Canadian artists have not been credited for being among the first to produce art in a certain style. Among this group, Claude Paradis could be mentioned. His Untitled bas-reliefs of stacked wood, made in 1970-71, can be seen to predate similar installations created by Europeans Tony Cragg and Jannis Kounellis who are known for this aesthetic. Cragg's first stacked wood pieces are from 1975/76, and Kounellis's are from the 1980s.²²

There are many other factors at work in determining how an artist becomes known, and this in itself merits further study.

The problem with a Canadian history in art is that it has been fragmented or non-existent, written in a haphazard way or not at all, due to chance as much as anything else. There was and is a good possibility that many projects of merit will not be written about, due to negligible or inappropriate publicity, bad art writing or no art writing. In her lectures and writings, critic Chantal Pontbriand has considered the lack of recorded Canadian art history. In her view, contemporary Canadian artists are making art about history as a means of creating a history in art.²³ Of course, Postmodernism as a movement is an art of quotation from the past, but in Canada the motivation for these questions may be political, as Pontbriand explained:

It is in the context of postmodernism that Canadian art has developed and grown to what it is today. Paradoxically, this country has virtually no modernist or pre-modernist history. By this I am not denying the existence of prominent figures in our short history, but rather our ability to construct a history of Canadian art. Research in this area is almost non-existent. What has been the position of Canadian art since its beginnings? What were its influences, its links and relationships with international avant-garde movements? Its links with academicism, with primitive or popular forms of expression that make up the global context of artistic creation? For

want of historical exegis--indeed for want of art history as a discipline--a generation of artists seems to have taken upon themselves the principle of studying in depth this question of History...a vast theatre in which a drama is unfolding, that of representation, or of art itself.²⁴

The concept of regional versus national art per se is still an issue of debate in art today, even if Postmodern theory rejects regionalism, nationalism, and historicism itself.²⁵ The fact remains that art history examines the reasons why works of art appear when they do and the historical forces behind works of art. We have only to look at the dramatic results of the October 26, 1993 Canadian federal election to comprehend why regionalism is a factor in art: regional interests are a factor in Canadian life, as evinced by Western Canada sending the extremely conservative Reform Party to Ottawa, by Quebec voting 54 of the 73 available seats to the separatist Bloc Quebecois (ironically the party which wants Quebec to separate from Canada in order to form its own distinct nation gained enough seats to be the Official Opposition), and by the ruling Conservative party losing all status as a party (the Conservative prime minister did not win her seat, and only two Conservatives were elected to Parliament in all of Canada). This proves divisive regional interests are active in Canada today. It is not surprising then, to find that

Parachute, an esteemed critical art journal, tends not to take an interest in Canadian art outside French-speaking Montreal and its competitor city, English-speaking Toronto. This is also why an artist of Liz Magor's stature makes art with a regional sensibility, that of her native West Coast. Curator Bruce Ferguson agrees that artists in Canada can be defined by region, from region to region, based on domestic, intellectual and emotional attitudes.²⁶ This discussion between Ferguson and Tilman Osterwold took place in the exhibition catalogue Künstler aus Kanada. Räume und Installationen.²⁷ In it, Ferguson has pointed out that artists in any one region of Canada might have more concerns in common with artists in a particular region of Germany, for example, than with artists in another region of Canada.²⁸

Surely Canadian geography plays a part. The largest mass of population occurs near the United States border, an arbitrary political boundary. Since wealth is concentrated where population is amassed, it follows that the wealth is concentrated in a certain geographical area. Still, the number of patrons in Canada are few, as I pointed out in Chapter IV. If the art produced by Canadians seems more theoretical, more critical and less retinal than is

appealing to the Canadian population, perhaps we can look again to geography, as Alan Jarvis wrote in Canadian Art in 1962:

The arts in Canada face a unique problem---geography. A nation which is four thousand miles wide and only a few miles deep is surely unusual. As a result of this, communication between artists or between the artists and their audiences (or their patrons) becomes of paramount importance.²⁹

Serge Bérard, curator of the six-person³⁰ group show Paysage exhibited at Dazibao, Montreal, in 1987, the Contemporary Art Gallery, Vancouver, 1988, Centre Eye Gallery, Calgary, 1988 and other venues, wrote in the catalogue accompanying the exhibition:

As far as regional culture, that thorn in the side of Canadian identity is concerned, I have decided to affirm having performed my duty by selecting Montrealers.³¹

Bérard also mentioned the problem of "the scorn shown the contemporary visual arts by the newspapers,"³² in a country where people "prefer as far as artistic matters go, that 'it' moves as they watch from their seats..."³³

Bérard's lament for the Canadian lack of sensitivity towards visual art sounds like a refrain from 1962, when Ian MacLennan wrote in Canadian Art: "For all your great wealth Canada is a culturally underdeveloped nation... [with]

vulgarity and general ugliness and disorder" all around.³⁴

Artists too, feel this cultural isolation, as Liz Magor has explained:

As an artist living and working in Canada there is little dialogue. Art here is not important to people as it is in other cultures, so there is little engagement, and it becomes closed.³⁵

This artist has said she welcomes the chance to engage with an audience at a level where there can be interaction, otherwise the experience of making art is isolating and unsatisfactory.³⁶ Rita McKeough has expressed the same anxiety:

I like discussing work, mine and other people's...the opportunities for discussion are limited and very little has been written about them. I would never want to recreate the work because it takes so long to produce. I would never want to invest the time twice--life is short and there's so much to do. When people come to see a work, and they don't say a bloody word, I think, God! what a loss, because I'm going to move on soon and go to the next one. All the work has problems and I'm interested in addressing that. It's crucial for my work that the general public see it and talk about it.³⁷

Settlement patterns, cultural background, and religion all play a part in the way art is viewed in Canada. Geography has created a country divided by mountains, vast stretches of arid plains, and a harsh climate. This has resulted in a

small population with a survival mentality. We as Canadians have been socialized to cope with the environment first, our social lives second, and our cultural lives as a fringe activity associated with craft and images of the land. In its politically and socially-formative years, Canada had a predominantly Protestant population which had no history of high art, since painting and sculpture were associated with Roman Catholicism. Protestant values stressed hard work and the sinfulness of pleasure. Religious and public buildings were unadorned and art was considered immoral. Beauty was found in nature, with the result that most art centered around nature. Art was, and still is, seen by many as frivolous, if not decadent, something one buys to decorate a house or a public square, or at the most sophisticated level, as an investment in the same way one would invest in pork futures. Canada has a resource-based economy which implies physical activity, since the resources must be mined or harvested from the earth. Thus, our social and cultural lives have largely been based on competitive sports. Many were not educated to appreciate art, and most were disillusioned with political rhetoric. Hearth and home were most important, so they stayed home where they could be away from the elements. In the time left after toil, the

television projected ideas of a limited intellectual nature.³⁸ Against this backdrop, Magor's art about individual identity and difference, about regional identity and difference, and about identity and difference as it is registered and shaped by the history of heredity, place and time, has a particularly Canadian motivation.

VI. ENDNOTES:

1. Ann Wilson Lloyd, "Canada Comes of Age," Contemporanea November 1989), 60-67.
2. Lucy Lippard, "Notes in Review of Canadian Artists'68' Art Gallery of Ontario," Artscanada (February 1969), 25.
3. Solomon came to Canada during the United States/ Vietnam War.
4. Michel Sanouillet, "The Sign of Dada at the Isaacs Gallery, Toronto," Canadian Art (March April 1962), 111.
5. Douglas Pringle, "Les Levine, Body Control Systems and John and Mimi's Book of Love, The Isaacs Gallery, Toronto 1970," Artscanada (June 1970), 56.
6. Barry Lord, "The Eleven O'Clock News in Colour/ Realism(è)s, realists, tableaux-vivants, painting, photography, photo sculpture and slide shows: documentation," Artscanada (June 1970), 4-10.
7. Ibid.
8. Mary Jane Jacob, Jannis Kounellis. Exhibition catalogue. Museum of Contemporary Art, Chicago, 1986, Plate 36.
9. Gene Youngblood, "Icon and Idea in the World of Michael Snow," Artscanada (February 1970), 3.
10. Lucy Lippard, Pop Art (New York, Washington 1966), 195, 196. Snow's work was reviewed in Canadian Art, Issue No. 71 (Jan. Feb. 1961). Also see Elizabeth Kilbourn, "Michael Snow at the Isaacs Gallery," Canadian Art (March, April 1962), 178; John Noel Chandler, "Reflections on Snow," Artscanada (Spring 1974), 49-52; Louise Dompiere, Walking Woman Works: Michael Snow 1961-67. New Representation Art and its Uses.

Kingston, Agnes Etherington Art Centre, Queen's University, 1983.

11. Lippard, Pop Art, 194.
12. Philip Monk, "In Retrospect: Presenting Events, The Art Gallery of Ontario," Point de repère No 47 (1987), 11-13.
13. Marshall McLuhan, Understanding Media: The Extensions of Man (New York 1964).
14. The Chronology in N.E. Thing (Vancouver 1979), unpaginated, lists the following group exhibitions in which Baxter participated, curated by Seth Siegelau: May 19-June 19, 1969, Simon Fraser University, Vancouver; Summer Show, 1969, an exhibition which existed as a catalogue; Book Supplement Show, Studio International Magazine, Vol. 180, No. 924, (1970).
15. Lucy Lippard organized 557087 (with Seth Siegelau) at the Seattle Arts Museum in 1969. It included Baxter, Robert Morris, Carl Andre, On Kawara, Douglas Huebler and others. Source: Sally Hayman, "557087 -- When You Get There the Walls Will Be Bare," Seattle Post-Intelligencer, Northwest Today, Sunday, September 7, 1969, 13.
16. Petra Rigby-Watson, "N.E. Thing Co., UBC Fine Arts Gallery, Vancouver February 19-March 17, 1993," Parachute (July, August, September 1993), 45.
17. I am using the term "Transavantgarde" to mean artists working with a common style or shared concerns across international boundaries.
18. William Wood, "Capital and Subsidiary: The N.E. Thing Co. and Conceptual Art," Parachute 67 (1992), 12-16.

19. Roald Nasgaard is quoting from Pontus Hulten's introduction to Sleeping Beauty Now, (an exhibition of contemporary Scandinavian art at the Guggenheim Museum) in the Foreword he wrote for the catalogue of an exhibition guest curated by Germano Celant called The European Iceberg: Creativity in Germany and Italy Today. Toronto, The Art Gallery of Ontario, 1985, 11.
20. Diana Nemiroff, History of Artist-Run Spaces With Particular Reference to Vehicule, A Space and Western Front. Unpublished M.A. Thesis, Montreal, Concordia University, 1985, 2.
21. Arthur Danto, Brillo Box. The Visual Arts in Post-Historical Perspective (New York 1992). Thomas McEvelley, "Art History or Sacred History," Art & Discontent (Kingston, N. J. 1991).
22. Illustrations of Paradis' work were included by Beverley Carter in "Conversations with Four Montreal Artists," Artscanada (February, March 1971), 27. English translation, 66-67. For Cragg's installations see: Mary Jane Jacobs, "First Order Experiences," A Quiet Revolution, British Sculpture Since 1965. Exhibition catalogue. Museum of Contemporary Art, Chicago and San Francisco Museum of Modern Art, 1987, Plate 7 (1975/76), 61. For Kounellis' installation see: Jacob, Jannis Kounellis, Plate 65 (1982); Plate 68 (1983), 94-95.
23. Chantal Pontbriand, "The Historical Factor, A Fundamental Theme in Canadian Contemporary Art" Parachute 47 (June July August 1987) Transl. Jeffrey Moore, 51.
24. Ibid.
25. Thomas McEvelley, "Opening the Trap," Art & Otherness (Kingston, N. Y. 1992), 67-71.
26. Tilman Osterwold, Künstler aus Kanada. Räume und Installationen. Exhibition catalogue, Stuttgart, Württembergischer Kunstverein, 10 February to 20 March 1983, 18.

27. Ibid.
28. Ibid.
29. Allan Jarvis, "The Patrons," Canadian Art 79 (May, June 1962), 182.
30. Artists participating in Paysage, were Angela Grauerholz, Holly King, Francine Larivée, Robert Pellegrinuzzi, and Rober Racine.
31. Serge Bérard, Paysage (Montreal and Vancouver 1988) Robert McGee, transl., 24.
32. Ibid., 28.
33. Ibid., 28.
34. Ian MacIennen, "The New Patron, Canadian Art, (May June 1962), 191.
35. Interview, Liz Magor, October 22, 1993.
36. Ibid.
37. Heather Allin, "Drumming up a Storm, Interview with Rita McKeough in her Studio," Fuse (Fall 1986), 54, 55.
38. A discussion of some of these issues is provided by Alvin Finkel, Margaret Conrad and Veronica Strong-Boag, History of the Canadian People 1867 to the Present (Toronto 1993), 556-567.

VII. LIZ MAGOR: A CASE STUDY

Liz Magor's work in installation during the years 1977 to 1993 spans a time which saw hippie influences and back-to-the-land values emerge in Process art, which was then subsumed and refocussed by street smart Arte Povera, and mutated by the materialism of the 1980s' Transavantgarde and the intensity of Postmodernist theory.

Magor was born in Winnipeg, Manitoba April 11, 1948.¹ She moved to British Columbia with her parents and four brothers in 1949. The family lived in Prince Rupert and Vancouver during the time she was growing up. She studied art at the University of British Columbia from 1966 to 1968, and design at the Parson's School of Design, New York, from 1968 to 1970. The art that she saw in New York--paintings by Barnett Newman and Jackson Pollock, a de Kooning retrospective, a big Oldenburg show and surveys of paintings from the fifties and sixties--influenced her decision to become an artist rather than a designer. She subsequently returned to Vancouver to attend the Vancouver School of Art in 1970 to 1971. After graduating she went to live on

Hornby Island, where she turned available materials into art.² As critic Joan Lowndes recounted: "Since she did not have money to buy art materials, she took to beachcombing. Little piles of bones lay waiting for her, the remains of gulls or eagles. Up in the woods she found deer bones gleaming in the darkness like treasure."³ From these she made art to suggest some aspect of their past activity.⁴ Magor wrote to Alvin Balkind, then curator at the Vancouver Art Gallery, "I should put Hornby as "place of birth, (where I first saw bones)."⁵

In 1973 she was employed by The National Film Board in Cape Dorset helping to teach film animation to the Inuit, after which time she returned to Hornby where she continued to create sculpture. The Canada Council grants she received in 1974 and 1975 allowed her to produce a body of work influenced by materials found in situ.⁶ Magor continued to live on the Gulf Islands and in Vancouver until she moved to Toronto in 1981.

This study is limited to a number of installation works Magor exhibited during these years and does not attempt a complete catalogue of her total body of work to date in sculpture, photography and installation. Certain works which do not fit within the paradigms of installation will

be referred to where their inclusion is pertinent to an understanding of the installations. Magor's art revolves around time, evidence of work, identity and difference. It can be seen to exist in three phases.

In her early pieces Magor began with a process of ordering and classifying elements found in nature, as demonstrated by seventeen works exhibited in 1977. From her ongoing study and close involvement with nature she produced a number of Compost Figures in 1978, six of which she exhibited with A Concise History produced in that same year, and packaged as a travelling exhibition in 1979. In other works she addressed the issues of personal identity, both her own and that of others, and how this changes over time; these works included Production and Four Boys and a Girl, both created and exhibited in 1980.

In the second phase, she produced Dorothy A Resemblance, 1980-81, 18 Books, 1981-82, The Most She Weighed/The Least She Weighed, 1982, first exhibited together in 1983. These works consider elements which constitute identity (weight for example). Magor did produce other works during this period but a discussion of them is beyond the scope of this project.

Works from the third phase of her production include

Regal Decor, 1986, and Cabin in the Snow, 1989. In these, her work took on more intensified cultural codes as she observed the values of an increasingly materialistic, ever-more-complex society, in which she equated lifestyle choices open to her with the notions of either engagement or disengagement with the world. Cultural identity is addressed in Child's Sweater and Fieldwork, 1989, Siberian Husky, 1990, and The Forces of Wolfe and Montcalm, 1992. These works will be discussed in greater detail in the following pages.

EARLY WORK:

Records of Magor's exhibitions, as noted in the bibliography, began in 1973. Her experience of living on Hornby Island, a quiet, remote area off the coast of Vancouver Island, has informed her choice of materials for artmaking from that time right up to the present.⁷ She began to consider what elements constitute identity, both her own and that of others, when she saw remains of what people and animals left behind. This helped her to form values which continue to influence her artmaking. For Magor, controlling the context of her work is important, thus the notion of installation is ever present.⁸ Her early and

continuing interest in order and control, and her concept of work as a form of art, are exemplified by Breast Nest Pressers for the Perching Birds of Canada (Fig. 31), Sowing Seeds in Lanes and Ditches (Fig. 32) and Web Maker (Fig. 33); three of the seventeen works exhibited at the Art Gallery of Greater Victoria in 1977. Her motivation was not ecological or political but scientific and museological.⁹ She studied birds and learned how the female bird shapes and smoothes the inside of her nest with her breast. She invented a tool she called a presser, each of which was an accurate representation of the breast of a certain female bird.

Lowndes has written:

Ambitiously Magor decided to make pressers for an entire order, the Perching Birds of Canada. It took her months of research to verify the exact number of the order (one hundred and eighty-two) and to arrive through cross-referencing at a formula for correlating the size of the bird with the size of the nest. She then disposed her dainty tools in a cabinet according to ornithological system. Family is indicated by different bands of fabric around each presser's handle, species by name tags, and there is also gradation by size.¹⁰

The pressers, made of white cotton, resemble eggs of various sizes. They are neatly appended to a mount board, while a narrow shelf underneath the pressers contains accounts of the birds' habits. Small drawers below contain nest-building materials such as moss, twigs, grasses and

tiny mud pellets.¹¹ Nests conceivably made by Magor with the pressers are organized in a portable cart, The Birdnester, also from 1977. (Fig. 34)

Magor undertook another art work which underlined the irony of collecting and categorizing in Sowing Weeds in Lanes and Ditches, 1976. This piece consists of a crude wooden open cupboard, square in shape, with eight shelves. Magor stocked the upper shelves with boxes of seeds, each illustrated by a flower picture and filled with packets of seeds in paper envelopes, newspaper or brown paper packets and plastic sacks. Pots and flats, dried weed and flower stalks occupied the lower two shelves. The seeds are tagged with their common names such as "scutch, twitch, quack, quich, quick grass," and so on.¹²

A characteristic of Magor's oeuvre is that she sometimes imagines a persona responsible for each work. A "weedsower" would be a person who actually collects British Columbia weed seeds, stores them and sows them. As Arthur Perry wrote in Artsmagazine, "She adopted a persona; a strange and secretive entity who goes out into nature's chaos and brings order through a hobbyist's intrigue for documentation and classification."¹³ Weed propagation is generally an unappreciated procedure as is the spider

activity classified and displayed in Web Maker, completed in 1977. It features a display case, of less rustic construction than that in Sowing Weeds in Lanes and Ditches. The contents of the four shelves resemble displays in natural history museums, or perhaps storage at a science field lab. They hold specimen sample books, jars, bottles, test tubes, a big magnifying glass and materials to make what could be webs big enough to support the weight of a spiderwoman. The dark and hairy-looking materials could also support a very large arachnid.

These pieces required a substantial amount of work to make. The amount of skill, patience and exactitude required for each is similar to that invested in traditional "women's work," like embroidery, quiltmaking, sewing, weaving and even preserving food. When Magor found jars of preserves arranged on crumbling shelves on the wall of an abandoned Cortes Island cabin, she created an installation entitled Time and Mrs. Tiber, 1976. (Fig. 35) Mrs. Tiber was an island pioneer, long since dead. As Magor wrote in a letter to Alvin Balkind, curator at the Vancouver Art Gallery:

Time had effected everything except the fruit that she had put in the jars...It was evidence of her previous existence...This was what she had done, this was her work, her presence was all around, not in a reincarnation way, but

that she had left behind evidence of her work. That had a great impact on me and has affected my work since.¹⁴

Perry described Magor's memento mori as follows:

Magor dismantled the shelving and brought Mrs. Tiber's preserves to Vancouver where she added some exotic jars of her own (mangoes) and collaged newspaper references to time and death into the inner shelving...[including a] collection of written and cutout recipes that Mrs. Tiber assembled over the years...(interspersed with) references to time and death.¹⁵

Perry said that Time and Mrs. Tiber, commented on "both human order [the selection and arrangement of jars] and natural order [the death of Mrs. Tiber]."¹⁶ With these early pieces Magor established the idea of work as art. Her installations remind us of the idea of time, death and natural order.

Just as birds' nests, spiders' webs and weeds' seeds were connected to the identity of birds, spiders and weeds, as well as their activity and place in the natural order, Magor's compost figures from 1977 referred to human identity, human activity and human death. These flat, cake-like, silhouettes of figures (Fig. 36) were made from mulches of leaves, grass, rags, paper and glue. Exhibited flat on the gallery floor, they conveyed an eerie otherworldly effect like that of Egyptian mummies and Ka statues. Ka statues were intended by the ancient Egyptians

as residences for the spirit of those who died. Like mummies and Ka statues, Magor's compost figures refer to the essence or identity of an individual as well as to the effects of time. The works gain potency when the viewer considers the process of mulching necessary in their creation. By definition, compost is decomposed organic material, referring to the decaying processes occurring in nature. These figures are reminders of the natural order, of death, of decay and how things change over time. Since compost is used as a fertilizer to support the growth of new life, these compost figures are not just about death but about the ongoing cycle of life. They were shown in 1977, together with a rack of coats Magor collected as she travelled through Mediterranean and Middle-Eastern countries. The coats, entitled A Concise History, 1977, (Fig. 37) were altered only slightly by Magor when she applied traces of pastel-colored plaster reminiscent of the colors to be found in these far-away lands. The coats remind the viewer of the identity of the people who once wore them. With this work Magor "began thinking of the body as a mold, something that shaped other things and from which various materials and objects found their forms, or were formed."¹⁷ As is the case with her compost figures, the

coats are fetishistic representations of past lives.

In Four Boys and a Girl, (Fig. 38) first exhibited at the Vancouver Art Gallery in 1980, the figurative outlines of the 1977 compost figures have been abstracted into five rectangular slabs about the same height and width as human adults; each slab is 178 x 45.7 x 30.5 cm. These slabs are made from composted organic materials (fabric, grass clippings and glue), placed on bases. The composting machine, exhibited with the slabs, is a coffin-like wooden box with a flat lid which can be raised and lowered to compress the mulched materials. Of this process, John Bentley Mays wrote: "After leaving the stuff under pressure for a few days, Magor raises the lid, pulls the tray out and (as she says) 'pops out the contents like cakes.'"¹⁸ Mays compared the press in Four Boys and a Girl to "the womb and its processes",¹⁹ since the wooden compressor is capable of producing replicas of itself. Magor has said she made this work after the death of an older brother, so the work is autobiographical and refers to her own family.²⁰

Four Boys and a Girl then is about transformation "from life to death to life",²¹ and her intervention in the process. If Magor had added water and not arrested this decomposition by stabilizing it with the addition of glue, the composted

materials would have turned to soil. By her intervention, she assured the slabs of continuing life as works of art.

Production, 1980 (Fig.39 & 40), was the last work Magor created before she moved to Toronto.²² It was first exhibited at the Vancouver Art Gallery in 1980, at the same time as Four Boys and a Girl and two other works. It was reassembled in 1985 for the exhibition Aurora Borealis in Montreal. Production consists of about 3,000 bricks and the machine which made them. In Vancouver the steel brick-making machine, a stand-in for the artist,²³ was positioned between two walls, each about six feet high and ten feet long. The bricks were made by mixing newspapers soaked in water together until they became mush, then forcing this pulp through a sieve into brick-shaped molds. When the bricks so made were stacked into brick walls, the work of art disclosed the inherent process. The effect of this work lies in the fascination with the idea of Magor making the bricks as she did, as well as enjoyment of both the subtly-mutated color from the newsprint ink and the tactile properties of the dried surfaces. One could thus experience this work in a physical way.

In the second group of Magor's works, Dorothy--A Resemblance, 1980-81, (Fig. 41) is apparently without

historical precedents. It comprises four steel tables, each table top supported by springs and holding objects cast in lead. The idea for this work came to Magor as a result of a conversation she had with an old woman who defined herself by her weight. Magor has spoken of her desire to do a piece about weight as a means of considering identity.²⁴ The factor of how much a person weighs is important to the way that we perceive that person. In varying degrees, body weight is a compulsion to many in our advertising-driven, image-conscious society, where an obsession with weight and appearance is matched in fervor only by the desire to own material goods and "the right stuff", also a sub-theme in this work. In our materialistic Western society, possessions are often seen as defining the individual. Significantly, Magor made four tables, each representing Dorothy at a different weight, perhaps to demonstrate that weight is no real measure of a person's identity, since it can shift. While symbols cast in lead refer to Dorothy's life on the coast, lead weights, some in the shape of fish, (Fig. 42) refer both to Dorothy's weight and the place she lives, where lead weights are used for fishing. Dorothy's identity is to be found also in the objects in her life, candles, boats, sinkers, fish, matches, linament bottles, bells, and

books which resemble religious tracts, as well as in the kinds of food she eats. All of these items are reproduced by Magor as lead replicas placed on the top of the four tables. The text of the conversation Magor had with Dorothy, which compelled her to produce this work, was reproduced by Magor in Eighteen Books and in her artist's book The Most She Weighed/The Least She Weighed. The text reads in part:

I have always weighed 98 lbs. Once I weighed more. When I was first married I weighed 124 lbs. But that year we worked so hard taking those darn boats up and down, that I lost some of that weight and went down to 98 lbs. And I stayed there 60 years until this trouble with my eyes. After my operation I was down to 82 lbs. But I thought, this is no good; and I got myself back up to 98 lbs. and that's where I am now.²⁵

Magor concludes, "Of course, she was still herself when she weighed less or more, but not so completely herself. When she weighed 98 lbs. she more closely resembled the person she thought of as herself."²⁶

Eighteen Books, 1981-82, continued the Dorothy story. It was a work made up of lead sheets with the text about Dorothy's weight stamped onto their surfaces, together with images of fish, and circles and squares representing traditional signalling devices.²⁷ These were installed on

the gallery floor where a boat's wake is formed by shaping the lead surfaces into a raised ridge. (Fig. 43) On either end of the gallery wall a photograph of Dorothy's cabin was placed, while, on the back of this wall, photocopied pages from Magor's book told the story of how the old woman became ill in her cabin and the boat operator, with whom she had an arrangement, failed to notice her distress signal for several days. This piece dealt not only with the nature of identity, but also with the difficulty of communication between individuals.²⁸

Magor included kitsch objects²⁹ as an element in a person's identity in a related piece, The Most She Weighed/The Least She Weighed, 1982, (Fig. 44) comprising two aluminum shelves with objects representing two different body weights. We can imagine the lead cats, cast from kitschy glass ornaments, as a decoration in Dorothy's home. We begin subconsciously to make value judgements about the financial and social status of Dorothy, her religious affiliation and so on, from the objects. These three pieces, Dorothy--A Resemblance, Eighteen Books, and The Most She Weighed/The Least She Weighed were exhibited together as an installation at The Glenbow Museum in Calgary in 1983. They suggest a narrative about a person

and her life. As the viewer experienced the installations, information about the individual's life was released slowly, in much the same way we come to know someone. A convention of installation, that the viewer must be involved in the work, walk around it, or engage in it, allows the viewer to make these connections, rather than reading each work as a separate sculpture.

Magor's work from 1986-93 considered aspects of consciousness. In this body of work we can include the sleeping artist in The Sleeping Artist 1924, 1985, the sleeping woman in Regal Decor, 1986, and the sleeping dog in Siberian Husky, 1990.

The Sleeping Artist 1924 is a small piece which is a plaster copy of Brancusi's Sleeping Muse of 1924. A small photograph of a sleeping woman's face is mounted next to it on a wooden base. In an interview with Ian Carr-Harris, Magor said of this piece, "She might have only been able to be a model, and she might have been an artist who was sleeping, not working...I also wanted the sleeping artist to wake up."³⁰ Magor has said that The Sleeping Artist 1924 (Fig. 45) is a portrait of herself at the time she was considering if she should produce a child. Her decision was "to remain awake," and not to procreate.³¹ In an interview

in C Magazine, Ian Carr-Harris connected this image to the image of a sleeping woman hung on the wall in Magor's installation Regal Decor.³² (Figs. 46, 47, 48) Magor has explained that this is an enlargement of a photograph appropriated from a book on natural childbirth. The woman appears to be asleep. For Magor, this image is symbolic of the artist about to wake up from sleep. It is also a self-portrait since it represents Magor's decision to remain engaged with her work.³³

Regal Decor has three sculptural components. One is a simulated linoleum press, which has a roll of the tar-like base material used in linoleum going through the press as if being imprinted with fake paving stone pattern. Cardboard tubes, covered with linoleum, to look like rolls of linoleum, are positioned like columns in an arcade around a courtyard leading to an inner sanctum. That sanctum is a reconstruction of a home's living room. Magor created it by making a photographic enlargement of two pages of an open interior-decorating magazine. On the left page of the magazine, a fireplace is visible. Where the fireplace appears in the photograph, Magor constructed a three-dimensional fireplace out of papier-maché. On the right-hand page of the enlarged photograph, Magor overlaid a

framed photograph of the face of the woman in childbirth. First shown at the Ydessa Gallery in 1986, Regal Decor was also exhibited at Documenta 8 at Kassel, West Germany in 1987.³⁴

In conversation with Ian Carr-Harris, Magor discussed her opposition to the seamlessness of the House and Gardens interior which inspired Regal Decor.³⁵ In the House and Gardens' photograph the room was displayed without any evidence of the effort that went into creating it. It is what Magor terms "esthetics manipulated into a commodity, where art is equated with shopping."³⁶ She elaborated this idea in an interview: "I identify with the image of the woman as the person who is made anxious or uncomfortable by the mistaking of art for decoration or art as something to be consumed."³⁷ This work of art demonstrates a principle of Postmodernism: that of the simulacrum, where everything is only a simulation of what was once real.³⁸ It simulates the environment of upscale life in Toronto, Canada's largest and most self-important city. Regal Decor asks, "What is our reality?" Obviously, the reality of life in Toronto is very different from the reality of Dorothy's life on Hornby Island, portrayed in Dorothy--A Resemblance, Eighteen Books, and The Most She Weighed/The Least She Weighed. It is clear

that the art produced relates to differences of lifestyle due to the region where the lives are lived out. Not taken in by the apparent seamlessness of the living room in the decorating magazine, Magor sought to make us aware of the process it would take to create such an environment. She did this by creating the model of the linoleum press and demonstrating how the flooring material was made as an example of the labor that would have gone into every component. This can be seen as a deconstruction of the apparent glamour of city life. As she has said:

We're in danger of overlooking the material conditions of our existence. This is, we are all told, the age of the immaterial, of micro-chips, of airwaves, where wars, which are very material for others, become immaterial for us. The elevation of consumption over the examination of production contributes to this sense of immateriality. [But who are we kidding??] We still live and work in an age of mass-production.³⁹

I believe the change in Magor's art, from the making of representations (the five siblings represented by Four Boys and a Girl) to the making of signifiers (items representing the weight of Dorothy) to the installation of simulated production in Regal Decor, refers not only to personal history but to art history. The first two works can

be categorized as Process art while Regal Decor refers to art theory and the concept advanced by Jean Baudrillard that culture is now dominated by simulations.⁴⁰ As already pointed out, all of Magor's art is a reflection of the place which inspired its production. After making Regal Decor she turned away from urban subject matter in her installations to regard Canadian history, and indeed culture itself.⁴¹ As Gary Michael Dault recounted in a 1990 interview with Magor in Canadian Art:

After almost a decade in Toronto, she is looking back over her shoulder to the Rockies, to her native West Coast and north to the Arctic, all regions of Canada with strong mythic appeal. In 1989, when the artist first exhibited...Cabin in the Snow..it came as a surprise to those accustomed to her cool, ironic stance. The large-scale installation depicted a Canadian icon, a tiny, perfect log cabin surrounded by a fluffy expanse of snow, enclosed in a small room behind a glass window.⁴²

Cabin in the Snow, 1989 (Fig. 49) is a model of a log cabin, 28 x 28 cm. which has an electric light inside, set on a field of cotton batting resembling snow. Cabin in the Snow is about Canadian history. Many pioneers built log cabins as their first homes, an example followed by the Hippies in the 1960s, and the idea of a cabin in the wilderness has undeniable appeal to many Canadians. Cabin in the Snow also continues the tradition of Canadian art history familiar to

most Canadians. That is, it is essentially a landscape. As we know, the Group of Seven and Emily Carr created a symbol for Canadian unity in the landscape painting. In the 1950s, Canadian artists influenced by New York Abstract Expressionism grafted an abstract style "onto a basically landscape-oriented ground."⁴³ The irony of Cabin in the Snow is that it operates like an easel painting since the window through which the installation can be seen provides the frame. Where the frame of an easel painting acts like a window to penetrate deep space, Magor provides an actual window; where easel pictures suggest a magical world as if it is boxed, Magor sets Cabin in the Snow in an actual box. Brian O'Doherty saw the frame of the easel picture "as a psychological container for the artist" and the room where the viewer stands as a psychological container for the viewer.⁴⁴ Magor inverts this order so that the viewer penetrates the installation psychologically through the window, negating critical viewing distance. The effect of this is that the installation sucks up all attention, so that the place where it is exhibited becomes sublimated to the work, whereas present-day easel paintings, even color field paintings, are sublimated to the white cube of the gallery space.⁴⁵ Cabin in the Snow could (and has) existed

in a non-gallery setting (a Toronto warehouse) without any loss of authority. (Fig. 50)

MAGOR'S CONNECTION WITH THE HIPPIE MOVEMENT:

In 1990 Magor exhibited a series of photographs from the 1960s of herself and her friends dressed in hippie garb, entitled Fieldwork. Fieldwork was shown together with Cabin in the Snow in an installation at YYZ as part of the group show Salvage Paradigm. Ydessa Hendeles commented that "The work is in some ways a stand-in for the artist--he (she) presents how he (she) would like to be seen and appreciated."⁴⁶ Hendeles also said, "The best artist is the one who has the largest funnel into his or her unconscious and can pull out powerful images that elicit fundamental emotions."⁴⁷ Hippies, as well as Western pioneers, lived in log cabins, and we can connect the two when we examine the photograph Chilcotin Belt 1970, (1989) (Fig. 53) from the Fieldwork series together with Cabin in the Snow, since Chilcotin Belt is a photograph of hippies in front of a cabin. Magor said in an interview:

From Fieldwork on, my work is about seeking an identity. People are creating identities as hippies, as urban dwellers, as French Canadians, and so on. I recognize the necessity of doing this, but I am questioning how far you can go before you are living a false life.⁴⁸

In a related installation, Child's Sweater, 1990, (Fig. 54) Magor incorporated an image of a Northwest Coast Native cannibal bird mask holding a Cowichan sweater in its beak, against the backdrop of a wall hanging made to resemble cedar bark. This was exhibited with the Fieldwork photographs and items such as paper birds and Native-inspired belts and beadwork in an installation in the Canadian Biennale of Contemporary Canadian Art at the National Gallery. With this installation Magor was speaking about Canadian history and incorporating her own experience as both a witness and a participant. The belts, beadwork, and birds are associated with the hippie movement because this counter-culture group was searching for a connection to a way of life that was closer to nature. This way of thinking led them to an appreciation of First Nations' people, evoked in Magor's work by items of personal adornment (belts, footgear, headbands) and religious ritual (birds and creatures associated with family crests). Magor explained her intentions in presenting elements of Native cultural tradition in the context of her artmaking: "I wasn't [trying to make] 'present-day' Dancing with the Wolves". I used these objects because the hippies admired them, and adapted them in their dress and in their

surroundings."⁴⁹

The particular values the hippies espoused in the 1960s and the styles they emulated live on in some parts of the West Coast today, including the Gulf Islands where Magor has a home and spends extended periods of time. The hippie photographs, Cabin in the Snow and Child's Sweater are also "about the enduring desire to have a retreat or distance from urban life and how this desire comes periodically to the foreground....I can regard the desire to be close to nature as having spawned a culture that is distinct from others."⁵⁰ Canadians have always defined themselves by images of the land and by a connection to nature. That Magor would return to these kinds of images now is perhaps indicative of a yearning of many people worldwide to return to simpler (and less polluted) times.⁵¹ In Magor's home province of British Columbia, disputes between government and business on one side and environmentalists on the other over logging in wilderness areas have captured international headlines. With regional and international attention focused on environmental issues, it is not unexpected that artists would reflect the concerns of a broader society, or that Magor would create a "romantic vision of the North that makes reference to both its people and wildlife."⁵²

Magor's depiction of a sleeping dog nestled in felt snow in her installation Siberian Husky, 1990 (Figs. 55 & 56) exhibited in the three-person show Meeting Place at the art gallery of York University and also in two exhibitions in France (Appendix 1), is part of her "ongoing project which treats themes of seductive exoticism, romantic idealism and delusion."⁵³ The life-size stuffed dog was made from fake fur and other synthetic materials. The installation also had other elements. Three paper parkas, resembling Inuit parkas, were installed nearby in glass display cases. Magor said in an interview that a black and white photograph mounted on the wall, depicting three skiers ascending a hill, was intended to represent anthropologist Franz Boas and other explorers.⁵⁴ She also said the husky represented the unconscious (it is sleeping), and the installation as a whole represented an idealization of Canada's past. Magor also mentioned that the underpinning of this work was Beuys' Coyote, 1974, a performance piece in which Beuys lived in the René Block Gallery in New York with a coyote for a week. Beuys and the coyote shared the same felt blanket and pile of straw. Magor said:

In the 1960s the ethos that Beuys and his generation shared was that of a romantic paradigm of living in harmony with animals. Over a twenty to thirty year period that ethos has changed to

become a simulated and sanitized version of 1960s romanticism. Where Beuys' felt was rough and dark, mine was white and sanitized. His animal was real, mine was simulated.⁵⁵

The use of the (possibly) historical photograph here relates to photographs used by Magor in The Forces of Wolfe and Montcalm, 1992, commissioned by the Montreal Musée d'art contemporaine and installed in the exhibition Pour la suite du monde. This installation takes its title from the historic battle between the French and the English on the Plains of Abraham in 1759, where the French were defeated, but subsequently not acculturated. The Forces of Wolfe and Montcalm comprises seven silver prints, archivally processed, framed to 34 x 37 inches; one roll of white industrial felt; two life-size sculptures of beavers made from synthetic materials; two oak chairs; one mahogany table; sheets of plastic; a 12 foot x 12 foot curtain; and dust balls made from uncarded wool, installed in a room about 20 x 20 feet. (Fig. 57)

The components are installed in the space in a manner suggesting a domestic interior that is unused or abandoned. Dust balls are blown into every corner: the walls are smudged and dirty; the curtain is stained and torn. The felt is rolled as a carpet into the far corner with the furniture, the beavers and one photograph forming the

central image of the work. The furniture is covered with plastic; the beavers stand on top of the chairs looking with an anxious expression at a photograph of a woman with a baby on her knee. Both are dressed in eighteenth-century costume and the title under the image reads Citizens Abandoned to Their Fate.

The other six photographs in the installation depict subjects of the same era. There are two men dressed as English infantrymen, with garments indicting Scottish heritage, entitled Doubt and Suspense; two women dressed as habitants, with striped blanket coats, entitled Famine, Riots, Mutiny; a man dressed as a Huron scout, standing in front of a wigwam, entitled The Tide Turns; a man dressed as an Iroquois warrior wearing an English militia coat, entitled Traditional Allies Waver; a group of men dressed as coureur de bois, armed, standing beside a large canoe, entitled The Seige Begun. Magor said:

All the photographs are of contemporary people who re-enact the fur trade era, particularly the wars between the French culminating in the fall of Quebec. Many of these hobbyists are affiliated with the armies of either Wolfe or Montcalm. [That is affiliated in a make-believe sense.] The photographs were taken at various events in Connecticut, Louisiana, Indiana and Ontario during 1991.⁵⁶

The Forces of Wolfe and Montcalm is thus another simulation, this time of Canada's history. It inquires, to what lengths Canadians must go to establish their identity.⁵⁷ The artist's diagram of this installation shows a roll of felt which forms a triangle in the corner. Like the felt snow in Siberian Husky, the felt here is white. The frames of the photographs are simulated antiques and the glass has been darkened as if smoked. The subjects, though real people, are photographed as they simulate their own history. Magor explained to me that the felt relates to Beuys's use of this material, and the triangle in the corner is in the same shape as the fat packed into a triangle up the back of a chair in Beuys's Fat Chair.⁵⁸ Magor remarked: "With this work I am saying that the artists of my generation are questioning the romanticism of artists of Beuys's generation."⁵⁹

LIZ MAGOR AND JOSEPH BEUYS:

Like Magor, Beuys had an interest in plants and botany, and in cataloguing these.⁶⁰ He believed material can be "imbued with meaning."⁶¹ Beuys felt the "need to come into intense physical and psychological contact with the material world, to understand and feel its energetic

substance."⁶² Magor shares many of Beuys's ideas. She says esthetics is "the area where I have a significant interaction with the material world, or the sensate world."⁶³ Just as Beuys used the double-headed axe to refer to the history of Cleves,⁶⁴ the area he was from, a land of dune and marsh which had been overrun by many peoples, Magor used fish, weights, sinkers and paraphernalia to refer to the West Coast. Beuys employed Napoleon's Death Mask in Maruicio Kagel's film Ludwig Van, made in Düsseldorf in 1970, (Fig. 58) and Magor re-created Brancusi's Sleeping Muse, of 1924, imagining it to be the death mask of a sleeping artist in A Sleeping Artist--1924, of 1985. As Napoleon was invoked by Beuys, Brancusi was invoked by Magor. Beuys had an interest in "the forces that create history, present and future,"⁶⁵ which we know to be true also for Magor.⁶⁶ Beuys refers to Napoleon's role in German history with a death mask of Napoleon; Magor's death mask refers to Feminism's role in contemporary history in that Feminism proposes that women should have a choice about the extent to which they wish to be engaged with the world.⁶⁷ Essentially, Magor's search for personal identity and identity as a Canadian and North American parallels Beuys's similar search as a German in Europe. Like Beuys, Magor

wants to understand her own place in history.

Like Beuys, Magor respects materials, and like him, she sees endless possibilities for transformation. The art of both is "a kind of ultimate activity, at once personal performance and social production--the scene for the evolution of selfhood and social revolution."⁶⁸ Both created objects which project an aura best understood by considering their works in tandem: Magor's Compost Figures, 1977 are organic; Beuys Fat Chair, 1964, (Fig. 58) is made from animal fat, presumably rendered down, just as Magor's materials were "rendered down" by time and decay. His objects are fetishes "functioning in a communal, magical way."⁶⁹ Fat Chair created such a furor and heated discussion that it led to the process of healing, by creating, as Beuys said, "an almost chemical process among people that would have been impossible if I had spoken only theoretically."⁷⁰ Beuys also remarked:

Fat infiltrates other materials, is gradually absorbed and brings about a process of infiltration; felt absorbs... Fat expands and soaks into its surroundings. Felt attracts and absorbs what surrounds it."⁷¹

If we substitute the word "compost" for the words "felt" and "fat" we can determine a similar motive at play in Magor's work. Compost, like felt and fat, absorbs things. Both

artists used their respective media to refer to the process of transformation and renewal, although Magor did not know of Beuys's work until after 1980 when she saw Tisdall's catalogue for the Beuys retrospective at the Guggenheim Museum in 1979.⁷²

Unlike Beuys, Magor has never posed as a kind of shaman or priestess. She has not espoused a political platform as he did, nor is her art particularly radical or offensive, whereas Beuys was seen as both radical and offensive by some.⁷³ She has not offered herself up as a cult figure as did Beuys. But like Beuys, she is not interested in art for art's sake, but in creating a socially meaningful art, one that leads back to primal material charged with transformational possibilities.⁷⁴ By introducing references to Beuys's work into her installations Siberian Husky and The Forces of Wolfe and Montcalm, she was "commenting on the contemporary longing for wildness, and the irony of finding it in a very controlled situation, in the work of a sophisticated artist like Beuys."⁷⁵ She establishes a link between the ideas that have concerned her throughout her career to those of a German artist, known to be critical of technological society, who sought to transform it through his own

ritualistic art. She is creating what Pontbriand has termed "a writing of our own history to fill in the gap."⁷⁶ She connects her own art, and thus Canadian art, to the international avant-garde to which Beuys was aligned. Beuys said, "it is the transformation of substance that is my concern in art...the idea of contact with material implies this wider concept of art and of human work and activity in general..."⁷⁷ This equates with what Magor has repeatedly stated. Her interest in order is similar to Beuys's theory of sculpture which "describes the passage of everything in the world, physical or psychological, from a chaotic, undetermined state to a determined or ordered state."⁷⁸ Beuys defined three states of material: raw, warm and cold. Raw material, or unchannelled will power, becomes warm, but grows cold through over-intellectualizing creating a burnt-up 'clinker.'⁷⁹ Similarly, Magor has observed that when theory leads to stasis, it leaves no space for art.⁸⁰

MAGOR'S CONNECTION TO PROCESS ART AND RELATED MOVEMENTS:

The mechanical repetitiveness and repetitive actions, used as a compositional device in Minimal art, are also strategies employed by Magor, but there are differences. Magor herself once said Minimalism "lacked the juice of

life."⁸¹ Unlike Minimalist artists such as Carl Andre, whose units are ready-made, Magor's units are manufactured by her. She decides on their form and composition and executes them herself. In this, she is also unlike Richard Serra whose lead castings were flung against the wall, and unlike Lynda Benglis, whose poured forms were largely chance compositions.⁸² Magor "sculpted" her forms, but with the aid of a machine also fabricated as a purpose-built tool. In fact, both Production and Four Boys and a Girl may be associated in their intent with Russian Constructivism in that they reveal the logic of the construction as the physical manifestation of an idea and its development. An example of this would be Vladimir Tatlin's Monument to the Third International, 1919-20, where the parts of the structure clearly reveal their purpose. Similarly, in Production, the brick-making machine reveals the process which created the artwork. As mentioned in Chapter I, the Minimalists built on the ideas of the Russian avant-garde. The most-important influence of Minimalism on Magor was the idea that the installation must be physically experienced, and the discrete objects in the installation experienced as a gestalt. As an art student in New York, Magor was sensitized by Oldenburg's re-presentation of ordinary

objects to show how extraordinary they were.⁸³ While her impetus was from Pop art, the realization lies in Process art. When she returned to coastal British Columbia she began to see primary industries like logging and fishing as a significant source of visual images where "there was a close relationship between the transformation of material and the existing original material."⁸⁴ Here Magor was describing an aspect of Process art which she sees as aligned to her own practice.

John Cage defined Process art as "nonstructured activities, indeterminate in character."⁸⁵ This does not apply to Magor's art which has always been carefully orchestrated and controlled. Magor's sensibility is closer to that of Eva Hesse, whom Magor also names as an early influence.⁸⁶ Here Rosalind Krauss can be cited:

Process art, of which Eva Hesse was a major proponent, was interested in the principle of transformation as the observable logic of the work. The kinds of transformation that were employed were mainly those that cultures use to incorporate the raw materials of nature, such as melting, in order to refine, or stacking in order to build.⁸⁷

Hesse's hanging sculptures of rubberized cheesecloth, of 1969,⁸⁸ are related to Magor's found coats in A Concise History. They are different, however, in that Magor gathered

the coats as a way of literally objectifying time and place. She installed these with an overlay of plaster in the hues of the Mediterranean. The effect of this is to stimulate memory and to evoke consciousness of other civilizations and other peoples.

Magor's Production may be considered in relation to Sol LeWitt's "Manifesto for Conceptual Art": "In Conceptual art the idea concept is the most important aspect of the work.... The idea becomes a machine that makes the art...what the work of art looks like isn't too important."⁸⁹ This idea is closely allied to Duchamp's rejection of "retinal art." LeWitt suggests that the idea is more important than the product. This is not at all how Magor works. Magor not only made the machine that made the art, she exhibited both the machine and the work she made with it as a work of art. The material process and her engagement with the material resulted in works of art. How Magor can be associated with Conceptual artists of the 1970s is in how they decided who or what could determine what was or was not to be a work of art.⁹⁰ In this light, the context of exhibition must be considered: for example, by exhibiting her bricks and the brick-making machine in a gallery, Magor determined the meaning of her work. If the

brick machine were left in storage, the bricks stacked up around it, the grouping untitled and unseen, it would not be art. The quality of being art is determined by its use and context.

According to Germano Celant, the American movements of Process art, Land art, Minimal art, and Conceptual art are all subsumed in the international Arte Povera movement, which arose out of the Fluxus movement of the 1950s and 1960s.⁹¹ The Arte Povera artists used everyday materials to make art. So too, did Magor, who used birds' nests, weeds and sticks, mulched newspaper and grass. Celant organized exhibitions of Arte Povera and championed this art form. In 1969 he wrote that Arte Povera artists believed only in their own experience,⁹² a view also expressed by Magor in 1977 when she said:

I have to evolve all my own steps right from the beginning and arrive at my own next step. I can't read about it in a magazine or a book. I can understand what other artists have done but unless I've done it myself I'm not about to jump off their springboard, no matter how sublime it is when you get up there.⁹³

Arte Povera emphasized the process of production rather than the product. In essence, Process art and Arte Povera are one and the same, since Arte Povera, like Process art, claims to shift "the accent from the object to the subject,

from the effect to the process."⁹⁴ Magor shares with Arte Povera artists a common use of "poor materials." Magor has also frequently spoken about the process of creating art and an engagement with material. But she is also interested in the "effect", as she has indicated:

I'm not willing to banish formal concerns for concerns of issues or subjects; I would be denying myself a significant engagement with the material world...the dialectic is between my mind and the material...the discourse is between me and the things I do to material... Since a substantial part of our lives is concerned with material, outside of art I mean, it seems like a significant thing to deal with within art.⁹⁵

Magor has stated that the fruit of her labor is of concern to her, in contrast to the group of Conceptual artists who seemingly disregarded aesthetic concerns,⁹⁶ as they upheld Kurt Schwitters' earlier position that "Everything an artist spits is art."⁹⁷

MAGOR'S INTEREST IN PHILOSOPHY:

In Magor's art between 1976 and 1993, she has presented evidence of systems of natural order and changes of condition, and delved into questions of identity and difference, properties which interested Georg Wilhelm Friedrich Hegel.⁹⁸ It is not my intention to explore fully Magor's connection to Western philosophy, but rather to

suggest that she poses questions in her art that have also been asked by some of the important philosophers. The purpose of this is to establish that her installations explore complex ideas relevant to civilization itself. Magor has said that when she was young she had to sense the world.⁹⁹ Let us regard again her statement, "The first time I saw a shingle factory, I wanted to make that shingle factory."¹⁰⁰ While she did not re-make the shingle factory, her work did revolve around physical materiality which was tangible and knowable through the senses, as evinced by work from 1975-77, and especially in Compost Figures, A Concise History, Production and Four Boys and a Girl. These pieces can be considered in relation to phenomenology, a term that artists generally understand as meaning that there are things one can learn about the world outside language and social significance. These things are related to the animism of the material and the physical experience of it,¹⁰¹ or as Colpitt states: phenomenology "investigated the difference between what a thing is known to be and the way it appears."¹⁰²

Rosalind Krauss claims that the notion that "meaning (is) synchronous with experience," was developed by Edmund Husserl.¹⁰³ Actually this idea comes from David Hume and was

contested by Husserl, who said the opposite. Husserl said: "We do not classify lived experience according to any particular form of reality. We are concerned with reality only insofar as it is intended, represented, intuited, or conceptually thought."¹⁰⁴ In Husserl's view, we can know nothing of empirical origin and being, since meaning changes over time; the experience of one moment and the experience of the next moment are not the same.¹⁰⁵ For Husserl, experience is not simultaneous with meaning, since experience implies it is already in the past.¹⁰⁶ If we apply Husserl's concept to Production, we see that Magor did not create the meaning of the piece as she went through the experience of making it, since the meaning changes over time. Magor has said:

I am always looking for comfort in a world disturbingly subject to change. Sometimes I find it in work, as a recording of my activity. Sometimes I find it in objects, things that sit still for awhile and slowly gather, then release, their history. I wanted to do work that would objectify some history of a life, or at least the life of a body and the process of change that affects that body.

While I can only parallel the events of a natural history, there is modest consolation found in effecting a real change in the material of the work; forcing it to form, to repeat, to reorder its appearance. Perhaps, through this manipulation, I am participating in the process of

change that continues whether or not I consent or involve myself. Perhaps I am working to be part of the workings of change.

However, in an essential way my insecurity is unrelieved by this small play of power as the irony of my situation is revealed. For while I use this work to make manifest some aspects of a personal history, I find I have simultaneously manufactured my own competition as the pieces themselves take the opportunity to manifest their history, their own generation and transformation. The stories I have assigned become accessory, and what is more, my ability to alter form appears in itself merely a parallel of how I too, am altered.¹⁰⁷

While Magor's work Production incorporates the experience of making it into the content of the work, the meaning is not constant but changeable, as is the meaning of installations which are altered by the context in which they are presented.

Magor's work discloses the process of making, a modernist concept which may be seen in the work of Rodin from the nineteenth century. The surface of Rodin's bronze sculptures provide visual evidence of his transformation of clay into a representation of the body. With Magor's compost figures made prior to 1982, we see evidence of how recycled materials were transformed through a process of decay and compression. The evidence of this transformation, like the hand marks on Rodin's sculptures, are visible in

Magor's compost works. The example of Rodin can be invoked again in relation to Production. Just as Rodin used representational repetition in The Three Shades, 1880 (Fig. 51) by casting three bodies from the same mold (to break down narrative and refer to only the process of creation),¹⁰⁸ Magor cast enough bricks to suggest an infinite process, to defeat any attempt at narrative defined as "a linear string of events."¹⁰⁹ Magor has said "I think of the bricks in Production as repeated images, like those of The Three Shades in Rodin's Gates of Hell."¹¹⁰ Matisse, who experimented with the process begun by Rodin and moved from representation to abstracted form, also influenced Magor. For the purposes of this essay, I am borrowing from Rosalind Krauss's discussion of the way that Matisse moved towards abstraction, (Fig. 52) since her example in Passages in Sculpture is very clear, and had also been studied by Magor.¹¹¹ Krauss wrote:

It was out of this fascination with process that Matisse's most original and radical formulation of the possibilities of sculpture came... Jeannette I-V (Fig. 52) is the logical completion of what [Rodin's] Shades had begun: the ambition to interpret and condense the meaning of history has contracted to a presentation of steps in an object's formation.¹¹²

Matisse's influence on Magor's work manifests itself in her

move away from the representational format seen in her Compost Figures to the abstracted slabs in Four Boys and a Girl and the bricks in Production.¹¹³

Production had an effect similar to Duchamp's Sixteen Miles of String, 1942 (Fig. 13) or 1,200 Coal Bags Suspended from the Ceiling Over a Stove, 1938. (Fig. 12) It focused attention on the motivation for the activity and the time it took to undertake the transformation, and commented ironically on the nature of aesthetic activity and aesthetic transformation. The "white cube", the modernist exhibition space, is often seen as having an elitist connotation, as pointed out by Brian O'Doherty in a seminal 1976 article.¹¹⁴ The Vancouver Art Gallery (VAG), where Production and Four Boys and a Girl were first exhibited, follows the "white cube" model in exhibition spaces. While it is pristine, it is not neutral. There are uniformed guards, the atmosphere is hushed, the galleries are like the volumes of a cathedral. Production reminds us that pristine spaces are created by human labor which is often a messy process. Production represents an entity unto itself since it contains the means to produce the art (the brick-making machine), and the machine and the bricks became the art; it is complete within itself. (This strategy also is operative

in Four Boys and a Girl, 1980 where the machine that produced the five human body-scale slabs representing five people is included in the installation).

Production can also be seen to be a comment on the philosophical concept of cause and effect. Scottish philosopher David Hume thought that "in the works of human art and contrivance" we can look at the cause after seeing the effect, and then form new inferences concerning the effect. This process leads to perceived and continual alterations in the effect. However, Hume says we cannot make any judgement at all based on a single work or "production."¹¹⁵ How then can we judge Magor's Production? It contains the cause and the effect in a single work (the brick-making machine and the bricks). Furthermore, since the production could be endless (she could make infinite numbers of bricks), how can it be judged as a single work of art? We understand that the artist controls both the cause and effect, through controlling the production.

While this may seem to be a circular argument, circularity itself is not unknown in philosophical thought, and is one of the things Hegel tried to resolve. However cryptic this may be, Production is the result of self-conscious activity, an aspect of art which

intrigued Hegel and influenced Magor when she was exposed to his work, largely through Husserl's writings and the discussion of her contemporaries.¹¹⁶ J. Loewenberg's dialogue, "The Abstract Work of Art", is intended to present Hegel's idea that self-conscious art is "more or less autobiographical."¹¹⁷

Hegel posited his theory of dialectic as arranging concepts in terms of thesis, antithesis and synthesis. This equates with Magor's idea of engagement with the material world (her thesis), transformation of material through her physical engagement with it (antithesis) and the resolved work of art as the synthesis, which then becomes the thesis necessitating an antithesis and so on, because absolute truth is possible only at the end of history. Hegel believed things were always changing or in the process of formation, negating empirical existence.¹¹⁸ He inquired how identity and difference are constituted.¹¹⁹ Similar concerns with change, transformation, identity and difference have been ongoing in Magor's art.

SUMMARY:

As we have seen, installation offers artists a way to control the psychology of the exhibition space. It is

significant that this form has been selected by Magor. As Jennifer Bradley has noted, "Her works are resolute declarations of her own presence as a maker not only of objects but of decisions."¹²⁰ Bradley noted that Magor's art activity records her own actions and "her own role as an agent of change."¹²¹ Chantal Boulanger has asked in a 1986 article which considers the nature of installation, "Can installation be reduced to an area of projection for our desire to construct a signifying experience?"¹²² [In other words, are we looking to installation to satisfy our need for significant experience?] Magor's installations, however, prove that installation can provide not only a kinesthetic experience, but that we come away stimulated by larger questions about notions of time, identity, difference and our own perception of the world. Magor's reaction to a jigsaw puzzle as a child was to take all of the pieces, soak them in water and mash them together in one big ball.¹²³ The larger puzzle which she was confronted with as an artist was that of consciousness itself, which she seeks to understand through her own activity in art, by positing that her process of work invests meaning in art.

VII. ENDNOTES:

1. Joan Lowndes, Liz Magor, unpublished essay, Vancouver Art Gallery Library file, 1977, 8.
2. Ibid., 2,3.
3. Ibid., Magor, 4.
4. Ibid., 4.
5. Liz Magor, letter to Alvin Balkind, Vancouver Art Gallery Library file, 1976.
6. Lowndes, Magor, 1.
7. Ibid., 1.
8. Magor provided this information to me in an October 19, 1993 interview.
9. Lowndes, Magor, 4.
10. Ibid., 8.
11. Ibid., 8,9.
12. Ibid., 13.
13. Arthur Perry, "Vancouver. Liz Magor," Artsmagazine (May June 1979), 75.
14. Liz Magor, letter to Alvin Balkind, Vancouver Art Gallery library file, 1976.
15. Perry, "Vancouver", 78.

16. Ibid., 78.
17. Lorna Farrell-Ward. Production/Reproduction. Exhibition catalogue, Vancouver Art Gallery, 1980, introduction, 1.
18. John Bentley Mays, "Clothes and grass clippings recipe for Magor's metamorphic 'cakes'," The Globe and Mail, April 5, 1980, page unknown.
19. Ibid.
20. Lowndes, Magor, 9.
21. Farrell-Ward, Production/Reproduction, 2.
22. Magor interview October 19, 1993.
23. Ibid.
24. Ibid.
25. Liz Magor, The Most She Weighed/A Catalogue of Work by Liz Magor, prepared for an exhibition at the Glenbow Museum, [Calgary] April 1- May 29, 1983, 5.
26. Ibid., 13. The Most She Weighed/The Least She Weighed (the title of a catalogue and also a work of art) was shown together with Dorothy--A Resemblance and 18 Books in an installation at the Glenbow Museum in 1983 entitled 1 x 2 Liz Magor/John McEwen.
27. Magor interview, October 19, 1993.
28. Ibid.
29. Prior to Jeff Koon's preoccupation with kitsch objects such as Yorkshire Terriers, 1991, Magor included kitsch objects in her works.
30. Ian Carr-Harris, "Liz Magor in Discussion with Ian Carr-Harris," C Magazine #11 (1986), 65.
31. Magor interview, October 19, 1994.
32. Carr-Harris, "Liz Magor in Discussion," 56-67.

33. Magor interview, October 19, 1993.
34. Artist's bibliography provided by Liz Magor.
35. Carr-Harris, "Liz Magor in Discussion," 62.
36. Ibid.
37. Gillian Mackay, "I Identify," Canadian Art (Fall 1990), 83.
38. Jean Baudrillard. Selected Writings. Mark Poster, ed. (California 1988), 166.
39. Carole Corbeille, "Magor wrestles with motives of art making," The Globe and Mail, May 24, 1986.
40. Magor has said that she has not read Baudrillard, but his ideas nevertheless permeate contemporary art. Baudrillard is in any case indebted to what Walter Benjamin wrote in "The Work of Art in the Age of Mechanical Reproduction," Illuminations, transl. Harry Zohn, ed. Hannah Arendt (New York 1969) 217-52. Magor has read and often cites Benjamin.
41. Mackay, "I Identify," 78.
42. Gary Michael Dault, Visual Arts in Canada, Canada Today. Exhibition brochure, Washington, Canadian Embassy, 1989, 9.
43. Ibid.
44. Brian O'Doherty, "Inside the White Cube: Notes on the Gallery Space, Part I," Artforum (March 1976), 26.
45. O'Doherty maintained that in the white ideal space of the Modernist gallery, we are more aware of the space than we are of the art.
46. Pierre Théberge, "The Ydessa Hendeles Art Foundation," Parachute 54 (March, April, May, June 1989), 31.
47. Ibid. 31.

48. Magor interview, October 19, 1993.
49. Ibid.
50. Jennifer Fisher, "Identification: An Insider's View," Parachute 56 (Fall 1989), 39.
51. On November 4, 1993 a delegation of Amazonians, representing 20,000 displaced natives from the Amazon rain forest, appeared in a New York court charging Texaco with ruining their way of life, and polluting their land and rivers in their search for oil. This image was telecast by CNN on December 6, 1993 an indication of the importance environmental issues are assuming in the mindset of the industrialized world.
52. Linda Genereau, "Meeting Place, Art Gallery of York University, Toronto, September 26 - October 28; The Nickle Arts Museum, Calgary, February 22 - April 7; The Vancouver Art Gallery, May 8 - July 7," Parachute 62, (April, May, June 1991), 41.
53. Gregory Salzman. Meeting Place: Robert Grober, Liz Magor, Juan Munoz. Exhibition catalogue, York University, 1990, 5.
54. Caroline Tisdall, Joseph Beuys (New York 1979), 228-235.
55. Magor interview, March 10, 1994.
56. Magor, artist's statement for Forces of Wolfe and Montcalm, sent to me by FAX March 10, 1994.
57. Magor, interview March 10, 1994.
58. Ibid.
59. Ibid.
60. Caroline Tisdall, Joseph Beuys (New York 1979), 14.
61. Ibid., 17.
62. Ibid., 23.

63. Carr-Harris, "In Discussion," 61.
64. Tisdall, Beuys, 30.
65. Ibid, 30.
66. Magor, interview, October 19, 1993.
67. Ibid.
68. Donald Kuspit, "Beuys: Fat, Felt and Alchemy," The Critic as Artist, The Intentionality of Art (Ann Arbor, Michigan 1984), 346.
69. Ibid., 347.
70. Beuys quoted by Tisdall, Beuys, 72.
71. Beuys quoted by Tisdall, Beuys, 74.
72. Magor, interview, March 10, 1994.
73. Kuspit, Critic, 351.
74. Magor, interview, October 19, 1993.
75. Mackay, "I Identify," 81.
76. Chantal Pontbriand's discussion about artists creating work which relates to history is mentioned in Chapter VII. The source was Pontbriand's article "The Historical Factor: A Fundamental Theme in Canadian Art," Parachute 47 (June, July, August 1987). 51.
77. Beuys quoted by Tisdall, Beuys, 10.
78. Ibid., 72.
79. Ibid., 72.
80. Corbeille, "Magor Wrestles," C5.
81. Lowndes, Magor, 3.
82. Corinne Robins, Pluralist Era: American Art (New York 1984), 21.

83. Magor, interview, October 19, 1993.
84. Carr-Harris, "In Discussion with Liz Magor," 68.
85. John Cage, 'The Musical Object', quoted by P. Carpenter, Current Musicology cited by RoseLee Goldberg, "Space as Praxis, Theories of Contemporary Art", Richard Hertz, ed. (Englewood Cliffs, N. J., 1985), 255.
86. Magor, interview, October 19, 1994.
87. Rosalind Krauss, Passages in Sculpture (Cambridge and London 1977/93), 272.
88. Krauss, Passages, 28.
89. Sol LeWitt, "Paragraphs on Conceptual Art," Artforum (June 1957), 79-83.
90. In this connection, Robert Morris typed a "Statement of Esthetic Withdrawal", stating his metal construction Litanies (Exhibit A) had "no esthetic quality or content." He had it certified by a notary public, just as Duchamp had done in 1944 when he had a notary authenticate L.H.O.O.Q. as an original ready-made created by the addition of a mustache to a reproduction of the Mona Lisa (see Arturo Schwarz, The Complete Works of Marcel Duchamp (London 1969), 546). Morris thus established Conceptual Art as "an esthetic of administrative and legal organization and institutional validation." This is discussed by Benjamin Buchloh in "Conceptual Art 1962-69. From the Aesthetic of the Administration to the Critique of the Institutions," October (Winter 1990), 118.
91. Germano Celant, Arte Povera (Milan 1985), 129.
92. Ibid., 121.
93. Lowndes, Magor, 2.
94. Achille Bonito Oliva, Arte, 151.
95. Carr-Harris, "Liz Magor in Discussion," 59.

96. Allan Kaprow, "The Shape of the Environment. How Anti-form is 'Anti-form'?" Artforum (April 1968), 32-33.
97. Norbert Lynton, The Story of Modern Art (Englewood Cliffs 1983/1990), 127.
98. J. Loewenberg, Hegel's Phenomenology: Dialogues on the Life of the Mind (La Salle, Ill. 1965), 312-325.
99. Magor, interview, October 19, 1993.
100. Carr-Harris, "Liz Magor in Discussion," 67.
101. Lynda Gammon provided this definition in an interview March 4, 1994.
102. Frances Colpitt, Minimal Art: The Critical Perspective (Ann Arbor, London 1990), 99.
103. Krauss, Passages, 28.
104. Edmund Husserl, The Phenomenology of Internal Time Consciousness (Bloomington 1964), 28-29.
105. Ibid., 29.
106. Ibid.
107. Magor, artist's statement, Production/Reproduction, unpaginated.
108. Krauss, Passages, 35.
109. Ibid., 37.
110. Magor, interview, October 19, 1993.
111. Krauss, Passages, 36, 37.
112. Ibid.
113. Magor, interview, March 10, 1994.
114. Brian O'Doherty, "Inside the White Cube: Notes on the Gallery Space, Part I," Artforum (March 1976), 24-30.

115. Charles W. Eliot, ed. English Philosophers of the Seventeenth and Eighteenth Centuries. Locke, Berkeley, Hume (New York 1910), 426.
116. Magor, interview, Oct. 19, 1994.
117. Loewenberg, Dialogues of the Mind, 312-325.
118. Alexandre Kojève, Introduction to the Reading of Hegel. Lectures on the Phenomenology of Spirit, ed. Allan Bloom, Transl. James H. Nichols, Jr., (New York 1969), 192-195.
119. Ibid., 197-218.
120. Jennifer Bradley, Carr-Harris Liz Magor, Exhibition catalogue, Venice Biennale (Ottawa 1984), 31.
121. Ibid., 37.
122. Chantal Boulanger, "Installation: Beyond In Situ", Jocelyne Alloucherie, Mario Bouchard, Louise Viger, Parachute (March, April May 1986), 53-55.
123. Magor, statement to Alvin Balkind, Vancouver Art Gallery Library file, 1976.

VIII. CONCLUSION

In Chapter I, I noted that the term "installation" is related to the verb "to install", and that installation of art has a history of privilege and control, first contested by Modernist artists. By referring to specific works of art by some practitioners, I have set out a history and a definition of installation. In investigating its sources, artists' motivations for employing it, its reception and patronage (particularly in Canadian society), and the effect of specific installations, I have concluded that the definition of installation has changed over time, so that today it embodies the concept of expanded sculpture, first proposed by Rosalind Krauss in 1979.¹ Installation has expanded to include everything in the space, as well as space itself (the "field" where the work is positioned), as a work of art.² Installation acts as a spatial experience in the "powerfield" of expanded sculpture. The illusive "aura" or "forcefield" which charges the installation space

is the psychological confrontation which installation inherited from the threat imposed by megalithic Minimalist sculpture and from aggressive works by performance artists like Vito Acconci. The powerfield functions differently in each installation, but may still evoke some discomfort in the viewer.

In Chapter II, I proposed that ephemerality and site specificity no longer defined installation after 1985. There now exist installations as permanent works of art. Conversely, there have been many occasions when the same work of art has been re-installed in various sites.

Canadians, like artists in other countries, have been involved with installation since the mid-1960s when it came to be recognized as a genre, arising out of Pop art, Land art, Conceptual art, Minimal art, Arte Povera, Fluxus, Performance art, and avant-garde film, as discussed in the overview of installation in Chapter I. In Canada, installation was privileged as a mode of practice due to active state promotion and support. The conceptual-ideological alliance between art and socialism, arising from state funding and a socialist system of government, has been spoken of in Chapter IV. Installation found support in the Canadian exhibition network and became a zone for cultural

and social comment, as exemplified in the installations of Iain Baxter and Lynda Gammon. Canadian artists, anxious about Canadian identity, make works which address Canadian culture itself, as illustrated by Magor's installations from 1986-93. The psychological aspect of Magor's installations, such as Regal Decor, Siberian Husky and The Forces of Wolfe and Montcalm have psychological resonance because we recognize that contemporary life is dominated by simulations, and we find it disturbing. In considering Magor's subject matter from 1977 to 1980, we saw that artists may pose the same questions as philosophers. The installation format may serve as a short circuit to understanding questions relating to human existence and perception. Installation allows artists to become masters rather than slaves, at least to a degree, since this kind of art allows for autonomy more than any other form of visual art practice. There should be no doubt that installation is an art for these times, more so than painting, sculpture or drawing, which are forms from the past.

Installation arose from a desire to shift the attention of the viewer "from the object to the experience it provokes."³ Although installation was originally developed as a way to avoid the status of the art object as a

commodity, this concern is less prevalent today. Like workers striking for better wages and in so doing shutting down the means of production, artists began to see that installation in its early form was leading to the end of art. And what then would be the role of artists in society? They could become philosophers, but in late 20th-century life, substance is valued more than ideas. In practical terms, as American Minimalist artist Donald Judd has said: "A good installation is too much work and too expensive and if the artist does it, too personal to destroy."⁴ Yet artists still want control over what is shown when, where, how, and for how long.⁵

Artists realize they cannot control history, or indeed few other elements with respect to their art, but they have a better chance to control the viewing space, and the perceptions which accompany this control, through installation. It is this element of control over the space, and the content and positions taken therein, and the time it takes to understand it, which has been, and continues to be, the force behind installation. From this it is possible to see why installation would have an appeal to Canadian artists trying to establish a cultural position.

VIII. ENDNOTES:

1. Rosalind E. Krauss, "Sculpture in the Expanded Field," October, No. 8 (1979), 31. Krauss wrote that nearly everything had been expanded to be categorized as sculpture, since sculpture itself had become almost infinitely malleable.
2. In Chapter II of this thesis I equate Krauss's "field" with Walter Benjamin's "aura", which Vito Acconci synthesized into the "powerfield."
3. Michael North, "The Public as Sculpture. Heavenly City to Mass Ornament," Art and the Public Sphere. W.J. T. Mitchell, ed. (Chicago and London 1992), 10.
4. Donald Judd, Installation Art, (London, 1993), 83.
5. The critique of the expectations about the viewing space was a factor in the development of installation art, beginning with Marcel Duchamp, as detailed in Chapter I. Such a critique can be seen to continue in works like Krzysztof Wodiczko's light projections onto the site of the 1985 exhibition Aurora Borealis, where two clenched hands at rest, one on either side of the mall wings of the exhibition site, la Place Ville-Marie, Montreal, speak of the power of large developers as cultural patrons.

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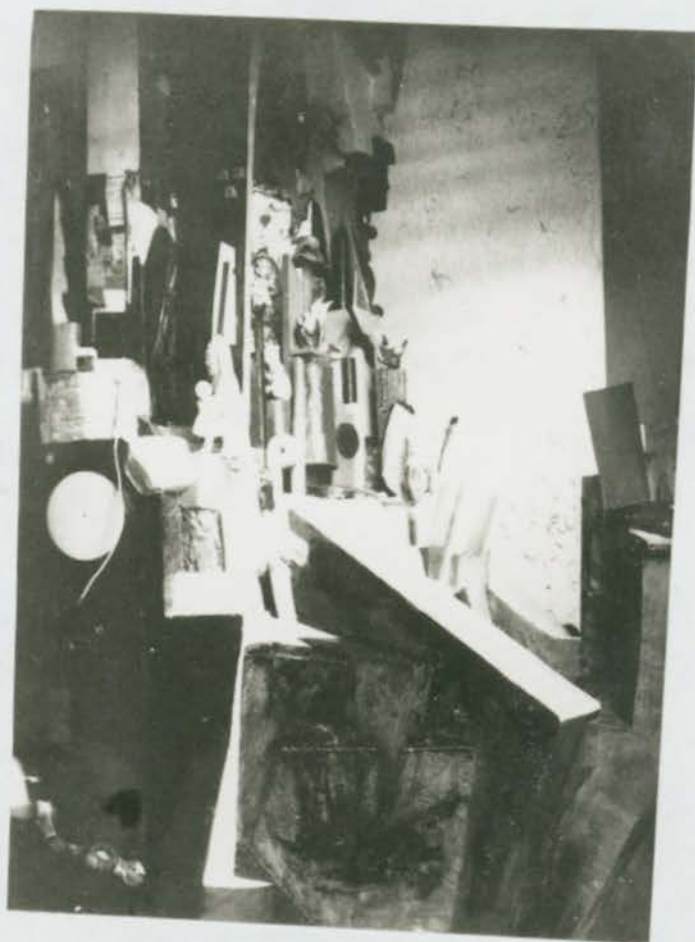
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Fig. 1. Kurt Schwitters. Merz Column, Hannover, 1923. Multi-media installation. (Source: John Elderfield, Kurt Schwitters (London 1985), Illus. 176.)



Fig. 2. Kurt Schwitters. Cathedral of Erotic Misery,
Merzbau, 1928. Mixed-media installation.
(Source: Elderfield, Schwitters, Illus. 187.)



Figs. 3 & 4. Wassily Kandinsky. Ceramic Music Room
for the International Exhibition of Architecture,
Berlin, 1931. (Source: Carola Giedion-Welcker,
"Kandinsky's Approach to the Monumental," Homage
to Wassily Kandinsky (New York 1975), pp.57,58.)

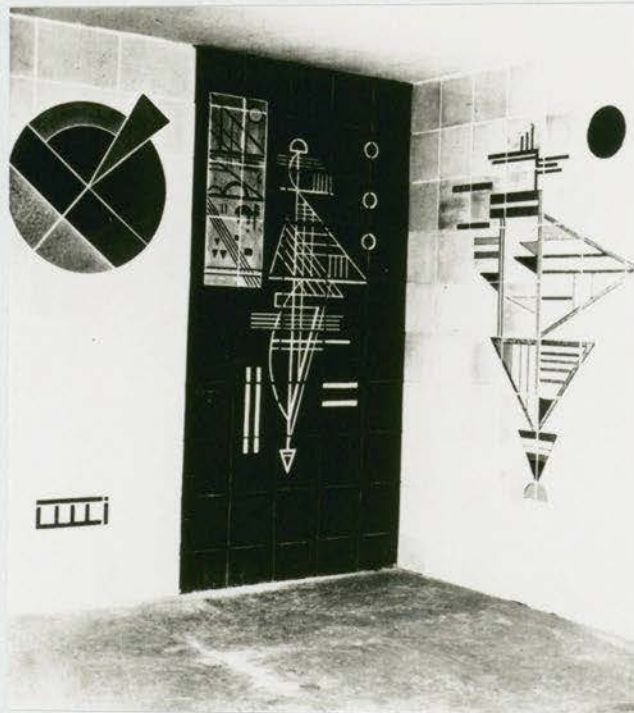


Fig. 5. Piet Mondrian's Studio, 26 rue du Depart, Paris c.1930. (Source: Herbert Henkels, Mondrian from Figuration to Abstraction (The Hague 1987), 185.)

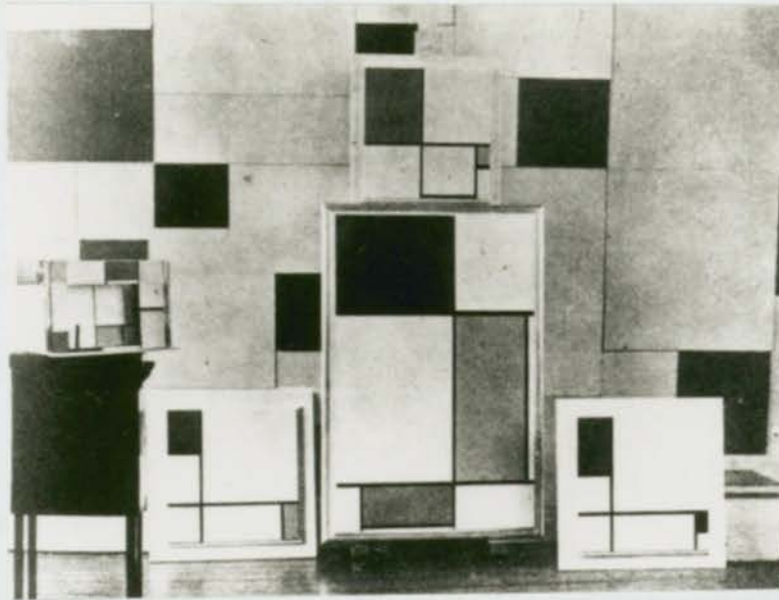


Fig. 6. Piet Mondrian's Studio, 1926, Photo by P. Delbo. (Source: Henkels, Mondrian, 211.)



Fig. 7. Piet Mondrian. Design for Mrs. Bienert's Studio Library at Dresden, 1927.
(Source: Henkels, Mondrian, 212).

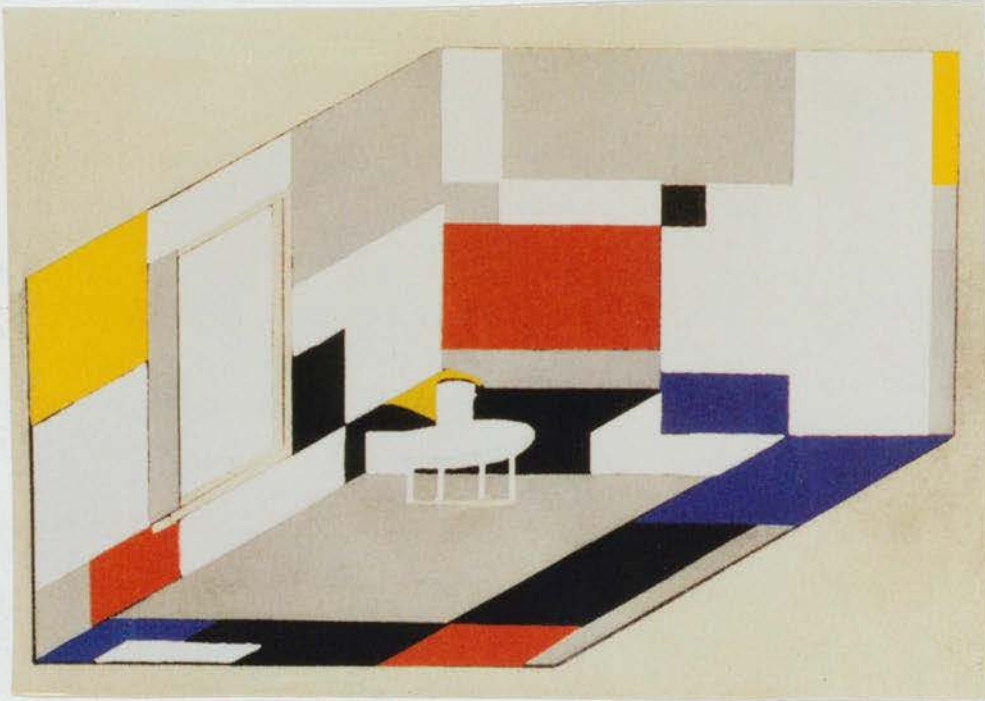


Fig. 8. El Lissitzky. Proun Space, 1923,
Reconstruction, 1965, Stedelijk Van Abbe Museum,
Eindhoven. (Source: Peter Nisbit. El Lissitzky
1890-1941. Catalogue for an Exhibition of Selected
Works from North American Collections, the Sprengel
Museum, Hanover and the Staatliche Galerie Moritzburg
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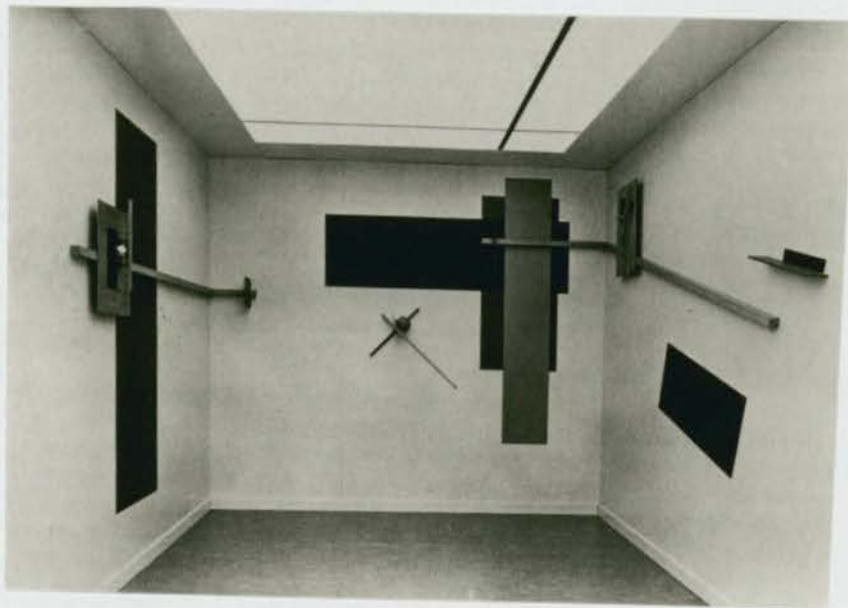


Fig. 9. Marcel Duchamp. Twelve Hundred Coal Bags
Suspended from the Ceiling Over a Stove, 1938.
Surrealist Exposition, Paris. (Source: Robert Lebel,
On Marcel Duchamp (France 1959), Plate 111b.)



Figs. 10 & 11. Marcel Duchamp. Sixteen Miles of String,
1942, Surrealist Exhibition, New York.
(Source: Lebel, On Marcel, Plates 111a, 111b.)

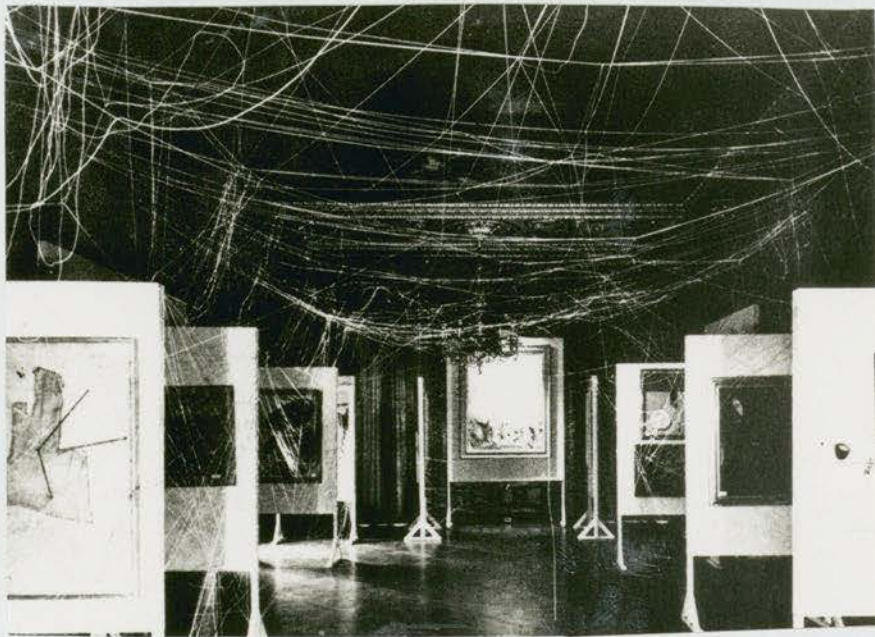
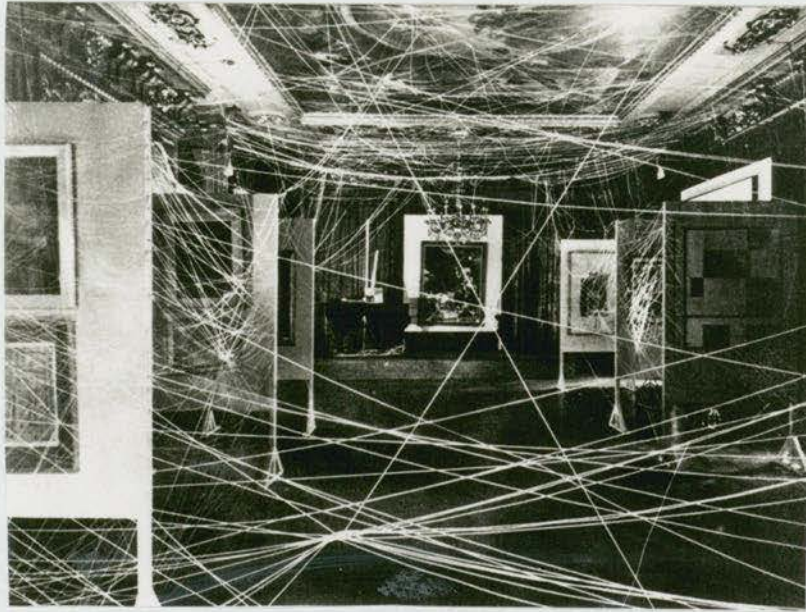


Fig. 12. Iain Baxter. Drawing, Mt. Seymour, North Vancouver, B. C., 1968. Land art. Large natural drawing was done using skis and body and snow on hillside, documented by photographs. (Source: N.E. Thing Co.)

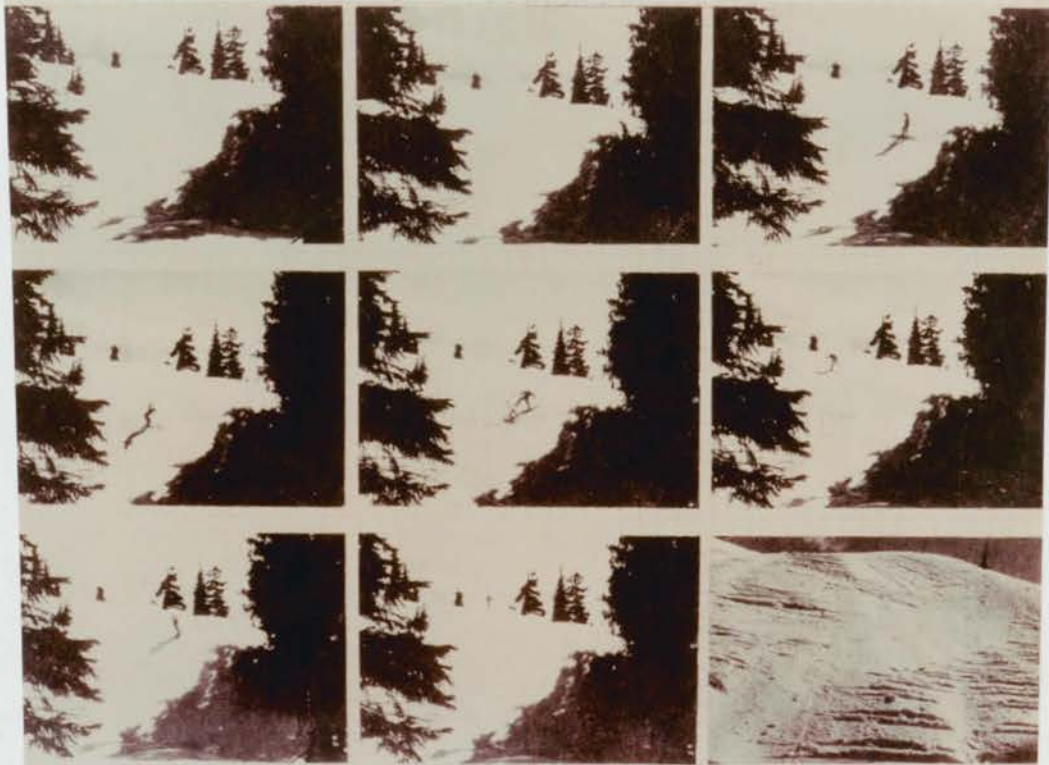


Fig. 13. Iain Baxter. P-Line Straight, 1968.
Land art. A formal minimal water color is
created on a white surface (snow) using body
fluids. (Source: N.E. Thing Co.)



Fig. 14. Iain Baxter. Paint into Earth, 1965-68.
Land art. One quart of white outdoor paint poured
into a circular hole of one-quart capacity.
(Source: N.E. Thing Co.)



Fig. 15. Bruce Nauman. Corridor: 1968-70. Live taped video corridor, 204" x 480" x 36" (variable). Collection: Dr. Giuseppe Ponza. Photo: Rudolph Burchkhardt. (Source: Rosalind E. Krauss, Passages in Modern Sculpture (Cambridge and London 1977/1993), 241.)



Fig. 16. Joseph Kosuth. One and Three Chairs, 1965.
 Installation: photo of a chair, chair, framed text.
 Collection: The Museum of Modern Art, New York.
 (Source: Corinne Robins, The Pluralist Era.
American Art 1968-1981. (New York 1984).)



Fig. 17. Marcel Broodthaers. Salle Blanche, 1968
(reconstituted in Paris, 1975).
(Source: Parachute 39 (June, July, August 1985),
29.)



Fig. 18. Krzysztof Wodiczko. AT & T Building Projection,
1. Nov. 1984 (during the U.S. presidential campaign),
The Kitchen, New York. (Source: Aurora Borealis
exhibition catalogue, Centre international
contemporain de Montreal, 1985, 151.)



Fig. 19. Jeff Wall. Movie Audience, 1979. Installation: cibachromes, fluorescent tubes, transparencies; 4 elements in a space 19.7 m x 13 m. Collection: Rudiger Schöttle, Munich. (Source: Aurora, 45.)

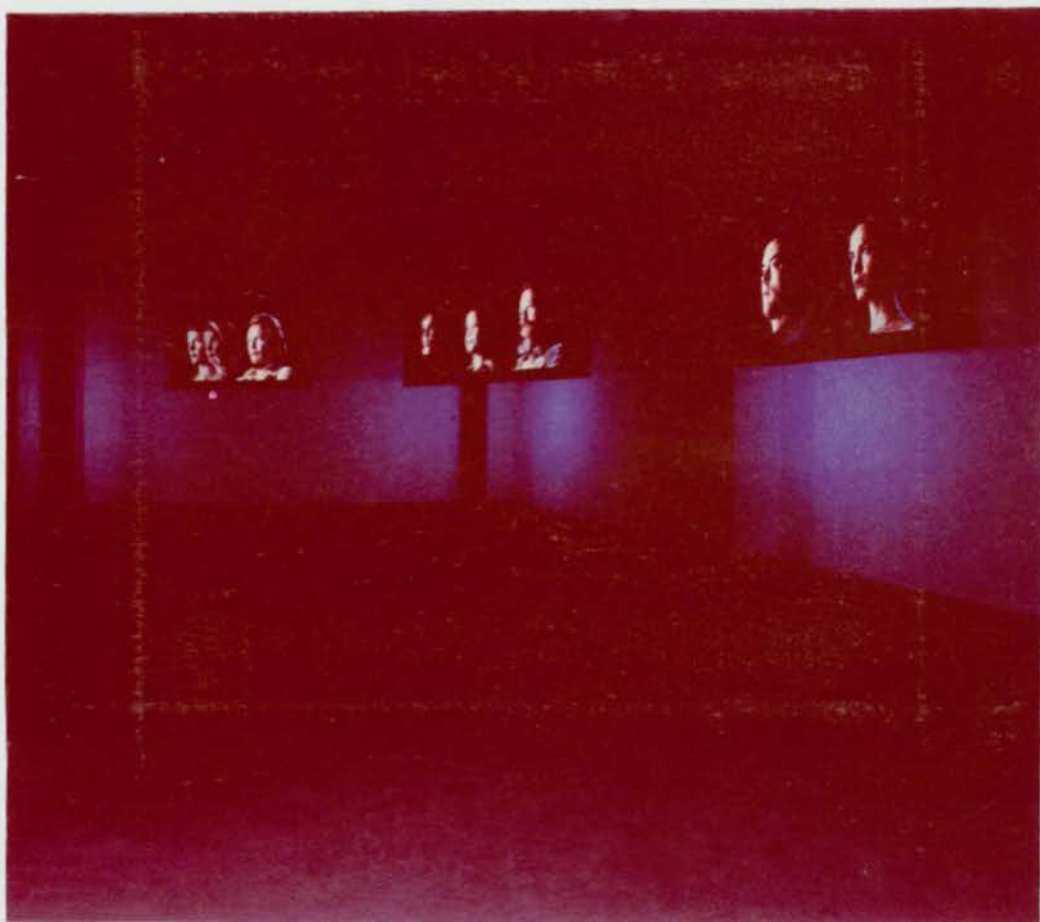


Fig. 20. Iain Baxter. Vacuum Form Works, 1965.
Installation: plastic landscapes, each 2' x 2',
hung on a clothesline in a back yard.
(Source: N.E. Thing Co. Ltd.)

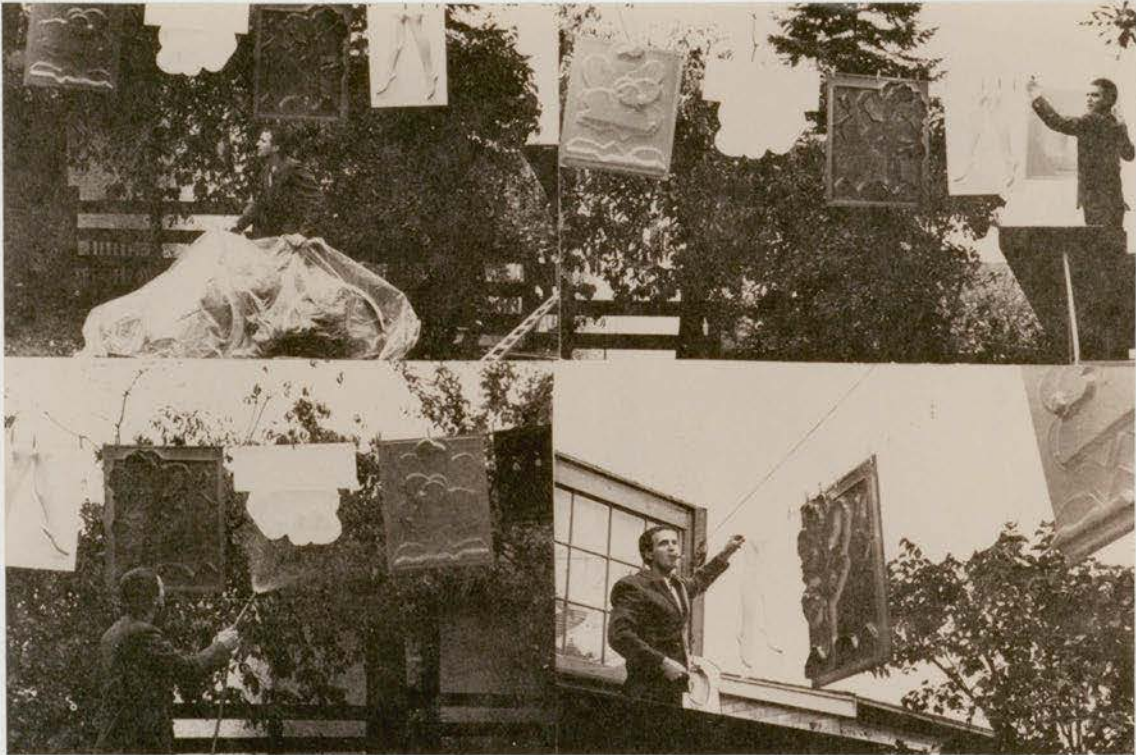


Fig. 21. Iain Baxter. Bagged Place, 1966. Installation: A furnished apartment, bagged in plastic and set up in the UBC Fine Arts Gallery, Vancouver (Source: N.E. Thing Co. Ltd.)

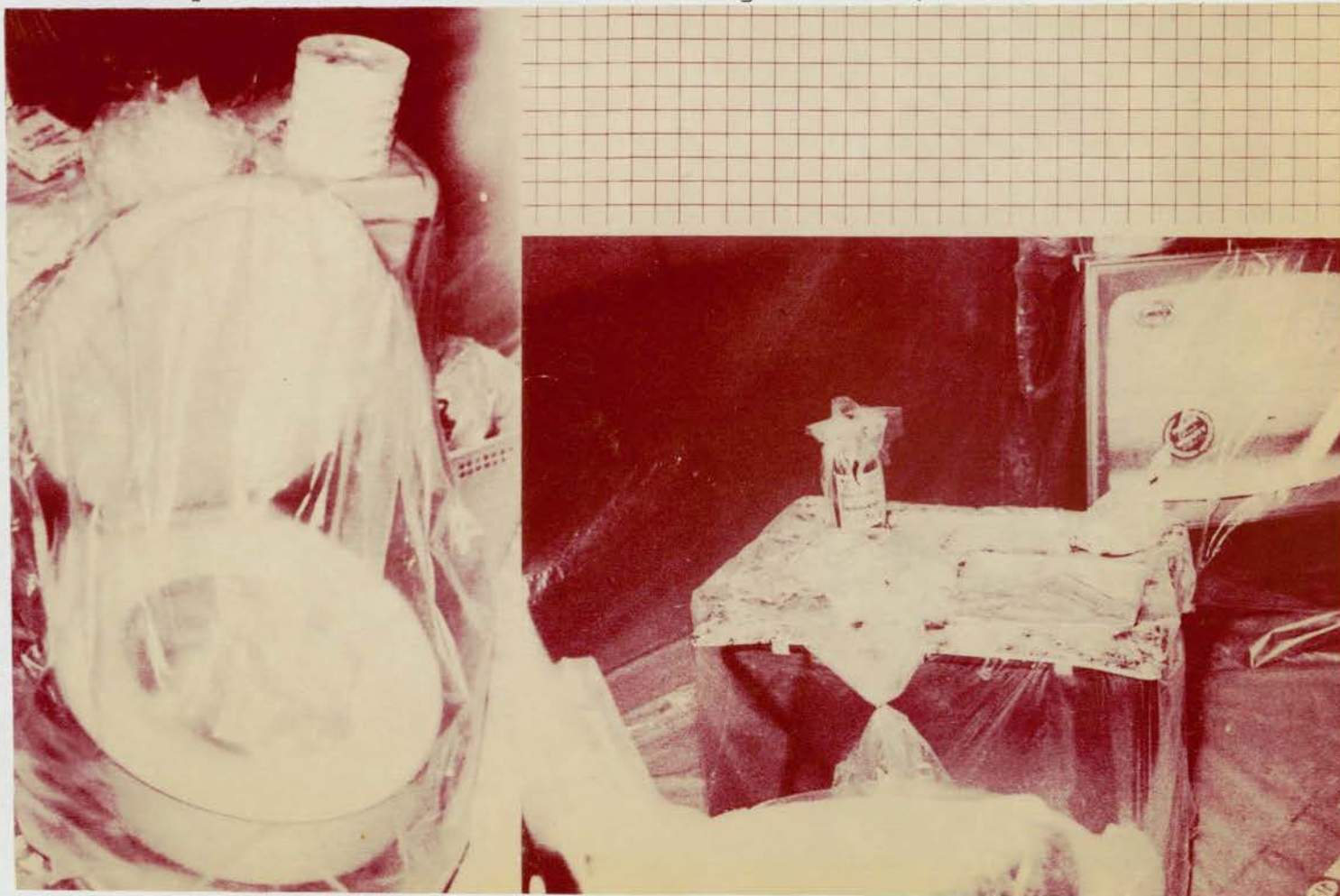


Fig. 22. Lynda Gammon. Directing, 1986.
(Source: Drawing out the Form. Exhibition catalogue, Vancouver Art Gallery, The Nickle Arts Museum, University of Calgary, 1987, 4.)



Fig. 23. Lynda Gammon. Listening-In, 1986.
(Source: Broken Muse, Exhibition catalogue, Vancouver Art Gallery,
1987, 17.)

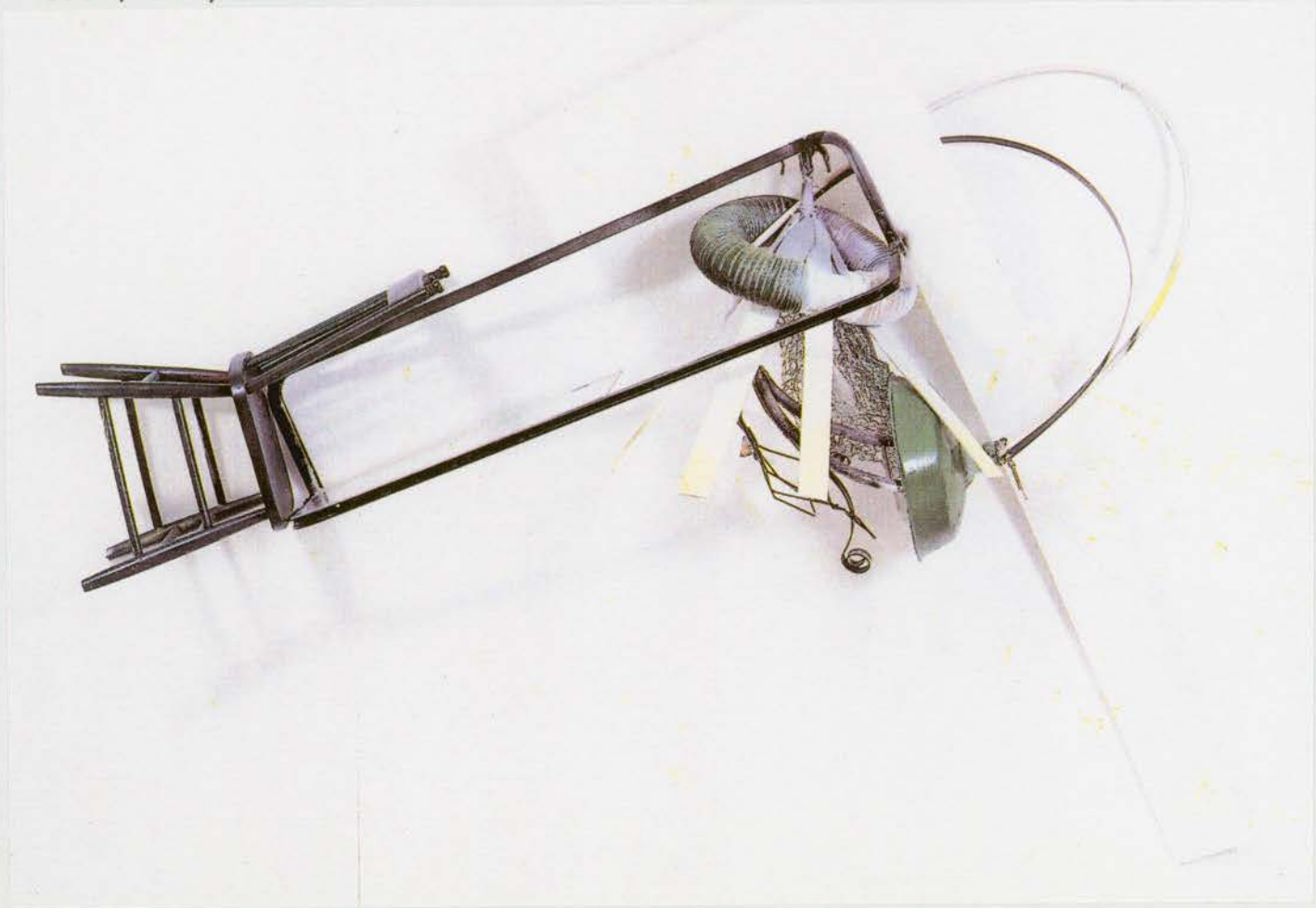


Fig. 24. Vladimir Tatlin, Corner Counter Relief, 1915.
Original destroyed. Reconstruction from photographs.
Photo: Cuming, Wright-Watson Associates Ltd.
(Source: Krauss, Passages (Cambridge and London 1993),
54,55.)



Fig. 25. Partial view of Lynda Gammon installation, 1992,
The Art Gallery of Greater Victoria.



Fig. 26. View of 1921 Exhibition of the Society of Young Artists (Obmokhu), Moscow. (Source: Richard Andrews and Milena Kalinovska Russian Constructivism: Art into Life (New York 1990), 92.)

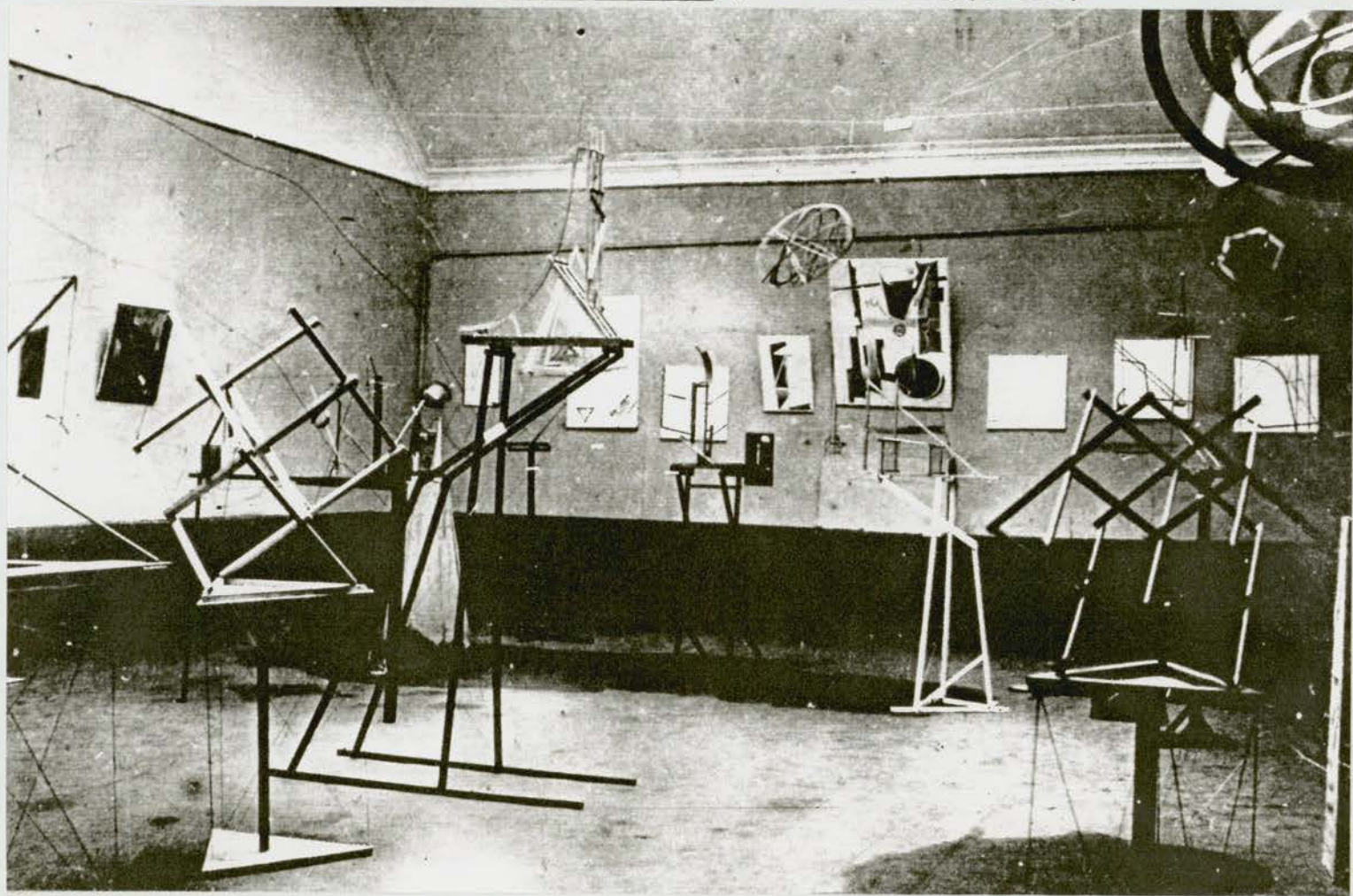


Fig. 27. Aleksandr Rodchenko. Suspended Construction in Space, 1920. (Source: Andrews and Kalinovska, Art into Life, 56).

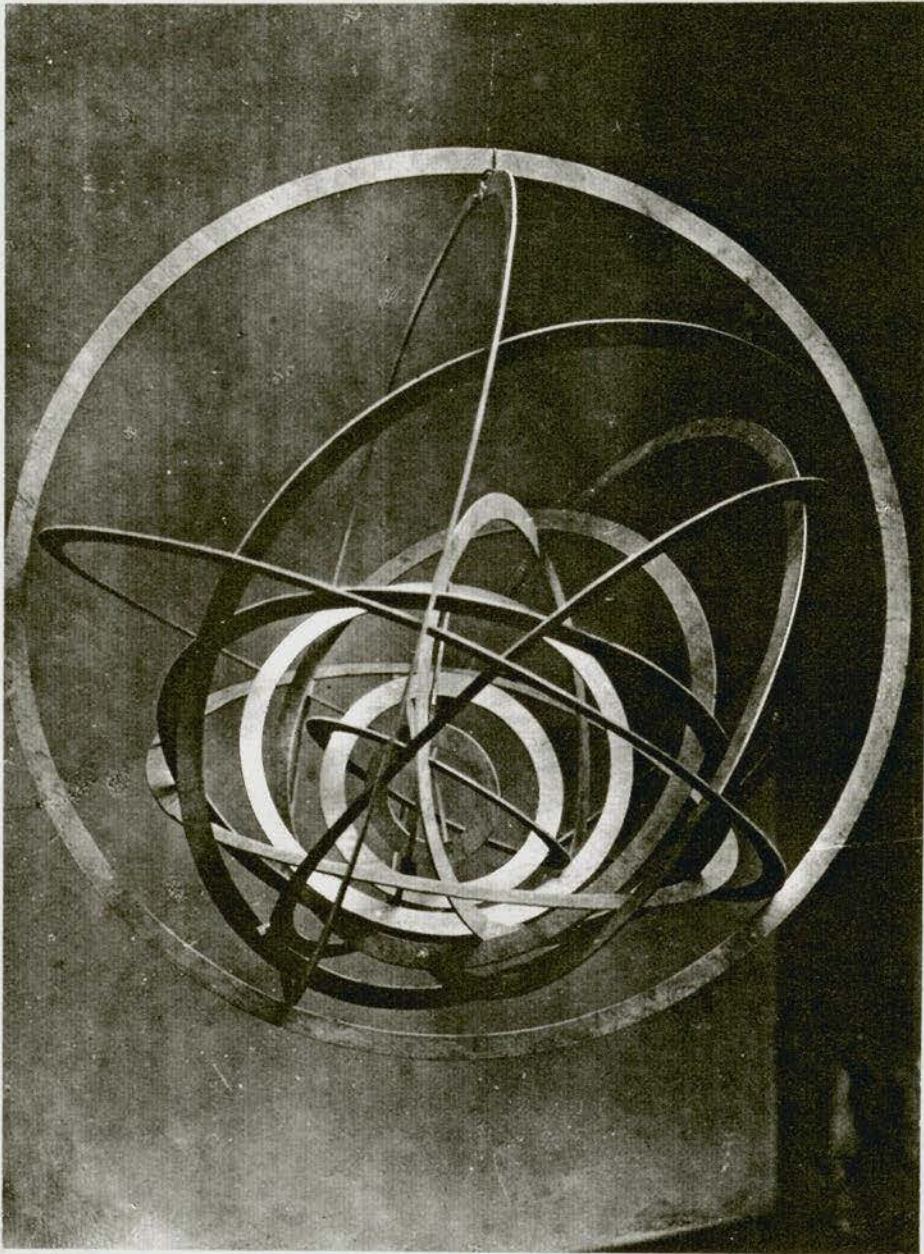


Fig. 28. Lynda Gammon. Shortcut Processor #5, 1992
(detail). Styrofoam, flocking, aluminum, wire, wood,
enamel, photocopy transparencies, Letratape.

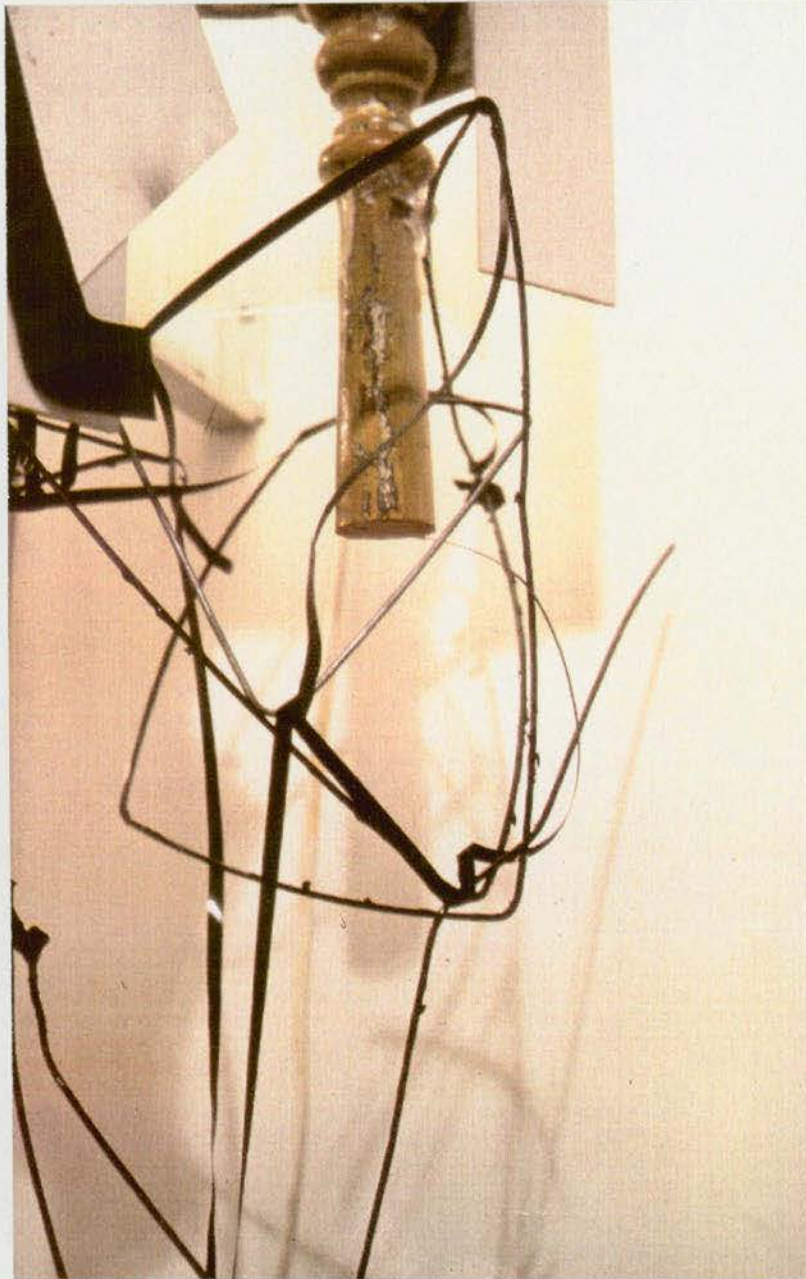


Fig. 29. Lynda Gammon. Installation view, Studio Picture #1, 1992 (left); Studio Picture #5, 1992 (right). Black and white photographs with flocking. AGGV Exhibition, 1992.



Fig. 30. General Idea. Snowbird: A Public Sculpture for the 1984 Miss General Idea Pavilion, 1985. Plastic bottles, string. (Source: Aurora, 30.)



Fig. 31. Liz Magor. Breast Nest Pressers for the Perching Birds of Canada, 1976. Wood, cotton, metal, paper, twigs, birds' nests, grasses, mud, feathers, leaves, moss, 245.3 x 93.0 x 20.7 cm. Collection: The Winnipeg Art Gallery. Photo: Tod Greenaway, Vancouver. (Source: Liz Magor: April 27 - May 22, 1977. Exhibition catalogue, Art Gallery of Greater Victoria, 1977, Fig. 11.)

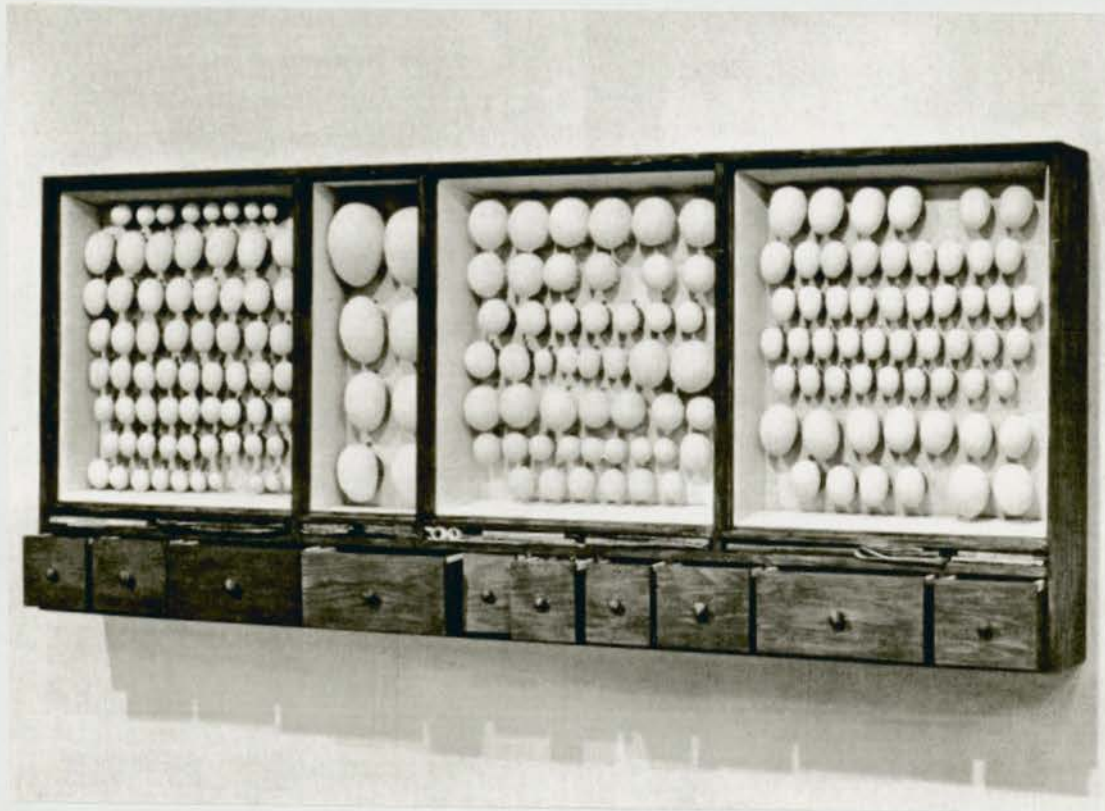


Fig. 32. Liz Magor. Sowing Weeds in Lanes and Ditches, 1976. Wood, paper, seeds, organic specimens, other materials, 195.2 x 195.2 x 27.0 cm. Photo: Tod Greenaway. (Source: AGGV catalogue, Fig. 14.)



Fig. 33. Liz Magor. Web Maker, 1977. Organic materials, wood, glass, 80.2 x 71 x 29.0 cm. Photo: Tod Greenaway. (Source: AGGV catalogue, Fig. 15.)

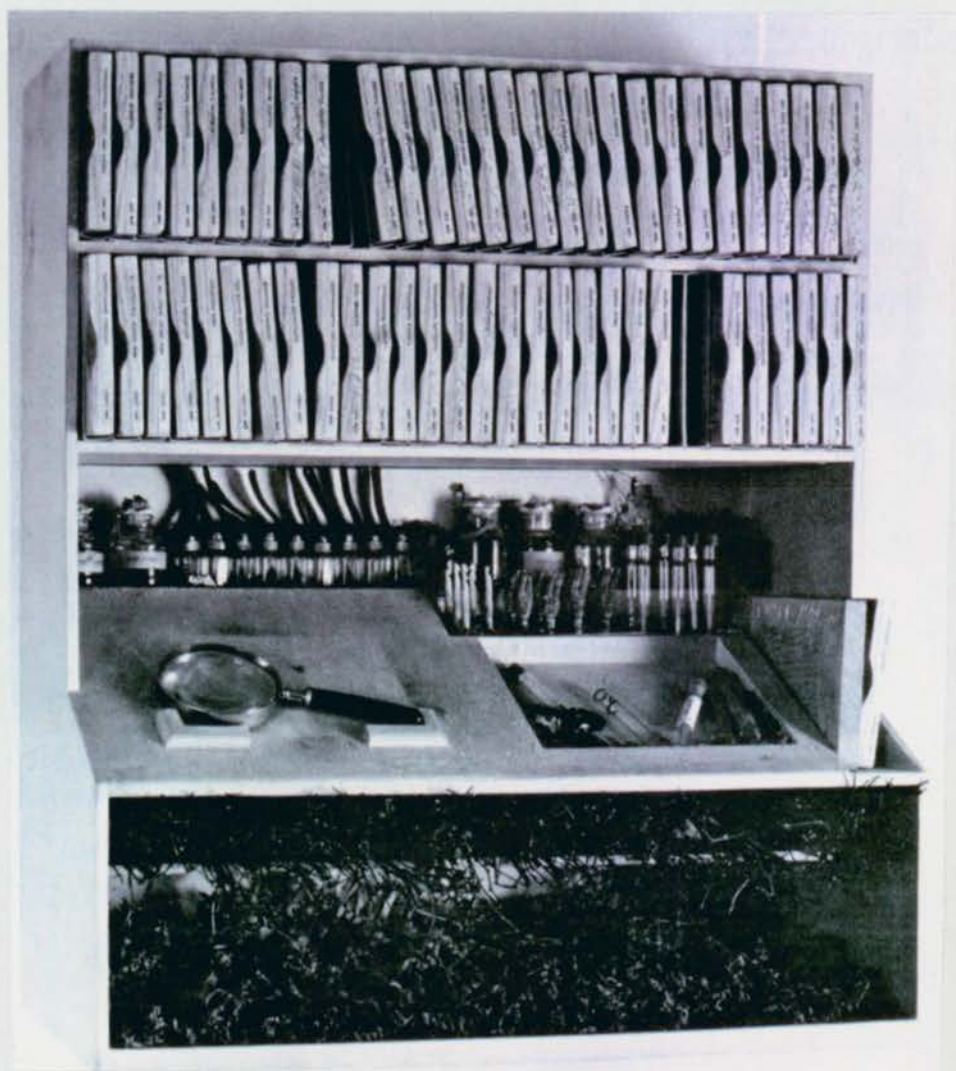


Fig. 34. Liz Magor. The Birdnester, 1977. Organic materials, wood, 122 x 155 x 61 cm.
Photo: Tod Greenaway. (Source: AGGV catalogue, Fig. 17).

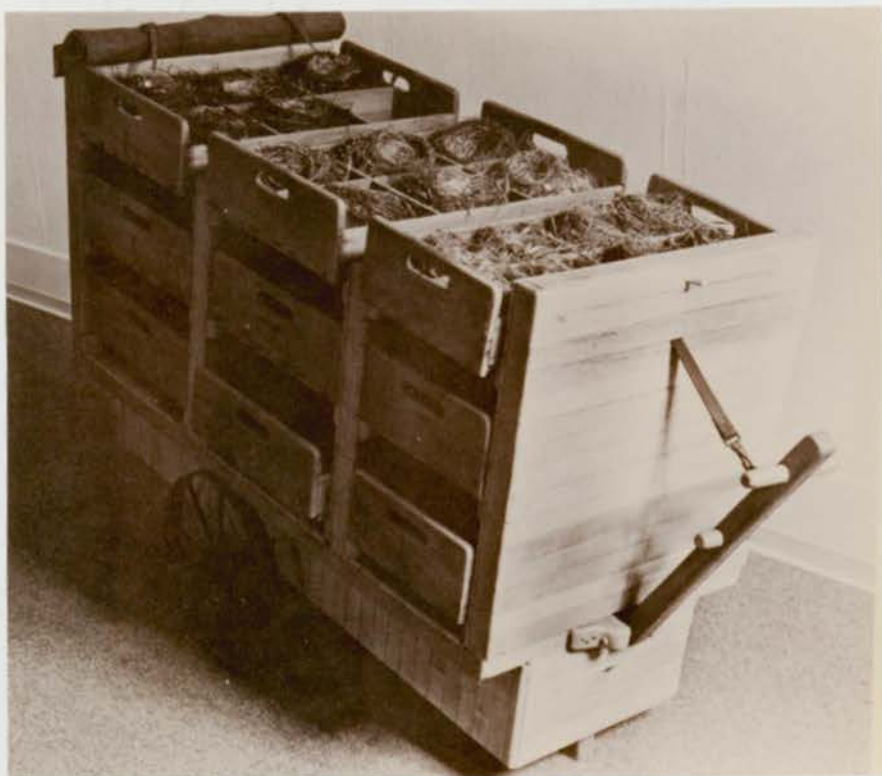


Fig. 35. Liz Magor. Time and Mrs. Tiber, 1976. Wood, glass, preserved food, paper, 85 x 36 x 11 inches. Collection: The National Gallery of Canada. (Source: Artsmagazine (May June 1979), 79.



Fig. 36. Liz Magor. Installation view, Compost Figures, 1977 and A Concise History, 1977. Photo: Robert Keziere. (Source: Vanguard (March 1979), 21.)



Fig. 37. Liz Magor. A Concise History. Coats,
pigmented plaster, iron clothes racks.
Photo: Robert Keziere.



Fig. 38. Liz Magor. Four Boys and a Girl, 1979.
Fabric, grass clippings, white glue, wood, steel.
5 slabs, each 178 x 45.7 x 30.5 cm.
Machine, 183 x 68.6 x 68.6 cm. Installation
variable. Photo: Robert Keziere. (Source:
Production/Reproduction, V.A.G. catalogue, 1980,
unpaginated.)



Fig. 39. Liz Magor. Production, 1980. Newspaper, wood, steel. Installation variable. Collection: The National Gallery of Canada. Photo: Robert Keziere. (Source: Production/Reproduction, Exhibition catalogue, Vancouver Art Gallery, October 24 - November 23, 1980, unpaginated.)

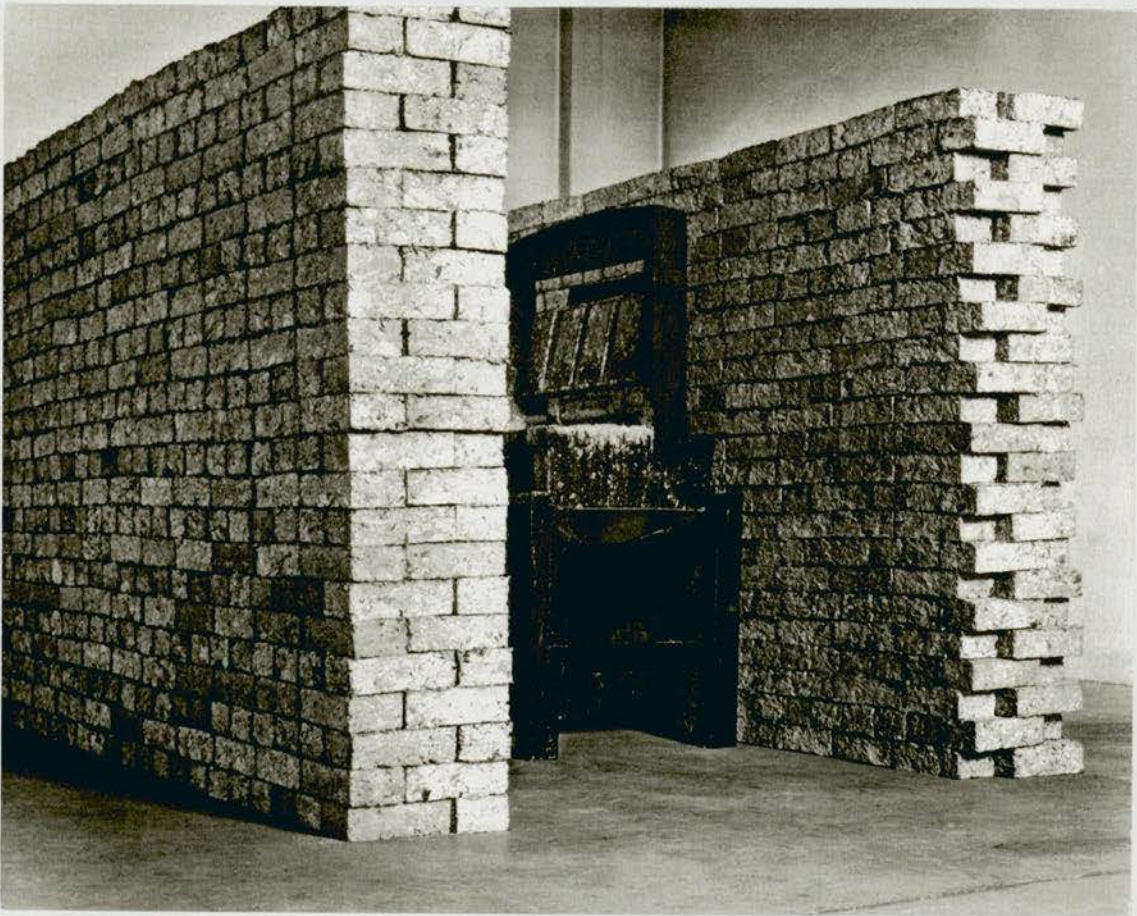


Fig. 40. Liz Magor. Production, 1980. Installation variable. Recreated for "Aurora Borealis", Montreal, 1985. Collection: The National Gallery of Canada (Source: Aurora, 35.)



Fig. 41. Liz Magor. Dorothy -- A Resemblance, 1980-81.
Lead, steel, neoprene rubber, 90 x 121.5 x 86 cm.
Collection: The National Gallery of Canada.
(Source: The Most She Weighed/The Least She Weighed:
A Catalogue of Work by Liz Magor, prepared for an
exhibition at the Glenbow Museum, April 1 - May 29,
1983, unpaginated.)



ИЗ СЕРИИ
И БАЛЕТ

Fig. 42. Liz Magor. Dorothy -- A Resemblance, 1980
(detail). (Source: The Most.)



Fig. 43. Liz Magor. Eighteen Books, 1982 (detail).
Lead sheets, photocopied paper, lights.
Dim. approx. 4 x 11 metres. (Source: The Most
She Weighed/The Least She Weighed: A Catalogue
of work by Liz Magor, prepared for an exhibition
at the Glenbow Museum, April 1, May 29, 1983,
unpaginated.



Fig. 44. Liz Magor. The Most She Weighed/The Least She Weighed, 1982 (detail). Lead, aluminum, 38.4 x 77.2 x 38.3 cm. and 30.5 x 62.2. 31 cm. (Source: Glenbow Catalogue prepared by Liz Magor, The Most, unpaginated.)



NEUTECH

RESOLUTION

Fig. 45. Liz Magor. Sleeping Artist--1924, 1985.
Plaster, wood, photograph, 10 x 11 inches.
Collection: Ydessa Hendeles.

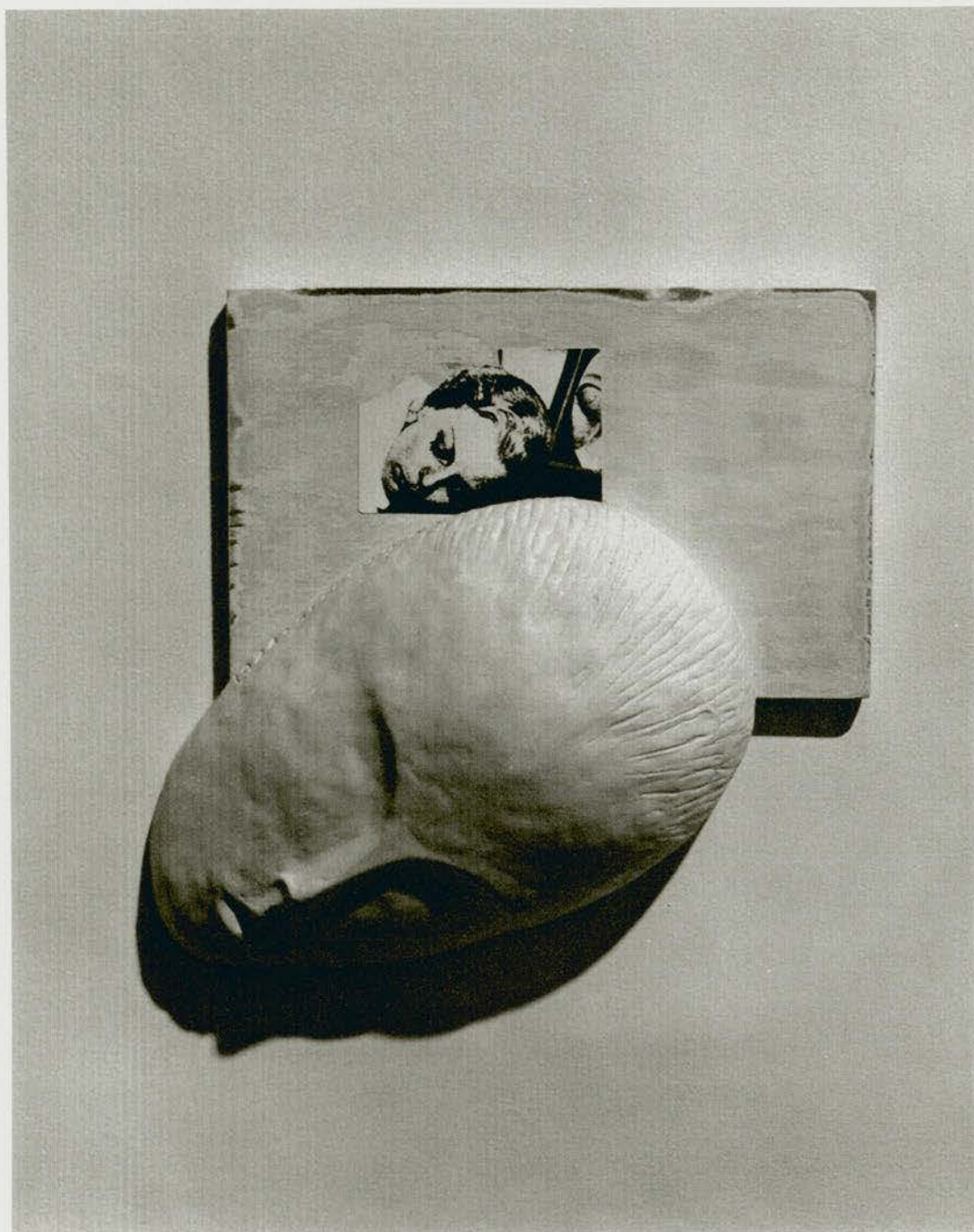


Fig. 46. Liz Magor. Regal Decor, 1986.
Mixed-media installation, size variable.
Collection: Ydessa Hendeles, Toronto.
Photo: Robert Keziere.



Fig. 47. Liz Magor. Regal Decor, 1986.
Mixed-media installation, size variable.
Collection: Ydessa Hendeles, Toronto.
Photo: Robert Keziere.

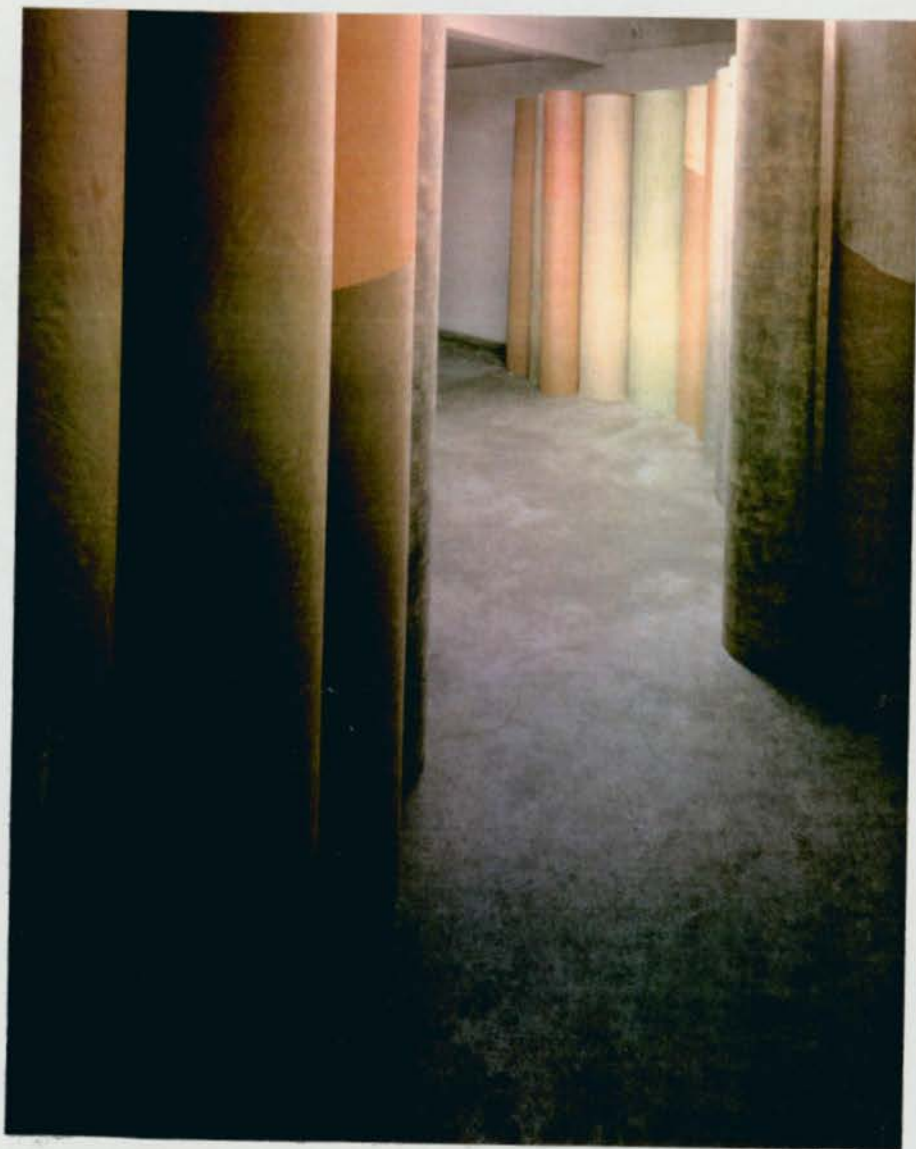


Fig. 48. Liz Magor. Regal Decor, 1986.
Mixed-media installation, size variable.
Collection: Ydessa Hendeles, Toronto.
Photo: Robert Keziere.



Fig. 49. Liz Magor. Cabin in the Snow, 1989.
Installation. Wood, cotton batting, electric
light. Dimensions vary. Photo: Robert Keziere.



Fig. 50. Cabin in the Snow, 1990. (Warehouse installation). Photo: Robert Keziere.

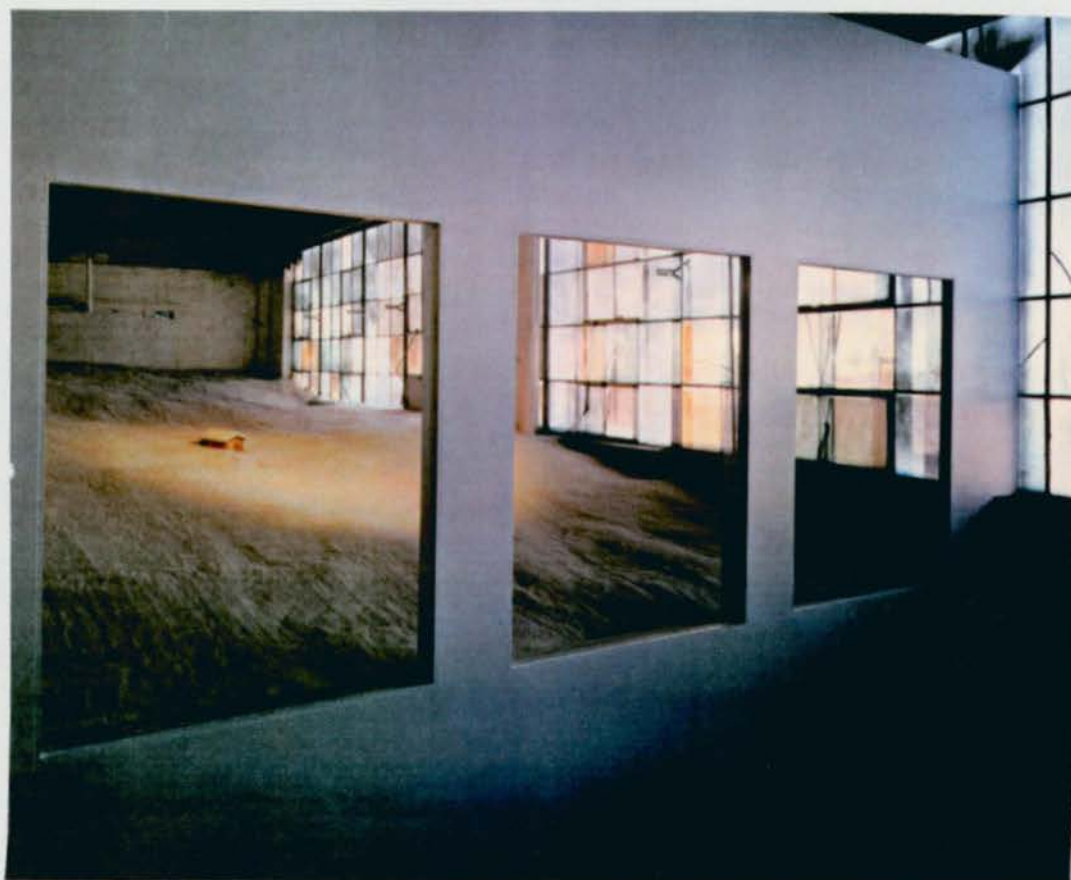


Fig. 51. Auguste Rodin. The Three Shades, 1880. Bronze, 74 $\frac{1}{4}$ x 71 x 30 inches. Musee Rodin, Paris.



Fig. 52. Henri Matisse. Jeannette, II, 1910-13 (left), bronze, 10 3/8". Jeannette III, 1910-13 (centre), bronze, 23 3/4". Jeannette V, 1910-13, bronze, 22 7/8". All three in collection of The Museum of Modern Art, New York. (Source: Krauss, Passages, Illus. 37.)



Fig. 53. Liz Magor. Chilcotin Belt, 1970 (1989). 245
Photograph. (Source: The Susan Hobbs Gallery).



Fig. 54. Liz Magor. Child's Sweater, 1989.
Installation, wool paper, cardboard.
Collection: The National Gallery of Canada.
(Source: The Susan Hobbs Gallery.)



Fig. 55. Liz Magor. Siberian Husky, 1990. Mixed-media installation (detail).
Collection: Ydessa Hendeles, Toronto. (Source: The Susan Hobbs Gallery.)



Fig. 56. Liz Magor. Siberian Husky, (detail).

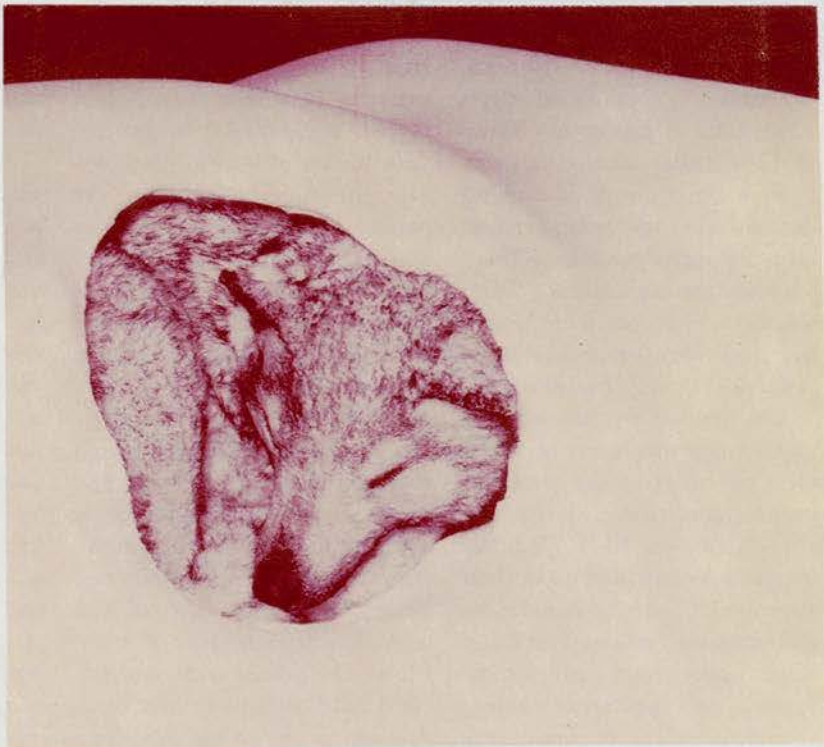


Fig. 58. Joseph Beuys. Napoleon's Death Mask, 1970.
(Source: Caroline Tisdall, Joseph Beuys
(New York 1979), Fig. 44, p. 30.)



Fig. 59. Joseph Beuys. Fat Chair, 1964. Wooden chair with animal fat, 90 x 30 x 30 cm. Collection: Stroher Collection, Hessisches Landesmuseum, Darmstadt. (Source: Tisdall, Beuys, 72.)



A P P E N D I X I

LIZ MAGOR: EXHIBITION RECORDBiography

- 1948 Born in Winnipeg, Manitoba
- 1966-68 University of British Columbia, Vancouver
- 1968-70 Parsons School of Design, New York
- 1970-71 Vancouver School of Art, Vancouver

Selected Solo Exhibitions

- 1977 Art Gallery of Greater Victoria, Victoria
- 1979 Southern Alberta Art Gallery, Lethbridge
Fine Arts Gallery, UBC, Vancouver
Art Gallery of Greater Victoria
- 1980 The Ydessa Gallery, Toronto
"Production/Reproduction", Vancouver Art Gallery
- 1981 The Ydessa Gallery
The Alberta College of Art, Calgary
- 1982 The Ydessa Gallery
- 1984 The Ydessa Gallery
Canada House, London, England
- 1986 The Ydessa Gallery
"Liz Magor"
-Art Gallery of Ontario, Toronto
-Mendel Art Gallery, Saskatoon
-Winnipeg Art Gallery, Winnipeg
-Musée d'art contemporain, Montreal
- 1991 "Constructing Cultural Identity: Liz Magor"
-Edmonton Art Gallery, Edmonton
- 1993 "Liz Magor: Early Works"
-Oakville Galleries, Oakville, Ontario
-Susan Hobbs Gallery, Toronto

Selected Group Exhibitions

- 1973 "Stand Back You Fools", Burnaby Art Gallery,
Burnaby
"Process Editions", Burnaby Art Gallery

- 1974 "Pacific Vibrations", Vancouver Art Gallery
 "Librations", Art Gallery of Greater Victoria

Liz Magor - Exhibition Record

Selected Group Exhibitions - continued

- 1975 "Current Energies", Saidye Bronfman Centre,
 Montreal
 "Young Contemporaries '75", London Regional Art
 Gallery, London
- 1976 "West Coast Waves", Winnipeg Art Gallery
- 1977 "Four Places", Vancouver Art Gallery
 "For the Birds", Fine Arts Gallery, University of
 British Columbia, Vancouver
- 1978 "Canadian Contemporary Sculpture", Saidye Bronfman
 Centre, Montreal
 "Obsessions, Rituals, Controls", Mackenzie Art
 Gallery, Regina
- 1982 "Mise en Scene", Vancouver Art Gallery
 "The 4th Biennale of Sydney", Art Gallery of New
 South Wales, Sydney, Australia
 "Vancouver: Art and Artists 1931-1983", Vancouver
 Art Gallery
- 1983 "1 x 2: Liz Magor and John McEwen", Glenbow
 Museum, Calgary
 "Repositioning the Familiar", Glendon Gallery,
 Toronto
- 1984 "Ian Carr-Harris/Liz Magor", XLI Biennale di
 Venezia, Venice, Italy
- 1985 The Ydessa Gallery
 "Aurora Borealis", Centre International d'art
 contemporain, Montreal
 "Recent Canadian Sculpture", Winnipeg Art Gallery
- 1986 "Ten Years Later", Contemporary Art Gallery,
 Vancouver
 "Focus: Kanadische Kunst von 1960-1985",
 Internationaler Kunstmarkt, Cologne, Germany
- 1987 "Toronto: A Play of History (Jeu d'histoire)",
 The Power Plant, Toronto
 "Active Surplus: The Economy of the Object", The
 Power Plant
- 1988 "Documenta 8", Orangerie, Kassel, Germany
 "Camera Lucida", Walter Phillips Gallery, Banff

Liz Magor: Exhibition Record

Selected Group Exhibitions - continued

- 1989 "Inaugural Exhibition", Grace Hopper, Toronto
 "Les Cents jours d'art contemporain", Centre
 international d'art contemporain
 "Canadian Biennale of Contemporary Canadian Art",
 National Gallery of Canada, Ottawa
- 1990 "Salvage Paradigm", YYZ, Toronto
 "Meeting Place: Robert Gober, Liz Magor,
 Juan Munoz"
 -Art Gallery of York University, Toronto
 -Nickle Arts Museum, Calgary
 -Vancouver Art Gallery
- 1991 "Between Views and Points of View", Walter
 Phillips Art Gallery, Banff
 "Places with a Past: Site Specific Art in
 Charleston", Spoleto Festival, Charleston, South
 Carolina
- 1992 "Pour la suite du Monde", Musée d'art
 contemporain, Montreal
 "More than one Photography", Museum of Modern Art,
 New York
- 1993 "Canada, une nouvelle generation"
 -FRAC des Pays de la Loire, Getigne-Clisson,
 France
 -Musée des beaux-arts, Dole, France

V I T A

Surname: CULJAT (Pierce) Strong

Given Names: Marla Alexandria

Place of Birth: Meadow Lake, Saskatchewan

Date of Birth: August 27, 1949

Educational Institutions Attended:

University of Victoria	1989 to 1994
University of Calgary	1979 and 1989
The Banff Centre School of Fine Art	1987
The Southern Alberta Institute of Technology	1973 to 1975

Degrees Awarded:

B.A. (with distinction) University of Victoria	1991
Honours Diploma, Journalism, S.A.I.T.	1975

Honours and Awards:

Canada Council Study Grant	1987
Canadian Museums Association Study Grant	1987
Calgary Region Arts Foundation Impresario Grant	1985
Calgary Region Arts Foundation Impresario Grant	1982
Alberta Culture Travel Grant	1981
Southam Corporation Scholarship	1979
Princess Elizabeth Scholarship	1974

Publications (Selected):

Culjat, Alexandria. The 1992 Helen Pitt Awards, Exhibition Catalogue. Victoria, B. C., The Art Gallery of Greater Victoria, 18 September - 1 November, 1992. (ISBN 8885-156-1)

Culjat, Alexandria. Visible Evidence. Doric, Rodger, Thompson. Exhibition Catalogue. Victoria, B.C., The Art Gallery of Greater Victoria, 2 March - 5 April, 1992. (ISBN 885-150-2)

Culjat, Alexandria. Emily Carr: Sunshine & Tumult, Exhibition brochure. Victoria, B. C. The Emily Carr Gallery, July, August, September 1992.

- Culjat, Alexandria. Emily Carr: Light Sweeping Through, Exhibition brochure. Victoria, B. C. The Emily Carr Gallery, April, May, June 1992.
- Culjat, Alexandria. Edge to Edge: Geometric Abstract Art, Exhibition essay. Victoria, B. C. The Art Gallery of Greater Victoria, April, May, 1992.
- Culjat, Alexandria. What the Earth Says at the Yuba River, Exhibition essay. Victoria, B.C. The Art Gallery of Greater Victoria, July, August, 1992.
- Strong, Marla. From Moment to Memory, Exhibition catalogue. Calgary, Alberta. The Nova Gallery, Nova Corporation, April 13 - May 1, 1987.
- Strong, Marla. Cabin Fever, Exhibition catalogue. Calgary, Alberta, Centre Eye Gallery, September, November 1986.
- Strong, Marla, "The Exposure Series," Vanguard (September 1986), 54,55.
- Strong, Marla, "Blake Senini, Off Centre Centre," Vanguard (October, November 1986), 38.
- Strong, Marla, "Joe Bally," Alberta Culture Visual Arts Newsletter, Vol. VII, No. 1, Issue 27 (1985), 15.
- Strong, Marla, "Michael Sowdon," The Calgary Herald, February 17, 1983, Entertainment Section, E1.
- Strong, Marla, "Iain Baxter in Calgary," The Calgary Herald, full-page feature, May, 1982, A7.
- Strong, Marla, "Swibold's Films Show Aleut Life Through Feeling Lens," The Calgary Herald, November 1982, pp?
- Strong, Marla, "Marcella Bienvenue: On Performance Art," The Calgary Herald, February 21, 1980, section front.

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Title of Thesis: **Installation as "Power Field":
Historical Precedents and Contemporary Practice with
Canadian Examples and a Case Study of the Art of Liz
Maqor**



ALEXANDRIA CULJAT

April 20, 1994

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