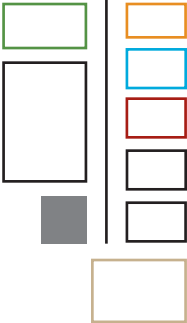
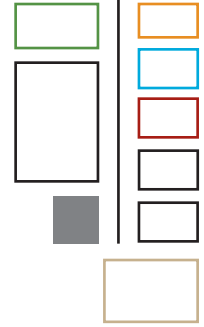


THE COLLECTION
AT CIBC WOOD GUNDY



GALLERY
BRANCH

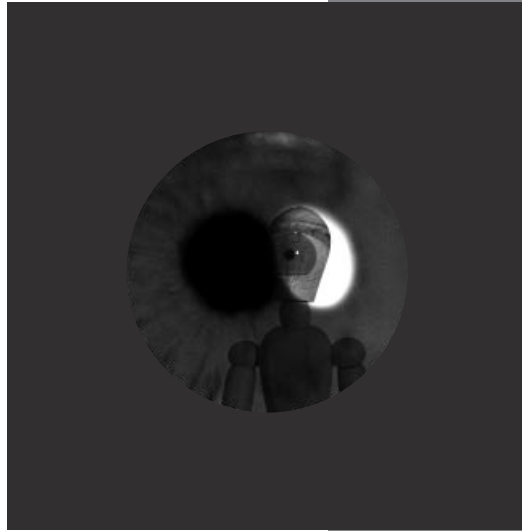
MAIN RECEPTION



WORKS BY
JOHN MASSEY

JOHN MASSEY

LOCATION — Reception



PHOTOS Courtesy of the Artist

THE JACK PHOTOGRAPHS #35 – 40

1992-95

6 SILVER GELATIN PRINTS

EDITION 2/5

24 X 23 INCHES EACH

SHOWN: PHOTOS 38, 39

The inevitability of technology to maim the senses and privilege vision as the dominant sense receptor at the expense of all others is here poignantly expressed. For Massey, the computer is also the puppet. It is not just the mannequin but the computer as well that represents an agent external to the self that may enact our wishes. Massey's interrelated images of flesh and wood, sensory organs and mechanical joints in *The Jack Photographs* suggest to the viewer that the body is the site of perception and memory, not just the mind alone. For Massey, the notion of watching or looking at something is also an exercise in self-perception and forms another meaningful ellipsis to *The Jack Photographs*. The question of self-perception, how the tools of observation intercede, and how the mind works its anxious response, its motivations, and its insights are each puzzling experiences and difficult to explain but perhaps, in electronic art, possible. The visual codes Massey embeds in this artwork are an encryption that underscores the effects of working with photography in combination with other media. Jack is the foil through which the artist engages perception as subject, identity or self-awareness as object, and the structure of vision as content.

— ROBERT R. RILEY

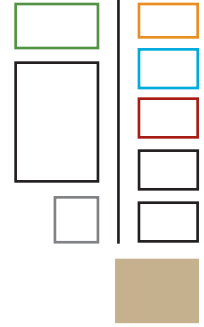
THE COLLECTION AT CIBC WOOD GUNDY

BORN Toronto, Ontario, 1950. Lives and works in Toronto.

SELECTED SOLO EXHIBITIONS 2000 *Once Upon a Time*, Olga Korper Gallery, Toronto, Ontario 1994 Art Gallery of Hamilton, Hamilton, Ontario; 1991 Canadian Cultural Centre, Paris, France 1988 *Ruimte Morguen*, Antwerp, Belgium; *The Mattress Factory*, Pittsburgh, Pennsylvania

SELECTED GROUP EXHIBITIONS 2000 *Canadian Stories*: Ian Carr-Harris, Max Dean, John Massey, Ydessa Hendeles Art Foundation, Toronto, Ontario; *Tempis Fugit*, Robert McLaughlin Gallery, Oshawa, Ontario 1996 *The 10th Biennale of Sydney*, Sydney, Australia; *Making Strange*, Art Gallery of Ontario, Toronto, Ontario 1995 *Press Enter*, The Power Plant, Toronto, Ontario 1994 *The Body – Le Corps*, Kunsthalle Bielefeld, Bielefeld, Germany 1993 *Tele-Aesthetics*, Procter Art Center, Bard College, Annandale-on-Hudson, New York; Canada: *Une nouvelle génération*, Musée de l'Abbaye Sainte-Croix, Les Sables-d'Olonne, France 1992 *Beau*, Canadian Museum of Contemporary Photography, Ottawa 1991 Arden, Doherty, Garnell, Horsfield, Massey, Struth, Galerie Giovanna Minelli, Paris, France 1990 *Passages de l'image*, Centre Georges Pompidou, Paris, France [itinerary: Fundació Caixa de Pensions, Barcelona, Spain; Wexner Art Center, Columbus, Ohio; Museum of Modern Art, San Francisco] SELECTED PUBLICATIONS Sydney, Australia. *10th Biennale of Sydney*, Jurassic Technologies, 1996; Toronto, Ontario. Art Gallery of Ontario, *Making Strange*, 1996; Toronto, Ontario. *The Power Plant Contemporary Art Gallery*, *Press/Enter: Between Seduction and Disbelief*, 1995; Bielefeld, Germany. *Kunsthalle Bielefeld, The Body – Le Corps*, 1994; Hamilton, Ontario. Art Gallery of Hamilton, John Massey, 1994; Les Sables-d'Olonne, France. Musée de l'Abbaye Sainte-Croix, Canada: *Une nouvelle génération*, 1993 SELECTED COLLECTIONS Art Gallery of Hamilton, Hamilton; Art Gallery of Ontario, Toronto; Canadian Museum of Contemporary Photography, Ottawa; Fonds National d'art contemporain (FNAC), France; *Mattress Factory*, Pittsburgh; Musée des Beaux-Arts de Montréal, Montreal; Musée d'art contemporain de Montréal, Montreal; National Gallery of Canada, Ottawa; Stedelijk Museum, Amsterdam

BOARDROOM



WORKS BY
ROBERT FONES
IAN CARR-HARRIS

ROBERT FONES

LOCATION — Boardroom



PHOTO Courtesy of the Artist

The glacial deposit pictured in *Moraine* is somewhat disrupted by the “chiselled” letterform and echoes the more polished rocks of monuments, those durable forms which mark occasion and achievement and write history. This is possession of another order, that of setting the record. Fones remarks that he “was intrigued by the idea of a monument to mark a vast geological process but also an absence, for the ice sheet that caused these changes is gone.” Against this absence there is a tactile invitation, achieved by cutting the photograph in order to have it conform to the negative three-dimensional letter. It is an evidential appeal, touch in corroboration of the eye.

— JERRY McGRATH

MORAINÉ

1987

B/W PHOTOGRAPH WITH PLASTIC
LAMINATE ON PLYWOOD CONSTRUCTION

EDITION 1/1

40 X 43 X 6 INCHES

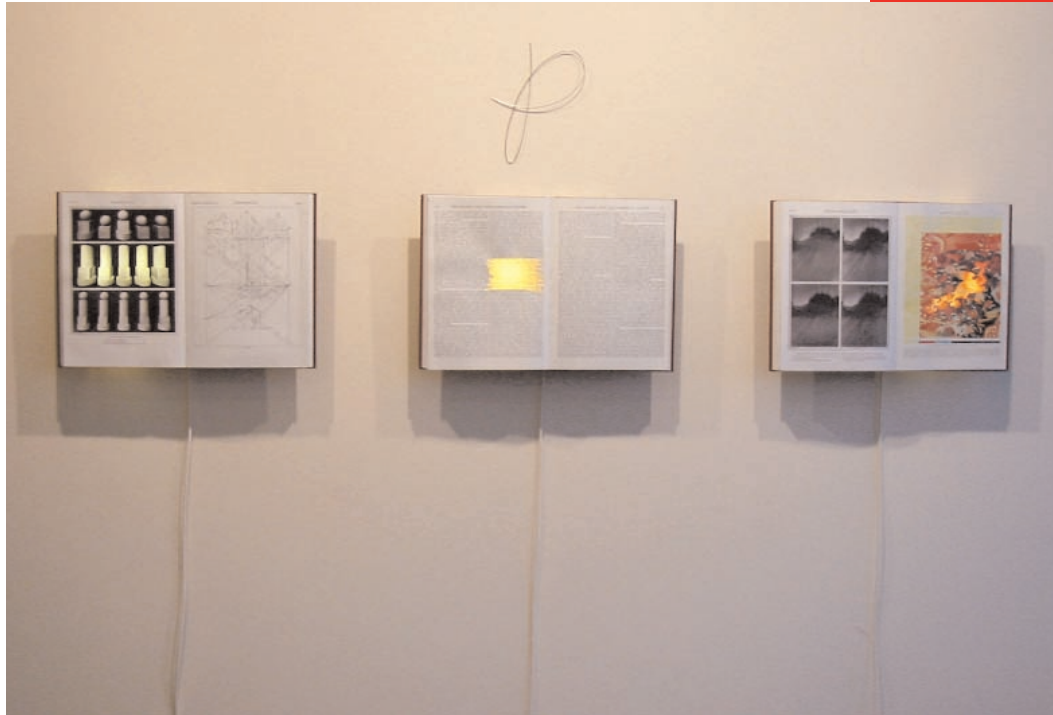
THE COLLECTION AT CIBC WOOD GUNDY

BORN London, Ontario, 1949. Lives and works in Toronto.

SELECTED SOLO EXHIBITIONS 2000 Olga Korper Gallery, Toronto, Ontario 1998 Centennial Gallery, Oakville, Ontario 1994 Presentation House, Vancouver, B.C. 1991 Robert Fones: A Selected Survey, circulated in Ontario by the Art Gallery of Ontario 1989 Robert Fones: Selected Works 1979 - 1989, The Power Plant, Toronto, Ontario 1990 Carmen Lamanna Gallery, Toronto, Ontario **SELECTED GROUP EXHIBITIONS** 2001 House Guests: Contemporary Artists in the Grange, Art Gallery of Ontario, Toronto, Ontario 2000 Logo City, Blackwood Gallery, University of Toronto, Mississauga, Ontario 1998 Beal Art: 80 years of experiment, Museum London, London, Ontario; Les Lieux communs, Centre international d'art contemporain de Montréal, Montreal, Quebec 1997 Rococo Tattoo, The Power Plant, Toronto, Ontario 1996 Type Culture, Design Exchange, Toronto, Ontario 1995 Temporal Borders: Image and Site, Leonard & Bina Ellen Art Gallery, Concordia University, Montreal, Quebec 1992 Staatliche Kunsthalle, Baden-Baden, Germany 1991 Reading: Public Signs, Private Acts, Art Gallery of York University, Toronto, Ontario **SELECTED PUBLICATIONS** Toronto, Ontario. Rococo Tattoo, The Power Plant, 1998; Toronto, Ontario. Coach House Press, Head Paintings, 1998; Oakville, Ontario. Oakville Galleries, These Goods are Manufactured by W.B. Chisholm, Oakville, Ontario, 1998; Montreal, Quebec. Est-Nord-Est, Les lieux communs: culture populaire et art contemporain, 1998; Vancouver, B.C. Presentation House Gallery, Robert Fones, Historiated Letters, 1994; Oakville, Ontario. Oakville Galleries, Fortuitous Fragments, 1992; Baden-Baden, Germany. Staatliche Kunsthalle, Carambolage, Biennial of the Partner Regions 1, 1992; Regina, Saskatchewan. Mackenzie Art Gallery, Working Truths/Powerful Fictions, 1992; Toronto, Ontario. Art Gallery of York University, Reading: Public Signs, Private Acts, 1991; Toronto, Ontario. The Power Plant, Robert Fones: Selected Works 1979 - 1989, 1989 **SELECTED COLLECTIONS** National Gallery of Canada, Ottawa; Art Gallery of Ontario, Toronto; Oakville Galleries, Oakville

IAN CARR-HARRIS

LOCATION — Boardroom



P

1997

3 ILLUMINATED BOOKS,
ALUMINUM
15 X 22 X 2 INCHES EACH

Throughout the extended series of illuminated bookworks each page of text is in fact shown to be a collage. The organization of information that is the defining feature of the encyclopedia provides the perfect guarantee of arbitrary juxtapositions. But the matching up of entries by the alphabetical ordering of names is also profoundly revealing of the culture and society of which the encyclopedia is, in effect, a kind of general inventory. In short, then, Carr-Harris's work articulates a fundamental tension between empirical fact and the errant distractions of what captures our eye and draws our attention. Yet at the same time, there is in the end no permanent and inviolable division between the two. Knowledge, our intelligence of the world, is perpetually in transit, in motion. It seems that what is arbitrary and peripheral can act as a kind of subconscious indication that something else of significance is going on. There is, in fact, always a possibility of one spilling over into the other, always the possibility of contamination and insight.

—WALTER KLEPAC

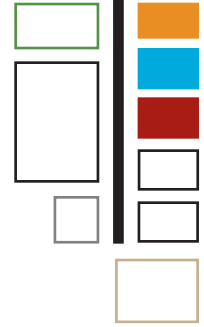
THE COLLECTION AT CIBC WOOD GUNDY

BORN Victoria, B.C., 1941. Lives and works in Toronto.

EDUCATION B.A. (Honours, History), Queen's University, Kingston, 1963 ; Bachelor of Library Science, University of Toronto, Toronto, 1964

SELECTED SOLO EXHIBITIONS 2002 The Power Plant, Toronto, Ontario 1999 Centre Culturel Canadien, Paris, France 1996 Books for a Public Library, Southern Alberta Art Gallery, Lethbridge, Alberta [itinerary: Owens Art Gallery, Sackville; Oakville Galleries, Oakville; Museum London, London; Leonard & Bina Ellen Art Gallery, Montreal] 1995 Furnishing the Office, proton ICA, Amsterdam, The Netherlands; L'Aquarium, Valenciennes, France 1994 Pages from History, Oakville Galleries, Oakville, Ontario; Centre d'art contemporain, Herblay, France; Ecole des Beaux Arts, Metz, France 1989 Agnes Etherington Art Centre, Queen's University, Kingston, Ontario 1988 Ian Carr-Harris 1971-1977, Art Gallery of Ontario, Toronto, Ontario **SELECTED GROUP EXHIBITIONS** 2000 Canadian Stories, Ydessa Hendeles Art Foundation, Toronto, Ontario 1999 Musique en Scène, Musée d'art contemporain Lyon, Lyon, France 1998 La Biennale de Montréal, CIAC, Montreal, Quebec; Threshold, The Power Plant, Toronto, Ontario 1993 Visual Evidence, Dunlop Art Gallery, Regina, Saskatchewan 1990 The 8th Biennale of Sydney, Art Gallery of New South Wales, Australia; Rooms with a View, Edmonton Art Gallery, Edmonton, Alberta 1987 Documenta 8, Museum Fridericianum, Kassel, Germany **SELECTED PUBLICATIONS** Toronto, Ontario. The Power Plant, Ian Carr-Harris, Works: 1992-2002, 2002; Toronto, Ontario. Firefly Books, Canadian Art: From its Beginnings to 2000, 2000; Lyon, France. Musée d'art contemporain de Lyon, Musique en Scène, 1999; Reading, Pennsylvania. Freedman Gallery, Re:presentation, 1998; Lethbridge, Alberta. Southern Alberta Art Gallery, Continuum, The Illuminated Bookworks of Ian Carr-Harris, 1996; Herblay, France. Centre d'art contemporain, Les Cahiers des Regards, Indices, 1994; Ottawa, Ontario. National Gallery of Canada, Canadian Biennial of Contemporary Art, 1990; Toronto, Ontario. Art Gallery of Ontario, Ian Carr-Harris 1971-1977, 1988; Toronto, Ontario. The Power Plant, Toronto: A Play of History (Jeu d'histoire), 1987

CORRIDOR



WORKS BY
SHARON LOCKHART
ARNAUD MAGGS
MARLA HLADY

SHARON LOCKHART

LOCATION — Corridor



PHOTO Courtesy of Barbara Gladstone, New York

Sharon Lockhart's photographs emphasize vision, visuality, and the pleasure of looking. Her large enigmatic color photographs are minutely descriptive – a sweater's nubby yarn contrasts with skin which contrasts with a verdant landscape. Lockhart renders all aspects of the physical image with a specific clarity that while fully descriptive of skin, textiles, and atmosphere, leaves the viewer adrift – unconnected from the images' metaphorical potential. The figures are unknowable except for their physicality, because, ironically, the dense descriptive nature of the image, while clarifying for us landscape or detailing skin's surface, constructs a barrier to understanding the landscapes or anything about the figures except that they are. Like the tradition of densely descriptive 17th-century Dutch paintings, "instead of interpretive depth we are offered a great and expansive attention to specificity of representation." Through the artificial mechanism of the camera, Lockhart's saturated colors describe the world with that same painterly clarity, suggesting how these two representational strategies and practices intersect in her photographs.

— DANA SELF

UNTITLED (SPIRAL-1)

1997

DIPTYCH, C-PRINTS

EDITION 2/6

48 X 65 INCHES EACH

SHOWN: RIGHT PANEL

THE COLLECTION AT CIBC WOOD GUNDY

BORN Norwood, Massachusetts, 1964. Lives and works in Los Angeles, California.

EDUCATION Art Center College of Design, Pasadena, CA, M.F.A.; San Francisco Art Institute, CA, B.F.A

SELECTED SOLO EXHIBITIONS 2003 Philadelphia Museum of Art, Pennsylvania 2001 Museum of Contemporary Art, Chicago, Illinois; Museum of Contemporary Art San Diego, California 2000 Kunsthalle Zurich, Zurich, Switzerland 1999 Museum Boijmans van Beuningen, Rotterdam, The Netherlands 1998 The Kemper Museum of Contemporary Art and Design, Kansas City, MO 1997 Pacific Film Archive, Berkeley Art Museum, University of California at Berkeley, Berkeley, California 1995 Kunstlerhaus Stüttgart, Stüttgart, Germany **SELECTED GROUP EXHIBITIONS** 2002 Parallels and Intersections, San Jose Museum of Art, San Jose, California; Staged: Contemporary Photography by Gregory Crewdson, Rosemary Laing and Sharon Lockhart, Worcester Art Museum, Worcester, MA 2001 Public Offerings, Museum of Contemporary Art, Los Angeles, California; The Beauty of Intimacy, Gemeentemuseum, The Hague, The Netherlands 2000 Elysian Fields, Centre Georges Pompidou, Paris, France; Age of Influence: Reflections in the Mirror of American Culture, Museum of Contemporary Art, Chicago, Illinois; Interventions, Milwaukee Art Museum, Wisconsin; 2000 Biennial Exhibition, Whitney Museum of American Art, New York, New York 1999 Proliferation, Museum of Contemporary Art, Los Angeles, California 1998 Choreography for the Camera, Walker Art Center, Minneapolis, Minnesota **SELECTED PUBLIC COLLECTIONS** Albright-Knox Art Gallery, Buffalo; Los Angeles County Museum of Art, Los Angeles; The Israel Museum, Jerusalem; Museum of Contemporary Art, Chicago; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York; Worcester Art Museum, Worcester; Yokohama Museum of Art, Yokohama, Japan **FELLOWSHIPS AND AWARDS** 2001 John Simon Guggenheim Memorial Foundation Fellow, Film Making; 2000 Rockefeller Foundation Film/Video/Multimedia Fellow; Japan Foundation Grant 1999 DAAD Residency, Artist in Residence Fellowship, Berlin 1996 Asian Cultural Council Grant, Artist in Residence Fellowship, Ibaragi, Japan

ARNAUD MAGGS

LOCATION — Corridor

TRAVAIL DES ENFANTS DANS L'INDUSTRIE

LES CHIFFRES

1994

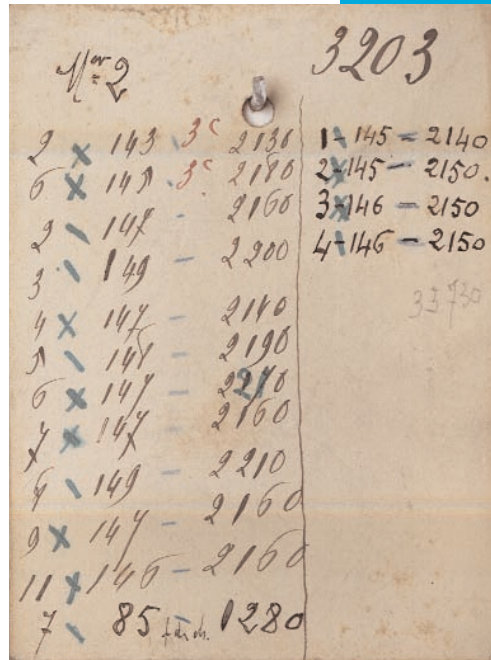
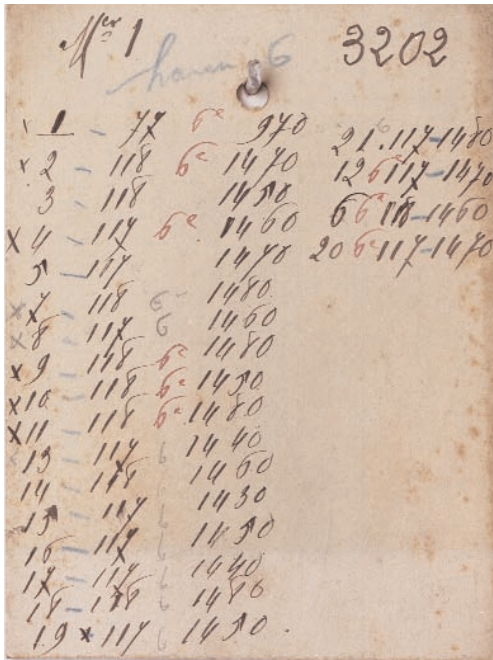
TRIPTYCH, C-PRINTS

EDITION 1/5

40 X 31 INCHES EACH

SHOWN: LEFT PANEL

MIDDLE PANEL



PHOTOS Courtesy of the Artist

For the past several years, Arnaud Maggs has photographed items he has discovered in French flea markets. Mainly paper ephemera, this material has not been thought worthy of collecting. Being neither official documents of state nor memorabilia of famous personages, these anonymous pieces have been hoarded by sellers, not by cultural institutions. Having purchased this material, first found by accident, then sought out, Maggs became its unofficial archivist: he collected, preserved, and then documented the “collection” photographically. Finally, he redeems its status by elevating it photographically into art, which he now produces in colour and collectively hangs in his usual format. Although print documents, the ensuing images are portraits of sorts. No more than a bundle of [records] when found, *Travail des enfants dans l’industrie*: [Les chiffres] unfolds a story of child labour practices of the early twentieth century. Unlike the period documents of American photographer Lewis Hine, these works by Maggs represent a routine activity by reference to the administrative apparatus that the labouring child was a part of.

— PHILIP MONK

THE COLLECTION AT CIBC WOOD GUNDY

BORN Montreal, Quebec, 1926. Lives and works in Toronto.

SELECTED SOLO EXHIBITIONS 1999 Arnaud Maggs: Work 1976-1999, The Power Plant, Toronto, Ontario 1998 Notification, Mount Saint Vincent University, Halifax, Nova Scotia 1997 Arnaud Maggs: Early Portraits, Edmonton Art Gallery, Edmonton, Alberta 1994 Travail des enfants dans l’industrie, Susan Hobbs Gallery, Toronto, Ontario 1992 Presentation House Gallery, Vancouver, B.C. **SELECTED GROUP EXHIBITIONS** 2001 Facing History, Presentation House, Vancouver, B.C.; 2000 and Counting, Part II, National Gallery of Canada, Ottawa, Ontario; Memory: Transcribing Loss, Art Gallery of Greater Victoria, Victoria, B.C.; Mémoire et archive, Musée d’art contemporain, Montreal, Quebec 1999 Reflections of the Artist, Portraits and Self-Portraits, National Gallery of Canada, Ottawa, Ontario 1997 Eros and Thanatos, Art Gallery of Ontario, Toronto, Ontario; A Little Object, The Centre for Freudian Analysis and Research, London, England; Notification, Agnes Etherington Art Centre, Kingston, Ontario 1996 Double vie, double vue, Fondation Cartier, Paris, France; Reflections of the Soul, Art Gallery of North York, Toronto, Ontario 1995 Obsessions: From Wunderkammer to Cyberspace, Foto Biennale Enschede, Rijksmuseum Twenthe, The Netherlands 1993 Within Memory, Montage 93, Rochester, New York and The Addison Gallery of American Art, Andover, Massachusetts; Observing Traditions: Contemporary Photographs 1975-1993, National Gallery of Canada, Ottawa, Ontario **SELECTED PUBLICATIONS** Paris, France. Canadian Cultural Centre, Arnaud Maggs: Notes Capitales, 2000; Toronto, Ontario. The Power Plant, Arnaud Maggs: Works 1976-1999, 1999; Paris, France. Fondation Cartier pour l’art contemporain, Double vie, double vue, 1996; Toronto, Ontario/Vancouver, B.C. Art Metropole/Presentation House, Hotel, 1993; New York, New York. International Center of Photography, Special Collections: The Photographic Order from Pop to Now, 1992; Hamilton, Ontario. Art Gallery of Hamilton, Numbering, 1990; Guelph, Ontario. Macdonald Stewart Art Centre, Arnaud Maggs Numberworks, 1989; Toronto, Ontario. Art Gallery of Ontario, Responding to Photography, 1984

MARLA HLADY

LOCATION — Reception outside Jay Smith's Office



UNTITLED (SHELF WORK FROM THE AMUSEMENT MACHINE SERIES)

2000

STRIPPED-DOWN MECHANICAL TOYS,
WOOD SHELF, MISC. HARDWARE

6 X 9 X 6.5 INCHES

The untitled works from the series Amusement Machines fine-tune the experience of simulcast difference by decreasing the information, slowing down the pace, particularizing the sound, more acutely pitching these to our attention. Hlady has used toy figures and stripped them of their synthetic husks to leave but a basic gut of plastic, springs and steel exposed. As in the earlier works, the anthropomorphic aspect of the figures can direct the meaning – its quirky humour, its strange if slightly abstract pathos has been seen as expressive of particular states of being – but does not exhaust it. As the toys are switched on, each repeats its own phrase in almost identical intervals of sound and silence. However, the ensuing concert is a strongly provocative, constantly unexpected marking of intervals caused by the many. With no climax to anticipate, no large phrases to follow, not even a common beat, each moment seems absolutely atomized, particular to itself, a mechanical sequence of singular events, of time that is spaced differently from point to point and shock to shock.

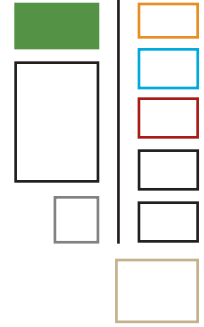
— BARBARA FISCHER

BORN Edmonton, Alberta, 1965. Lives and works in Toronto.

EDUCATION B.F.A. University of Victoria, 1987; M.F.A. York University, 1990

SELECTED SOLO EXHIBITIONS 2002 Shelf Works, Neutral Ground, Regina, Saskatchewan; Sobey Award Short List Candidates, Art Gallery of Nova Scotia, Halifax, Nova Scotia 2001 Drawing Sound, The Gallery, University of Toronto, Toronto, Ontario; Marla Hlady, The Power Plant Gallery, Toronto, Ontario; Drawings, 64 Steps Gallery, Toronto, Ontario 2000 Waltzing Mathilda, solo site project for Peregrine (independent project collective) 1999 Drumming Displaced into Different Sized Jam Jars, Women's Art Resource Centre (WARC), Toronto, Ontario 1992 Koffler Gallery, Toronto, Ontario **SELECTED GROUP EXHIBITIONS** 2002 Machine Festive, L'Oeil De Poisson, Quebec City, Quebec; Officina America, Museo di San Domenico, Imola, Italy 1999 Noisemaker(s), Blackwood Gallery, University of Toronto, Mississauga, Ontario; Flywheel, The Nunnery, London, England 1998 Four Views, Owens Art Gallery, Sackville, New Brunswick 1996 In the Garden, Oakville Galleries, Oakville, Ontario; Thirty Seconds + Title, Art Gallery of Ontario, Toronto, Ontario 1994 Naked State, The Power Plant, Toronto, Ontario; Empreintes de Robots, La galerie d'art du college Edouard-Montpetit, Longueuil, Quebec 1993 Museum London, London, Ontario **SELECTED PUBLICATIONS** Toronto, Ontario. The Power Plant, Marla Hlady, 2001; Mississauga, Ontario. Blackwood Gallery, University of Toronto, Noisemaker(s), 1999; Toronto, Ontario. The Power Plant, Naked State: A Selected View of Toronto Art, 1994; Longueuil, Quebec. La galerie d'art du college Edouard-Montpetit, Empreintes de Robots, 1994; London, Ontario. Museum London, Young Contemporaries '93, 1993

OFFICE OF JAY SMITH



WORKS BY
STAN DOUGLAS
LIZ MAGOR
COLETTE WHITEN

STAN DOUGLAS

LOCATION — Office of Jay Smith

UNTITLED (SET FOR 'WIN, PLACE OR SHOW')

1998

TRIPTYCH; CIBACHROME

EDITION 5/7

30 X 40 INCHES EACH

SHOWN: MIDDLE PANEL



PHOTO Courtesy of the Artist and David Zwirner, New York

This photographic triptych is directly related to Douglas's video installation, *Win, Place or Show*. Douglas frequently produces photographs that relate to his video installations. These three images show the meticulously constructed set from different angles and the placement of the twelve cameras used to make the film. Like the film, the photographs expose the systematic construction of a single on-screen 'truth' from a multiple, fragmented reality. Douglas's sets are precise, but they are a hybrid, a virtual world that never existed in life beyond the camera.

THE COLLECTION AT CIBC WOOD GUNDY

BORN Vancouver, B.C., 1960. Lives and works in Vancouver.

EDUCATION Emily Carr College of Art, Vancouver, 1982

SELECTED SOLO EXHIBITIONS 2002 The Serpentine Gallery, London, England 2001 Le Detroit, Hamburger Bahnhof, Berlin, Germany 2000 Le Detroit, Art Institute of Chicago, Chicago, Illinois 1999 Vancouver Art Gallery, Vancouver, B.C. [itinerary: Edmonton Art Gallery, Edmonton, Alberta; The Power Plant, Toronto, Ontario; De Pont Museum, Tilburg, The Netherlands; Museum of Contemporary Art, Los Angeles, California]; Double Vision, DIA Center for the Arts, New York 1997 Evening, Museum of Contemporary Art, Chicago, Illinois 1996 Musée d'art contemporain de Montréal, Montreal, Quebec 1995 Marstall, DAAD, Berlin, Germany 1994 Institute of Contemporary Art, London, England; Centre Georges Pompidou, Paris, France [itinerary: Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Kunsthalle Zurich, Switzerland; Witte de With, Rotterdam, The Netherlands; Marstall, DAAD, Berlin, Germany] **SELECTED GROUP EXHIBITIONS** 2002 Sao Paulo Biennale, Sao Paulo, Brazil 2001 49th La Biennale di Venezia, Venice Biennale, Venice, Italy 2000 Enclosed and Enchanted, Museum of Modern Art, Oxford, England; Between Cinema and a Hard Place, Tate Modern, London, England; 12th Biennial of Sydney, Sydney, Australia 1999 The Liverpool Biennale, Tate Gallery, Liverpool, England; Stan Douglas: Pursuit, Fear, Catastrophe: Ruskin, B.C., Fondation Cartier pour l'art contemporain, Paris, France; Ecstatic Memory, Art Gallery of Ontario, Toronto, Ontario 1998 Herzliya Museum of Art, Herzliya, Israel; Documenta X, Kassel, Germany; Skulptur Projekte in Munster, Munster, Germany; Museo Guggenheim Bilbao, Bilbao, Spain **SELECTED PUBLICATIONS** London, England. Serpentine Gallery, *Journey into Fear*, 2002; Basel, Switzerland. Kunsthalle Basel, Stan Douglas, 2001; New York, NY. DIA Center for the Arts, *Double Vision*, Stan Douglas and Douglas Gordon, 2000; Vancouver, Canada. Vancouver Art Gallery, Stan Douglas, 1999; London, England. Phaidon Press Limited, Stan Douglas, 1998; Lyon, France. Réunion des Musées Nationaux, 4e Biennale de Lyon, 1997

COLETTE WHITEN

LOCATION — Office of Jay Smith



GIVE

1996

BANK NOTE, FABRIC,
EMBROIDERY THREAD, WOOD

EDITION 5/5

5.5 X 9.5 X 6.5 INCHES

Colette Whiten's embroidered works incorporate a traditionally feminine practice to expose and explore a wide range of common issues and cultural themes. In this series of small sculptures, Whiten uses the Canadian five-dollar bill as the support structure for the needlework. The combination of money and the word 'give' immediately conjures notions of philanthropic encouragement, though the tender used to express the point is rendered unusable in the process. It is perhaps, redeemed in the purchase of the artwork, an act which directly influences further artistic production. The significance of the word 'give' may also refer to the pliability of the material bank note, as the intricate tapestry of stitches repeatedly punctures the surface of the bill. Rather than weakening the structure, however, the pattern of piercing serves to reinforce the note's strength.

THE COLLECTION AT CIBC WOOD GUNDY

BORN Birmingham, England, 1945. Lives and works in Toronto.

EDUCATION Ontario College of Art, 1972

SELECTED SOLO EXHIBITIONS 1998 *Seducing the Receiver*, Dunlop Art Gallery, Regina, Saskatchewan 1997 *Museum London*, London, Ontario 1996 *Southern Alberta Art Gallery*, Lethbridge, Alberta 1995 *Seducing the Receiver*, Oakville Galleries, Oakville, Ontario 1994 *Susan Hobbs Gallery*, Toronto, Ontario 1993 *Centre d'art Herblay*, France 1993 *New Needleworks*, The Power Plant, Toronto, Ontario **SELECTED GROUP EXHIBITIONS** 2002 *Over Getting Over*, Southern Alberta Art Gallery, Lethbridge, Alberta 2001 *Facing History*, Presentation House Gallery, Vancouver, B.C. 1997 *A Little Object*, The Centre for Freudian Analysis and Research, London, England 1994 *Stedelijk Museum De Lakenhal*, Leiden, The Netherlands 1993 *Corpus*, Mendel Art Gallery, Saskatoon, Saskatchewan; *Witness*, Presentation House, Vancouver, B.C. [itinerary: Oakville Galleries, Oakville; Leonard & Bina Ellen Art Gallery, Montreal; Edmonton Art Gallery, Edmonton; Dunlop Art Gallery, Regina; Southeast Museum of Photography, Daytona Beach, Florida] 1991 *The Photographic Image*, 49th Parallel, New York, New York **SELECTED PUBLICATIONS** Oakville, Ontario. Oakville Galleries, Colette Whiten: *Seducing the Receiver*, 1995; Herblay, France. Centre d'art Herblay, Colette Whiten, 1993; Vancouver, B.C. Presentation House Gallery, *Witness*, 1993; Toronto, Ontario. The Power Plant, Colette Whiten: *New Needleworks*, 1992; Stuttgart, Germany. Institut für Auslandsbeziehungen, *Photographic Inscription: Kunst aus Toronto*, 1990; Ottawa, Ontario. National Gallery of Canada, *Canadian Biennial of Contemporary Art*, 1989

LIZ MAGOR

LOCATION — Office of Jay Smith



MASK (FREDDIE)
2001
SILICONE RUBBER
EDITION 1/3
12 X 7 X 3 INCHES

With her considerable body of work, Liz Magor has consistently investigated notions of simulation and deception. While earlier photographic works depicted sequences of dramas played out by 're-enactors', her sculptural work has embodied simulation/deception through the very act of casting work from a mould. The resulting sculpture would appear to be the real thing, but it is a simulacrum, an approximate object in masquerade. With *Mask (Freddie)*, this deception is redoubled, as the sculptural object is a mask – independently, a duplicitous cover – causing our notions of the original and the real to be thrown into flux. Additionally, it makes reference to a movie character, the horror genre poster boy Freddie Kruger, and so yet again, the layers continue to be peeled back to ultimately reveal the 'original fabrication'.

THE COLLECTION AT CIBC WOOD GUNDY

BORN Winnipeg, Manitoba, 1948. Lives and works in Vancouver.

EDUCATION University of British Columbia, Vancouver, 1968; Parsons School of Design, New York, 1970

SELECTED SOLO EXHIBITIONS 2000 Deep Woods, Art Gallery of York University, Toronto, Ontario; Stores, Contemporary Art Gallery, Vancouver, B.C. 1996 Messenger, Toronto Sculpture Garden, Toronto, Ontario 1993 Liz Magor: Early Works, Oakville Galleries, Oakville, Ontario 1991 Constructing Cultural Identity: Liz Magor, Edmonton Art Gallery, Edmonton, Alberta **SELECTED GROUP EXHIBITIONS** 2001 Oasis, Saidye Bronfman Centre, Montreal, Quebec; Elusive Paradise, National Gallery of Canada, Ottawa, Ontario 2000 Model Homes: Explorations on Alternate Living, Edmonton Art Gallery, Edmonton, Alberta 1998 Points of View, McMaster Museum of Art, Hamilton, Ontario 1997 inSITE, San Diego/Tijuana; Real Fictions: Four Canadian Artists, Museum of Contemporary Art, Sydney, Australia 1995 Notion of Conflict: A Selection of Contemporary Canadian Art, Stedelijk Museum, Amsterdam, The Netherlands; From Wunderkammer to Cyberspace, Foto Biennale Enschede, Enschede, The Netherlands; Small Histories, Southern Alberta Art Gallery, Lethbridge, Alberta 1992 More than one Photography, Museum of Modern Art, New York, New York **SELECTED PUBLICATIONS** Oakville, Ontario. Oakville Galleries, Beaver Tales, 2000; Vancouver, B.C./Toronto, Ontario. Contemporary Art Gallery/Art Gallery of York University, Liz Magor, 2000; Toronto, Ontario. Toronto Sculpture Garden, 1998; Sydney, Australia. Museum of Contemporary Art, Real Fictions: Four Canadian Artists, 1996; Amsterdam, The Netherlands. Stedelijk Museum, Notion of Conflict: A Selection of Contemporary Canadian Art, 1995; Getigne-Clisson, France. FRAC des Pays de la Loire, Canada, Une nouvelle generation, 1993; Montreal, Quebec. Musée d'art contemporain de Montréal, Pour La Suite du Monde, 1992; Charleston, South Carolina. Spoleto Festival, Places With a Past, 1991; Toronto, Ontario. Art Gallery of York University, Meeting Place, 1990; Ottawa, Ontario. National Gallery of Canada, Canadian Biennial of Contemporary Art, 1989; Banff, Alberta. Walter Phillips Gallery, Camera Lucida, 1989