

On TOUR

National Gallery of Canada and Canadian Museum of Contemporary Photography Travelling Exhibitions

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Director's Letter

This issue of *On Tour* presents a selection of fifteen fantastic new exhibitions for our museum and gallery clients across Canada. I hope you will enjoy reading through these pages and that you will choose to incorporate some of these projects into your own programming. While these exhibitions are drawn primarily from the permanent collections of the National Gallery of Canada and the Canadian Museum of Contemporary Photography, many loans are drawn from collections and museums in your own communities and we continue to enjoy working in partnership with many of you across the country.

This year, we have a particular focus on diversity issues and how they inform our work and programming. In the context of our interest in both reflecting our diverse population and reaching new communities, I draw your attention to two new exhibitions celebrating our Aboriginal culture.

First, *The Abstract Edge* is a collaborative project with the Museum of Anthropology at the University of British Columbia.

Curated by Karen Duffek, this stunning exhibition features the work of Haida artist Robert Davidson and opens this Fall at the UBC before it begins its tour. The second exhibition is a long overdue retrospective of the great Canadian artist Norval Morrisseau, curated by Greg Hill of the National Gallery of Canada. We look forward to sharing this very important project with some of you beginning in the summer of 2006.

In these pages you will also find the latest in our important Masterworks series from the Paintings, Drawings, and for the first time, the Photographs collections. We also have some important monographic exhibitions on Christopher Pratt, John Massey and Susan McEachern, as well as a selection of historical and dynamic contemporary programming.

We are very proud of this program and look forward to sharing it with museums across the country.

Pierre Théberge, O.C., C.Q.
Director

Let us Know How we are Doing

Our primary ongoing concern is to ensure that our travelling exhibitions meet your needs. We want to continue working with you to attain a clear understanding of your programming interests and the technical challenges you face.

In the past few years we have modified our programming based on the CMCP collections to provide a mixture of more ambitious contemporary exhibitions as well as smaller scale exhibitions. While we have placed more emphasis on art photography and photography-based media and slightly less on the documentary content, we would like to maintain the presence of both.

What do you think of these changes? Some of you will have received questionnaires about our programming and I encourage you

to share your thoughts as we continue to shape future content for both the NGC and the CMCP programs.

To keep you better informed of locations and highlights of *On Tour* programming in your area, we now have a convenient new interactive online directory entitled *What's Near You*, at <http://cybermuseum.gallery.ca/cybermuseum/enthusiast/whatsnearme/index.e.jsp>.

As always, my staff and I appreciate hearing from you throughout the year on subjects large and small and look forward to working together to present this outstanding program.

Daniel Amadei
Director, Exhibitions and Installations

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Cover

Norval Morrisseau

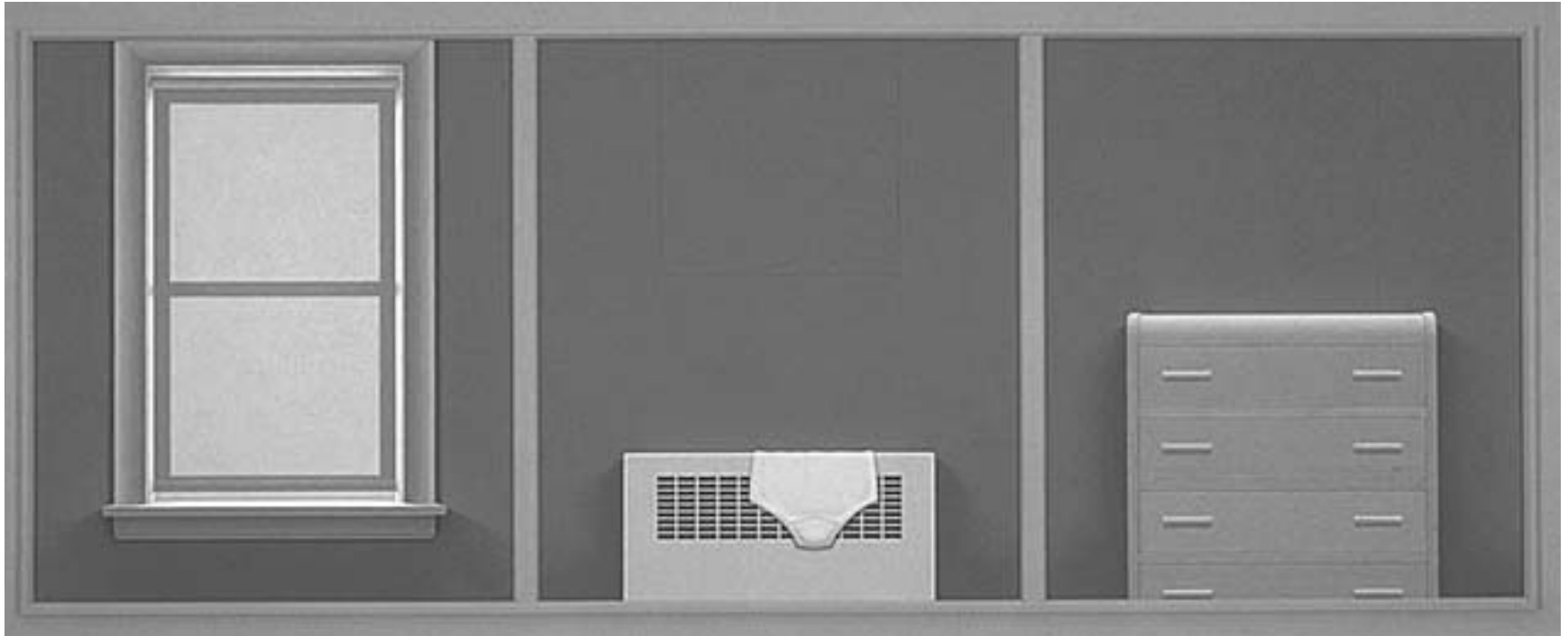
Untitled (Sbaman)

c. 1971

Gift of Audrey and Gary
Kilpatrick, Rainy River, Ontario,
2000

©Norval Morrisseau, Courtesy of
The Kinsmen Robinson Gallery

Christopher Pratt



Christopher Pratt
The Visitor
1977



Christopher Pratt
Institution
1973

When I worked in construction and saw trenches dug by backhoes, straight rectangular cuts in the earth with long pyramids of clay building beside them; when I was doing engineering, surveying and laying out precise coordinates and elevations, feeling the stretch and tension and the imperative of those invisible lines; when we were pouring concrete, the textural and material difference between the ready-mix and the carefully positioned spider webs of reinforcing steel; and when I see the interaction of the firm, wing-like jib and the lifting, rippling mainsail in a boat beating well to weather in heavy airs – I think all this is Art.

— Christopher Pratt,
September 1988

To mark the occasion of Christopher Pratt's 70th birthday in 2005, the National Gallery of Canada is organizing a retrospective of the artist's works, with an emphasis on paintings from the last twenty years. This will be the first major exhibition highlighting Pratt's recent works.

During his years of study at Mount Allison and Glasgow School of Art, Pratt recognized the power of abstract art but believed that the ability to communicate dwells in familiar images. Informed by his experience, imagination and memory, he began to reconstruct the visible world. Pratt is often linked to artists such as Charles Sheeler, Charles Demuth and Edward Hopper, who are associated with the Precisionist tradition in American art and known for their respect for measurement, factuality and scientific values. Pratt is drawn to similar values and his work relies on measure and precision, which he effectively combines with a sense of light and place to create "experiential pictures."

Pratt's goal is to make universal statements based on his local experience. Newfoundland, distinguished by its geography,

climate, light and architecture, is the source of his art.

The exhibition will present important facets of Christopher Pratt's oeuvre, ranging from his depictions of landscapes and roadsides, waterscapes and boats, architecture and interior spaces, to his explorations of the female figure. Featuring approximately fifty large-scale paintings, the show will also present study drawings and biographical material on the artist.

- On view at the National Gallery of Canada from September 2005 to January 2006.
- Available for tour from February 2006 to February 2008.
- Space requirement: approximately 150 running metres.
- Fee: \$ 7,000.

Robert Davidson

The Abstract Edge

Robert Davidson
Eagle Looking at Eagle
 1990
 Collection of the artist



Robert Davidson
Green
 2002
 Private Collection

Robert Davidson
Untitled
 1999
 Collection of the Artist

The Abstract Edge: Recent Work by Robert Davidson, is organized and circulated by the UBC Museum of Anthropology in collaboration with the National Gallery of Canada. The exhibition includes paintings and sculptures by Robert Davidson, a leading, contemporary Haida artist. How Davidson works to expand and transform his understanding of Haida art and cultural practice is shown in this exhibition through his engagement with abstraction, with reclaiming cultural knowledge, and with developing a personal iconography in his art.

Davidson experiments with the form and meaning of Haida art—as well as song, dance, and ceremony—as a way of participating in an ongoing and evolving cultural practice. In the process, he challenges the idea that Haida art, known for its highly conventionalized style, is a closed visual language, a set formula or a fully understood tradition. This exhibition focuses on a series of works begun by Davidson in the early 1980s and that he continues today, in which he moves beyond “formline” and “crest” to explore the nature of Haida abstraction.

The thirty works in the exhibition, dating from 1983 to present, include acrylic paintings on canvas, paper, deerskin drums, low-relief carved cedar panels, and sculptures in cedar and aluminum. Four extraordinary 19th-century artifacts from the northern Northwest Coast include three painted bentwood dishes and a Haida-painted canoe-steering paddle. These objects are a foundation for Davidson’s inquiry, showing how artists of the past also challenged their viewers and contributed to stretching the boundaries of their inherited visual traditions.

To this day there remains an uneasy relationship between contemporary art discourse and “tradition-based” First Nations art. Indeed, the concepts and motifs of Davidson’s paintings and sculptures push beyond “art” into historical, social, and political realms, each of which also finds expression in language, dance, and song. Davidson has set himself the challenge of defining



an art that is personal and contemporary and yet contributes to strengthening the pool of collective Haida knowledge.

To guide viewers to a better understanding and recognition of what Davidson is working toward, the exhibit will demonstrate his process and methods. He draws, manipulates and reworks ideas to bring forward new compositional issues of form and scale. Davidson isolates forms to become self-referential motifs, reworks others to investigate Haida narratives and beliefs, and connects historical sources with current ones.

A catalogue will accompany the exhibition, written by curator Karen Duffek in collaboration with Robert Davidson and with a second essay by guest writer,

Saulteaux First Nations artist Robert Houle.

This exhibition has been curated by Karen Duffek, Curator of Art, UBC Museum of Anthropology.

- On view at the National Gallery of Canada from January 2007 to May 2007.
- Available for tour from September 2005 to December 2006.
- Space requirement: approximately 75 running metres.
- Fee: \$ 7,000.



Susan McEachern

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Susan McEachern
Arctic Char
From the series *After Edward Curtis*
2001
Collection of the artist

Since the mid-1980s, McEachern has used photographs, both alone and in combination with text, to explore issues of cultural concern. Drawing on a variety of discourses taken from historical, theoretical and personal sources, McEachern examines how individual experience—particularly that of women—both accords with and diverges from societal expectations. She uses photography as a critical cultural tool even as she acknowledges its highly ambiguous character. Her works reveal how imagery can function simultaneously as a means of depicting the real and the desired. Moreover, the artist explores the contradictory character of these factors with the knowledge that both she and her work are directly affected by such concerns.

This exhibition will present early works in which the artist investigates the home, the kinds of activities that occur there, and how the domestic sphere relates to greater social realities. It will

also include more recent projects that focus on culture's presumed opposite—nature—and its relation to issues of human socialization. In all her works, McEachern provides viewers with a thoughtful and challenging inquiry into how certain beliefs and attitudes are produced within society, and the various means by which they are supported by individual choice and larger economic, political and cultural processes.

- On view at the Canadian Museum of Contemporary Photography from September 2004 to January 2005.
- Available for tour from April 2005 to April 2007.
- Space requirement: approximately 120 running metres.
- Fee: \$ 4,000.

CMCP
MCPC

Michael Semak

This exhibition reviews the photography of Michael Semak, and the various projects he undertook in the 1960s and 70s. Semak, like many photographers of the period, used the camera to create purely visual methods of expressing ideas and feelings about the world and society. His goal, however, was not to depict conventional scenes of beauty. Rather, he used the camera to question middle-class society and challenge notions of bourgeois lifestyle and propriety. His imagery was heightened by a photographic style that emphasized unusual viewpoints and subject matter.

The show will present the wide range of subjects that interested

him such as youth, children, his travels through Europe, the Ukraine and the United States. Another segment of the exhibition will focus on the way Semak approached his subjects through the photo shoot. Major projects here include his work on Warrendale in Toronto, and the Black Diamond Motorcycle Gang.

- On view at the Canadian Museum of Contemporary Photography from May to September 2005.
- Available for tour from January 2006 to January 2008.
- Space requirement: approximately 120 running metres.
- Fee: \$ 4,000.



Michael Semak
Rome, Italy
1961



Michael Semak
Paris, France
1967

The Art Metropole Collection

The Top 100

This exhibition features a selection of works from the Art Metropole Collection, which numbers nearly 13,000 objects in non-traditional, multi-media formats dating from the 1960s to the late 1990s. General Idea founded Art Metropole in Toronto in 1974 as part of an international network of artist-run spaces; it was the first centre in Canada to distribute artists' books and videos. What made Art Metropole unique in the alternative gallery community was its decision to collect and document artistic activity of the time, particularly works intended for alternative channels of distribution. Donated by Jay Smith and now housed at the

National Gallery of Canada, the Art Metropole Collection is a descriptive archive of avant-garde artistic concerns in an early age of alternative networking. The collection includes artists' books, video and audio works, mail and correspondence art, multiples, conceptual art, and Fluxus pieces. There are also mailed invitations, posters and catalogues documenting art exhibitions and performances. This exhibition draws on the strengths of the collection and includes work by Canadian and international artists.

Extended labels are provided for this exhibition. Kitty Scott, Curator of Contemporary Art,

has prepared a guide to this vast collection.

- On view at the National Gallery of Canada from May to September 2005.
- Available for tour from October 2005 to October 2007.
- Space requirement: approximately 50 running metres, showcases required.
- Fee: \$ 2,000.



*Art Metropole Collection Storage
National Gallery of Canada
Gift of Jay A. Smith
1999*

The Paradise Institute

The Paradise Institute, a mixed media installation by Canadian artists Janet Cardiff and George Bures Miller, was first presented at the Venice Biennale in 2001 where the artists received La Biennale di Venezia Special Award.

The Paradise Institute is a cinematic experience. Viewers approach the simple plywood pavilion, mount a case of stairs and enter a lush, dimly lit interior complete with red carpet and two rows of velvet seats. Once seated, they peer over the balcony onto a miniature replica of a grand old movie theatre. This is the first in a series of illusions orchestrated by Cardiff and Miller. Viewers then put on the headphones provided and the 13-minute projection begins.

At least two stories run simultaneously. There is the "visual film" and its accompanying soundtrack that unfolds before the viewers; layered over this is the "aural action" of a supposed audience. The experience is a mix of genres: it is part film noir, part thriller, part sci-fi, and part experimental film. What is more particular about the installation is the personal binaural "surround sound" each individual in the audience experiences through the headphones. The sense of isolation is interrupted by intrusions seemingly coming from



*Janet Cardiff and George Bures Miller
The Paradise Institute
2001*

*Mixed media installation
Photo: Courtesy of the artists and
Luhring Augustine, NY*

inside the theatre. Fiction and reality collapse.

Cardiff and Miller, with this theatrical installation, continue the artistic tradition of illusionism. By exploring how sound affects visual perception and the body, they jar the expectations we bring to the movies.

- Previously on view at the National Gallery of Canada from June to September 2002

- Available for tour from September 2005 to September 2007.
- Space requirement: approximately 180 square metres.
- Fee: \$ 8,000.

John Massey

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The House That Jack Built



John Massey
Jack In Situ, #5
1998–1999
The Bailey Collection, Toronto



John Massey
Once Upon a Time 2 (The Torch), #5
2000
Musée d'art contemporain de
Montréal, Montreal

John Massey is one of Canada's foremost conceptual artists. For Massey and other artists of his generation, whose work came to the international forefront in the post-modern 1980s, development in art meant confronting the prevalent tradition of modernism. New art forms that had emerged in minimalist and pop art contested the status of the unique art object by elevating the copy or reproduction, including photography, as an art. The implications of such works involved a democratization of art whether expressed through choice of medium, through the representation of popular imagery and the banal, or through the involvement of audience. This exhibition looks at Massey's work over the past two decades during which photography has become an increasingly important element in his production.

Architectural interiors have long been a focus of Massey's sculptural/photographic practice. With his room installations of the early 1980s, he directed the experience of an audience in a

given space with objects, sound, projected images, and narrative. The space became a site where both material and perception could be transformed. For these works he constructed miniaturized models of the rooms in which the works were to be exhibited. One such work, *Room 202, A Model for Johnny*, is included in this exhibition.

As he shifted his focus to photography, Massey has continued to use architectural space as a subject. In the work, *From the Dawn's Early Light until Twilight's Last Gleaming*, he extended his replication of room interiors into photographs. In another series of photographs, Massey uses super-impositions of found images to embody the space of a room with a visual narrative that illustrates the children's poem, *The House That Jack Built*.

In more recent works, Massey combines conventional photography with computer manipulation. *The Jack Photographs*, 1992–96, comprise a series in which the protagonist, "Jack," a wooden articulated figure

—a common object used by artists in the study of human form—comes alive by the photographic superimposition of human body parts, the eye in particular. Working with minimal digital effects in the prints *A Modern Waiting Area* and *Once Upon a Time*, Massey creates interiors that exist in a middle ground between the depicted and the created.

The exhibition comprises twelve multiple print installations, which include gelatin silver prints from the 1980s, 1990s, 2000s. A new series of colour prints has been produced especially for the exhibition. *Phantoms of the Modern* focuses on the modern architecture of Massey's childhood home.

- On view at the Canadian Museum of Contemporary Photography from May to September 2004.
- Available for tour from October 2004 to October 2006.
- Space requirement: approximately 118 running metres.
- Fee: \$ 4,000.

A Passion for Colour

James Wilson Morrice and Tom Thomson

James Wilson Morrice
San Marco Square, Venice
 c. 1902–04
 Gift of G. Blair Laing, Toronto,
 1989



Tom Thomson
Nocturne, the Birches
 1916
 Bequest of Dr. J.M. MacCallum,
 Toronto, 1944



James Wilson Morrice (1865–1924) and Tom Thomson (1877–1917) were two of Canada's greatest colourists, yet their paintings evoke very different worlds. Trained in Paris where he lived from 1890, Morrice lived a peripatetic existence travelling to Normandy, Brittany, and the south of France as well as Tangiers, Trinidad and Jamaica and Algiers. He painted rural France and urban cafés, North African towns and West Indian villages and, only rarely, Canada. Influenced by the art of Paul Gauguin and of the Nabis he created through colour a world of graceful harmony and rhythm, distanced from the observant eye of the artist.

After working in the graphic arts in Seattle and Toronto, Tom Thomson only began to paint in 1911. The direction of his art was established in 1914 and he died only three years later in 1917. All of his paintings depict Canadian subjects, mostly the landscapes of Georgian Bay and Algonquin Park. Colour plays an entirely different role in Thomson's art. His sketches follow the seasons from late winter to early spring, through the summer to the brilliant colours of autumn and oncoming winter. The paint is applied in vigorous brushstrokes, revealing all the subtleties of the Canadian nature. Bold and unexpected juxtapositions of colour reveal his enormous

sensitivity to nature and his desire to express his responses to it through his paintings.

Comprising forty oil sketches by the two artists (twenty each), this exhibition shows the changing character of the artists' use of paint and reveals their differing visions of nature and of the world.

- Available for tour from September 2005 to September 2007.
- Space requirement: approximately 14 running metres.
- Fee: \$ 5,000.

Art and Society in Canada 1913-1950

This exhibition compares the ideals of three generations of Canadian artists on the role of art in shaping society.

Members of the Group of Seven argued that the "North" had a determining effect on the new Canadian identity and set out to explore, paint, and validate these landscapes for Canadians. Art served to link a particular Canadian vision with more universal principles.

For the generation that emerged in the 1930s, art had a more direct role in confronting the political, economic and social crises of their time. Viewing earlier ideals as "escapist," the social realists sought to reflect society and resist increasing threats to freedom. Organizations such as the Federation of Canadian Artists and the Labour Arts Guild promoted the integration of art and society.

In the 1940s, the Automatists rejected social realism for its preoccupation with subject matter and its deficiency in revealing anything new. Inspired by Surrealism, they associated

the spontaneity of automatic painting with personal liberation attained through the realization of new relationships—in effect, the creation of a New World. Their goals were summarized in the 1948 manifesto *Refus global* in which Fernand Leduc called for "works of art sister to the atom bomb."

The exhibition includes approximately forty-five paintings, watercolours and prints and one sculpture. Two prints and a book will be displayed in a table vitrine. Wall texts and numerous extended labels will quote contemporary texts articulating the differing ideals of the artists of three generations.

- Available for tour from February 2006 to February 2008.
- Space requirement: approximately 37 running metres.
- Fee: \$ 5000.



Lawren S. Harris
Lake Superior
 c. 1928

Bequest of Vincent Massey, 1968
 ©Family of Lawren S. Harris

British Drawings

From the National Gallery of Canada



Samuel Palmer,
Oak Trees, Lullingstone Park
1828

Continuing the series that began with Italian Drawings, Dutch and Flemish Drawings and French Drawings, this exhibition will comprise seventy outstanding drawings by seventy different artists from our strong collection of British sheets, accompanied for the first time by a scholarly, full-colour catalogue. Only specialists in the field are aware that the NGC has one of the best collections of British drawings in North America. The

foundations for these impressive holdings were laid by the distinguished London scholar-connoisseur, Paul Oppé, who acted as advisor and agent for NGC acquisitions from 1937–1957. Subsequent curators have all built upon this most promising foundation so that now our British drawings are one of the highlights of the national collection. The exhibition will reveal just how stunning our collection is and celebrate what

has been achieved in a century of collecting.

Organized chronologically, the show will survey the period from the early 18th century to the mid-20th century, beginning with our earliest sheet by James Thornhill, the late Baroque decorator, and ending with Henry Moore, the sculptor, who was also a great draughtsman. The Golden Age of watercolour (1750–1850) is spectacularly represented with splendid (and often large) works by William Marlow, Paul Sandby, John “Warwick” Smith, John Robert Cozens, J.M.W. Turner, Samuel Palmer, John Sell Cotman, Francis Danby, William Callow, Francis Oliver Finch, John Martin, John Middleton, and Edward Lear. Pre-Raphaelite drawings are another significant focus, including major works by the three principal Brothers, Dante Gabriel Rossetti, William Holman Hunt, and John Everett

Millais, and by such second-generation artists as Edward Burne-Jones, William Morris, and Frederick Sandys. The exhibition ends with an exciting group of modern drawings by Walter Sickert, Augustus John, William Roberts, Charles Rennie Mackintosh, Eric Gill, and Eric Ravilious, among others.

Three recent gifts from the Dr. Dennis T. Lanigan Collection, our first drawings by Albert Moore, George Frederic Watts and Simeon Solomon, will be featured in the show. With these and other promised gifts from that important private collection, the future of the NGC’s collection of British drawings seems as rosy as its beginnings were auspicious.

- On view at the National Gallery of Canada from May to September 2005.
- Available for tour from January 2006 to January 2008.
- Space requirement: approximately 190 running metres.
- Fee: \$ 7,000.



Charles Rennie Mackintosh
Dianthus, Mont Louis
1925

Norval Morrisseau

Shaman Artist

Norval Morrisseau's unique vision was first revealed to the art world in 1962 on the occasion of his inaugural public exhibition at the Pollock Gallery in Toronto. In the decades to follow, the style of painting he developed became known as "Woodland," or "Legend" painting. It is now referred to as *Anishnaabe* painting, a term that refers to his heritage and the archetypal status of his work.

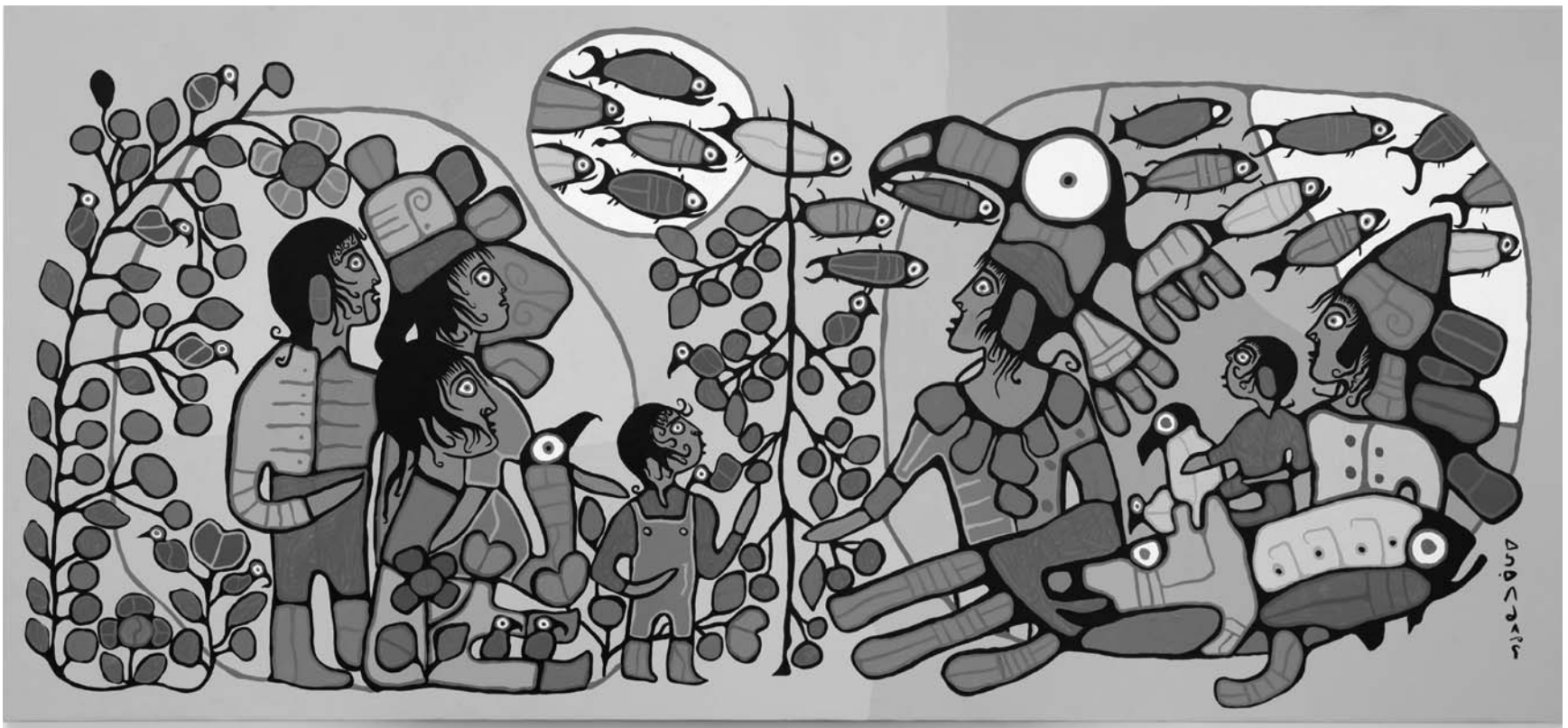
The selection of works spans Morrisseau's career of nearly

fifty years. Organized chronologically, they include early scrapings and paintings on birchbark, paintings on plywood, painted objects, and paintings on canvas. The approximately sixty works are drawn from the collection of the NGC and from public and private collections across Canada. Many of the works in the exhibition have rarely been on view; some have never been exhibited.

This selection explores the artist's expression of his

progression from his early, mostly monochromatic, paintings through to the intensely colourful and sometimes large-scale works that mark his mature form.

The accompanying catalogue elaborates on Morrisseau's art and shamanism and places Morrisseau in the context of his tremendous contribution to art in Canada, as his career both parallels and propels the development of Aboriginal art in this country. Guest essays provide further context,



Norval Morrisseau
Observations of the Astral World
 1990
 ©Norval Morrisseau, Courtesy of
 The Kinsmen Robinson Gallery

understanding and practice of Anishnaabe shamanism. His personal vision reflects the teachings passed on to him by his grandfather, the visual lexicon contained in the etchings of sacred birchbark scrolls, and the ancient pictographic renderings of spiritual creatures. Using these sources, he developed an "x-ray" style of imaging the inner souls of humans and animals alike, portrayed as bright fields of flat colour contained within dynamic black outlines. Representations of a pantheon of spiritual animals, heavenly and underworldly creatures, and humans in various states of transformation are a catalogue of this particular Aboriginal cosmos. These works represent Morrisseau's

highlighting his early career and analysing his art from an Anishnaabe perspective. Through his art and his life, Morrisseau conveys that for him, artist and shaman are one and the same.

- On view at the National Gallery of Canada from February to May 2006.
- Available for tour from June 2006 to June 2008.
- Space requirement: approximately 145 running metres.
- Fee: \$ 7,000.

Currents and Counter-Currents

Twentieth Century Masterworks from the Collection of the National Gallery

This exhibition features seventy-five works drawn from the National Gallery of Canada's international collection of 20th century photographs. Beginning in the early years of the 20th century, it highlights an international selection of photographers represented by major holdings in the collection, as well as those represented by a smaller number of works of outstanding quality. The richness in scope and depth of the National Gallery's 20th century collection allows major stylistic developments from Pictorialism through to Post-modernism to be traced in the exhibition.

This period was marked by turbulent changes in the way photography was used to record and interpret the world both technically and conceptually. *Currents and Counter-Currents* explores these shifts in direction

and is organized around their occurrences. The extraordinary soft-focus beauty of Frederick Evans' cathedral studies, Heinrich Kühn's portraits and Edward Steichen's view of the Orangerie, Versailles, made as platinum prints, is counter-balanced by the snappy and fantastic avant-garde photograms, photomontages, and photo-collages of Man Ray, Franz Roh, Gustav Klutis, Heinz Hajek-Halke, Herbert Bayer, and Margaret Hoepffner. The documentary work of Lewis Hine, Walker Evans and other photographers associated with the Film and Photo League and the Farm Security Administration parallel and contrast the social concerns of German photographer August Sander, and British photographer Bill Brandt. While Edward Weston and Paul Strand represent a period of classic modernism in American

photography of the '20s, '30s and '40s, Swiss born Robert Frank, and American Lee Friedlander challenge the prevailing conventions of «straight photography.» The resonance of August Sander's legacy is visible in the work of Bernd and Hilda Becher, as well as in the brutally direct images of Diane Arbus. A return to the staged and self-conscious picture-making principles of the camera-based art of Jeff Wall, Carrie Mae Weems, and Cindy Sherman provides a fitting closure to the photographic art of the century.

- On view at the National Gallery of Canada in 2008.
- Available for tour from January 2006 to January 2008.
- Space requirement: approximately 190 running metres.
- Fee: \$ 5,000.



Heinrich Kühn
The Artist's Children
c. 1907

Marcus Schubert

CMCP
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Visionary Environments

Toronto photographer Marcus Schubert became interested in “art brut” in 1983 after visiting *Le Palais idéal*, created by Ferdinand Cheval, a French postman. Schubert wrote: “I found myself awe-struck—beholding a fantastic three-story edifice profusely decorated with concrete sculpture. There stood the result of thirty-three years’ labour, created by a country mailman, simply for the joy and intense need of its making...”

Schubert then immersed himself in a study of the intriguing creations of these passionate amateurs whose works were on the fringe of mainstream art. He travelled throughout Europe, the United States and Canada to photograph these monumental constructions made from recycled materials. This exhibition comprises twenty photographs that document, in great detail, images that celebrate the esthetic and symbolic

inventiveness of these works, most of which have disappeared along with their creators.

- Previously on view at the Canadian Museum of Contemporary Photography from September 2003 to January 2004.
- Available for tour from May 2004 to May 2006.
- Space requirement: approximately 25 running metres.
- Fee: \$ 1,000.



Marcus Schubert
Litto's Hubcap Ranch Pope Valley, California, United States
1985
©Photo: Marcus Schubert - Toronto

Shelley Niro

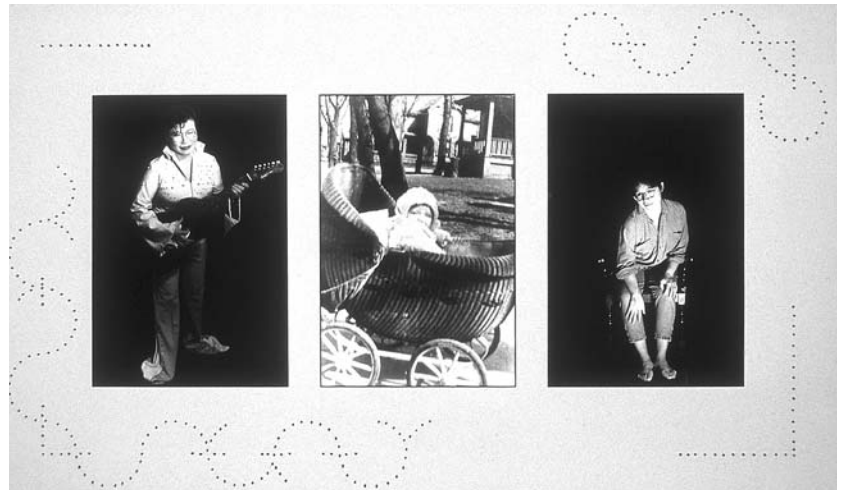
CMCP
MCPC

This Land is Mime Land

Shelley Niro is a member of the Turtle Clan of the Kanien'kehaka (Mohawk) Nation, Six Nations Reserve. The twelve works in this exhibition consist of sets of three photographs mounted in an overmat perforated in a decorative pattern reminiscent of traditional beadwork. One image depicts members of Niro's family. Another photograph is a more straightforward representation of the artist. The third image shows Niro in various guises: a construction worker, a character out of the *Star Trek* series, and an Elvis impersonator. Her depictions show how identity is influenced by tradition, family history, and mass culture.

Niro's use of cultural icons also deconstructs viewer expectations as to what roles a Kanien'kehaka woman can assume in modern society, while revealing how mass media characters actively figure in the construction of modern Aboriginal identity.

- Previously on view at the Canadian Museum of Contemporary Photography from May to September 2003.
- Available for tour from May 2004 to May 2006.
- Space requirement: approximately 25 running metres.
- Fee: \$ 1,000.



Shelley Niro
Love Me Tender
From the series *This Land is Mime Land*
1992
Gift of Sandra Jackson

Phil Bergerson

CMCP
MCPC

Shards of America

For more than 25 years, Toronto photographer Phil Bergerson has explored “the quirky elements within the social landscape.” *Shards of America* is the culmination of his ten-year odyssey through the signs that people leave behind, which speak both literally and figuratively about our culture and our societal values. Bergerson's social landscapes follow in the footsteps of Walker Evans, whose work explored the vernacular culture of America, and Lee Friedlander, whose images dwelled on the visual chaos of North American

urban street life. Bergerson focuses on architecture, streets and signage in complex and layered views where garish colours, scrawled messages, bizarre architectural elements, flags, newspapers, consumer goods and kitschy artefacts clash in images that become a stage for some human comedy played out in front of us. The fifty photographs selected for this exhibition express, in a rich visual vocabulary, a bittersweet, ironic commentary on the social fabric of America.

- On view at the Canadian Museum of Contemporary Photography from September 2004 to January 2005.
- Available for tour from February 2005 to February 2007.
- Space requirement: approximately 55 running metres.
- Fee: \$ 2,000.



Phil Bergerson
New York, New York, 2001

Upcoming Exhibitions



Joe Fafard Retrospective

A major retrospective of the work of Joe Fafard is being planned by the MacKenzie Art Gallery in collaboration with the National Gallery of Canada. For the first time, viewers will be able to see the full scope of this remarkable artist's oeuvre. From his early caricatures, intimate portraits of friends and family members, and sculptures of cows and horses to his large bronze commissions for private and public spaces, Fafard has steadily and rapidly developed the range and variety of his social and artistic concerns. Coming from a small Francophone farming community in Saskatchewan, educated at university art schools in both Canada and the United States, and determinedly pursuing his own unique vision, Fafard embodies much of what it is to be an artist in this country.

Joe Fafard
My Picasso
1981
Collection of the Artist

While maintaining his commitment to accessibility and a concern for community, he has continually widened his use of sculptural materials from plaster to clay to bronze and laser-cut steel. The retrospective will represent all aspects of his production and show how Fafard has introduced aesthetic and technological innovations that have furthered how we view and make sculpture in Canada.

The exhibition will be curated by Terrence Heath from the MacKenzie Art Gallery, with assistance from a team of staff from both institutions.

- On view at the National Gallery of Canada from February to April 2008.
- Planned tour for May 2008 to May 2010.



Lisette Model

Born in Vienna in 1901, Lisette Model became a photographer in the early 1930s some nine years after she moved to France. Taken over a period of almost fifty years from 1934 to 1983, her images are a bold and lively record of her encounters with people and street life in Paris, Nice and New York. Model was also known for the profound impact that her work and teaching had upon influential 20th century American photographer, Diane Arbus. This exhibition comprises fifty photographs drawn from the National Gallery's collection of

293 prints by Model and includes images from Paris, Nice (notably, examples of works from the Promenade des Anglais series), New York, San Francisco, and from the studio of painter Armando Reveron in Venezuela.

- Planned tour for January 2006 to January 2008.

Lisette Model
Café Metropole, New York
c. 1946
Gift of the Estate of Lisette Model, 1990, by direction of Joseph G. Blum, New York, through the American Friends of Canada

Still on View

The following exhibitions will be on view across Canada in the coming year. While many have bookings, several exhibitions are still available for specific periods.

From the National Gallery of Canada

3 x 3: Flavin, Andre, Judd

- On tour to Halifax, Vancouver, Calgary, Prince George and Montreal.

Manufactured Landscapes: The Photographs of Edward Burtynsky

- On tour to Toronto, Brooklyn, Montreal, San Diego and Helsinki, Finland.

Janet Cardiff: Forty-Part Motet

- On tour to Halifax, Shawinigan, Saskatoon, Toronto, Whitehorse, Edmonton, St. John's and Medicine Hat.

The Shape of Time: The Photographs of Harold Edgerton

- On tour to Port Alberni.

The Changing Land: Modern British Landscape Painting 1900-1950

- On tour to Kelowna, Kleinburg and Fredericton.

Landscapes: Jean Paul Lemieux

- On tour to Quebec and Kleinburg.
- Fully booked.

Maritime Art: Canada's first Art Magazine

- On tour to Sackville, NB.

Invisible Landscape

- On tour to Coquitlam, Medicine Hat and Thunder Bay.

French Drawings from the NGC

- On tour to Victoria and Edmonton.
- Fully booked.

Post-Impressionist Masterworks from the National Gallery of Canada

- On tour to Sherbrooke, Victoria, Edmonton, Halifax, Winnipeg and London.
- Fully booked.

Protean Picasso

- On tour to Edmonton, Toronto, Vancouver and Mont St-Hilaire.
- Fully booked.

Masterworks of the 19th Century French Realism from the NGC

- On tour to St. John's, Victoria, Edmonton, Regina, Fredericton and Hamilton.
- Fully Booked.

Inuit Sculpture Now

- On tour to Kleinburg, Winnipeg, Mississauga and Regina.

Dutch & Flemish Drawings from the National Gallery of Canada

- On tour to Cambridge (U.S.A.) and Fredericton.
- Fully Booked.

The Meaning of Things Drawings and Prints by L.L. FitzGerald

- On tour to Sackville, Winnipeg and Thunder Bay.

Lucius O'Brien: Sunrise on the Saguenay

- On tour to Barrie and Thunder Bay.

Places I Have Been: Christopher Pratt

- On tour to Thunder Bay and Jonquière.

Marion Tuu'luq

- On tour to Winnipeg, Toronto and Guelph.
- Fully Booked.

From the Canadian Museum of Contemporary Photography

Confluence: Contemporary Canadian Photography

- On tour to Oakville, Saskatoon and Oshawa.

Ken Lum: Works with Photography

- On tour to Windsor and Toronto.

Reality Check

- On tour to Fredericton and Calgary.

The Sixties: Photography in Question

People of the Dancing Sky: The Iroquois Way

- On tour to Brantford and Thunder Bay.

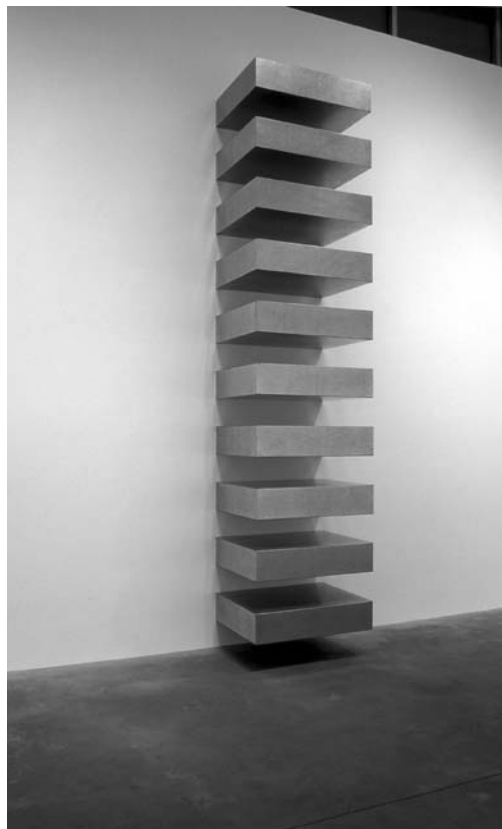
Peter Pitseolak

- On tour to Kleinburg, Winnipeg and Medicine Hat.

Ken Straiton

Jeff Thomas: Scouting for Indians

- On tour to Oakville and Red Deer.



Donald Judd
Untitled
1966/1975



Peter Pitseolak
Untitled (Self-portrait wearing an aviation helmet)
n.d.

Speakers

In fulfilment of its mandate to share both the collections and institutional expertise, the National Gallery of Canada offers a choice of lectures. Staff members have prepared illustrated lectures relating to our collection for presentation to the public at museums and galleries across Canada. The lectures listed below can be reserved, subject to each speaker's availability, from April 2004 to September 2005. Borrowing institutions are required to pay a fee of \$500 for each lecture or seminar; the balance of the speaker's travel and living costs will be paid by the National Gallery. No honorarium is required.



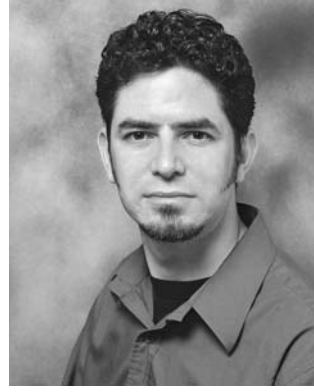
Stephen Gritt

Every Picture Tells a Story

Stephen Gritt, Chief Conservator,
National Gallery of Canada

The history of almost every painting comprises a rich and often slightly grubby tapestry of drama, skulduggery and intrigue, usually involving significant changes to the object in form and function. The conservator of paintings, being concerned with documented and undocumented physical history, is well placed to evaluate and interpret the effects of these adventures. Sometimes a conservator is able to return a painting to a more faithful representation of its original form; sometimes not.

Stephen Gritt gives a frank talk on the ways in which historic paintings have been changed over time and discusses the kinds of things people have done to these works, often under the banner of "restoration." He then examines how we might come to terms with these changes.



Greg Hill

Art of this Land

Greg Hill, Assistant Curator,
Contemporary Art, National Gallery
of Canada.

Art of this Land is a bold and ambitious project incorporating Aboriginal works of art into the permanent exhibition galleries at the National Gallery of Canada.

For the first time in the National Gallery's history, 100 Aboriginal artworks, some dating back thousands of years, are displayed alongside non-Aboriginal work in the 39 rooms comprising the Canadian Galleries.

With input from a team of outside experts, including Aboriginal artists and scholars, the Canadian Galleries have been completely transformed to make *Art of this Land* happen. The remarkable result is a showcase of Aboriginal art that spans 8000 years of history. In addition to works from the Gallery's collection, the exhibition includes pieces borrowed directly from First Nations and from private and public collections across Canada, the U.S., and Europe.

These newly incorporated treasures mark a major turning point in how the National Gallery displays Canadian and Aboriginal art. This exciting approach to displaying the history of art in Canada has transformed the Canadian Galleries and provided one of the missing pieces to our ongoing story.

What's Near You

Curious to know what exhibitions are travelling to galleries in your area? Use CyberMuse's new interactive directory, **What's Near You**, at http://cybermuse.gallery.ca/cybermuse/enthusiast/whatsnearme/index_e.jsp to view gallery locations and highlights of the artworks.

Current listings of touring exhibitions can also be found on the Gallery's Web site at www.gallery.ca and at <http://cmcp.gallery.ca>.



Administrative Procedures

How to Reserve an Exhibition

- Some exhibition schedules fill up very quickly. If you are interested in hosting a particular exhibition, contact the Travelling Exhibitions office as soon as possible.
- Upon request, an *Exhibition Fact Sheet* will be sent to you, containing detailed specifications for conservation and security procedures and indicating the minimum running wall space or floor area needed to mount the exhibition. Supplementary visual material may also be provided when available.
- To formally ask for an exhibition, you will need to send a letter to the Travelling Exhibitions office indicating your preferred choices for exhibition dates.
- If your institution does not have a current *Standard Facilities Report* on

file with the National Gallery, you should complete and return the form provided with the *Exhibition Fact Sheet*. To be eligible to host an exhibition, borrowing institutions must meet the specifications set out in the fact sheet.

- After all forms are received and considered, final decisions on the exhibition itinerary are made in consultation with the borrowing institutions.
- If the National Gallery is able to accommodate your request, you will receive written confirmation of the exhibition itinerary and other important details. The National Gallery will then issue a formal *Exhibition Contract*. In signing the contract, your institution undertakes to host the exhibition in accordance with the conditions agreed upon.

Contracts and Fees

The National Gallery considers the signed *Exhibition Contract* a binding legal document, though no fee is requested at this stage. The borrowing institution may cancel the exhibition up to six months before the opening date with no penalty. If cancellation notice is received less than six months before the agreed opening date, the National Gallery may require that all or a portion of the exhibition fee be paid. The Gallery also reserves the right to withdraw an exhibition at any time if the conditions set out in the *Exhibition Contract* are not met.

A flat fee for each exhibition has been established at a subsidized rate for Canadian institutions. Borrowing institutions are charged a portion of the direct costs incurred in circulating the exhibition. These costs include

shipping, insurance, artists' fees and crating, plus travel costs of a National Gallery technician when necessary. The fee, plus GST, is payable at the opening of the exhibition. In keeping with the mandate of the National Gallery, exhibitions are offered first to Canadian institutions and at the aforementioned preferred rate. Fees for non-Canadian venues are available upon request. Borrowing institutions outside the country are required to pay additional incoming and outgoing shipping costs, including customs and brokerage fees, and insurance fees to insure works under the National Gallery's fine arts policy.

Care of the Works of Art

The National Gallery requires that borrowing institutions exercise the greatest possible care in handling and protecting the works of art entrusted to them. Conditions for care of the works must be fulfilled to ensure the success of present and future travelling exhibitions.

Security

The security standards of the borrowing institution are assessed by the National Gallery from the *Standard Facilities Report* for that institution and are verified from time to time by a Gallery representative. A secure space designated exclusively for the display of works of art must be provided for all travelling exhibitions. Also required are full-time professional staff, a suitable fire-prevention system and secure storage. Security measures based on established standards of mechanical, electronic and human monitoring must be in place, upgraded as necessary for exceptionally valuable or vulnerable exhibitions. Special security requirements for individual exhibitions are outlined in the *Exhibition Fact Sheet*.

Climate Control

Standards for climate control are assessed by the National Gallery from the borrowing institution's *Standard Facilities Report* and are verified from time to time by a Gallery representa-

tive. Reliable systems for the regulation of lighting, relative humidity and temperature must be in place. In most instances, light must be controlled between 50 and 200 lux, depending on the sensitivity of the media or materials exhibited, and relative humidity must be set at 50 percent in summer and 45 percent in winter with daily fluctuations not exceeding plus or minus 5 percent. Specific requirements for individual exhibitions are described in the *Exhibition Fact Sheet*.

Condition Reports

For most travelling exhibitions, the National Gallery provides a *Condition Report* book, in which is noted the condition of each work at the time it leaves the National Gallery; reports are developed on a cumulative basis along the exhibition tour. The borrowing institution must have a qualified member of staff (conservator, registrar or collections manager) complete the incoming and outgoing condition reports. If the borrowing institution does not have a staff member qualified to complete them, then it is responsible for hiring qualified contract staff to do so. Incoming condition reports must be completed within 24 hours after uncrating, and outgoing condition reports immediately prior to the works being re-crated for transport. The National Gallery must be notified of any change to the

condition of works of art at any time while they are in the custody of the borrowing institution.

Storage

The borrowing institution must provide suitable storage space with a controlled environment (as described under Climate Control above) for all crates containing works of art, for empty crates and for temporary storage of works of art. Upon receipt of crated works of art, the borrowing institution must store the crates unopened for a minimum of 24 hours to allow the pieces to become acclimatized to the new museum environment. The *Exhibition Fact Sheet* specifies the approximate number and size of crates for each exhibition.

Art Handling

In most instances, a National Gallery installation officer will oversee the handling of the exhibition, including uncrating, installation, take-down and re-crating. On occasion, the National Gallery may request that exhibitions be handled by professional staff at the borrowing institution. Security and environmental conditions agreed to by the borrowing institution will be verified by the National Gallery installation officer at the time of installation.

Insurance

Throughout the tour, while in transit, in storage or on display, works of art

in travelling exhibitions are insured under the National Gallery's fine arts policy. The insurance premium is incorporated in the exhibition fee on a pro rata basis.

The Canada Travelling Exhibitions Indemnification Program

Certain exhibitions are deemed appropriate to be considered for coverage under the Canada Travelling Exhibitions Indemnification Program. For these exhibitions, the National Gallery of Canada will submit the application in co-operation with the borrowing institution. In the event that indemnity is denied to a borrowing institution, the borrowing institution will be responsible for costs to insure works under the National Gallery's fine arts policy. Borrowing institutions are advised to ensure that sufficient funds are available in the event of an indemnity application being refused.

Transportation

In consultation with the borrowing institution, the National Gallery makes all shipping, security and courier arrangements throughout the tour. Exhibitions are shipped by National Gallery truck, by contracted professional fine arts trucking companies or by commercial transport. Transportation costs are incorporated in the exhibition fee on a pro rata basis.

Exhibition Support

The National Gallery provides a broad range of exhibition support materials and services for travelling exhibitions, such as labels for each work and, in most instances, introductory and interpretive wall panels.

Exhibition catalogues or interpretive brochures are available for most travelling exhibitions. For reference purposes, a small number of these are provided at no charge for use by staff of the borrowing institution. A limited number of additional brochures may also be available at a minimal cost. Catalogues for resale by the borrowing institution are available from the National Gallery's Bookstore; please contact the Travelling Exhibitions office for more information.

Sample news releases and publicity photographs are provided for most travelling exhibitions. In all publicity material, appropriate credit must be given to the National Gallery

as originator of the exhibition. The wording of this credit line is provided in the exhibition contract.

Borrowing institutions must consult the National Gallery before accepting local sponsorship for travelling exhibitions.

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