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Oakville galleries

Outlook
Express(ed)
Accumulated
Outlook

June to August 2007



Lois Andison, Susan Collins,
David Rokeby

Outlook Express(ed)

29 June to 26 August 2007
in Gairloch Gardens
curated by Marnie Fleming

Lexus of Oakville

LEXUS
THE PURSUIT OF PERFECTION

NATIONWIDE
AUDIO - VISUAL

Exhibition openings Thursday 28 June. *Accumulated Outlook* will open at 7:30 pm at Centennial Square followed by the opening of *Outlook Express(ed)* in Gairloch Gardens at 8:30 pm and a reception sponsored by Lexus of Oakville, Lexus Canada and Nationwide Audio Visual.

The crocuses and the larch turning green every year a week before the others and the pastures red with uneaten sheep's placentas and the long summer days and the new-mown hay and the wood-pigeon in the morning and the cuckoo in the afternoon and the corncrake in the evening and the wasps in the jam and the smell of the gorse and the look of the gorse and the apples falling and the children walking in the dead leaves and the larch turning brown a week before the others and the chestnuts falling and the howling winds and the sea breaking over the pier and the first fires and the hooves on the road and the consumptive postman whistling The Roses Are Blooming in Picardy and the standard oil-lamp and of course the snow and to be sure the sleet and bless your heart the slush and every fourth year the February debacle and the endless April showers and the crocuses and then the whole bloody business starting over again.

— From Samuel Beckett's *Watt*, written 1942, published 1953.

Samuel Beckett, one of the great modernist writers, was in his own way a landscape artist. In the above passage from *Watt* he was defining a specific view and celebrating the passage of time in a particular landscape. This excerpt is carefully crafted and has an internal rhythm that speaks to the seasonal and mundane beauty of the natural world. It is a type of list-making and gathering together of images. His text reveals nature's permutations, moments of transition and stark beauty. In important respects, it shares characteristics with the artists in *Outlook Express(ed)*—who are also in their own way landscape artists—but of a new and contemporary type.

Outlook Express(ed) looks at how new media has offered artists Lois Andison, Susan Collins and David Rokeby innovative ways of thinking about time, and thus the ability to create new ways of representing landscape. Each has examined a precise geography, from a specific outlook, revealing the fleeting qualities of the landscape and its constantly shifting tableaux. Their work demonstrates the passage of time as the seasons pass and as the earth hurtles along in its perpetual orbit.

Andison, Collins and Rokeby deal with the transformative process of real time in a particular landscape using new media technology. Therefore, the title *Outlook Express(ed)*, “expresses”

a playful *double entendre*—referring to a specific place, while also referencing a popular, technological, timesaving computer programme. While quite diverse in their chosen outlooks, the artists share common constructs that are both digitally and data-driven. Over an extended period, they have recorded and accumulated images to form an archive of their specific landscapes, or perhaps, more correctly, “data-scapes.”

It is in the amassing of their information that surprising encounters become revealed, as a result either of human interaction or of natural forces. And while the underlying landscapes largely remain constant, many mini-events unfold. For example, in Andison's *time and again*, a neighbour's garage, seen from the artist's bedroom window, is torn down and eventually replaced by a new construction. Collins' carefully programmed *Glenlandia* reveals the subtle effects upon a Scottish vista in which a loch's water levels rise and fall and the moonlight waxes and wanes. Rokeby's *Machine for Taking Time*, commissioned for Oakville Galleries's permanent collection and set in Gairloch Gardens, attests to the seasonal plantings of the garden, particular behaviors of Canadian geese, and an array of other events that occur beyond the limits of our normal perception.

From the outset the artists have manipulated the time and space of the landscape in the act of recording it by digital camera or Webcam, and then again, in the final screening of the image. The completed work is no longer confined within the same temporal and spatial boundaries, but rather is turned into riffs and ruminations, sampled and shuffled through digital processes. Their images are not static but traverse from one time-frame to the next, thereby negotiating new positions with the present. The “outlooks” slip in and out of linear time, resulting in landscapes that are re-shaped and transformed. They allow us to perceive new incidental details that our eyes and memory initially failed to record. We are made to see the landscape in a way that was not previously understood. And, like the Beckett passage, events are strung together in a sequence that suggests mystery. In effect, all these artists are giving us still life in motion—thoughtfully and carefully programmed to reach the platonic essence of landscape.

— Marnie Fleming, Curator of Contemporary Art

Opposite: David Rokeby, *Machine for Taking Time*, ongoing since 2001, detail of a composite constructed from the database, collection of Oakville Galleries. Image courtesy of the artist.

Cover page: Susan Collins, *Glenlandia*, 19 August 2005 09:53 am (detail), © Susan Collins.



time and again

time and again is a year-long time-lapse video composed of still images shot from a fixed vantage point. Working within a predetermined process, I photographed the same scene every half hour for a period of one year, starting January 1, 2004 and finishing on December 31, 2004. The camera points down into a garden and an adjacent yard. Over the course of the video one witnesses both small incidental changes of isolated localized movement—the sudden appearance and disappearance of a squirrel, or branches succumbing to the weight of rain—and major changes such as the destruction and reconstruction of a garage. Randomness meets order while nature and culture mix.

The key concerns in this work are time and duration. In the genre of landscape photography/painting one observes the passage of time through the four seasons as a subtle meditation on temporality—a still life in motion. In contrast to this subtlety is the mechanical movement of one image following the other, processed with only a slight video transition, to create a staccato movement like a clock ticking. The decision to have the movement more pronounced than fluid and filmic is a nod to early Edward Muybridge's motion studies—freezing and releasing time.

Conceptually many artists have dealt with similar concerns, some I knew of before I made the piece (like Andy Warhol's *Empire*) and others I learned of later when I was considering the finished

work. I like the idea of there being a lineage of people looking at landscape and the environment and dealing with natural/organic along with technical/mechanical processes. In *time and again* the camera mechanically “chooses” the picture based on timing while the composition and point of view are intuitively considered. The window is a framing device and all other details of the window frame are masked out to allow for the experience of time marching on.

Yet to examine the passage of time is nostalgic—even melancholic—looking back. When I made the piece I started to think of a self-referential element. I then decided to place the camera in the position of the birdhouse in order to “look back” at the house. The birdhouse, which had been observed for over a year, was now the observer. I installed the time-lapse video of the comings and going in the house itself inside the birdhouse to correlate with the idea of inside looking out. This piece is entitled *re: view*.

Most people know me as a kinetic sculptor and are curious about the shift to video, but *time and again* is a study in movement. Although the subject I chose is in many ways quite mundane and “un/monumental” the piece/portrait is very intimate and personal. It reveals something about me—that I have always been a window gazer.

— Lois Andison

Above: Lois Andison, *time and again*, 2004, details from a year-long time-lapse video composed of still images shot from a fixed vantage point. Image courtesy of the artist.

Glenlandia

Over a period of twenty-four months, from September 2005, a Webcam has been placed overlooking Loch Faskally, in Pitlochry, Scotland.

The Webcam has been programmed to record images at the rate of a pixel a second, so that a whole image is made up of individual pixels collected over 21.33 hours—just under a day. Each image is collected from top to bottom and left to right in horizontal bands continuously. It encodes the landscape over time, recording fluctuations in light and movement throughout the day and night.

This is a sister piece to *Fenlandia*, a work which transmitted images over a 12 month period (April 2005–April 2006) from the roof of a 17th century coaching inn in rural Cambridgeshire. *Fenlandia* explored the relationship between landscape and technological innovation in East Anglia's "Silicon Fen," where technology is literally embedded in the flat horizons of a reclaimed landscape of canals, sluices, dikes and ditches.

Similarly, in *Glenlandia*, what appears to be a quintessentially "natural" Scottish loch-side view—Loch Faskally—is actually man made. It was created behind the hydro dam at Pitlochry, and the water levels in the Loch rise and fall according to the demand for power in the neighbouring glens.

As well as creating a perpetually updating "live" image, *Glenlandia* saves an image every two hours, translating into an accumulated archive of over 6,000 images to date, with each image—or still—forming a complete work in itself.

When lined up together in series, time becomes both explicit and implicit in the work, from the thinning and widening band of black depicting nighttime throughout the year to the occasional white streak, which appears to be a comet but turns out to be the moon slipping through the night sky...

Certain things become visible and others less so. The banding across the images shows how frequently light changes throughout the day. People and moving objects become quite abstract, represented by a captured pixel or two, whilst the enduring, underlying architecture of the landscape remains constant.

The live transmission becomes effectively a moving still, focussing more on "the moment," the "where is now"—mesmerising with its slowness and concentration on finding and then following one tiny moving pixel.

For the prints, the *still stills*, the "right now" is the moment, the point at which that image is captured or archived. If viewed live, the *moving still*, the point of "right now" is shifting constantly through each image.

Glenlandia is intended to be slow, a reflection on time, landscape and observation, as well as exploring—in this age of instant communications—what it means materially to record a digital image and transmit it across space and time.

Regularly updated stills of *Glenlandia* can be viewed in the site's archive, whilst a downloadable (flash) application lets the work function as a distributable artwork which can be viewed full screen and updated live to your computer in real time until September 10, 2007.

<http://www.susan-collins.net/glenlandia>

© Susan Collins, 2006

Machine for Taking Time

As an artist, I seem to do two things with computers.

I am always looking for ways to use computers to construct antidotes to the dominant effects they have had on us and our culture. My first major work, *Very Nervous System*, used computers to re-engage participants with their bodies, to counter the fact that they seem to make our own bodies uncomfortable, invisible or irrelevant.

Computers can process things remarkably quickly, and this speed has been leaking into our lives for the past few decades. As we struggle to keep up with the constant change and acceleration technology makes possible, we lose sight of the fact that the computer has other less celebrated properties, such as infinite patience.

Machine for Taking Time is a system designed to use the computer's patience to capture the passage of time throughout the space of Gairloch Gardens. It is also a machine designed to draw us into "taking time," a device for encouraging us to slow down and enter the gentle suspension of time that comes from the act of contemplation.

For *Machine for Taking Time*, I placed a camera on a motorized mount and perched it on the gallery building. I designed a trajectory that covered most of Gairloch Gardens and set up a programme that panned and tilted the camera through 1,080 positions along this path, taking an image from each point-of-view every day from March 2001 to June 2004, building up a database of about one million images. The computer now wanders through this database, stitching together a leisurely continuous pan through the garden, staying true to the spatial trajectory but shifting unpredictably through time.

Sometimes it stays on one day for a while. You can follow the micro-narrative of a stroll through the park. Other times it starts slipping through time, moving from day to day as it progresses from position to position. The human narrative falls away to be replaced with the shifting of climate and the seasons. Occasionally it leaps across the years... trees disappear; artworks installed on the grounds appear and vanish.

This cavalier relationship to time echoes the movement of human memory as it leaps back and forth across time. But *Machine for Taking Time* gives this fluid time travel of memory the immediacy of vision. The sensation of the pan keeps the eye in the present, drawn to consider the changes in the image as though they were plays of sun and light, to interpret them as live, unfolding experience. But just beneath this shifting surface there is a sensation of something very still, something like an ideal Gairloch Gardens hanging in a hybrid space between particulars and abstraction.

Floating in this river of externalized remembering, in this zone suspended between the singular and the idealized, I am reminded of the strangeness and beauty of memory, which tends to fall into familiar invisibility.

This is the second thing that I find myself doing with computers: using them to reframe human processes so that I can wonder at them again.

— David Rokeby

Dara Gellman and Leslie Peters,
Cheryl Sourkes,
Thomson & Craighead

Accumulated Outlook

29 June to 26 August 2007
at Centennial Square
curated by Peter Ride

Lexus of Oakville

LEXUS
THE WAY TO EXCELLENCE

NATIONWIDE
AUDIO-VISUAL

Exhibition openings Thursday 28 June. *Accumulated Outlook* will open at 7:30 pm at Centennial Square followed by the opening of *Outlook Express(ed)* in Gairloch Gardens at 8:30 pm and a reception sponsored by Lexus of Oakville, Lexus Canada and Nationwide Audio Visual.

At restaurants from Susur in Toronto to Lindsay House in London, England, one of the most popular features is the “tasting menu.” It offers bites of each dish on the menu: large enough to suggest what the complete course might be like; small enough to tantalize; imbued with a rich complexity. Part of the joy of the tasting menu is the unexpectedness of the combinations, a sequence of dishes and wines that can spread across a range of taste sensations and palates. A well considered tasting menu will provide a suite of flavours as artfully constructed as a piece of jazz, in which small motifs link together and moods lead from one to another.

Sampling plays an important part in our culture, whether it is taking part in a managed and composed experience such as a tasting menu, or in something that is logical but which seems random, such as following unexpected links that come up when a phrase is typed into a search engine. Sampling can be seen in an artistic context, or it could be thought of in a purely commercial sense. But, irrespective of the way it is being approached, its roots penetrate deeply into the way we think about our relationship to choice, to giving, to receiving and to accessing materials and experiences.

The artists in the exhibition *Accumulated Outlook* have all found new ways to look at the world by sampling material from an eclectic range of resources. They take strange and often inconsequential material and turn it into something utterly different. Under their guidance the undistinguished sample becomes a delicacy.

There is a reason for discussing food in relation to arts practice—for one of the things that anyone might anticipate when talking about food is that it is related to pleasure, both for the creator and the consumer. Artworks are not often talked about in terms of pleasure but there is something distinctly emotive in the process of seeking and gathering material to combine together into a greater whole. The shrewd blending and balancing of works to construct an articulate whole suggests more than craftwork, it suggests a deep involvement. And the sense of pleasure, in a very subtle form, appears to be a keynote to the works in *Accumulated Outlook*: visual pleasure, the pleasure of playing and the pleasure of engagement.

These artists have responded in a very contemporary way to existing in a world of visual saturation, in which a vast amount of the information we receive comes in visual form and arrives through electronic media. Like the artists whose work is in the companion exhibition, *Outlook Expressed*, the collection and the archiving

are important reference points, but here there are more nebulous notions; the archives are not personal constructions but selections from a sea of data. The material in *Accumulated Outlook* is not iconic or dramatic but incidental, ephemeral, not designed to be lasting. It represents the edges rather than the centre of the visual world. Neither is it necessarily laboriously sought after. Its inconsequential nature is in part derived from the fact that accumulation is a norm in the world of information technology. Material accumulates on hard disks; it is attached to e-mails; in the cache of web browsers, saved documents and image files that are transferred from one back-up to another, ever increasing and forming a vast digital reservoir of data.

Over the last few decades appropriation in art practice has become hugely significant as a strategy and a form of artistic expression reflecting in particular the discourse of post-modernism. Its influence upon a generation of artists is reflected upon by the critic Michael Glover, who, in reviewing a recent survey exhibition of contemporary art, refers to the “orgy of appropriation.” He typifies it as “post Warhol art, art derived from other art, or from places that are not art at all; art that exists to question the nature of commercial values, art whose display ... tells a story about the relationship between the rarefied worlds of the museum and the raw, raucous, everyday world of shelving in stores.”¹

However, the works in *Accumulated Outlook* also suggest qualities and concerns that go beyond those referred to by Glover. Although the artists in the exhibition are concerned with representation, critiquing the status of the image and its context, their greater concern is the reorganisation of the material into a very coherent whole. The work does not look back at its source but instead it projects forward to other possibilities and forms. The artists demonstrate three very different approaches.

Cheryl Sourkes' images in *Homecammer (2006)* are taken from “community” Websites in which members use live webcams to reveal themselves, their private spaces and activities online. Grabbed from the live footage, digitally mastered and presented as inkjet prints they attain a richness and vibrancy that takes them away from the casualness of internet images. The clearest visual connections that spring to mind are not to images that suggest a contemporary world mediated by technology, but to the paintings of Edward Hopper, with their heightened visual sense and social observation. In

Opposite: Dara Gellman and Leslie Peters, *Impossible Landscapes*, 2006, still details from video installation. Images courtesy of the artists.



Sourkes' prints the colours are luxurious, and the graphic formation of the images is bold, but these qualities seem to intensify the empty space the figures occupy; a space that is redolent of the internet.

Jon Thomson and Alison Craighead's screen animation is a live feed from a news site. *Decorative Newsfeeds* (2004) takes the idea of news as an abstract formulation of words being taken from one Website to another, data moving endlessly through digital space. Their means of appropriating and sampling is through devising a software tool to select occasional strands of news and turn them into decorative objects, performing loops of text that spiral and twist across the screen until the news item has finished. Not only is the news "aestheticised" but it also serves as a reminder that news is subjectively authored, and it is not "pure data" that exists outside taste sensibilities and culture. Like Sourkes' images, Thomson & Craighead's work comes from a world that is constantly online, not a static archive. While in Sourkes' prints the border between public observation and private space is erased, in *Decorative Newsfeeds* the notion of a line between information and entertainment is teased and twisted.

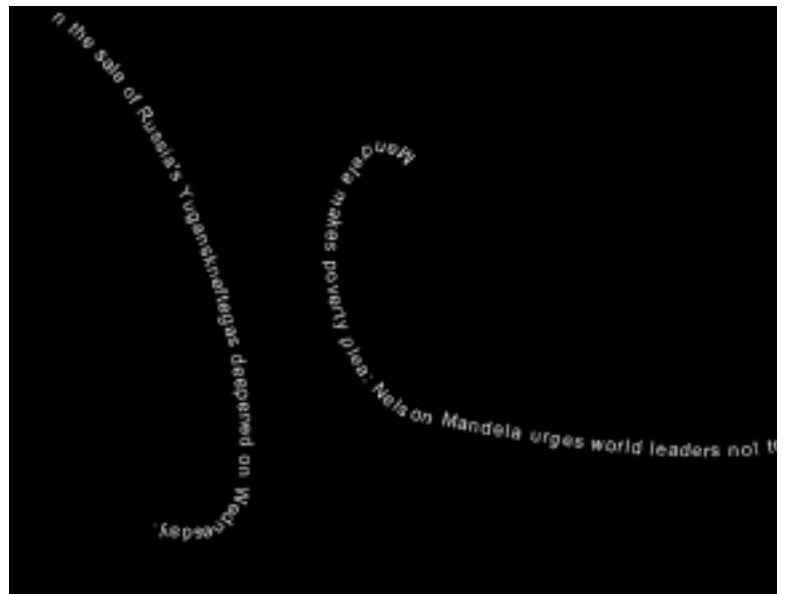
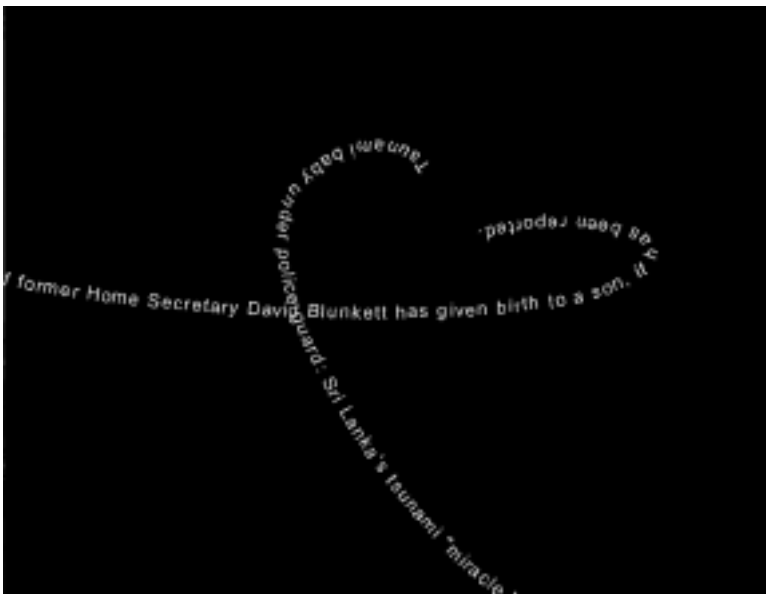
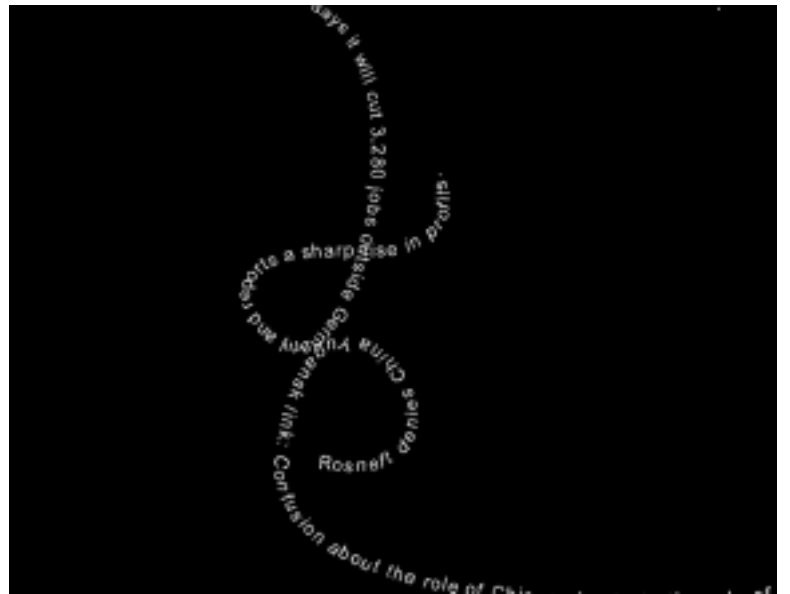
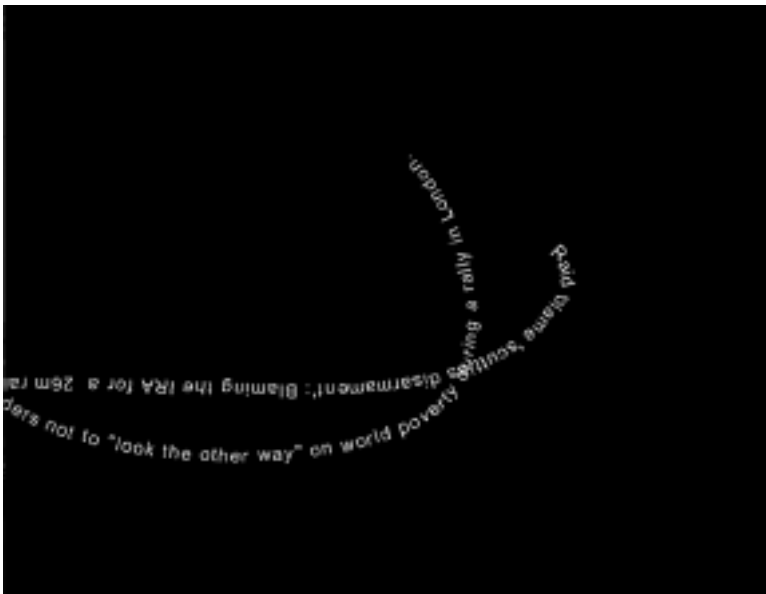
Dara Gellman and Leslie Peters create an extra-ordinary space that is both haunting and emotionally charged in their work *Impos-*

sible Landscapes. Weaving together clips from films and documentaries, they create a tour through a landscape that takes the viewer through dark, forbidding undergrowth to breathtaking flyovers of strange terrain. The source of their material is not apparent, but the film conventions are all strikingly familiar and the vast amount of imagery suggests the depth of their involvement with the material. Gelman and Peters embellish the work with a soundtrack that also references film genres, both building up and abating suspense.

The title *Accumulated Outlook* refers not only to the way in which artists gather work together but also what happens when it is presented as a coherent whole. Artist John Baldessari discusses how the way things are ordered may seem arbitrary but it is in fact a fundamental structure within a project that samples from many sources: "There are so many different ways you can organise things, but it is so basic to art—how do you put a structure on seemingly random information? ... As soon as you put two things together you have a story."²

These three groups of work show how narratives are created when work is drawn together as a coherent whole. Perhaps this

Above: Cheryl Sourkes, *Fridge*, from the series *Homecammer*, 2006, archival ink jet print, 101.6 x 134.6 cm. Image courtesy of the artist.



is most obvious in the case of *Impossible Landscapes* in which a cinematic narrative is constructed out of snippets. However the narrative is open and leaves room for the viewers' own imagining. It could at times be seen as a threatening drama but sometimes as hopeful and lyrical. The narrative in *Decorative Newsfeeds* is less obvious, as it is conveyed through performance. The line of news becomes a graphic dance. The dramatic prints of *Homecammer* have a more complicated relationship to narrative. The images come from a world which is based upon exchange and, when selected and represented they become more than evidence of community, they become a group of personalities and strange spaces, both connected and disconnected from each other.

There is also another, larger, narrative in which these works participate, and that is the narrative of the gallery space. Many artists who work with digital media have explored how information can be taken from one source and replicated in quite a different way, so that sound can be seen as image, or movement generated as text. Transference of material from one form to another has become a cultural norm. And the role of the physical artwork in the age of digital information and virtuality has been questioned.

The works in *Accumulated Outlook* reflect upon this, but offer a slightly different twist. These are works that create artefacts out of the ephemeral, and ones that have a very strong physical presence. They engage with the audience in a way that requires the physicality of the gallery space. Together these works have a visual intensity that rewards the presence of the viewer. The "tasting menu" becomes as it should be: a complex meal in itself.

— Peter Ride

¹ Michael Glover, *The Independent*, 13 September 2006, p.20. ² John Baldessari quoted interview with Kirsten Hileman, *John Baldessari Explores the Collection* (exhibition catalogue), Hirshhorn Museum, Smithsonian Institution, 2007, p.2.

Peter Ride is Senior Research Fellow at the University of Westminster, UK, and the Director of DA2 Digital Arts Development Agency which commissions and produces arts projects. Current work includes curating David Rokeby 'Silicon Remembers Carbon—a retrospective' at FACT Liverpool (May–June 2005) and Art Gallery of Windsor, ON (February–March 2008).

This project is supported by:



Above: Thomson & Craighead, *Decorative Newsfeeds*, 2004, still images from new media installation. Images courtesy of the artists.



Youth programmes

in English and French

Programmes for kids

New French Art Camps! for ages 8 to 11

This summer Oakville Galleries is excited to offer a new French art camp in collaboration with Alliance Française de Toronto. In the month of July our new programme will combine French language studies with high quality art programmes to provide children with a series of multidisciplinary and hands-on learning activities “en français.” The camp activities combine half days of French language taught by an instructor from the Alliance Française and half days of art-making in French by a bilingual art instructor from Oakville Galleries. These camps are perfect for immersion students looking to expand their French knowledge while creating fun and interesting art projects at Gairloch Gardens.

Cost per week: \$300
(\$278.50 for *Friends of Oakville Galleries*)

Programmes are from 9 am to 4 pm. Child care is available from 8 to 9 am and from 4 to 5:30 pm for an additional fee (\$4 before care, \$6 after care).

- Week 1: 16 to 20 July
- Week 2: 23 to 27 July
- Week 3: 30 July to 3 August

Offered in collaboration with:



Register now for Summer Art Camps in English and French! for ages 6 to 12

Our camps offer indoor and outdoor art-making and recreational activities in both French and

English. The camps provide a wide range of art activities inspired by Oakville Galleries’s exhibitions as well as traditional, modern and contemporary art practices. The camps are held on the unique site of Gairloch Gardens on the shore of Lake Ontario. Each camp accommodates up to a maximum of 15 children and is taught by two professional artist-educators, with the assistance of a recreational instructor.

Cost per week: \$200
(\$170 for *Friends of Oakville Galleries*)

Programmes are from 9 am to 4 pm. Child care is available from 8 to 9 am and from 4 to 5:30 pm for an additional fee (\$4 before care, \$6 after care).

English camp schedule

- Week 1: 3 to 6 July (Programme A)
- Week 2: 9 to 13 July (Programme B)
- Week 3: 16 to 20 July (Programme C)
- Week 4: 23 to 27 July (Programme A)
- Week 5: 30 July to 3 August (Programme B)
- Week 6: 7 to 10 August (Programme C)
- Week 7: 13 to 17 August (Programme A)
- Week 8: 20 to 24 August (Programme B)
- Week 9: 27 to 31 August (Programme C)

French camp schedule

- Week 1: 13 to 17 August (Programme C)
- Week 2: 27 to 31 August (Programme B)

Programme A *Aero-Plan*

Aero-Plan is a weeklong investigation into the possibilities of creating art out of the invisible substance of air. Designing colorful installations capable of levitating, fashioning aerodynamic outfits inspired by nature, experimenting with air-powered vehicles, and creating inflatable scul-

tures are just some of the projects camp participants will undertake during this week.

Programme B *Bright Lights*

This week takes a hands-on approach to introducing the beginner to the principles behind these mediums, while allowing participants to discover their own vision. A range of light-based activities will be explored over the course of the week, including hand painting films, photo silkscreen printing, pin-hole photography, photograms, projections, installations and shadow theatre.

Programme C *Technologies*

Over the course of this week, participants will explore mixing high-tech and low-tech practices and materials such as knitting with computer cables, crafting electronic sculptures, and playing digital cut-and-paste to explore the varied importance of technologies to art production.

Three ways to register for art camps

- 1) By phone: 905.844.4402 from Tuesday to Sunday, 1 to 5 pm. We accept Visa, Amex or MasterCard
- 2) By fax: download a camp registration form from www.oakvillegalleries.com, fill it out, and fax it back to us at 905.844.7968
- 3) Drop off a completed registration form at either of our gallery locations during regular gallery hours

For more information on our programmes please contact Shaun Dacey, Youth Programmes Coordinator at 905.844.4402, ext. 23 or <shaun@oakvillegalleries.com>.

Sponsored in kind by:



Teen programmes at Oakville Galleries

For the past several years, Oakville Galleries has made a commitment to developing a strong connection with youth. Initially our focus was centered on the creation of dynamic, curriculum-based school programmes for secondary school groups. These programmes have sought to expose teachers and students to contemporary art, artists, practices and medium, while exploring art as a means to learn about the world around us. We have been successful in delivering award-winning school programmes (*No-Kit, a programme in the classroom*, OAAG award winner 2005) to Halton secondary schools and outlying boards. Oakville Galleries now has an ability and reach to offer a wide range of secondary school programmes both at the Galleries and in the classroom.

Moving forward from our original focus, Oakville Galleries is currently developing extra-curricular programmes for teens. Our pilot project entitled *Searching for ... homeland* was a week-long programme which ran during March Break 2005. It introduced youth to practicing Canadian photographers through photography-based workshops and Website production. For this programme we partnered with the Oakville Public Library, Oakville Youth Development Centre (OYDC), Sheridan College Institute of Technology and Advanced Learning, the Halton Multicultural Council, McCutcheon's Foto Source and Gallery 44, Toronto. In 2006, in partnership with OYDC, we facilitated *Do it here: DIY media for teens* (March Break 2006), and a weekly Saturday drop-in programme (Spring/Summer 2006).

Over the past year we have taken a significant step forward in offering teens greater access to Oakville Galleries. Since our first ever Teen Open House in October 2006 we have initiated *Open Studio*, a free programme for making art and discussing art-related topics on Wednesday nights from 5 to 8 pm. With this initiative we aim to offer teens an accessible space for after-school creativity. *Open Studio* is a way to support and encourage teens' interests in the arts.

Summer Art Workshops

This summer Oakville Galleries is launching its first year of Summer Workshops for teens. We have developed week-long programmes for teens: two workshops for ages 13 to 15, and two for ages 15 to 18. These programmes will allow teens to explore the tremendous power art has to broadcast ideas. With a focus on popular media and the local environment, teens will discover the communicative traits of art by expressing their issues, ideas, and identities through experimentation with a wide range of mediums such as printmaking, photography, video, sound production, animation, and drawing. Working individually and in groups, teens will explore the locality of Oakville and will be given an



opportunity to experience the art and culture of other communities through planned trips.

The Future

Over the next year Oakville Galleries is working towards expanding teen programmes. We envision Oakville Galleries as a creative hub for youth interested in art and the arts community. We will achieve this objective through the development of more peer-initiated workshops, compelling collaborative programmes and volunteer and mentoring opportunities. Our challenge is to encourage young people to re-examine assumptions about themselves, art, creativity, and their community. For more information on Teen Programmes at Oakville Galleries please contact Shaun Dacey, Youth Programmes Coordinator: <shaun@oakvillegalleries.com> or 905.844.4402, ext. 23.

Teen Summer Workshops

Programme A *Click: Sampling Culture*
3 to 6 July for ages 13 to 15

This art workshop investigates culture through experimentation with media. Teens will cut, paste, extract, and reassemble numerous forms of print, video, and sound media, while exploring other sampling and manipulation techniques used by contemporary artists in the *Accumulated Outlook* exhibition.

Cost per week: \$160
(\$136 for *Friends of Oakville Galleries*)

Programme B *Drive Thru: Sampling Culture*
20 to 24 August for ages 13 to 15

This one-week workshop focuses on how changes in the environment temper our daily lives. Through experimentation with video, photography, 3D installation, and various other media, participants will be invited to draw on the landscape and their percep-

tion of it in the creation of a series of art projects which explore the relationship between nature and cultural production. Artworks from the *Outlook Express(ed)* exhibition will serve as a starting point for this exploration.

Cost per week: \$200
(\$170 for *Friends of Oakville Galleries*)

Programme C *Testing Territories*
9 to 13 July for ages 15 to 18

This week-long research and art production project for our older participants is geared toward involving teenagers in exploring issues related to land, landscape and urbanism. To pursue this mission, techniques and methods used by contemporary artists and architects—including research, classification, extrapolation, creation and exhibition—will be put to use. Local field trips and case studies will draw on photography, cartography, printmaking, construction of temporary structures, and site-specific interventions to explore current issues related to land-use and urbanism in Canada, particularly in Oakville.

Cost per week: \$200
(\$170 for *Friends of Oakville Galleries*)

Programme D *Trapped in a Box: Challenging Media*
7 to 10 August for ages 15 to 18

Over the course of this week, participants will be given the tools to critically respond to mass media saturation through the creation of their own video projects. Participants will plan, compose, shoot, and edit their own videos, while being introduced to the work of artists who challenge the confines of mass media and popular culture.

Cost per week: \$160
(\$136 for *Friends of Oakville Galleries*)



What's new at Og₂?

Congratulations to the 2007 Governor General Award Recipients!

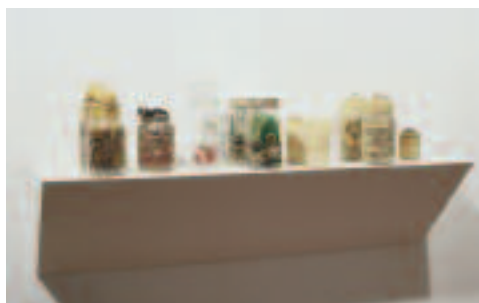
Spotlight on the collection

In March, the Canada Council announced the 2007 Governor General Awards in Visual and Media Arts. Of the eight recipients, we are proud to announce that three of the winners—Ian Carr-Harris, Aganetha Dyck, and Murray Favro—are represented in Oakville Galleries's permanent collection.

The Governor General's Awards in Visual and Media Arts is funded by the Canada Council for the Arts. They recognize distinguished career achievement by Canadian artists, and outstanding contributions to the visual and media arts through voluntarism, philanthropy, board governance, community outreach or professional activities.

Since the award was first introduced in 2000, every recipient list has included an artist whose work is included in our permanent collection. These include Vera Frenkel (2006), Lisa Steele and Kim Tomczak (2005), Ian Wallace (2004), Gathie Falk (2003), David Rokeby and A.A. Bronson (2002), Tom Dean and Liz Magor (2001) and John Scott (2000).

We extend our congratulations to all the winners of the 2007 Governor General Awards!



C2 Loft @ Oakville Galleries: Artist residence gets a makeover

We aren't quite ready for the final reveal but the Artist Residence @ Oakville Galleries is in the process of a major transformation, including its name.

Oakville Galleries's residency programme allows artists, critics, guest writers and guest curators an opportunity to conceive and create pivotal projects. The goal is to support and enhance the creativity of artists by providing time for work, reflection and collegial interaction. On-site development of site-specific projects through residencies promotes art that addresses the historical circumstances and physical locality of Oakville.

Originally the servant's quarters on the third floor of Gairloch Estate, the private residence has been used for visiting artists, writers and educators through the artist residency programme. With tremendous thanks to the support of C2 Premium Paints and Bergma's Home Decor, the third floor residence has been re-named the *C2 Loft*.

Visit Bergsma's Home Decor at www.bergsmas.com or at 194 Main Street East, Milton, ON, 905.876.4922 or www.c2color.com. Look forward to more updates in the coming months.

Top: Murray Favro, *Railway Tracks*, 1995–96, wood, paint, stones, 25.4 x 274 x 610 cm, collection of Oakville Galleries. Photo: Issac Applebaum.
Centre: Aganetha Dyck, *Canned Buttons*, (from the *Large Cupboard*), 1984, jars, buttons, wooden shelf, collection of Oakville Galleries.
Bottom: Ian Carr-Harris, *edible*, 1993, book, light, metal lettering, 195 x 64 cm, collection of Oakville Galleries. Photo: Rod Demerling.
Page 14: Cheryl Sourkes, *Phone*, from the series *Homecammer*, 2006, archival ink jet print, 101.6 x 134.6 cm. Image courtesy of the artist.

The art of giving

The charitable fabric of our community

The *Canada Survey of Giving, Volunteering and Participating (CSGVP)* conducted by Statistics Canada in 2004 produced a compelling insight into why Canadians make contributions and to whom. Recently *Imagine Canada* released an exhaustive report called *Caring Canadians, Involved Canadians: Highlights from the 2004 Canada Survey of Giving, Volunteering & Participating* that investigated the key findings of the survey including:

- 22.2 million Canadians (85% of the population aged 15 and over) made a financial donation in 2004, while 86% made an in-kind donation;
- Canadians gave an estimated \$8.9 billion in financial donations; the average annual donation was \$400;
- 21% of Canadians (the 25% of donors who contributed \$325 or more) accounted for 82% of the total value of all donations;
- Canadians gave the most money to religious organizations (45% of all donations) followed by health (14%), and social services (10%) organizations;
- The likelihood of donating and the amount given increases with age, education, and household income;
- Donors with annual household incomes less than \$20,000 gave a greater percentage of their household income than others;
- The 19% of Canadians who attended religious services weekly gave 74% of the total value of all donations to religious organizations and 22% of the value of all donations to other organizations;
- The donor rate varies from province to province as does the annual donation from a high of \$500 in Alberta, to a low of \$176 in Quebec;
- The top three reasons for making a donation were: feeling compassion towards people in need; to help a cause in which one believes; and to make a contribution to the community.¹

Many don't give more because they don't appreciate the way they are asked to make a contribution or because they are concerned about the use and distribution of funds. Even more interesting is the fact that many non-donors didn't give *because they weren't asked to do so!*

Doubling your donation at work

At Oakville Galleries we acknowledge there are many deserving organizations to become involved

with. In considering your next contribution ... did you know that many companies in Canada match contributions made to a charitable organization by employees, spouses and retirees?

Most contribute a 1:1 match, however, some companies will contribute two or three times the amount of the employee donation. The following is a short list of companies or affiliated corporate foundations in the area who have matched gifts in the past:

Accenture Inc.
BASF Canada Inc.
Bank of Montreal
BCE Inc.
Bell Canada
Black & Decker Canada Inc.
BMO Nesbitt Burns
Canadian Tire Corporation
Celestica International Inc.
CGC
Chubb Insurance Company of Canada
Cisco Systems
Fidelity Foundation
Ford Motor Company of Canada
General Electric Canada Inc.
GlaxoSmithKline
Globe and Mail
H & R Block Inc.
Hewlett-Packard (Canada) Inc.
Home Depot
HSBC
IBM Canada Inc.
JP Morgan Canada
KPMG Canada
Labatt Breweries of Canada
Merrill Lynch Canada Inc.
Molson Companies Donations Fund
Motorola Canada Limited
Novartis Canada Inc.
Oracle Canada
Otis Canada Inc.
Procor Limited
Royal Sun Alliance
Sun Life Assurance Co. of Canada
Telus Corporation
Unilever Canada Limited

Through matching gift programmes, companies are able to coordinate their giving history with that of their employees whereby showing good corporate citizenship within the community. Typical types of organizations that gifts can be matched to include universities, colleges, cultural, civic and health however each company can design their own programme accordingly.

So, you can make an even greater impact to many charities, including Oakville Galleries, by participating in a company's corporate matching programme. Contact your HR or community relations department to see if your gift to Oakville Galleries is eligible for corporate matching by your employer. Typically the company has matching gift forms available that may also outline their giving guidelines. Your contribution to Oakville Galleries may double in an instant!

¹ Source: Statistics Canada, 2006, *Highlights from the 2004 Canada Survey of Giving, Volunteering and Participating*, catalogue no. 71-542-XIE, p. 13.

Whole Foods Market®, Oakville

Spotlight on a sponsor

Oakville Galleries is pleased to announce that Whole Foods Market is our *2007 Opening Reception Catering Sponsor*.

Founded in 1980 in Austin, Texas, Whole Foods Market (www.wholefoodsmarket.com) is the world's leading natural and organic foods supermarket and America's first national certified organic grocer. In fiscal year 2006, the company had sales of \$5.6 billion and currently has more than 190 stores in the United States, Canada, and the United Kingdom. The Whole Foods Market motto, "Whole Foods, Whole People, Whole Planet"™ captures the company's mission to find success in customer satisfaction and wellness, employee excellence and happiness, enhanced shareholder value, community support and environmental improvement. Whole Foods Market, Harry's Farmers Market®, and Fresh & Wild® are trademarks owned by Whole Foods Market IP, LP. Whole Foods Market employs more than 41,500 team members and has been ranked for ten consecutive years as one of the "100 Best Companies to Work For" in America by *FORTUNE* magazine. Whole Foods Market is celebrating its second anniversary serving Oakville and its surrounding communities.



Whole Foods Market
301 Cornwall Road, Oakville, ON L6J 7Z5
telephone 905.849.8400

Og₂ Calendar

S M T W T F S

June

**Visit The Gallery Shop
@ Oakville Galleries**

Specializing in one-of-a-kind works by outstanding area artists including artist catalogues, furniture, pottery, glass, jewelery and much, much more.

Bring this ad in before 26 August for a 15% discount (not to be combined with *Friends'* discounts)

Open Wednesday to Sunday, 1 to 5 pm

craft 2007
ARTISTS
meters/dart Celebrating Craft Year 2007!

6
Galleries closed for installation from 4 to 29 June

7

8

9
Saturday stARTers art classes Spring session 2 9:30 am GG

Please join us for the opening of our Summer exhibitions and curators' talks on Thursday 28 June see pp. 3 and 7 for details



27
28 June
P.A. Day Boredom Neutralizer
some Halton school boards
9 am GG

28
Accumulated Outlook and Outlook Express(ed) openings
7:30 pm CS reception
8:30 pm GG



29

30
Exhibition tours
2 pm CS
3:30 pm GG

1 Canada Day Exhibition tours 2 pm CS 3:30 pm GG	2 Galleries closed	3 Summer art camps Week 1 (English) see p. 10; Teen workshops Programme A see p. 11	4 Summer art camps Week 1 (English); Teen workshops Programme A; Exhibition tour 7 pm CS	5 Summer art camps Week 1 (English); Teen workshops Programme A; Exhibition tour 7 pm GG	6 Summer art camps Week 1 (English); Teen workshops Programme A	7 Exhibition tours 2 pm CS 3:30 pm GG	
8 Exhibition tours 2 pm CS 3:30 pm GG	9 Summer art camps Week 2 (English) see p. 10; Teen workshops Programme C see p. 11		11 Summer art camps Week 2 (English); Teen workshops Programme C; Exhibition tour 7 pm CS	12 Summer art camps Week 2 (English); Teen workshops Programme C; Exhibition tour 7 pm GG	13 Summer art camps Week 2 (English); Teen workshops Programme C	14 Exhibition tours 2 pm CS 3:30 pm GG	
15 Exhibition tours 2 pm CS 3:30 pm GG	16 Summer art camps Week 3 (English) see p. 10; French art camps Week 1 see p. 10	17 Summer art camps Week 3 (English); French art camps Week 1	18 Summer art camps Week 3 (English); French art camps Week 1; Exhibition tour 7 pm CS	19 Summer art camps Week 3 (English); French art camps Week 1; Exhibition tour 7 pm GG	20 Summer art camps Week 3 (English); French art camps Week 1	21 Exhibition tours 2 pm CS 3:30 pm GG	
22 Exhibition tours 2 pm CS 3:30 pm GG	23 Summer art camps Week 4 (English) see p. 10; French art camps Week 2 see p. 10		25 Summer art camps Week 4 (English); French art camps Week 2; Exhibition tour 7 pm CS	26 Summer art camps Week 4 (English); French art camps Week 2; Exhibition tour 7 pm GG	27 Summer art camps Week 4 (English); French art camps Week 2	28 Exhibition tours 2 pm CS 3:30 pm GG	
29 Exhibition tours 2 pm CS 3:30 pm GG	30 Summer art camps Week 5 (English) see p. 10; French art camps Week 3 see p. 10	31 Summer art camps Week 5 (English); French art camps Week 3	<h1>July</h1>				

S M T W T F S

August

			1 Summer art camps Week 5 (English); French art camps Week 3; Exhibition tour 7 pm CS	2 Summer art camps Week 5 (English); French art camps Week 3; Exhibition tour 7 pm GG	3 Summer art camps Week 5 (English); French art camps Week 3	4 Exhibition tours 2 pm CS 3:30 pm GG
5 Exhibition tours 2 pm CS 3:30 pm GG	6 Civic Holiday Galleries closed	7 Summer art camps Week 6 (English) see p. 10; Teen workshops Programme D see p. 11	8 Summer art camps Week 6 (English); Teen workshops Programme D; Exhibition tour 7 pm CS	9 Summer art camps Week 6 (English); Teen workshops Programme D; Exhibition tour 7 pm GG	10 Summer art camps Week 6 (English); Teen workshops Programme D	11 Exhibition tours 2 pm CS 3:30 pm GG
12 Exhibition tours 2 pm CS 3:30 pm GG	13 Summer art camps Week 7 (English) Week 1 (French) see p. 10		15 Summer art camps Week 7 (English) Week 1 (French); Exhibition tour 7 pm CS	16 Summer art camps Week 7 (English) Week 1 (French); Exhibition tour 7 pm GG	17 Summer art camps Week 7 (English) Week 1 (French)	18 Exhibition tours 2 pm CS 3:30 pm GG
19 Exhibition tours 2 pm CS 3:30 pm GG	20 Summer art camps Week 8 (English) see p. 10; Teen workshops Programme B see p. 11	21 Summer art camps Week 8 (English); Teen workshops Programme B	22 Summer art camps Week 8 (English); Teen workshops Programme B; Exhibition tour 7 pm CS	23 Summer art camps Week 8 (English); Teen workshops Programme B; Exhibition tour 7 pm GG	24 Summer art camps Week 8 (English); Teen workshops Programme B	25 Exhibition tours 2 pm CS 3:30 pm GG
26 Accumulated Outlook and Outlook Express(ed) final day; Exhibition tours 2 pm CS 3:30 pm GG	27 Summer art camps Week 9 (English) Week 2 (French) see p. 10		29 Summer art camps Week 9 (English) Week 2 (French); Exhibition tour 7 pm CS	30 Summer art camps Week 9 (English) Week 2 (French); Exhibition tour 7 pm GG	31 Summer art camps Week 9 (English) Week 2 (French)	



Oakville galleries

at Centennial Square
120 Navy Street
Tuesday to Thursday 12–8 pm
Friday 12–5 pm
Saturday 10 am–5 pm
Sunday 1–5 pm

in Gairloch Gardens
1306 Lakeshore Road East
Tuesday to Sunday 1–5 pm
Except Thursday 1–8 pm
also the location of the
administrative offices, Education
Centre and The Gallery Shop

1306 Lakeshore Road East
Oakville, Ontario, Canada L6J 1L6
telephone 905.844.4402 fax 905.844.7968
www.oakvillegalleries.com
General inquiries:
<info@oakvillegalleries.com>
Art class registration:
<animateurs@oakvillegalleries.com>
The Gallery Shop:
Wednesday to Sunday 1–5 pm
Except Thursday 1–8 pm
telephone 905.844.3460
<thegalleryshop@oakvillegalleries.com>

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des programmes scolaires: Monique MacLeod
ext. 26 <monique@oakvillegalleries.com>
Youth Programmes Coordinator: Shaun Dacey
ext. 23 <shaun@oakvillegalleries.com>

Oakville Galleries is a not-for-profit charitable public art gallery governed by an autonomous Board of Directors. Oakville Galleries is committed to presenting an innovative programme of exhibitions and providing services relevant to its local population. Oakville Galleries aims to make compelling exhibitions that challenge conventional artistic thinking; to present the work of artists who are making a significant contribution to contemporary art; to develop the visual and media arts as both a source and a tool for learning; to bring the many audiences of art closer together and closer to the art; and to encourage visitors to regard art as an integral part of their lives.

Oakville Galleries acknowledges the ongoing support of the Canada Council for the Arts, the Ontario Arts Council, the Corporation of the Town of Oakville, and our many individual, corporate and foundation partners.



Canada Council
for the Arts

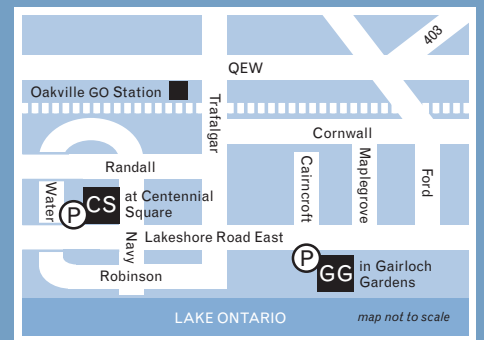
Conseil des Arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



OAKVILLE

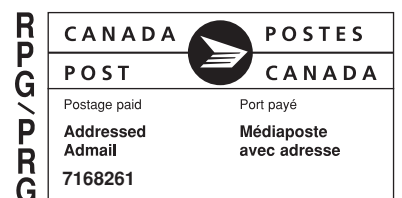


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Oakville galleries

1306 Lakeshore Road East
Oakville, Ontario, Canada L6J 1L6

Join us Thursday 28 June
for our Summer openings



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