

**For immediate release:**

2 summer exhibitions at Oakville Galleries:

***Accumulated Outlook***

**Dara Gellman and Leslie Peters, Cheryl Sourkes,  
Jon Thomson and Alison Craighead.** Curated by Peter Ride

**29 June to 26 August 2007 at Centennial Square**

*Accumulated Outlook* examines the way we look at the world through information that is both sourced and sampled. Like the companion exhibition *Outlook Express(ed)* at Oakville Galleries in Gairloch Gardens, this exhibition explores the way in which artists collect material. It shows how their creativity is evidenced through the act of collecting, as well as through the way they re-use the material.

The artists in this exhibition reflect upon the way that information is available to us through an extraordinarily disparate range of sources, and increasingly through electronic media, such as the Internet. They suggest to us that in a world of visual saturation there are ways to personalize things that otherwise seem random, fleeting or incidental. They also show how, by taking an image, or information, from one source and re-using it, they can completely change its meaning – and how we respond to it as viewers.

*Impossible Landscapes* by Dara Gellman and Leslie Peters presents an extra-ordinary space that is both haunting and emotionally charged. Weaving together clips from films and documentaries, the artists take the audience on a tour through a landscape of dark foreboding spaces to breathtaking fly-overs that cross strange terrains. They stitch together work from different genres so that the landscape work seems like something we have encountered before, but which is also oddly unfamiliar and disjointed.

*Decorative Newsfeeds* by Jon Thomson and Alison Craighead uses text sampled live from the Internet. It selects data from the plethora of news information online by tapping into news sites and then presents it in a form that is visually enticing. A dancing ribbon of text unfolds, twirls and cavorts across the screen. The piece becomes a momentary, ever changing, performance. It also reminds us that even data that we might think of as “straight information” reflects hidden cultural sensibilities.

Cheryl Sourke's *Homecammer* is a series of prints based on images drawn from online community Websites. Webcam images from these community sites show people night and day at their computers, or offer a glimpse of domestic or work spaces, whatever the Webcam is pointed towards. Many seem intentional but some are apparently unintentional. Sourkes extracts still images from the Web, enhances and prints them. The process bestows on the anonymous and often mundane images an intensity and significance that is fascinatingly at odds with the subject.

One of the distinctive qualities of the art works in this exhibition is that they demonstrate how narratives can be created from otherwise unrelated material. These narratives are created by the artists exploring and re-inventing information, then accumulating and building connections. One aspect of this is that the artists are giving a personal slant to the work, creating a new layer of meaning and a new visual aesthetic. But there is another aspect to the notion of narrative that is a more abstract one. It is achieved by taking the source material out of context, and relying on the audience to deal with the resultant strange dislocation. Although these works are not at all interactive the audience's perception is crucial. It is the *response* to the aggregation of contexts that imbues the artworks with an intensity the original material could never have had.

## *Outlook Express(ed)* Lois Andison, Susan Collins and David Rokeby Curated by Marnie Fleming

29 June to 26 August 2007 in Gairloch Gardens

*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's 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*, situated 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.

**Exhibition opening:** Thursday 28 June , 7 to 10 pm.

*Accumulated Outlook* opens at Centennial Square, followed by the opening of *Outlook Express(ed)* and a reception sponsored by Lexus of Oakville, Lexus Canada and Nationwide Audio Visual in Gairloch Gardens .

**Oakville Galleries has two locations:**

**Oakville Galleries at Centennial Square** is located at 120 Navy Street in downtown Oakville. The gallery is open 12 to 9 pm Tuesday to Thursday; 12 to 5 pm Friday; 10 am to 5 pm Saturday; and 1 to 5 pm Sunday.

**Oakville Galleries in Gairloch Gardens** is located at 1306 Lakeshore Road East, 2 km east of downtown Oakville. The gallery is open 1 to 5 pm Tuesday to Sunday.

*Admission is free.*

For further information on Oakville Galleries, our exhibitions or programmes, please call 905.844.4402 or visit <http://www.oakvillegalleries.com>

Media inquiries contact Communications Officer, at 905.844.4402 ext. 28 or email [communications@oakvillegalleries.com](mailto:communications@oakvillegalleries.com)

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