

The logo for Oakville galleries, featuring a large, stylized white 'O' and 'g' with a small '2' as a subscript, set against a black and white photograph of a wooded area with a multi-story apartment building in the background.

Og₂

5.2

Oakville galleries

Claude-Philippe
Benoit

Mnemonic
Devices

June to August 2008

A black and white photograph of a building, possibly a university or institutional building, seen through a dense thicket of bare trees. The trees are in the foreground, with their branches and leaves creating a complex, textured pattern. The building is visible in the background, partially obscured by the branches. The overall mood is quiet and somewhat somber due to the lack of foliage.

Claude-Philippe Benoit

Société de ville

(City Society)

31 May to 31 August 2008

at Centennial Square

Curated by Marnie Fleming

Urban Discontents

by Emily Falvey

Much of what we associate with the city— asphalt, lights, surveillance, the grid— was developed in response to a variety of oppressive natural phenomena that afflicted early urban settlements. These included the uncertainties of night, smell and disease caused by human waste, and the fear of crime linked to poverty and homelessness. Although these and other problems began to be recognized and discussed during the early Renaissance, they were not properly addressed until the eighteenth century, when municipal lighting and sanitation programs were effectively organized and the police became an apparatus of the state.

Despite the many progressive solutions devised by modern urban planning, fears linked to poor lighting, pollution and crime remain familiar to us today. However real these threats may be, and certainly pollution is a particularly urgent concern, the media often presents them to us as terrifying chimeras—a rapist or murderer in every dark alley— whose fantastical existence ironically justifies the increasing erosion of public and green space. In many respects, this anxiety may be linked to a latent fear of natural or even supernatural phenomena: darkness, bad smells, the corporeal presence of strangers, and the historical association of all these with hell and its minions. In this light, such fears echo certain pre-modern urban fallacies, thus contributing to a kind of contemporary miasma theory of social disorder. As the architect and CCA Director Mirko Zardini notes, “The open spaces of the city, streets and squares, along with communal spaces, have above all become spaces of fear, and thus inevitably, spaces of control.”¹ Indeed, throughout urban mythology, the fear of strangers, and especially those lurking in unmonitored public spaces, remains constant.

Claude-Philippe Benoit's most recent photographic series, *Société de ville*, explores both the beauty and anxiety associated with the fringes of surveyed urban space. Focusing specifically on those pockets and margins in which nature bleeds back into the built environment like grass through cracked asphalt, Benoit's images reveal a connection between the fear of unsupervised urban sites and latent pre-modern superstition. The subtle, yet compelling slant of this investigation builds upon previous work concerning visual regimes. This includes *Chapitre Ô-NU* (1992–1993),

which focused on narratives of authority as conveyed through the architecture and design of meeting rooms at UN Headquarters in New York City; and *L'Étoffe du prince et son éternité* (2001–2002), which explored the symbolic trappings of masculine power created in the fitting rooms of Parisian tailors.

In a mode that recalls the perambulations of Baudelaire's nineteenth-century *flâneur*, Benoit discovers the sites depicted in *Société de ville* by strolling observantly around the city. Although rooted in a temporal, experiential approach, the images themselves are disturbingly atemporal and devoid of human presence. This eerie feeling of suspended animation is typical of Benoit's aesthetic, a style that critics and reviewers have described as “frozen,” “immobile,” or outside “the time spectrum.”² Such vocabulary reflects a vaguely supernatural reading elicited by the photographs, as do references that are more specific to their “haunted” or “spectral” atmosphere.³

In contrast to public surveillance technologies, which threaten to capture deviant citizens in the act, Benoit presents us with a dramatic void, one that he likens to a cinematic shot “after the actors have left the set.”⁴ In most cases, the viewer is placed in a tangled fringe of woodland, peering out at the monolithic architecture of the city, which looms rather gothically behind a screen of trees. In other instances, the photographs depict an empty public terrace or some impenetrable, sphinx-like architectural detail— an orb, a windowless shed. The resultant atmosphere is uniformly mysterious and heady with uncertainty, as if an occult presence were being signaled or even traced. Robert Graham refers to this affect as a “haunting *potentiality*.”⁵

It is interesting to note the literal definition of the word occult, which means “hidden,” especially since Benoit has described his photography as “a conscious act, masked.”⁶ The title *Société de ville* thus contains a telling *jeu de mot*: society (*société*) is at once “the customs and organization of an ordered community” and the artfulness of secret sects or hidden orders. This having been said, it would be a mistake to say that Benoit is actually revealing the truth of some vague, secret thing, or that his photography itself represents a concealed act of recording (*sousveillance*)⁷.

Opposite: Claude-Philippe Benoit, *Untitled #86* (detail), from the series *Société de ville*, 2006, silver print, 152.4 x 183 cm, courtesy of the artist.
Coverpage: Claude-Philippe Benoit, *Untitled #84* (detail), from the series *Société de ville*, 2006, silver print, 152.4 x 183 cm, courtesy of the artist.



Determining what does or does not lurk beneath the surface of these images is not as important as the point at which such knowledge becomes impossible, for this is the threshold of poetic imagery and indeed the unconscious. Inasmuch as the latter is also an occult process, and Carl Jung is famous for comparing unconscious processes to alchemy, the sites depicted in Benoit's *Société de ville* function as metaphors for a kind of urban discontent rooted in the human psyche. As such, they represent the limits of the regulatory processes required for a comfortable urban life, the disturbing possibility of clandestine, social deviance and the reassertion of humanity's "natural drives." By the same token, however, they are also poetic symbols of urbanity's paradoxical longing to escape itself and its numerous complexes — what Sigmund Freud once referred to as an "element of unconquerable nature" at work in the background.⁸

Emily Falvey is a writer, art critic, and Curator of Contemporary Art at the Ottawa Art Gallery.

¹ Mirko Zardini, "Towards A Sensorial Urbanism," *Sense of the City: An Alternative Approach to Urbanism*, ed. Mirko Zardini (Montreal: Canadian Centre for Architecture, 2005), 20. ² Mona Hakim, *Chapître... du Prince* (Montreal: Occurrence, 2001); Serge Bérard, "Uneven Paragraphs about Ancient Things," *Intérieur, Jour, Claude-Philippe Benoit* (Vancouver: Presentation House Gallery, 1991), 30. ³ Hakim, *Chapître...*; Robert Graham, "Claude-Philippe Benoit's *Survivals*," *Claude-Philippe Benoit*, (Gatineau, QC: Centre d'artistes AXENÉO7, 2006), 21. ⁴ Claude-Philippe Benoit, "Intérieur, Jour: The Site Circumscribes Our Reflections On Being," *Intérieur, Jour, Claude-Philippe Benoit*, trans. Jeffrey Moore (Vancouver: Presentation House Gallery, 1991), 5. ⁵ Graham, *Claude-Philippe Benoit*, 21. ⁶ Benoit, *Intérieur, Jour, Claude-Philippe Benoit*, 5. ⁷ *Sousveillance: the watching of the watchers by the watched; countersurveillance by people not in positions of power or authority.* ⁸ Sigmund Freud, *Civilization and its Discontents*, trans. David McLintock (New York: Penguin Books, 2004), 29–30.

Above: Claude-Philippe Benoit, *Untitled #87*, from the series *Société de ville*, 2006, silver print, 152.4 x 183 cm, courtesy of the artist.

Opposite top: Claude-Philippe Benoit, *Untitled #81*, from the series *Société de ville*, 2005, silver print, 152.4 x 183 cm, courtesy of the artist.

Opposite bottom: Claude-Philippe Benoit, *Untitled #83*, from the series *Société de ville*, 2006, silver print, 152.4 x 183 cm, courtesy of the artist.





Stephen Andrews, Bill Barrette, John Brown,
Janet Cardiff, Stan Denniston, Attila Richard
Lukacs, Duncan MacDonald, Regan Morris,
Paulette Phillips, Colette Whiten

Mnemonic Devices

21 June to 31 August 2008

in Gairloch Gardens

Curated by Matthew Hyland

Curator's Talk Sunday 27 July 2008 at 2:30 pm in Gairloch Gardens.

Perhaps the most commonly cited tale of art history is that of the Corinthian maiden as told in Pliny the Elder's *Natural History*.¹ As the story has it, a young draftswoman is sending her lover off to battle. Overcome with grief at his impending departure, she traces his shadow on a wall, leaving the outline of his silhouette as a remembrance of their time together. This simple gesture has been advanced by Pliny—along with a host of his successors—as the origin of painting, if not the birth of representation. Indeed, this quiet, unbroken line on the wall reveals the very rudiments of art's longtime fixation on figuring presence in the face of absence, of securing memory by marking loss.

The relationship between the pictorial and the absent—whether anticipated or actual—has been meditated upon at length.² This memorializing impulse, however, has become increasingly fraught in recent years as the study of memory raises a host of questions about how and what we remember, and—perhaps more importantly—what we do not.

As Jacques Derrida writes in *Memoirs of the Blind*, the act of representation is one of blindness.³ One must always turn away from the subject at hand in order to draft a likeness. For the Corinthian maiden, this distance is twofold—not only must she physically turn away from her lover, but she must grapple with the crude representation of him that lamplight throws on the wall. In this respect, her memorial has already begun in failure: she traces not her lover, but an approximation once removed. According to Derrida, this gesture of moving away, of creating distance from, is one fundamental to the practice of representation. For the maiden, the line does not record what she sees so much as the desire *to see*.

Looking at Oakville Galleries' permanent collection, it becomes apparent that this desire to see has occupied contemporary artists for some time now. *Mnemonic Devices* assembles works that move beyond the mere act of making the absent present, and instead meditate on the space between the lived and the remembered. The specificity of this distance is addressed in a variety of ways: for some artists, it is exploring methods for interrogating the unseen, the forgotten; for others, it is grappling with the reality of time rendering an image unrecognizable; while for others still it is probing the frustratingly elusive nature of memory. Read together, these works open up the imperfect shape of remembrance as a site of exploration, rather than one of impotence. Memory—as both a

subject and an activity—is occupied here as a site of struggle, rather than an æsthetic *raison d'être*.

The Unseen

An acute memory is said to be photographic. Likewise, the photograph is widely upheld as an indispensable memorial. This curious proposition says as much about photography's role in the cultural imaginary as a custodian of history as it does about the perceived nature of remembrance. It is a troubled configuration, however: as Barthes has noted, the photograph is a "bizarre medium ... false on the level of perception, true on the level of time."⁴ The photograph's privileged place as a mnemonic cue, then, is far from secure; photography, as in memory itself, is nothing if not selective. Certain images find a home within the banks of memory—personal, collective, institutional—far more readily than others, relegating the remainder to the realm of the unseen.

How images are historicized, for whom, and why lies at the heart of New York artist Bill Barrette's practice. Approaching either *Anonymous Woman #12* (1987) or *Two Sisters #39* (1990) is a delicate process; they refuse simple viewing. One must peer around and through the surface of the work to access the extent of the image. By obscuring the subjects in both works, Barrette seeks to question the photograph's authority as a mechanism of remembrance. Drawing attention to the careful framing of an image both formally and historically, he wrestles against the photograph as document *par excellence*, underscoring that the photographic image is always incomplete, always a site of extensive manipulation. History, he suggests, relies as much on what falls outside the camera's gaze as that which it captures.

On the opposite side of this equation, Colette Whiten's *Vows Vengeance* (1993–1995) meditates on the nature of the photographic document in the context of contemporary visual saturation. Concerned with the lifespan of the image in the 24-hour news cycle, Whiten rescues an image of Abkhazian women mourning their slain soldier-lovers from its short fate in the print media, and reproduces it in glass beads. While her meticulous beadwork will never replicate the image precisely, the time and intimacy she invests in its reconstruction suggests the necessity of fixing the image in history, even if on imperfect terms. The physical presence she

Opposite: Paulette Phillips, *Floating House* (detail), 2002, 16mm on DVD, 5 minute visual loop with 25 minute sound track, collection of Oakville Galleries.

erects forces us to bear witness to the image, to isolate it from the cacophonous stream of visual media that tempers postmodern life, and to contemplate the significance of both the image and the glut from which it has been culled.

Stan Denniston's *Kent State U—Pilgrimage and Mnemonic* (1982/1990) similarly explores the mnemonic power of the photograph (and the photographic power of memory), but on more resolutely personal terms. Beginning with a trip to Kent State University in 1982, Denniston documented the campus he came to know through coverage of the notorious shootings more than a decade earlier. In so doing, various memories of his own political activity on university campuses were triggered. Upon returning to Canada, he assembled a photomontage of institutions to which he had a relationship to file alongside those images he had taken of Kent State. Meditating on this work some years later, he came to realize that there was a third, unseen set of images that structured this pairing—those of the political fallout surrounding the Toronto bathhouse raids of the early '80s, his involvement in which unknowingly prompted his reminiscence of (and trip to) Kent State. These images were subsequently made visible in the diptych in 1990. In foregrounding the associative processes of memory (and the otherwise unseen images that attend these workings), Denniston aptly suggests that recollection relies as much on that which we do not remember, as that which we do.

The unrecognizable

If the contemporary impulse to representation is in shambles, as has been widely suggested,⁵ in its wake we are left with compromised indexes, vague recollections and approximate reconstructions. While memory is always by nature tied to another time and place, there is an increasing recognition that any attempt to access or articulate the memorial is filtered through the present, often to the detriment of the image's veracity. The passage of time can be merciless; it beats away on the image, warps and erodes it, often leaving it unrecognizable.

Stephen Andrews's *Facsimile, Part II* (1991) takes pause at this ability of mind to distort, alter and omit. While living in Paris in 1990, Andrews received word of the passing of several friends from HIV-related illnesses. Another friend faxed Andrews photos from *Proud Lives*, a regular column at the time in Toronto's queer biweekly *Xtra* that featured portraits of community members lost to HIV/AIDS. By the time the images reached him, they were several generations removed from the individuals they documented; the portraits were subsequently pixilated, obfuscated, or in some cases entirely opaque. Andrews's methodical reproductions of the (distorted) transmissions on graphite- and oil-rubbed wax tablets mimic the effect of time on the brain; while each mark in the wax represents a successful attempt to remember, negative space overwhelms these images, pointedly suggesting the inevitability of the memory's decay.

This fragility of the memorial icon is echoed in Regan Morris's *Untitled (Salisbury)* (1990). In a similar vein to Andrews, Morris links the passage of time with the image's inexorable retreat from consciousness. For this work, Morris creates a 'base' image of bed sheets, latex, tar and shellac. From this foundation, he harvests a



series of derivative peelings in acrylic, each successive copy bearing a diminished resemblance to the one prior. Their surfaces—increasingly tried, delicate, dull—suggest to us the detrimental effects of absence and forgetfulness over time. While this weakening of the image bears grief and frustration, so too does it conjure relief at the withdrawal of the image's potency, of the reprieve brought about by the diminished power of a painful memory over time.

John Brown and Attila Richard Lukacs present us with similar painterly dalliances in memory, where subjects are represented by and as build-up, breakdown and decay rather than clarity. In both *A Delicate Family (Twelve Attempts to Paint a Human Face)* (1990) and *Untitled, Portrait #10* (1988), the space between the seen and the imagined becomes palpable, and the waning of the image all too apparent. Memorial here takes the shape of process, rather than icon. We are uncertain where these memories originated, only what they have become.

The unlocatable

The task of recollection is hardly a simple one, particularly in a contemporary context where memory failures—personal, political, and certainly technological—are an increasing presence on our cultural landscape. False memory syndrome, confabulation, memory crashes, cultural amnesia—memory's position in the contemporary context is shakier than ever. Attempts to access the memory bank,

then, are always a precarious venture; the space between the event as lived and the memory as recalled is often a disorienting one, in which the past becomes elusive, if not entirely intangible.

Paulette Phillips's *Floating House* (2002) takes this elusiveness as its very architecture. An unmoored home—an unmistakable container of history, memory and affectivity—floats in a coastal bay, the chatter of the domestic realm animating its stillness. The patent anxiety engendered by the work suggests any number of domestic disturbances. The precise nature of this unrest is indecipherable from our standpoint; while emotional resonance is palpable, particularly as the camera moves toward the house, access to any substantive details remains firmly out of reach. The aimless, vaguely evasive movement of the structure in the water, followed by its eventual submersion, suggests not only the difficulty of reaching across time, but the slow, certain drift of memory toward irretrievability.

Janet Cardiff takes up these same concerns in her audio walk *A Large Slow River* (2000). In this work, Cardiff simultaneously guides us across the grounds of Gairloch Gardens and through the clutter of her memorial landscape as she seeks out a figure from another era. As the artist remarks in the piece, “It’s such a strange thing, wanting someone on the other side sometime in the future to find your words.” She pursues this figure nonetheless, occupying the interstices of past and present, visible and invisible, memory and fact. The missed connections and failed communications that temper this search situate the past as spectral—simultaneously there but not there, haunting but inaccessible. Cardiff ultimately fails to make the connections she has sought to, resolving herself to the displacement of time and memory. In so doing, the artist acknowledges the limits of recollection, intimating that the search is as crucial as the lost object itself.

For Duncan MacDonald, this search is focused inward, toward an inaccessible emotional depth. After hearing of the 2005 terrorist bombings in London, MacDonald immediately began to worry about his brother, who was quite near one of the bombing sites. While he was to find out shortly thereafter that his brother was unharmed, MacDonald was unable to shake his occupation with the media coverage that was sure to come. In response, *Several Attempts at Crying on Demand* (2005) see the artist situated in front of a digital camera, ‘practicing’ his grief-stricken response to the news media. With great discomfort, we witness the artist attempt to access some affective core, some trigger that will conjure tears, only to come up empty-handed repeatedly. Eventually, the tears do come, but almost invisibly, and only after a near-pathological incitement. This near-failure isn’t symptomatic of an insensitivity on the artist’s part, but rather of the mind’s struggle to retrieve



essential information in the face of crisis. Here, we are reminded of the elemental tension between the parallel connotations of ‘recall’—to summon and to retract.

Memory without nostalgia

This push and pull of the mind’s eye returns us to the space between memory as impressed and memory as constructed. The works in this exhibition grapple with this precarious—often unworkable—nature of the commemorative impulse, but refuse to yield to its shortcomings. Absent here are simple attempts to re-evoked or reanimate the lost object; instead, we are presented with meditations on loss itself—of bodies, of innocence, of time and place, and perhaps most importantly, of memory’s acuity. While these works have surely come some distance from the Corinthian maiden’s simple silhouette, her desire to look away, to look backward in the face of an unknown future continues to bear resonance, motivating the struggle to remember—indeed, *to see*—despite our near-certainty to forget.

— Matthew Hyland

¹ Pliny the Elder, *Natural History*, trans. H. Rackham (Cambridge, MA: Harvard University Press, 1938–1969), book 35, 371–373. ² See, for example, Marcel Proust, *Finding Time Again*, trans. Ian Paterson (New York: Penguin Books, 2003); Charles Baudelaire, *The Painter of Modern Life*, trans. Jonathan Mayne (London: Phaidon Press, 1965); Martin Heidegger, “The Origin of the Work of Art,” in *Poetry, Language, Thought* (New York: Harper Perennial, 1976). ³ Jacques Derrida, *Memoirs of the Blind: The Portrait of Other Ruins*, trans. Pascale-Anne Brault and Michael Naas (Chicago: University of Chicago Press, 1993), 2. ⁴ Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1981), 115. ⁵ See, most recently, James Elkins, *Six Stories from the End of Representation* (Palo Alto, CA: Stanford University Press, 2008); also, Michel Foucault, *Intellectuals and Power: Language, Counter-Memory, Practice* (New York: Cornell University Press, 1980).

Opposite: Attila Richard Lukacs, *Untitled, Portrait #10*, 1988, oil on canvas, 80 x 48.3 cm, collection of Oakville Galleries.

Above: Duncan MacDonald, *Several Attempts at Crying on Demand*, 2005, video, 4 minutes, collection of Oakville Galleries.



Youth Programmes

In English and French

Summer Programmes for Youth Ages 6 to 15

Oakville Galleries' summer camps bring youth together to experience art and visual culture in the picturesque lakeside setting of Gairloch Gardens. Designed for participants to experiment with a variety of art practices—both contemporary and traditional—programmes are inspired by art history, Oakville Galleries' exhibitions, and the surrounding landscape. Each programme balances indoor and outdoor art-making and recreational activities.

Our summer camps are week-long programmes led by two art instructors and a staff recreationist. Classes are limited to 15 or 17 participants (depending on the programme).

Oakville Galleries is proud to offer the majority of its programmes in both English and French, including a programme for French learners in partnership with the Alliance Française.

Camps for ages 6 to 12 run from 9 am to 4 pm
Optional childcare is available from:
8 to 9 am (\$4/day) and from 4 to 5:30 pm (\$6/day)
Workshops for ages 12 to 15 run from
9:30 am to 4:30 pm

Become a *Friend of Oakville Galleries* and save!

For \$50, become a *Friend of Oakville Galleries* and receive 15% off all art classes and camp registration fees. Visit our Website and explore the additional benefits of becoming a *Friend of Oakville Galleries*.

For detailed programme information please go to www.oakvillegalleries.com/current-artclasses.htm

English Camps for Ages 6 to 12

Three week-long art programmes run in rotation throughout the summer.

Art Buffet

Participants of this food-themed camp will experiment with the artful possibilities of the edible, from constructing elaborate candy sculptures to brewing refreshing summer teas. Activities encourage summertime fun that culminates in an all-you-can-make art buffet!

2 to 4 July: \$135 or \$115 for members
21 to 25 July: \$225 or \$192 for members
11 to 15 August: \$225 or \$192 for members

Story Garden

Inspired by the classics of children's literature, this camp will engage participants in the art of image-based story telling. Using photography, shadow puppets, drawing, video and sound recording, campers will set the stage for fairy tale magic in Gairloch Gardens.

7 to 11 July: \$225 or \$192 for members
28 July to 1 August: \$225 or \$192 for members
18 to 22 August: \$225 or \$192 for members

The Dig

This week-long archæological quest for an ancient civilization will place campers in a laboratory for the creation of a lost world. Drawing, mapmaking, sculpture and photography will be some of the techniques used to create the fantastical ruins of a bygone land.

14 to 18 July: \$225 or \$192 for members
5 to 8 August: \$180 or \$153 for members
25 to 29 August: \$225 or \$192 for members

Camps en français pour les enfants de 6 à 12 ans

Trois camps d'une semaine offerts exclusivement en français.

De l'art au menu!

Les participants explorent les multiples facettes de l'art culinaire et de l'esthétique des aliments. Ils/elles créeront des sculptures-à-croquer, composeront des plats colorés accompagnés de tisanes rafraîchissantes. La semaine prendra fin autour d'un grand festin. Au menu: les œuvres créées au cours de la semaine!

Du 14 au 18 juillet: 225 \$
ou 192 \$ pour les membres

Jardin de contes

Les participants racontent des histoires en images inspirées par la littérature enfantine. Les œuvres des enfants sont créées dans le cadre enchanteur des Gairloch Gardens en utilisant des moyens tels le dessin, les installations, la photographie, les enregistrements sonores et visuels, les marionnettes et les jeux d'ombres.

Du 21 au 25 juillet: 225 \$
ou 192 \$ pour les membres

Fouillons les Gairloch Gardens

Durant cette semaine de fouilles archéologiques, les participants seront à la recherche d'une civilisation disparue. Dessins, cartes, sculptures et photographies donneront vie aux vestiges d'un monde imaginaire...

Du 25 au 29 août: 225 \$
ou 192 \$ pour les membres

Programmes for French Learners for Ages 6 to 12

in partnership with the Alliance Française

For beginner and intermediate French learners, two week-long art and language study programmes co-taught by an instructor from Oakville Galleries and a teacher from the Alliance Française.

Fable Garden (Jardin de fables)

Inspired by *Story Garden* (see description on opposite page), this week will draw upon fables, rhymes and riddles to weave art projects with language lessons. Situated in Gairloch Gardens, campers will learn French and make art while breathing new life into classic tales.

18 to 22 August: \$300 or \$277.50 for members

Book Forest (Forêt de livres)

held at the Oakville Public Library at Centennial Square

Come spend a week in the land of books! Over the course of the week, participants will explore the Oakville Public Library's French book collection while experimenting with printmaking, bookbinding, creative writing and illustration.

25 to 29 August: \$300 or \$277.50 for members

Teen Summer Art Workshops for Ages 12 to 15

Two dynamic media-based art workshops. In English only. Workshops run from 9:30 am to 4:30 pm.

Cinema Re-Make

This intensive three-day workshop will introduce teens to the basics of video production and film work. Using clips from popular movies as a starting point, participants will re-work and re-shoot film scenes in order to create their own videos. The workshop will culminate with a special Friday night screening of their productions.

2 to 4 July: \$132 or \$112 for members

No Logo

Using pop culture as a point of reference, this workshop invites teens to appropriate images and objects from their daily lives to make art that responds to their surroundings. Using a range of new media techniques, participants will create original materials, such as zines and logos, that explore the current social and cultural climate as they see it.

5 to 8 August: \$176 or \$150 for members

Registration and Location

To register or if you have any questions please contact Monique MacLeod, Education Coordinator at 905.844.4402, ext.23, or <monique@oakvillegalleries.com>.



Unless otherwise indicated, camps will be held in Gairloch Gardens, 2 km east of downtown Oakville at 1306 Lakeshore Road East on the south side of Lakeshore Road. To access the gallery, use the private driveway on the south side of Lakeshore at the cross walk, just east of the public parking lot. The education centre is at the end of the road.

Book Forest will be held in the Oakville Public Library at Centennial Square located at 120 Navy Street in downtown Oakville, northwest corner of Lakeshore Road East and Navy Street.

School Programmes

Exploring Gairloch Gardens: Making Art with the Landscape

Finish off the school year with a memorable outdoor art trip to Oakville Galleries! This series of art and science curriculum-based workshops allows students to use Gairloch Gardens' natural setting on the shore of Lake Ontario as an interdisciplinary laboratory. Students experiment with

non-traditional materials to create artworks while considering how art can transform the way we relate to our environment. In English and French.

2008–2009 Bilingual School Programme Brochures

Our updated bilingual School Programme brochures will be available in early September for all teachers looking for award-winning, unforgettable art workshops! You'll find old favourites such as *No-Kit: A programme in the classroom* and new offerings to challenge and inspire your students. We offer all our programmes in English and French.

Full programme guides available online at www.oakvillegalleries.com/current-SchoolProgrammes.htm.

For registration or further information, please contact Monique MacLeod, Education Coordinator, at 905.844.4402, ext. 26, or <monique@oakvillegalleries.com>.



Public Programmes

In English and French

Summer is the perfect time to enjoy Gairloch Gardens. Our public programmes have been designed specifically for the community this season, encouraging local participation in interpretive activities that put Oakville Galleries' exhibitions in context, while using the Gairloch Gardens estate as a backdrop for dialogue about art.

First Thursdays Gallery Walk

Throughout the summer, Oakville Galleries is participating in First Thursday's Gallery Walk. With map in hand, walkers can experience the glorious galleries of the downtown core.

Presentation by the Artist: Claude-Philippe Benoit

30 May at 6:30 pm—Og₂ at Centennial Square: tour *Société de ville (City Society)* with artist Claude-Philippe Benoit.

Conversations on the Porch: In Conjunction with *Mnemonic Devices*

Oakville Galleries invites the community to Gairloch Estate's lakeside porch to participate in an evening of reading and story-telling while enjoying the majestic views of Gairloch Gardens and Lake Ontario.

Itself a mnemonic device, Gairloch estate conjures up images of a time when family and friends gathered for summer evenings on the porch. In conjunction with *Mnemonic Devices*, 'Conversations on the Porch' harks back to these summer tradi-

tions to focus on memory and the processes that allow individuals, families and communities to create history and mythology. Each conversation, hosted by a guest writer, invites programme participants to share stories with one another across time and place. Fee: \$5 per participant. Refreshments will be served.

Our first event, on July 15, 2008 at 7:30 pm features Kristen Den Hartog and Tracy Kasaboski, co-authors of *The Occupied Garden*.

Written by sisters den Hartog and Kasaboski, *The Occupied Garden* is the moving memoir of their grandparents. Set in Nazi-occupied Holland, the story chronicles several decades of family life, culminating in the family's eventual immigration to Canada. Kristen den Hartog is the author of other novels including, *Water Wings*, *The Perpetual Ending* and *Origin of Haloës*. Check our Website at www.oakvillegalleries.com for upcoming *Conversations on the Porch* this summer, including conversations in French.

ARTbus Tour! Sunday 27 July

The communities of Oakville and Mississauga are invited to take a ride on the magic bus to art galleries in our area. Participants will not only be guided through the exhibitions presented at Oakville Galleries and the Art Gallery of Mississauga by the shows' artists and curators, but will also have time to picnic by the lake at Og₂. The bus will pick up and drop off in both Mississauga and Oakville. \$10 per participant.

Visit Oakville Galleries' Website for the complete ARTbus tour schedule.

Exhibition Talks

27 July at 12:00—Og₂ at Centennial Square: participate in a public discussion on Claude-Philippe Benoit's exhibition, *Société de ville (City Society)*, followed by a tour of *Mnemonic Devices* at 2:30 pm at Og₂ in Gairloch Gardens.

Doors Open Oakville: 27 and 28 September

Oakville Galleries will take part in the first ever *Doors Open Oakville*, where visitors will enjoy Og₂'s exhibitions and a screening of *Paving The Way to Paradise*—an archive-based video documentary produced by Og₂, Teresa Casas and Michelle Gay. This documentary gives a brief, pictorial background to the historical circumstances behind the design of Gairloch Gardens, while providing a larger historical context for development in Oakville from the turn of the twentieth century to present day.

New Art Classes for Adults: Exploring Gairloch Gardens

The programme will run for the month of September, lead by artist Olia Mishchenko. The programme will involve the exploration of the Gardens as both subject and medium for a variety of art practices and will integrate presentations and discussions about the participants' own artistic practices. Beginners are welcome!

For more information on dates, fees or other details about public programmes, please contact Catherine Sicot at catherine@oakvillegalleries.com or 905.844.4402, ext.30.



Letter from the Director

As we head into a much anticipated Spring and Summer season here at Og₂, I see the flowers blooming in the Gardens and a sparkle off the lake and I slowly drift into one of Paulette Phillip's observations of memory and the assign of time. These thoughts lead me to share with you, news on recent developments at Og₂.

New Og₂ Mandate, Mission, Vision and Value Statements

Members of the Board of Directors and employees are proud to introduce the new Mandate, Mission, Vision and Value Statements for Oakville Galleries.

Mandate: Oakville Galleries (Og₂) is a not-for-profit charitable public art museum where contemporary art is the impetus for advancing imagination and self-reflection. Through two sites, Og₂ serves communities in Oakville, Halton Region and wider audiences nationally and internationally. Og₂ is governed by an autonomous Board of Directors.

Mission: Og₂ is a fertile site for exploring the art of our time. To this end, Og₂ pursues research; builds and maintains a collection; produces and circulates exhibitions; publishes; develops and delivers educational programmes; and raises funds to support operations.

Vision: To be a catalyst for connecting people and ideas through art.

Values: Art, Education, Diversity, Communication, Responsiveness, Sustainability, Partnership and Professional Standards. Above all, Og₂ believes in the convergence of these values to achieve its mandate.

New Communications Plan

Last year the Board of Directors identified the Strategic Goals that define Oakville Galleries' major directions over the next five years. Following on its first goal to "strengthen how we connect and communicate with the community and the region," the Board of Directors recently approved a Communication Plan that will set the strategies and tactics for all communications with our varied audiences over the next two years.

Arts Education Partnership Initiative

Oakville Galleries benefited from the support of generous donors who with their contributions, have allowed us to double their donations (\$10,900) through the Arts Education Partnership Initiative (AEPI) of the Ministry of Education and the Ministry of Culture administered by the Ontario Arts Foundation (\$21,800). With your participation, Oakville Galleries received a total of \$33,700. We thank you on behalf of everyone who will take part in our programmes. The donors are: Barb and Gren Weis, The Community Foundation of Oakville, Tom Dutton, Philip Weingarden, Francine Périnet, John Armstrong, Lisa Rapoport, Paddy O'Brien, Barbara Rehus, Laurie Simpson, Thomas Watson, Leila Wilson, Kathryn Woods, Jeong-Sook Chau, Peggy Lawrence, Fiscal Agents Financial Services Group and Irene Hallford.

Thanks to our Generous Sponsors

Oakville Galleries gratefully acknowledges our Speaking Engagement Sponsor, Fern Hill School Mississauga Inc. and its Directors, Joanne McLean

and Wendy Derrick, for supporting the presentation of *The Islands Project* by Michael Stadtländer in collaboration with the Oakville Public Library and the *Table Talk* event with chef Michael Stadtländer.

Special recognition is owed to Whole Foods Market, our 2008 Michael Stadtländer Catering Partner for both events.

A night at gairloch gala & auction Fundraiser on Friday, June 13!

This year marks the 14th fundraising gala for Oakville Galleries, one of the most sought after events in our town! Guests of *a night at gairloch* will celebrate on the grounds of Oakville Galleries, enjoying an evening of fine music, wine and food at one of Canada's premiere museum environments. Proceeds from the event provide crucial funds that ensure accessible and quality children's art programmes, public programming and exhibitions for our community. Tickets are limited—book now for *a night at gairloch gala & auction*.

A Huge Thanks to Barb Weis!

For the many years of service that Barb Weis has served on the executive of our Board of Directors, everyone here at Og₂ wants to extend our sincerest thanks and praise. To a woman who has contributed countless hours of volunteer service to Oakville Galleries. We are most grateful to you Barb, for your generosity and your shared expertise.

— Francine Périnet, Director, Oakville Galleries

Above: Claude-Philippe Benoit, *Untitled #82* (detail), from the series *Société de ville*, 2005, silver print, 152.4 x 183 cm, courtesy of the artist.

Og₂ News



What's New at The Gallery Shop

Expanded Glassworks Section

Did you know that The Gallery Shop @ Oakville Galleries represents nearly a dozen artists? Ranging from functional glassware to the purely decorative to items you can wear, the craftsmanship of glass is a classic gift perfect for birthdays, anniversaries and weddings. Our new window display area perfectly complements the transparency of the medium and has provided us with space for even more artists! Take a moment to visit and marvel at this wonderful craft.

Craft and Lemonade Sale!

We are pleased to announce our Craft and Lemonade Sale on June 21! Come in to view our new summer stock, sample some lemonade, receive discounts on select merchandise and take in the first day of our summer exhibition at Og₂. And remember your Galleries' membership card entitles you to an additional 10% off sale items!

Og₂ Book of the Month

Award-winning design. Thought-provoking essays. Compelling art and artists. Oakville Galleries has written, published and co-produced over fifty-five catalogues, including the most recent catalogue/artist-book *T&T: Onward Future*, co-published with Museum London and Trapp Editions, Vancouver. As a celebration of the Og₂ contribution to Canadian art criticism and writing, The Gallery Shop @ Oakville Galleries is introducing our own "Og₂ Book of the Month" club. Every month, one catalogue will be selected from our significant library

and be offered at a reduced price. This is a great opportunity to expand your art library while learning about artists, artwork and exhibitions with which you may not be familiar. In addition, your purchases directly fund our future exhibition programming.

New Summer Hours

Og₂ in Gairloch Gardens, 21 June to 30 August

Tuesday to Friday 1 to 5 pm
Saturday 10 am to 5 pm
Sunday 1 to 5 pm

The Gallery Shop

Wednesday to Friday 1 pm to 5 pm
Saturday 10 am to 5 pm
Sunday 1 to 5 pm

Og₂ at Centennial Square, 2 July to 1 September

Tuesday to Thursday 12 to 8 pm
Friday 12 to 5 pm
Saturday 10 am to 5 pm
Sunday 1 to 5 pm

New Facebook Site and Podcasts on Og₂ Website

In order to facilitate a greater Og₂ Web presence and to appeal to larger audiences online, we have created an Oakville Galleries Facebook page—check it out! This summer, we are very excited to announce the creation of a series of exhibition-based podcasts produced by artist Alison Kobayashi. The podcasts will be linked on our Website through iTunes so the world can access our exhibits online!

Win a Prize by Participating in Og₂ Survey

As of June 3, we are inviting all members of the community to go to our Website and participate in an online survey about Oakville Galleries and our programmes and services. By filling out the quick electronic survey, you can help us collect invaluable community information AND win a fantastic prize.

Go to www.oakvillegalleries.com and click on the "Og₂ Survey" link.

Errata



We regret an error printed in an article by Kate Taylor in Og₂ 5.1 newsletter in reference to the title of a DVD installation by Bettina Hoffmann, *La Ronde*. The title of the work was inspired by the Montréal amusement park, La Ronde, and not borrowed from Arthur Schnitzler's 1897 play entitled, *La Ronde*.

Og₂ Calendar

May 2008

- Friday 30 Talk: Claude-Philippe Benoit, 6:30 pm CS (p. 12)
Saturday 31 *Société de ville (City Society)* exhibition opens, CS (p. 2)

June 2008

- Tuesday 3 Help us help YOU! Go to oakvillegalleries.com, click on and fill out Og₂ survey (p. 14)
Thursday 5 FirstThursdays Art Walk, 7 pm CS (p. 12)
Friday 13 A Night at Gairloch Gala & Auction, 7 pm GG (p. 13)
Saturday 21 *Mnemonic Devices* exhibition opens, GG (p. 6)
Saturday 21 Crafts and Lemonade Sale, The Gallery Shop @Oakville Galleries (p. 14)

July 2008

- 2–4 English Camp: *Art Buffet*, ages 6–12, GG (p. 10)
2–4 Teen Camp: *Cinema Re-make*, ages 12–15, GG (p. 11)
Thursday 3 FirstThursdays Art Walk, 7 pm CS (p. 12)
7–11 English Camp: *Story Garden*, ages 6–12, GG (p. 10)
14–18 English Camp: *The Dig*, ages 6–12, GG (p. 10)
14–18 Camps en français: *De l'art au menu*, ages 6–12, GG (p. 10)
Tuesday 15 Conversations on the Porch, 7:30 pm GG (p. 12)
21–25 English Camp: *Art Buffet*, ages 6–12, GG (p. 10)
21–25 Camps en français: *Jardin de contes*, 6–12 ans, GG (p. 10)

- Sunday 27 ARTbus Tour, leaves AGM for Og₂ at 11:30 am (p. 12)
Sunday 27 Talk: *Société de ville (City Society)*, 12 pm CC (p. 12)
Sunday 27 Talk: *Mnemonic Devices*, 2:30 pm GG (p. 12)
28–1 August English Camp: *Story Garden*, ages 6–12, GG (p. 10)

August 2008

- 5–8 English Camp: *The Dig*, ages 6–12, GG (p. 10)
5–8 Teen Camp: *No Logo*, ages 12–15, GG (p. 11)
Thursday 7 FirstThursdays Art Walk, 7 pm CS (p. 12)
11–15 English Camp: *Art Buffet*, ages 6–12, GG (p. 10)
18–22 English Camp: *Story Garden*, ages 6–12, GG (p. 10)
18–22 French Learners Camp in partnership with the Alliance Française: *Fable Garden (Jardin de fables)*, ages 6–12, GG (p. 11)
25–29 English Camp: *The Dig*, ages 6–12, GG (p. 10)
25–29 Camps en français: *Fouillons les Gairloch Gardens*, 6–12 ans, GG (p. 10)
25–29 French Learners Camp in partnership with the Alliance Française: *Book Forest (Forêt de livres)*, ages 6–12, at the Oakville Public Library (p. 11)

September 2008

- Monday 1 Art Class: *Exploring Gairloch Gardens*, GG (p. 12)
Thursday 4 FirstThursdays Art Walk, 7 pm CS (p. 12)
27/28 Doors Open Oakville: *Paving the Way to Paradise*, GG (p. 12)

Above: Colette Whiten, *Vows Vengeance* (detail), 1993–1995, beads, fishing swivels, lead weights, 244 x 76 cm, collection of Oakville Galleries, 1996.



Oakville galleries

at Centennial Square
 120 Navy Street
Summer Hours (2 July to 1 September)
 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
Summer Hours (27 June to 30 August)
 Tuesday to Friday 1–5 pm
 Saturday 10 am–5 pm
 Sunday 1–5 pm
 also the location of the administrative
 offices and the Education Centre

The Gallery Shop @ Oakville Galleries
 in Gairloch Gardens
 Wednesday to Friday 1–5 pm
 Saturday 10 am–5 pm
 Sunday 1–5 pm

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:
 <monique@oakvillegalleries.com>
 The Gallery Shop: telephone 905.844.3460
 <thegalleryshop@oakvillegalleries.com>

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 ext. 28 <tracey@oakvillegalleries.com>

Curator of Contemporary Art: Marnie Fleming
 ext. 24 <marnie@oakvillegalleries.com>

Curatorial Assistant/Registrar: Matthew Hyland
 ext. 27 <matthew@oakvillegalleries.com>

Director: Francine Périnet
 ext. 25 <francine@oakvillegalleries.com>

Director of Education and Public Programmes:
 Catherine Sicot
 ext. 30 <catherine@oakvillegalleries.com>

Education Coordinator: Monique MacLeod
 ext. 26 <monique@oakvillegalleries.com>

Education Team: Shaun Dacey, Sarah Lewis,
 Monique MacLeod, Olia Mishchenko, Gabrielle
 Moser, Dominique Prévost, Joy Struthers
 <animateurs@oakvillegalleries.com>

Fundraising Coordinator: Kristina Trogrlic
 ext. 22 <kristina@oakvillegalleries.com>

Graphic Designer: Drew Lesiuczk
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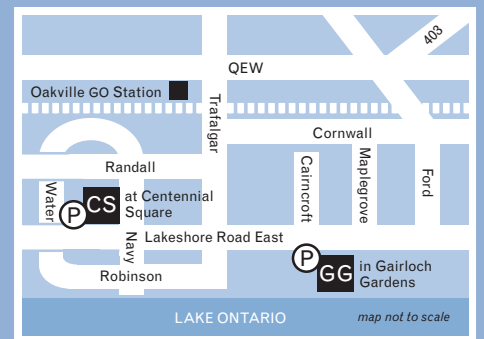
Sales Associate, The Gallery Shop: Alison Lindsay
 905.844.3460 <alison@oakvillegalleries.com>

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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.

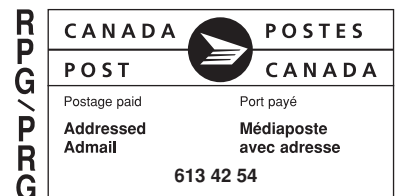


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Oakville galleries

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Join us Friday 30 May
 for an Artist's Talk
 at Centennial Square



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