

# Vancouver perspective

6.28~9.28, 1997

# 溫哥華女性藝術展

VANCOUVER PERSPECTIVE- 12 WOMEN ARTISTS

## 主辦單位

台北市立美術館  
溫哥華卡爾藝術設計機構

## 贊助單位

加拿大國際事務貿易部  
加拿大英屬哥倫比亞藝術聯盟  
加拿大駐台北貿易辦事處

## Organizations

Taipei Fine Arts Museum  
The Charles H. Scott Gallery,  
Carr Institute of Art and Design

## Sponsors

The Department of Foreign Affairs and International Trade, Canada  
The Province of British Columbia through the British Columbia Arts Council  
Canadian Trade Office in Taipei

## Contents

## 目錄

<b>Director's Foreword</b> Mun-Lee Lin	2	<b>館長序</b> 林曼麗
<b>Curator's Foreword</b> Greg Bellerby	4	<b>籌畫人序</b> 伯樂比.史考特
<b>Artist's Statements and Plates</b>	8	<b>藝術家創作自述 及圖版</b>
<b>Profile of the Participating Artists</b>	34	<b>參展藝術家簡歷</b>
<b>List of Exhibits</b>	39	<b>展出作品清冊</b>

## Foreword

**Mun-Lee Lin**

Director

Taipei Fine Arts Museum

We are pleased to hold the "Vancouver Perspective" exhibition to introduce twelve women artists who are currently active in Vancouver. From the perspective of art and women, we examine the uniqueness and universality of contemporary art in Vancouver.

Since the Industrial Revolution, social structure has been transformed. Conscious of their identity, women are gaining better opportunities in education, business and politics. In the twentieth century, feminist movements occurred widely on the other side of the globe. Women artists also have opened up new dimensions for modern art. The media, language, expression and spirit have been diversified, full of thoughts of life and sympathy to mankind. Historical context and the development of women's art have finally gained serious and academic study, with the tireless effort of many artists, art critics and art historians. Relationship between social power structure and women art therefore became a major subject for debate in our time.

"Vancouver Perspective" provides us with a wonderful opportunity to examine the development of art by women in Canada. Besides their involvement in the world of art, the twelve artists seek ways to integrate themselves actively with society through unique expression of plastic arts. They try to present problems of society both in the past and present, to propose solutions, and to find new ways of art in this rapidly changing society. We are delighted that the "Vancouver Perspective" exhibition can provide the Taipei audience with the best opportunity to appreciate, to study, to meditate and to enjoy art, as well as culture.

Thanks to the generous cooperation extended by the Emily Carr Institute of Art and Design, the Charles H. Scott Gallery, the participating artists, and others concerned. I would like to express my deep appreciation to all those concerned, with my best wishes for further development of the friendship between Taipei and Vancouver.

# 序

林曼麗

館長

台北市立美術館

「溫哥華女性藝術展」主要是介紹十二位當今活躍於溫哥華的女性藝術家。期冀藉由女性及藝術的觀點來檢視美洲西岸當代藝術發展的獨特性及普遍性。

工業革命以降，隨著社會結構的轉型，女性的社會地位亦隨著女性意識的自覺而積極擴展了教育、就業及從政的機會。二十世紀的女性運動在歐美如火如荼的展開，而女性藝術家更開展了現代藝術新的面向。無論在材料的選擇、表現語法或是創作態度上，女性藝術呈現著多元的樣貌，作品中蘊含著各種新的可能性及溫馨的人性。晚近，女性藝術的歷史脈絡及時代發展亦在眾多藝術家、藝評家及史學家的關注下，獲得了較嚴謹學術的研討及論述，女性藝術與社

會、權力結構的關係於焉成為檢索現代藝術的重要課題。

此次「溫哥華女性藝術展」是為我等檢視加拿大女性藝術發展現況的難得機會。參展的十二位藝術家平日除專注於藝術創作外，更積極藉由造型藝術的表達來介入社會活動。在他們的作品中，我們看到了對古今社會問題的探討及回應，也看到了藝術表現的自由多元。透過對於溫哥華女性藝術的深入認識及學習，將有益於國內對於相關議題進一步的研討。

在此要感謝加拿大溫哥華卡爾藝術設計學院史考特藝廊的大力協助，同時感謝所有參展藝術家及協助展覽實現的相關人員。最後，希望今後台北及溫哥華間的交流更加豐富、長遠。

## Foreword

**Greg Bellerby**

Curator

Charles H. Scott Gallery

The "Vancouver Perspective" exhibition provides an opportunity for audiences in Taipei to gain an insight into the concerns of women artists in Vancouver. Over the last two decades, women artists in Canada have influenced the way we think about art, its history and society itself. Vancouver has a strong community of women artists. Their work is informed by personal experiences, the context of living in a large urban environment that is undergoing rapid changes, and the discourse that takes place within the art community as a whole. The twelve artists represented in the exhibition reflect the diversity, quality and criticality of work by Vancouver women artists.

The artists in this exhibition are all engaged in the Vancouver art community, not only as practicing artists, but also as teachers. These two aspects are not separate occupations, but integrated and support one another. This integration can be seen in the discursive nature of all the works. The intent of the work is to provoke an examination of the subjects, to question the status quo and move the viewer to a greater understanding of the issues addressed in the work. This has been and continues to be a value of women's art practice, that it provides a vehicle to discuss both historical and contemporary concerns.

Some of the concerns addressed in this exhibition range from issues of identity, as seen in the work of Jin-me Yoon and Sharyn Yuen. The domestic environment in relation to social, class and history is explored in the work of Anne Ramsden, Kati Campbell and Renee Van Halm. Women in the urban environment is the focus of Allyson Clay and Lorna Brown's work. Issues addressing western art history dominate the work of Lucy Hogg and Elspeth Pratt, while Monique Fouquet looks at history from a personal, autobiographical stance. The work of Vikky Alexander and Landon Mackenzie questions the relationship between language, the representation of landscape, and ideas about place.

The value of the "Vancouver Perspective" exhibition serves as a meaningful stepping-stone for future exchange projects between Taipei and Vancouver. Both communities have a great deal to share and learn from one another. Understanding can only come from a willingness to be open to ideas and experiences. It is hoped that dialogues between the two cities will, starting from this project, continue long into the future.

## 序

葛雷戈·柏樂比

展覽籌辦人

查理·史考特藝廊

「溫哥華女性藝術展」旨在提供台北的民衆一個認識當代溫哥華女性藝術的機會。過去二十年來，加拿大的女性藝術家已深深影響我等對於藝術、歷史及社會的觀想。溫哥華地區尤其擁有一群強而有力的女性創作者。在他們的作品中，傳遞出他們個人的生活經驗、一個在快速變遷社會下大都會生活的面向，以及藝術的相關論述。此次展出的十二位女性藝術家展現了溫哥華女性藝術豐富多元且富批判性的樣貌。

此次展出的藝術家均以溫哥華為活動中心，他們不僅是創作家，同時均兼負著教書的工作。這二項工作並非是各自為政的，而是相輔相成的，其互動性可見於作品中議述性的特質。這些作品意圖激發人們對於議題檢省，去質疑既有的情況，並幫助觀者對於作品論述主題更廣博的關懷。這些一直是女性藝術一項特殊的意義，並提供了一個探討古今問題的工具。

此次展出的作品中有論及身份認同的，如容吉美（音譯）及原夏琳（音譯）的作品。有論述本國社會、階層及歷史問題者，如瑞登、坎布伯爾及范奧姆的作品。有探討都會環境下的女性，如克蕾及布朗的作品。此外，針對西洋美術史的議述則是哈克及派瑞特的創作核心，而傅科特的作品則從一個人、自傳性的角度來觀看歷史。最後，在亞歷山卓及麥坎利的作品中則是質疑語言的關係，一種地方景緻及思想的再現。

「溫哥華女性藝術展」的另一個意義可說是未來台北與溫哥華間交流計畫的開端。這兩個區域均有很多值得相互學習及分享之處，相互間的認識將由雙方對於觀念及經驗開放交流的意願而展開。在此懇切地盼望兩城市之間的對話可由此計畫開始而不斷延展至未來。

## **Participating Artists**

Vikky Alexander

Lorna Brown

Kati Campbell

Allyson Clay

Monique Fouquet

Lucy Hogg

Landon Mackenzie

Elsbeth Pratt

Anne Ramsden

Renee Van Halm

Jin-Me Yoon

Sharyn Yuen

## 參展藝術家

維琪·亞歷山卓

羅娜·布朗

凱蒂·坎布伯爾

艾莉森·克蕾

莫妮卡·傅科特

露茜·哈克

蘭多·麥坎利

艾絲佩特·派瑞特

安娜·瑞登

賀內·范·奧姆

容吉美

原夏琳

## 維琪·亞歷山卓

Vikky Alexander

北方內部地區

相片、木頭

四幅，213x56 cm (每幅)

Northern Interior

Section 1989

Photograph on wood

4 panels, 213x56 cm

(each)

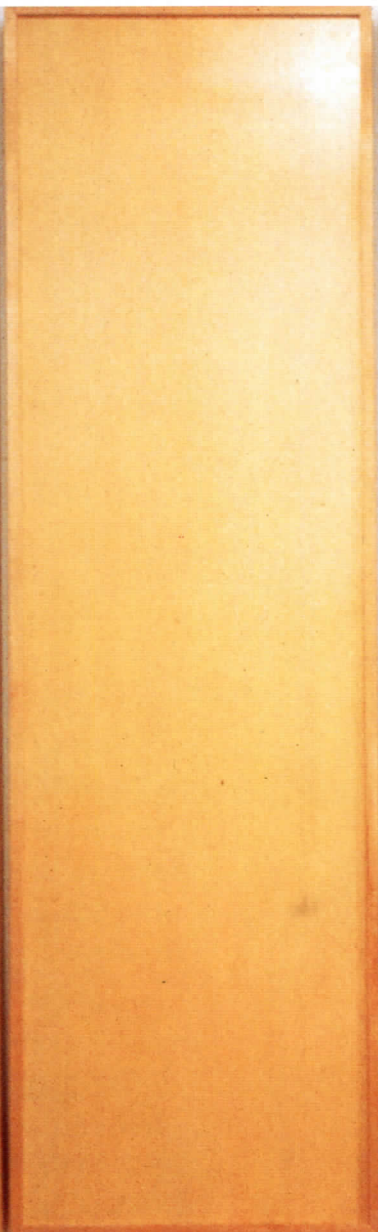
維多利亞式的客廳以及客廳裏原本用在禮貌性〔甚至可能是客套話〕交談和娛樂的地方，在現代代加拿大的居家中卻被一種有迪斯耐樂園歡樂氣氛的娛樂室所取代，它可能有小型的撞球和乒乓球桌、電視、附有水槽或沒有水槽的吧台以及平裝書「圖書館」。然而，這種娛樂室一定位處地下室，空間雖大，卻有著低矮的天花板，而且沒有自然光線。有了這種懸掛在牆上的大型風景壁紙，就能享受一種不受干擾並停留在完美時刻的自然景色，仿佛置身於戶外大自然、想像不到的靜止光線中。牆壁變成了一扇結構上並不存在的圖畫窗。在房間某個地方則有用來搭配相片、強化大自然和山水的感覺的仿造木框。

作品中的自然景致確是50年代的產物，除了透過空間的錯置而產生一種感傷的情懷外，它也是一種流浪慾的補償心情。今日觀看這種風景壁紙，發現這其中有些微妙的諷刺意味是人們所忽略的，即人們常易為外相所欺瞞。我曾經想過要買一個這類的大幅風景相片，但不確定買來要做何用途。我並沒有一間娛樂室，而現在居住的公寓也已裝潢好了，沒有大的牆壁可以懸掛這麼大幅的壁紙，我也沒有一個善解人意的房東可以理解我的怪癖。瀏覽過維琪·亞歷山卓的「大幅風景相片」樣本選集，心中不禁對這種不完美的理想國感到些許愁悵。〔艾豪爾 奧路比滋奇撰寫於1993年〕

The "rec" room replaced the Victorian parlor and its site for polite (and perhaps, mannered) conversation and entertaining, with a Disneyland-like atmosphere of catch-all diversions-mini pool tables and ping-pong, television, wet/dry bars, and the paperback "library". But the rec room was invariably located in a basement-spacious, but with a low ceiling and no natural light. With the mural covering a wall, the family could enjoy an uninterrupted natural vista suspended in a perfect moment, and bathed in the impossible static light of the great outdoors. The wall became a picture window where none could structurally exist. A companion to this mural, somewhere else in the room, was simulated wood paneling-verifying the complete embrace of nature and landscape.

This landscape, of course, was an invention of the 1950s, having no relationship, except through misplaced sentiment, to any view of nature that had previously appeared-an appropriate tonic to support Winnebago wander-lust. In hindsight, there was an exquisite irony to it all-not that irony was overlooked but that the appearance could be convincing. I had wanted to buy a mural, not quite knowing at the time what I would do with such a thing. I had neither a rec room, a wall large enough in the furnished where I was living, or a landlord

who would have been sympathetic to such eccentricity. Leafing through a selection of Vikky Alexander's photo-mural "samples", I felt a tinge of melancholia for a flawed utopia. (Written by Ihor Holubizky, 1993)



在地板上鋪展開的文字從最接近觀者的地方朝反方向呈三角型排列，這些文字描述著一件「工藝品」，可能是船，或是一種讓聲音影像化的技術或方法。這件「工藝品」述說著科技的歷史，從早期軍事用途的科技發展，經資源開發工業，到現今發展於生物醫藥應用，特別是於產科醫學方面的應用科技。這件「工藝品」也說明想透過視覺求得知識的慾望史，並融合了地理學位置－島嶼和人體內器官－子宮的概念。

這些模擬藥理學廣告大小和尺寸的小冊子包含了一些簡短的文句，文句中只引用姓名的開頭字母，這種設計通常應用於社會學案例和文學研究上，如此一來不僅可表明個案，又兼能防止私人身份的曝光。V字型重現海妖的神話原型，傳說這些海妖會用他們美妙的聲音迷惑古代的水手，使他們迷失方向而發生船難；此外這個V字型也重現了美人魚的神話。V字型干擾、混淆並顛覆了科技監督的影像和聲音，直到人們不再相信探測裝置。

The text laid out on the floor is arranged contrary to common usage: the sentences begin closest to the viewer and progress back in a triangular arrangement. The words describe a 'craft', which can mean a ship, or a skill or practice that uses technology to make sound visible. It refers to the history of this technology, beginning in its development for military and resource industries and now commonly used in biomedical applications, especially obstetrics. It references also the eroticism of the desire to know through seeing, and conflates the idea of geographical destination, the island, and an internal organ, the uterus.

The brochures, which mimic the size and discretion of pharmacological advertising, contain brief sentences that use the device of the initial, often used in sociological case studies and in literature, to stand in for an individual while preserving their anonymity. The character 'V' recoups the mythological types of the sirens, who were said to misdirect ancient sailors with their voices, causing shipwrecks, and the mermaids, who were half women, half fish. The character 'V' interrupts, confuses, and otherwise subverts the looking and listening of technological surveillance until the instruments of detection can no longer be believed.

羅娜·布朗

Lorna Brown

海

複合媒體

攝影：羅伯·坎利爾

Mer 1995

Installation with video  
projection on Mylar, text,  
aluminum

trough, brochures

Photography: Robert  
Keziere



「make a scene」在英文俚語中意指吵架或打斷正順利進行的事情。透過人的姿勢或動作來創造一個壯觀的場面，有時就是藝術創作的方式。目前對我而言，雕塑就是以一種語言無法表達的方式來創造一種景觀。

從日常生活經驗中收集各項事物，包括物質世界的日常對話、符號、物體、姿勢等，這樣一點一滴將收集的過程變成語言，繼而產生了意義。然而，在我們的潛意識中仍強烈存在著創造象徵符號的動機。不論我們多想藉著語言來掌控我們行為動機，事實上我們都必須接受「真實世界」總是被另一個已被認可的符號所汰換。因此，創造象徵符號使人快樂，卻也同樣令人感到不悅，讓人有種懸浮半空中的感覺，不上不下的。

我們必須介入同時又需保持距離來尋求解決之道。包圍我們的物質世界既是經過挑選，也是強加於我們身上，以便達成實用和指引的目的，然後變成一個豐富的活動場所，而我們在其中「運作」自我與他人間的關係。

To "make a scene" in English slang this generally means causing a confrontation which disrupts the smooth running of affairs. To make a spectacle through one's gestures or actions-sometimes art making goes this route. Sculpture for me right now means to make a scene using objects in a way that obstinately refuses words (an impossible project).

To collect and gather things from our daily experience-the everyday prose of the object-world, its signs, objects, gestures-is the process whereby bits and pieces become language, and take on meaning. But what motivates symbol making remains stubbornly in the unconscious. No matter how much we might want to master what causes us to act by being able to articulate it, we are bound to settle for 'the real', as it were, always being displaced into another register. For this reason, symbol making both pleases and displeases, making us feel either half-full or half-empty.

We are both bound to, and separated from others, producing stresses that constantly seek resolution. The world of objects around us is both selected and pressed upon us in order to serve practical and symbolic purposes, and becomes a saturated arena wherein we "work through" self-other relations.

## 凱蒂·坎布伯爾

**Kati Campbell**

無題 (床罩)

雙人床、木頭、燈光、黑絲絨  
床罩、亞麻布製品、毛毯

96.5x152x183 cm

Untitled (hood) 1994

Double bed, wood, light,  
black velvet hood,  
linens, blankets



過去幾年來我的作品大都反應了女性主體與人之間的關係，探討兩者如何介入不同的城市空間及事件、如何被這些所架構、甚至如何受其影響。我居住在加州大學歐文市期間開始創作「如往常般的一天」，這個作品其實就是我在加州歐文市生活經驗的寫照。

歐文市原本就是一個規畫給有車人士居住的城市。由於距離太遠，步行通常是行不通的：以車代步到當地的咖啡廳，或街角的商店比較容易。行人很少見，甚且還會引人質疑。

歐文市也是個沒什麼方向的城市。濃霧和煙霧籠罩海洋或附近山脈的景致，讓人很容易就忘記了地理現象的存在。街道看起來全都差不多，也沒有任何特別的建築物或地景可以當作地標。南加州的天氣更是一成不變，感覺上好像沒有季節變化，使人很容易忘記時間位置。

這件作品是透過光盒呈現一個藝術家漫遊於無人海灘的影像。她是一個受困於單調生活的人，幻想、渴望一種更真實、更複雜、更有變化的生命。在另一個光盒內則是一條高速公路的影像。這條高速公路連接歐文市和洛杉磯市及機場，對我而言，這條公路暫時代表一條生命線，通往我想像中更複雜及更實在的文化，經由洛杉磯機場連接洛杉磯文化和家鄉文化（加拿大溫哥華市）。刷亮的鋁及光箱意在比喻南加州汽車生活及四處存在的廣告文化，小比例的光盒則試圖以一種可觸及與有趣的物體型式來重新呈現加州的生活體驗。

In general, my work over the last few years has been a reflection on how relationships between people and subjectivities of women specifically intervene in, or are framed and affected by, various urban spaces and events. This work, *A day just like the kind of day ...*, was begun during a residency at the University of California, Irvine. It is a direct result of my reflection of my own experiences of Irvine, California.

Irvine is a city designed for people who have cars. Distances are usually too far to travel on foot: a visit to the local coffee shop or corner store is more easily accomplished by car. Pedestrians are a rare occurrence and are often considered suspicious.

In general, Irvine is a disorienting city. There is a haze or smog blocking views of the ocean or of the nearby mountains, making it easy to forget that these geographies are present. The streets are all similar and there are no buildings or sites different enough from each other to be used easily as landmarks. The weather in southern California is monotonous. It feels like there are no seasons, and it's easy to lose track of what time of year it is.

This work is a piece which poses a subject who is caught up in the monotony of daily life, and who dreams of, or desires, a more embodied, complex and varied existence. An image of the artist traversing an empty lot in Laguna Beach appears in one light box. She is the dreamer. An image of the #405 freeway is in the other light box. This is the freeway that connects Irvine to Los Angeles and its airport, and temporarily served as a lifeline for me to what I imagined as a more complex and embodied culture, both the culture of Los Angeles and the culture of home (Vancouver, Canada), via the Los Angeles Airport. While the brushed aluminum and the light boxes themselves are intended to suggest aspects of the car culture and advertising presence which dominate personal experience of space in southern California, the small scale of the light boxes is an attempt to capture and counter this disembodied experience, reissuing it in an attainable, pleasurable, object form.

## 艾莉森·克蕾

Allyson Clay

如往昔般的一天

現場裝置

攝影：羅伯·坎利爾

收藏：麗貝嘉及亞歷山大·史都特夫婦

A Day Just Like the Kind  
of Day That Always  
Follows the Day Before  
1996

2 light boxes with  
duratrans photographs -  
23x28 cm each, text  
Site Installation

Photography: Robert  
Keziere

Collection of Rebecca  
and Alexander Stewart

Day after day



an invisible unfolding of seasons like constant traffic. I dream

of smell and touch, burnt sienna and lime, sweat and water



again and again.

## 莫妮卡·傅科特

**Monique Fouquet**

往昔：今日 #5

炭筆、壓克力、相片、鉛筆

80x120 cm (x 2)

攝影：羅伯·坎利爾

Past: Presence #5

1996

Charcoal, acrylic,  
photograph, pencil on  
paper

80x120 cm (each,  
diptych)

Photography: Robert  
Keziere

家族史由很多不同觀點而架構成形。我試圖在此一系列的連幅畫作中再現一些人情事物。

相片裏的東西是家人流傳給我的，附加上去的文字則是我與母親及姨媽幾年前所錄下來的對話，繪圖則根據我祖父一本十九世紀法國教科書上關於乙炔照明的插圖而來的。我將不同事物及文件的影像併置，意圖探索往昔和今日間的關連。

我們通常會把繪畫視為個人表現的意態，然而在此，物件逼實的素描宣告了自我表現的意念，相片則相反地記述了老舊磨損的銅線。

我母親現今正為失憶而苦惱，她忘記了屬於她自己的故事。我在黑紙上寫下了我們之間收錄下來的對話片斷，對話本身並不完整，但這些文字卻意含了新故事的產生。

Family histories take shape from many perspectives. In this series of diptych, I consider the process of representing events and individuals.

The photographs are of objects which have been passed on to me from my family. The accompanying texts come from taped conversations I had with my mother and my aunt several years ago. I based the drawings on illustrations from a French 19th Century textbook on acetylene lighting which belonged to my grandfather. In juxtaposing disparate objects and texts, drawn and photographed, my intention is to explore the conjunction of presence and absence.

We often see drawing as emblematic of the individual gesture, but here the clinical rendering of these objects undermines the notion of self-expression. In contrast, the photographs depict the worn, handled patina of personal use.

Today, my mother suffers from memory loss. She has forgotten her own stories. On the black paper I write fragments of our taped conversations. While being incomplete in themselves, the words invite new stories.

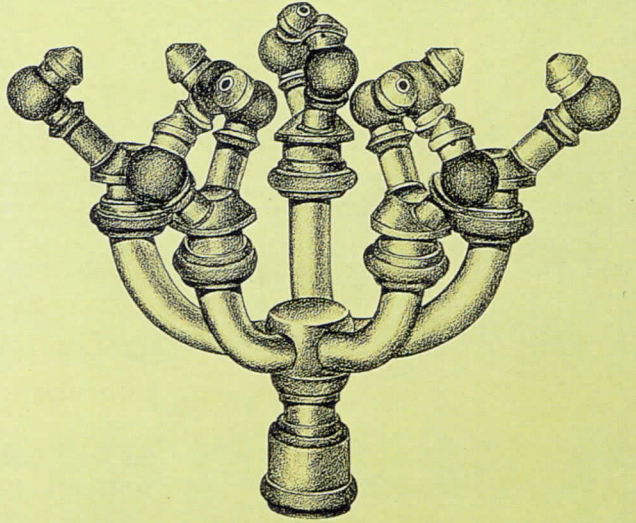
Collection lumière



Charles Delpe

Jeune fille Sois toi-même

*Il nous avouait ses faiblesses et le mit sous effort de  
soutenir pour nous, elle s'en est guérie comme  
il s'en est guérie.*



露茜·哈克

Lucy Hogg

V#1

油彩、畫布

234x404 cm

V#1 1993

Oil on linen

V#1是在我參觀巴黎奧塞美術館後所產生的作品。這個相當新的美術館（於1987年開放）混合所謂的後現代策略，即是讓參觀者能自由瀏覽十九世紀的藝術，不強加灌輸不明的階級概念及作品的優劣標準。雖然這種策略可能有問題，但確實是因為奧塞美術館內的擺設方式，我才開始欣賞以往經常被忽略的畫作，也瓦解因身為現代主義者對「好」畫的預設立場。

然而，當我發現自己佇立在亞歷山大·坎布諾的「維納斯的誕生」前時，心中仍感一陣掙扎。以這幅畫所展示的位置，（在博物館內一個較小，而較隱密的凹室內，和克萊辛格的「遭蛇吻的女子」以及布格豪的「舞蹈」一同陳列），它的色情層面似乎被過度渲染了，我感到受排擠，也為此熟悉的經驗而感到不適。這可能是因為我對於這種淡柔色調的甜蜜感及後期沙龍風格的逼真效果所產生的一種不正確的美學反應，是以產生了不自在的感覺。除此之外，在這樣一個封閉的空間內，我一方面感到迷惑，另一方面又害怕自己深陷迷陣之中，也許這是因為我自覺是一個女性觀者，而這樣一個充滿性誘惑的影像原來就是為異性戀的男性消費者所設。

我試圖以V#1解決我矛盾的情結；並試圖將亞歷山大的畫作變成一幅好的現代主義圖畫，讓人明瞭色情含意其實是被架構出來、是虛構的，全視觀者是否有能力去辨視外圍結構，繼而使畫中情色意涵得以持平。

標題V#1意指陰道（vagina）的v，以及第二次世界大戰中德軍的轟炸科技。

V #1 is the result of a visit to the Museum D'Orsay in Paris. This relatively new museum (opened in 1987) incorporates a so-called post-modern strategy of allowing the viewer to experience aspects of 19th Century Art without the usual implied hierarchy of what is considered the best art of the period by the more conventional museum didactic. As problematic as this might be, (for a good debate, see Art in America, January 1988), the relationships set up in the Museum D'Orsay allowed me to experience paintings I would have usually have bypassed, disrupting my modernist predisposition as to what a 'good' painting might be.

However, finding myself in front of Alexandre Cabanel's Birth of Venus, I was still in conflict. In its current exhibition context, (a smaller, more intimate alcove in the museum, alongside Woman Bitten by a Serpent by Clesinger and Bouguereau's La Danse), its pornographic aspect seemed exaggerated and I had the familiar uncomfortable feeling that I was not the viewer it was intended for. This was compounded by a bad aesthetic reaction to the saccharine quality of pale pastel and trompe l'oeil effect of that late salon style. In spite of all this, I was fascinated and afraid of being caught in my fascination in such and enclosed space. This can be the conundrum of the self-conscious female viewer: what to make of an image of sexuality presumably aimed at a heterosexual male consumer.

V #1 is an attempt to resolve my conflicted viewing; to make Cabanel's painting into a good modernist picture, and to qualify the erotic content in such a way that it is understood as constructed and illusory, contingent on the viewer's capacity for reading a tactile organization of surface. The title V #1 refers to V for vagina and German World War II bombing technology.



## 蘭多·麥坎利

Landon Mackenzie

忘情歌唱

壓克力顏料、畫布

228.5x312.5 cm

I Sing As If No One Can  
Hear Me

(Saskatchewan)

1993

Acrylic on canvas

過去十年來我將創作的重心放在這個我們稱為加拿大的地方以及其虛構出來之認同及意涵上。在1981至1982年間的畫作，「遺失的河川」的第一組畫是有關加拿大南方城市人（我就是其中的一員）想像中及心裏的「極北方」。這些主題曾透過其他系列作品（如「加拿大鎧甲及標靶」或「湖泊三部曲」系列標題的作品），以不同的方式發展並傳達。

近期我大部份的作品則著眼於加拿大中央畜牧區，我們稱這個地區為Saskatchewan，意指其為夢想和歷史的國度。我想指出的是我並不來自這個區域，因此我所畫的是半臆造的，我以身為加拿大人的漂泊感，呈現與「故鄉」和「異鄉」的概念有關的事物。

這些作品從地板上開始，有很多層文字樹立一個像點字效果的外觀或是一個滿溢的記憶，文字在視覺上有相互合併的效果。作品內的「聲音」則混合有個人的字句、Saskatchewan文獻以及鄉村和西部場合的歌曲。在這些間層間還有圖畫、圖表和地圖。儘管可從這一團混亂中理出女性幻想的碎片或歷史的「事實」，然而這些圖畫是無法以理性方式來解讀的。另外，作品幾成抽象但卻延續了加拿大風景畫的歷史。

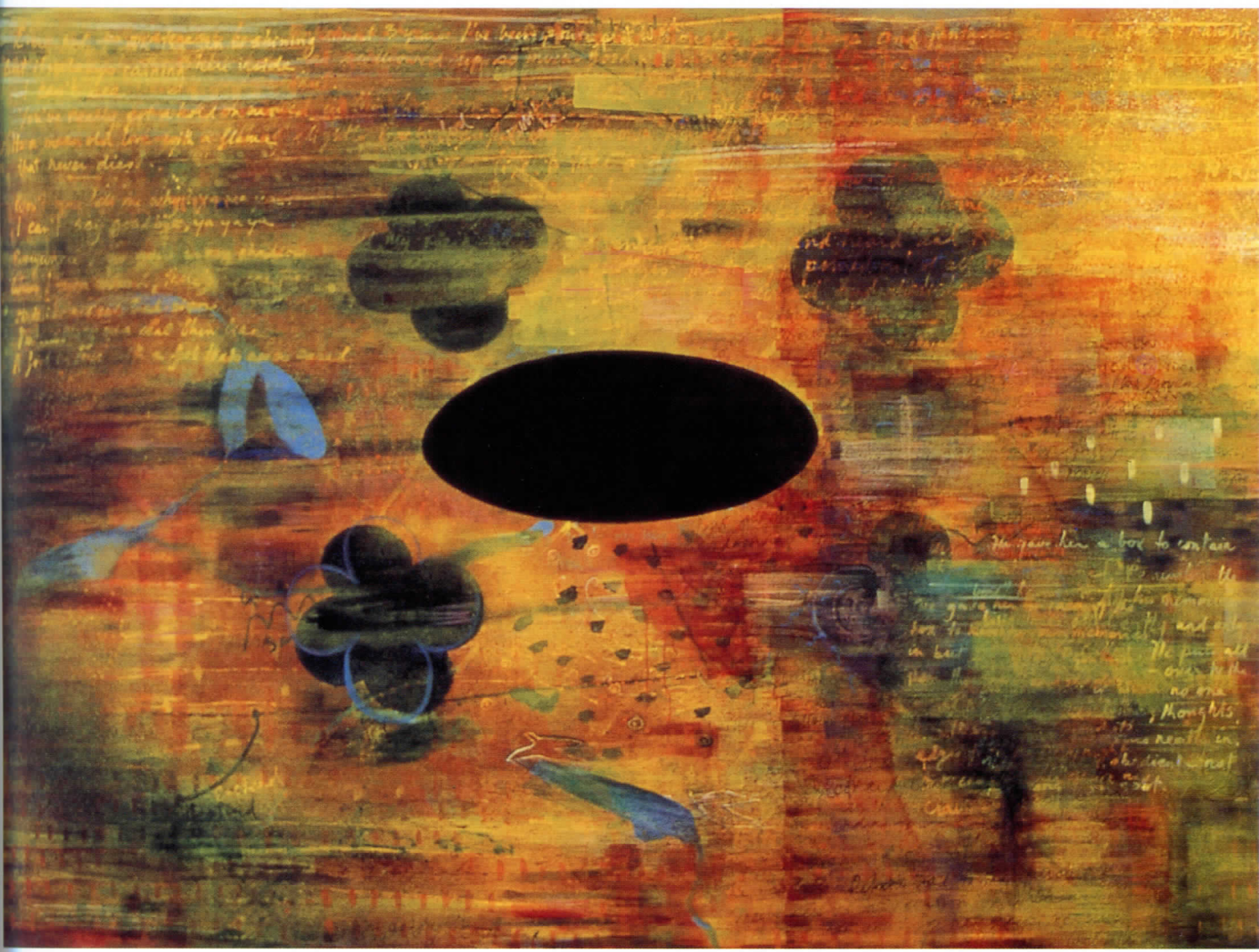
我對於可兼具公眾和個人媒體的創作感興趣。事實上，我只喜歡能兼顧兩者的創作。這些畫作中具現了一種公眾的閱讀方式：是「該誰說話了？」、或是「誰在說話？」。

For over a decade, I have used as a main focus in my work ideas about the space we call Canada and the fictionalized and constructed nature of its identity and meaning. The first group of paintings from 1981-82 called "Lost River" took as their reference point the "far north" in the imagination and psyche of the southern, urban, Canadian (of which I am one). Through other bodies of work, with series titles such as "Canadian Shield and Target" or "Lake Trilogy", these themes have been developed and articulated in different ways.

My most recent work is a project in painting which focuses the central prairie region of Canada we call Saskatchewan as a territory of dreams and histories. I like would to point out right away that I am not from this region, so it is a partially invented place that I am picturing. It has to do with ideas of "home" and "not home" as a Canadian of no-fixed-location.

The works begin on the floor, with many layers of text building up a Braille-like surface, or a flooded memory. The texts merge into each other visually. The "voices" in the work are mixture of my own writing, passages from colonial Saskatchewan archives, and the occasional country and western song. There are also pictures, diagrams and maps amongst the layers. The paintings are impossible to decipher rationally, though snippets of female fantasy or historical "fact" can be sought out of the jumble. In the end, the works become almost abstract while continuing to interface with a history of Canadian Landscape painting.

As with all my work, I am interested in the pieces functioning on both public and private channels. In fact, I am never happy with a picture unless it is well-developed in both these spheres. In these paintings, one of the public readings might well be "Who's time is it to speak?", or "Who Speaks?" in this complex time in both language and representation.



派瑞特的作品源自於對極限藝術，乃是一種霸勢文化的批判。也因對於現代主義雕刻的權威性及普遍性的議論因而存在。就個人歷史的發展因而蘊釀出派瑞特的作品，而同時她就是源起者。她是一個經常透過各種策略來自我認同的自主體，這些策略不僅被用來導正和評論一個身為藝術原創者的她，同時也討論了她身為單一主體「我」的論述。

派瑞特的雕塑根植於承載著個人經驗的建築和都市計劃的觀念。然而，當都市景像的理性組織系統和個人經驗及慾望相抵觸時，其間產生一種斷層，繼而對這種斷層產生一種玄思，也就緩和了這樣的堅持。公共場所成了個人尋找認同與肯定的處所，這種因個人和週遭的社會論述造成了一種曖昧性，並組構成公共場所的社會景像，這些曖昧地串連個人認知和慾望協商的場所。在這個隱約可見的戒律、生存和確認的鏡廳內，派瑞特找到了一種傳達作品意念的方式。

派瑞特作品源自建築物之物質討論，特別是那些有關平日工程，也就是我們最無趣、最普及之現代生產方法。對派瑞特而言，建築體和都市計劃下的生產動力，揭露了將人們制式化的嚴格技術管理。

透過使用住屋建築材料、材料替代物質以及建築技術，派瑞特將場所轉化為一協商場所。這些策略有益於權威的絕對性及中心性的排距。結合斷續的文句和各式材料，派瑞特的作品繼續抗拒符號化的表現，避免封閉的論說，就像那些會抹煞「我」的複雜及瑣碎面之社會組織製造者及產品的封閉論說。

Born from the critique of minimalist art production as a dominated practice, Pratt's work inhabits the space that was opened up by the plethora of discourses that challenged the autonomy and universality of modernist sculpture. Pratt's sculpture remains rooted in its adherence to architecture and urban planning as containers of individual experience. This adherence is mediated by a fascination in the disjunction that occurs when the rational organizational systems of the planned urban landscape collide with individual experiences and desires. Place becomes where the individual can find recognition and affirmation. The individual and the attendant social discourses create and ambiguity that reconfigures place as societal landscapes. These become no more than ambiguous connections/threads; places where individual validation and desire carry out their negotiations. In this hall of mirrors, where discipline, existence and validation are constantly glimpsed, Pratt finds a language to give a voice to her work. Pratt's work inhabits the material discourses of architecture, and specifically those dealing with the everyday construction of our most banal and prevalent methods of modern production. For Pratt, the exposure of the underlying productive forces beneath the veneer of architectural form and urban planning illuminates the rigid technocratic underpinnings that attempt to organize us spatially. This place of complex negotiations is transliterated through the use of home-building materials and their seemingly makeshift assembly and construction techniques. These strategies all help to resist the certainties and centricities of authority. In combination with a disjunctive syntax and heterogeneous materials, her work maintains a resistance to symbolization and avoids the utterance of a closed statement, of a statement that would deny the complexity and tenuousness of I, as the producer and product of the social edifice.

## 艾絲佩特·派瑞特

Elsbeth Pratt

幸運的我

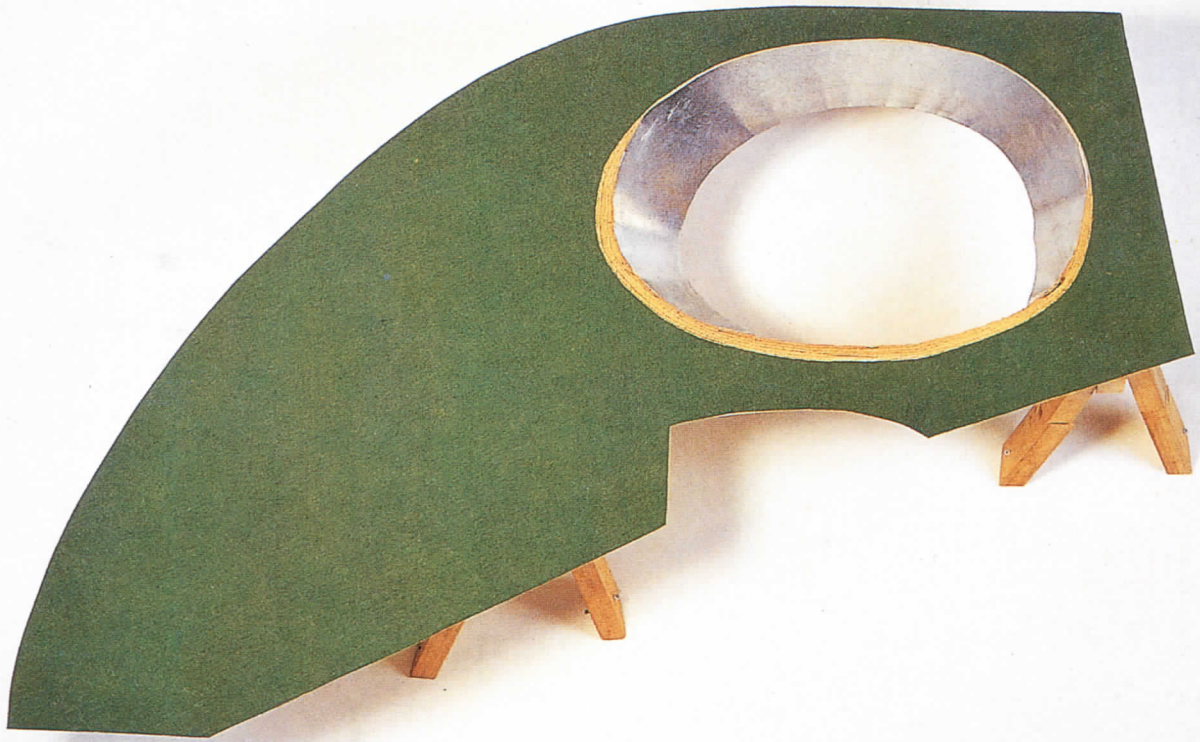
木頭、鍍鋅金屬、毛氈

105x166x41 cm

Lucky Me 1992

Wood, galvanized metal,

felt



「旅」是由十二張椅子組成的作品，實際上應該說是覆蓋並隱藏可折疊金屬支架的椅套所組成。這個作品用了六種不同布料花色，而且每一樣都有兩種顏色，這些布料還有些引人深思的標題，如「七海」、「Guadalajara」、「酋長 Gada」、「中國森林」、「盼你在此」及「禿子」等。所有這些布料乃現今市場一般可得之物，而非仿古物。這組作品旨在探討有關後殖民主義的爭議，特別是指西方中產階級對異國情調的幻想，不論這個「異國」是為歐洲歷史或非西方文化，它所述說的是一種存在於財富、階級和對文化及民族保守態度間所存在的關係。考量這些關係是有趣的，尤其是探討隱藏在無關緊要物件中內含意義更是引人深思，例如：內部裝飾物件。

另一件作品「相片轉印」則是引用英國住屋裝潢雜誌裏的影像創作圖畫。假借這些影像來審視文化價值觀和意識型態如何透過大眾媒體而被營造。這些圖像明確地揭示階級的痕跡，而選用的布料及轉印相片中陳設品所透露出的英國風，亦揭露出人們想藉由居家裝潢來自我定位的企圖。

The installation entitled Voyage is comprised of 12 chairs, actually slipcovers that cover and completely conceal collapsible metal supports. There are 6 different fabric motifs used in this work and each one comes in 2 colour ranges. The fabrics have evocative "titles" such as "Seven Seas", "Guadalajara", "Raja Gada", "Chinois Forest", "Wish You Were Here" and "Les Chaveaux". Significantly, all of these rather expensive fabrics are currently commercially available and are not historical reproductions. Voyage engages in the debates around post-colonialism, specifically, Western bourgeois fantasies of the exotic Other, whether it be located in European history or in non-Western cultures. The work suggests a relationship exists between wealth, class and conservative attitudes towards culture and ethnicity. It is interesting to consider the kinds of charged meanings that lie hidden even in the most innocuous and improbable of situations, such as interior decoration.

Accompanying Voyage in this exhibition are three "photo transfer" drawings. To produce these drawings, I have used photographs reproduced in various English home decoration magazines, for example, House and Garden. The drawings examine how cultural values and ideologies are produced by mass media constructions of domestic environments. Specific to the iconography of these drawings are traces of class and "Britishness" embedded in the choices of fabrics and furnishings pictured in the photographs. At the same time, the drawings address our desire to define and produce identity through home decoration. The effort required to make sense of the image is equivalent to the desire to possess it, and express subjectivity through consumerism.

## 安娜·瑞登 Anne Ramsden

旅  
十二張附有錦緞套子的椅子  
95x42x42 cm (每幅)  
攝影：榮·賽門  
借展者：山謬·萊路斯畫廊

Voyage 1995  
12 chairs with brocade  
covers  
95x42x42 cm (each)  
Photography:  
Ron Simon  
Courtesy Galerie  
Samuel Lallouz



此次展出的兩組作品題名為「臆測」和「意涵」。「臆測」這組畫作暗示肉體美、其形成以及屬性的關聯性；相反地，「意涵」則是自我表現的典範類型。

在「臆測」裏的五張單色圖畫代表頭髮特寫，這些圖片是從流行雜誌上取來的，每一張都有一個圓形鏡子的插圖。圖既是抽象又可辨視，但其確切聯想仍不清楚；而鏡子乃直接暗示觀者處於一種熟悉的自我審視中。

在「意涵」中我則使用一個簡單的名詞來描述一種情緒。「憤怒」以一種古老字體呈現，這個名詞因字母一再覆寫而難以辨讀，這暗示了一種巧飾的字母組合。「意涵」是個兩邊相同的獨立結構，它是一個組成玻璃盒的建築零件，而在這個玻璃盒中有組模糊的字母組，藉著包圍住「憤怒」這個字，這個結構孤立的「憤怒」，並使它具體化；指出居家環境中普遍存在的憤怒情緒，但同時抽離其危險性。

由此而審視我們在透過表現來客觀呈現美和情緒時的期望，並試著將觀者帶入一個可能自省的位置。

The two projects I have included in this exhibition are entitled Speculation and Implication. The Speculation paintings allude to physical beauty, its construction and subsequent attachment to identity; as a counterpoint, the work Implication looks at the stereotypes associated with self-expression.

In Speculation, the five round monochrome paintings represent close ups of hair taken from fashion magazines, each with a round mirror insert. They are simultaneously abstract and recognizable, but remain unclear as to their specific association. The mirrors directly implicate the viewer in a familiar act of self-examination.

In Implication, I used a simple noun to describe an emotion. 'Anger' is presented in a historical script type, illegible through reversing and overlaying the individual letters, suggesting a decorative monogram. Implication, a freestanding structure identical on both sides, is an architectural detail that frames a fragile glass case with the illegible monogram at its centre. The structure, by enshrining, isolating and objectifying anger, usurps its threatening power while pointing to its prevalence within domestic settings.

My intention is to look at the expectations we bring to the objective representation of beauty and emotion through the expressive, and to attempt to redirect the viewer into a potential site of self-scrutiny.

賀內·范·奧姆

Renee Van Halm

臆測

油彩、木板、鏡子

53x53 cm (x6)

Speculation 1996

6 panels, oil on wood,  
mirrors

53 cm diameter (each)



標題「67年群像」所指的「七人小組」，是一群專研並反歐洲繪畫傳統的著名男性畫家，他們在加拿大藝術史上佔有極重要地位。除了藝術史方面的關係，1967這年對這項作品也極具意義，在這年加拿大聯邦成爲獨立國家滿一百年，也就是在這年加拿大政府提高某些亞裔的移民門檻。

67年時住在英屬哥倫比亞區溫哥華市的韓裔加拿大人應邀參觀溫哥華美術館，當時美術館正展出加拿大國家藝廊所主辦的「國家藝術巡迴展」，那是爲紀念「七人小組」成立七十五週年所辦的展覽。相片中的每一個人正凝視一幅艾蜜麗·卡爾描寫西海岸森林的風景畫的作品「往日的海岸村莊1929-30」，在這張相片裏，卡爾所描繪之海岸村莊作品有部份被參與的韓國人的身體遮擋住了。相片裏所呈現的是一個住在由多種移民所組成之國家的複雜生活體驗。而相片中的每一個人同時也從一個加拿大中部地區藝術家羅倫·哈利1924年畫作「Maligne湖」、「翠玉公園」裏向外凝視。影像中的韓國人被置放在西加拿大的風景畫中央。這些裱框彩色照片的大小約11"x14"，有67幅裝入前面的格子而其餘67幅則裝入後面的格子裏。兩幅圖畫的照片以及說明影中人的名單都是作品的一部份，這份名單同時以英文和韓文列出人物姓名。

The title of this project, A Group of sixty-seven, makes reference to the "Group of Seven", a well known group of male painters working in and against European painting traditions important to Canadian Art History. In addition to this art historical reference, the year 1967 is also of significance to the work. That year marked 100 years of Confederation for Canada as a nation and was the year in which the Canadian government lifted immigration restrictions for certain Asian nationals.

Sixty-seven Korean-Canadians living in Vancouver, British Columbia were invited to the Vancouver Art Gallery during the "Art of a Nation" touring exhibition organized by the National Gallery of Canada, marking the 75th anniversary of the founding of the Group of Seven. Each individual is photographed looking into a landscape painting of a west coast forest by Emily Carr, Old Time Coastal Village 1929-30. In this photograph, the Korean subject's body partially conceals native artifacts in the west coast forest depicted in Carr's painting. How is this representation analogous to the condition of living in a complex "poly" colonial nation? Each individual is also photographed looking out from a Lawren Harris painting, Maligne Lake, Jasper Park, 1924. This painting of western Canada by a central Canadian artist, uses a perspectival system into which the Korean subject is placed in the centre. The framed colour photographs which are approximately 11" x 14" are installed in a grid pattern of 67 frontal and 67 back images respectively. Photographs of the two paintings as well as a list indicating each of the participant's names in English and Korean are also a part of the work.

容吉美 (音譯)

Jin-Me Yoon

67年群像

一百三十七張彩色相片

攝影：特維·米爾斯

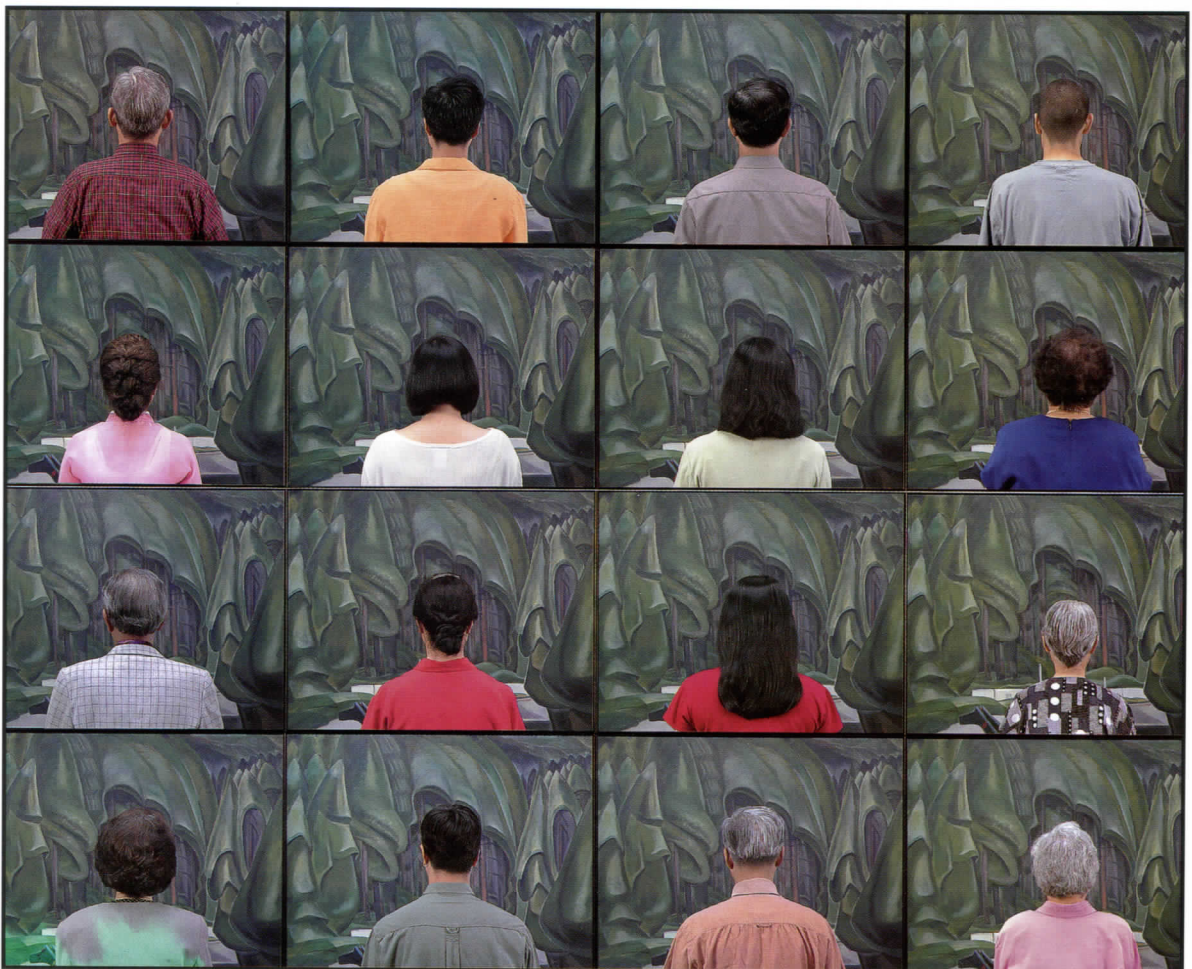
28x35.5 cm (每幅)

A Group of sixty-seven  
1995

137 colour Photographs

Photography: Trevor  
Mills

28x35.5 cm (each)



「遠渡重洋」的靈感來自一個建築物：在1880年後期的英屬哥倫比亞維多利亞區爲了拯救中國少女而蓋的「家」。「家」原本是一個爲八至十二歲無家可歸的中國少女而設的地方，這些少女是因賣淫或奴隸交易而被非法帶入加拿大的。在「遠渡重洋」中所重現就是那些已失落的屬性及其背負的創傷。

我想探究這些生命如何在特定的社會歷史脈絡中依循現實而不斷改變自我，以及他們的經驗在今日所產生的共鳴。

這個作品開頭的部分是六張8x10英尺的紙。當你對這些攝影影像和場所隱含的意義與這兩者產生了聯想時，影像本身就會衍生出極特別的含義。

I cross the ocean stems from an architectural site: "The Home" for rescued Chinese girls in Victoria, British Columbia, built in the late 1880's. The home was initially a place for homeless Chinese girls ages 8 to 12 who were illegally brought to Canada to enter the "mooi-tsai" prostitution /slave trade. Within I cross the ocean, the malleability of lost identities resurfaces, and of those who were forced to endure traumatic experiences.

I am interested in exploring these lives which constantly changed in response to conditions within a specific socio-historical context, and how this resonates into the present.

Six sheets of papers, each 8 feet by 10 feet, were made as the starting point for this installation. The photographic images are of particular significance as they parallel metaphorically with the notion of place.

夏琳·原 (音譯)

**Sharyn Yuen**

我遠渡重洋

相片轉印於紙上

305x244 cm

I cross the ocean

1996

Photography transfer on

paper



**維琪·亞歷山卓****Vikky Alexander****Selected Solo and Two-Person Exhibitions**

- 1997 Edmonton Art Gallery, Edmonton, Alberta, Canada  
Art Gallery of Windsor, Windsor, Ontario, Canada
- 1996 Catriona Jeffries Gallery, Vancouver, British Columbia, Canada  
Presentation House Gallery, North Vancouver, British Columbia, Canada  
Trepanier Baer Gallery, Calgary, Alberta
- 1994 Domestic Setting, Los Angeles, CA, USA
- 1993 Mercer Union, Toronto, Ontario, Canada  
Trepanier Baer Gallery, Calgary, Alberta, Canada
- 1992 Vikky Alexander & Ellen Brooks, Wooster Gardens, New York, USA  
Ansel Adams Center, San Francisco, CA, USA  
Lake In The Woods, Vancouver Art Gallery, Vancouver, British Columbia, Canada  
Galerie Brenda Wallace, Montreal, Quebec, Canada
- 1991 Vikky Alexander & Ellen Brooks, Dorothy Goldeen Gallery, Los Angeles, CA, USA
- 1990 Vikky Alexander & James Welling, Kunsthalle Bern, Bern, Switzerland
- 1989 Galerie Brenda Wallace, Montreal, Quebec, Canada  
Petrosino Park Project, New York, NY, USA
- 1988 De Lege Ruimte, Brugges, Belgium  
Stride Gallery, Calgary, Alberta, Canada
- 1987 CASH/Newhouse Gallery, New York, NY, USA  
ACE Contemporary Exhibition, Los Angeles, CA, USA  
Julian Pretto, New York, NY, USA
- 1986 CASH/Newhouse Gallery, New York, NY, USA  
Vikky Alexander & Ian Wallace, Coburg Gallery, Vancouver, British Columbia, Canada
- 1985 Window Installation, The New Museum, New York, NY, USA

**Selected Group Exhibitions**

- 1996 Vancouver Perspective, Yokohama Civic Art Gallery, Yokohama, Japan  
Modus Operandi, Kenderdine Gallery, Saskatoon, Saskatchewan, Canada
- 1995 Documents Northwest, Seattle Art Museum, Seattle, Washington, USA  
It's Only Rock and Roll, Phoenix Art Museum, Phoenix, Arizona, USA  
Hamilton Art Gallery, Hamilton, Ontario, Canada
- 1994 Trepanier Baer Gallery, Calgary, Alberta, Canada
- 1993 Reflecting Paradise, Expo '93, Taejon, Korea  
Commodity Image, International Center of Photography, Midtown, NY, NY, USA  
Beneath the Paving Stones, Charles H. Scott Gallery, Vancouver, British Columbia, Canada  
Artropolis, Vancouver, British Columbia, Canada

Arcadia/Utopia, Surrey Art Gallery, Surrey, British Columbia, Canada

- 1992 Wasteland, Rotterdam Photo biennale 3, Rotterdam, ND.  
Annina Nosei, New York, NY, USA  
The Art Mall: A Social Space, The New Museum, New York, NY, USA
- 1991 Un-Natural Traces, Barbican Art Gallery, London, UK  
Cruciformed, Cleveland Center for Contemporary Art, Cleveland, USA  
Practicing Beauty, Art Gallery of Hamilton, Hamilton, Ontario, Canada  
London Life Young Contemporaries, London Regional Art Gallery, London, UK  
Just what is it that makes today's homes so different, so appealing?, The Hyde Collection, Glenn's Falls, New York, NY, USA
- 1990 Louver Gallery, New York, NY  
Marta Cervera Gallery, New York, NY, USA  
Berland Hall Gallery, New York, NY, USA  
Grids, Vrej Baghoomian Gallery, New York, NY, USA  
Up the Garden Path, Wolff Gallery, New York, NY, USA  
With the Grain: Contemporary Panel Painting, Whitney Museum of American Art at Phillip Morris, NY and at Stamford, CT, USA  
Pastfuturetense, Winnipeg Art Gallery & Vancouver Art Gallery, Canada  
The Experience of Landscape, Whitney Museum of American Art, New York, NY, USA  
Towards a History of the Found Object, Mendel Art Gallery, Saskatoon, Saskatchewan, Canada  
In the Beginning, Cleveland Center for Contemporary Art, Cleveland, Ohio, USA

**Grants and Awards**

- 1995 Canada Council Paris Studio Residency, Paris, France
- 1995 British Columbia Cultural Fund Award in Visual Arts
- 1992 Artist-in-Residence Program, Light Works, Syracuse, NY
- 1991 Canada Council Visual Arts Grant, Type B (1989, 1987, 1984, 1983)
- 1990 Ontario Ministry of Culture & Communication "Arts Abroad"
- 1990 London Life "Young Contemporaries" Purchase Award
- 1985 Canada Council Projects Grant

**羅娜·布朗****Lorna Brown****Education**

- 1985 Bachelor of Fine and Performing Arts, Simon Fraser University, Burnaby, British Columbia, Canada
- Selected Solo and Two Person Exhibitions**
- 1996 "W.", Artspeak Gallery, Vancouver, British Columbia, Canada
- 1993 Character, Presentation House Gallery, Vancouver, British Columbia, Canada
- 1992 Once Removed, Contemporary Art Gallery, Vancouver, British Columbia, Canada
- 1991 Affect, Gallery 44, Toronto, Ontario, Canada

- 1990 Reading, Artspeak Gallery, Vancouver, British Columbia, Canada  
Reading and other Work, Photographers Gallery, Saskatoon, Saskatchewan, Canada
- 1989 Mobility, Gallery T.O.O., Vancouver, British Columbia, Canada
- 1988 AdVerse Practises, (With Sheila Hall) Vancouver bus shelter project, Vancouver Association for Noncommercial Culture, Vancouver, British Columbia, Canada
- 1987 Two Person exhibition with Carol Williams, Plugin, Winnipeg, Manitoba, Canada
- 1986 Assembly, Western Front Gallery, Vancouver, British Columbia, Canada
- 1985 Installation, (N) on Commercial Gallery, Vancouver, British Columbia, Canada

**Group Exhibitions**

- 1996 Vancouver Perspective, Yokohama Civic Art Gallery, Yokohama, Japan
- 1995 Urban Fictions, Presentation House Gallery, Vancouver, British Columbia, Canada  
RX: Taking Our Medicine, Agnes Etherington Arts Centre, Kingston, Ontario, Canada
- 1994 Generation, Burnaby Art Gallery, Burnaby, British Columbia, Canada  
Benchmarks, (Installations on bus benches), Vancouver Association For Noncommercial Culture, Vancouver, British Columbia, Canada
- 1992 Working Documents, Artspeak Gallery, Vancouver, British Columbia, Canada  
Standard Stoppages, Cathedral Place, Vancouver, British Columbia, Canada.
- 1991 100 Days Of Art, Centre Intemationale d'art Contemporain Du Montreal, Montreal, Quebec, Canada  
Private Addresses, Site specific installation, Vancouver Association for Noncommercial Culture, Vancouver, British Columbia, Canada  
Regina Work Project, MacKenzie Art Gallery, Regina, Saskatchewan, Canada  
Artspeak 5th Anniversary Exhibition, Artspeak Gallery, Vancouver, British Columbia, Canada
- 1990 Simon Fraser University Alumni Exhibition, Perel Gallery, Vancouver, British Columbia, Canada
- 1989 Photoperspectives '89, Presentation House Gallery, North Vancouver, British Columbia, Canada
- 1988 Social Complex, Gallery Connexion, Fredericton and Moncton University Gallery, Moncton, New Brunswick, Canada  
Inaugural Exhibition, Gallery T.O.O., Vancouver, British Columbia, Canada
- 1987 Off the Hill, Simon Fraser University Alumni Exhibition, Perel Gallery,

Vancouver, British Columbia, Canada

1986 Objects of Labour, Vancouver Association for Noncommercial Culture, Park Place, Vancouver, British Columbia, Canada

Work Related, Artspeak Gallery, Vancouver, British Columbia, Canada

Wordworks, 911 Gallery, Seattle, Washington, USA

1985 Urban Circuit, YZY Gallery, Toronto, Ontario, Canada

On the Subject/Object of Money, (N) on Commercial Gallery, Vancouver, British Columbia, Canada

**Grants and Awards**

1996 Vancouver Institute for the Visual Arts Awards

1995 Canada Council B Grant in Visual Arts (1994, 1992, 1991)

1994 Government of British Columbia Project Assistance in Visual Arts (1993)

1990 Canada Council Project and Travel Grants in Photography and Visual Art (1989, 1988, 1987, 1986)

**凱蒂·坎普伯爾**  
Kati Campbell

**Education**

1991 MA, Social History of Art, University of Leeds, UK

1984 BFA, Simon Fraser University, Burnaby, British Columbia, Canada

**Solo Exhibitions**

1995 Kati Campbell, YZY, Toronto, Ontario

1992 Battle of the Titans, Vancouver Art Gallery, Vancouver, British Columbia, Canada

1990 Symptom, Western Front Gallery, Vancouver, British Columbia, Canada

1989 Kati Campbell, Or Gallery, Vancouver, British Columbia, Canada

**Selected Group Exhibitions**

1996 Vancouver Perspective, Yokohama Civic Art Gallery, Yokohama, Japan

1995 A-Dress, Winnipeg Art Gallery, Winnipeg, Manitoba, Canada

1994 Place, Territory and Sign, Vancouver Art Gallery, Vancouver, British Columbia, Canada

Private Eyes, Contemporary Art Gallery, Vancouver, British Columbia, Canada

Generation, Burnaby Art Gallery, Burnaby, British Columbia, Canada

Kati Campbell, Daniel Laskarin, Phillip McCrum, Or Gallery, Vancouver, British Columbia, Canada

1993 Social Studies, Still Lives, Le Mois de la Photo a Montreal, Maison de la Culture, Cote-des-Neiges, Montreal, Quebec, Canada

Permanent Collection, Art Gallery of Ontario, Toronto, Ontario, Canada

New Acquisitions, Burnaby Art Gallery, Burnaby, British Columbia, Canada

Out of Sight-Out of Mind: An Exhibition About Censorship, Mayworks, Vancouver, British Columbia, Canada

1992 Pleasure and Pain, Walter Phillips Gallery, Banff, Alberta, Canada

1991 Private/Public, Winnipeg Art Gallery, Winnipeg, Manitoba, Canada

BC Contemporaries, Vancouver Art Gallery, Vancouver, British Columbia, Canada

The Embodied Viewer, Glenbow Museum, Calgary, Alberta, Canada

1990 Private/Public, Galerie Art & Essai, Universite de Rennes, Rennes, France

Septiemes Ateliers Internationaux des Pays de la Loire, FRAC Clisson, France

Op-Postitions, Rotterdam, Holland

Faculty Exhibiton, Charles H. Scott Gallery, Vancouver, British Columbia, Canada

Transpositons, Rapid Transit Stations, Vancouver, British Columbia, Canada

Media/Culture/Art, Mackenzie Art Gallery, Regina, Saskatchewan, Canada

Canadian Biennial of Contemporary Art, National Gallery of Canada, Ottawa, Ontario, Canada

**Grants and Awards**

1995 Vancouver Institute for the Visual Arts Award (VIVA)

1994 Canada Council B Grants (1992, 1990, 1988, 1986)

1994 British Columbia Cultural Services Awards (1990)

1987 Canada Council Travel and Short Term Grants (1984)

**艾莉森·克雷**  
Allyson Clay

**Education**

1985 MFA, University of British Columbia, Vancouver, British Columbia, Canada

**Solo Exhibitions**

1993/94 Some places in the world a woman could walk, Teck Gallery, Vancouver, British Columbia, Canada; Costin and Klintworth Gallery, Toronto, Ontario, Canada; Edmonton Art Gallery, Edmonton, Alberta, Canada

1992 Traces of a city in the spaces between some people, Charles H. Scott Gallery, Vancouver, British Columbia, Canada

1990 Traces of a city in the spaces between some people, Southern Alberta Art Gallery, Lethbridge, Alberta, Canada; Costin and Klintworth Gallery, Toronto, Ontario, Canada

1989 LURE and New Works (Painting with voices), Costin and Klintworth, Toronto, Ontario, Canada

1988 LURE, Artspeak Gallery, Vancouver, British Columbia, Canada

**Selected Group Exhibitions**

1996 Vancouver Perspective, Yokohama Civic Art Gallery, Yokohama, Japan

Urban Fictions, Presentation House, Vancouver, British Columbia, Canada

1995 Allyson Clay, Shonagh Alexander, Contemporary Art Gallery, Vancouver, British Columbia, Canada

Picture Theory, YZY Artists' Outlet, Toronto, Ontario, Canada

Women & Paint, Mendel Art Gallery, Saskatoon, Saskatchewan, Canada

1994 Reflecting Paradise, Taejon, South Korea

1993 Visual Evidence, Dunlop Art Gallery, Regina, Saskatchewan, Canada

Drawings by Artists, Sculptors & Architects, Atelier Gallery, Vancouver, British Columbia, Canada

Working Documents, Artspeak, Vancouver, British Columbia, Canada

1991 Telltale: Restructured Narratives in Contemporary Canadian Art, Snelgrove Art Gallery, University of Saskatchewan, Saskatoon, Saskatchewan, Canada

West Coast Stories, Latitude 53, Edmonton, Alberta, Canada, University of Lethbridge Art Gallery, Lethbridge, Alberta, Canada

Memory Works, Glenbow Museum, Calgary, Alberta, Canada

1990 Telling Things, Art Metropole, Toronto, Ontario, Canada

Memory Works, London Regional Art Gallery, London, Ontario, Canada

**Grants and Awards**

1995 Canada Council/NEA Artist in Residence Grant (Visiting Artist at University of California at Irvine), USA

Canada Council Travel Grant

1992 British Columbia Project Assistance Grant (1990)

1991 Canada Council B Grant

**莫妮卡·傅科特**  
Monique Fouquet

**Education**

1995 MFA Simon Fraser University, Burnaby, British Columbia, Canada

**Solo Exhibitions**

1994 Mediation & Image, Charles H. Scott Gallery, Vancouver, British Columbia, Canada

1993 The Subject, Diane Farris Gallery, Vancouver, British Columbia, Canada

1991 Memoria, Diane Farris Gallery, Vancouver, British Columbia, Canada

1988 Vessels, Diane Farris Gallery, Vancouver, British Columbia, Canada

1985 Walking the Soft Earth, Contemporary Art Gallery, Vancouver, British Columbia, Canada

**Selected Group Exhibitions**

1996 Vancouver Perspective, Yokohama Civic Art Gallery, Yokohama, Japan

1995 Emily Carr Institute of Art and Design Faculty Exhibition, Charles H. Scott Gallery, Vancouver, British Columbia, Canada (1994, 1993, 1992, 1991)

1990 Artropolis 90, collaboration with Michael Banwell, Vancouver, British Columbia, Canada

The Big Picture, Diane Farris Gallery, Vancouver, British Columbia, Canada

1988 Surrey Art Gallery, Surrey, British Columbia, Canada

Contemporaries of Anne Kipling: Drawings from BC, Vancouver Art Gallery, Vancouver, British Columbia, Canada

1987 Art Cologne, Diane Farris Gallery, Cologne, Germany

1985 B. C. Women Artists 1885-1985 Art Gallery of Greater Victoria, Victoria, British Columbia, Canada

**露茜·哈克**

**Lucy Hogg****Education**

1988 MFA, University of British Columbia, Vancouver, British Columbia, Canada

**Selected Solo and Group Exhibitions**

- 1997 Masquerade, Mercer Union, Toronto, Ontario, Canada
- 1996 Vancouver Perspective, Yokohama Civic Art Gallery, Yokohama, Japan  
Confederation Centre Art Gallery, Charlottetown, Prince Edward Island, Canada  
Critical Beauty, Open Space Gallery, Victoria, British Columbia, Canada  
Topographies, Vancouver Art Gallery, Vancouver, British Columbia, Canada
- 1995 Picture Theory, YYZ Gallery, Toronto, Ontario, Canada
- 1994 Vancouver Art Gallery, Vancouver, British Columbia, Canada
- 1993 Wounded Warriors, Teck Gallery, Simon Fraser University, Burnaby, British Columbia, Canada
- 1990 Artropolis, Vancouver, British Columbia, Canada
- 1988 Vancouver Painters, Contemporary Art Gallery, Vancouver, British Columbia, Canada  
Lucy Hogg: Recent Paintings, Pitt International Gallery, Vancouver, British Columbia, Canada
- 1987 Community Arts Council of Vancouver, Vancouver, British Columbia, Canada  
Artropolis, Vancouver, British Columbia, Canada
- 1986 Latitude 54, Edmonton, Alberta, Canada

**Grants and Awards**

- 1996 Canada Council B Grant
- 1995 Canada Council Paris Studio
- 1994 British Columbia Cultural Fund Award (1993, 1991)
- 1990 Canada Council Project Grant (1981)

**蘭多·麥坎利****Landon Mackenzie****Education**

- 1979 MFA, Concordia University, Montreal, Quebec, Canada
- 1976 BFA, Nova Scotia College of Art and Design, Halifax, Nova Scotia, Canada

**Selected Solo Exhibitions**

- 1997 Art Gallery of York University, Toronto, Ontario, Canada  
Cold City, Toronto, Ontario, Canada
- 1996 Espace 502, Montreal, Quebec, Canada  
Dumlop Art Gallery, Regina, Saskatchewan, Canada
- 1995 The Contemporary Art Gallery, Vancouver, British Columbia, Canada
- 1993 Wynick/Tuck Gallery, Toronto, Ontario, Canada (also 1991, 1989, 1987)
- 1991 Subject in Exile, The Whyte Museum of the Canadian Rockies, Banff, Alberta, Canada
- 1986 Gallery Two Nine One, Atlanta, Georgia, USA
- 1985 Southern Alberta Art Gallery, Lethbridge, Alberta, Canada  
University of Toronto, Scarborough Campus Art Gallery, Toronto,

Ontario, Canada

**Selected Group Exhibitions**

- 1996 Vancouver Perspective, Yokohama Civic Art Gallery, Yokohama, Japan  
Topographies, Vancouver Art Gallery, Vancouver, British Columbia, Canada
- 1995 informal ideas: 95.4 (reflect), Wynick/Tuck Gallery, Toronto, Ontario, Canada
- 1994 Return to Paradise: Contemporary Views of the Land, Edmonton Art Gallery, Edmonton, Alberta, Canada
- 1993 Reflecting Paradise, Expo '93, Seoul, South Korea and touring Korea  
The Land Approached, Carleton University, Ottawa, Ontario, Canada
- 1991 Old Man River Expedition, Southern Alberta Art Gallery, Lethbridge, Alberta, Canada  
West Coast Stories, Latitude 51 Gallery, Edmonton, Alberta, Canada  
Round the Outside, Round the Inside, University of Lethbridge, Lethbridge, Alberta, Canada
- 1988 Viewpoints, Art Gallery of Ontario, Toronto, Ontario, Canada  
Great Strides, Stride Gallery, Calgary, Alberta, Canada
- 1987 B.C. Placed: Recent Trends & Historical predecessors in the Art of B.C., University of Lethbridge Art Gallery, Lethbridge, Alberta, Canada
- 1986 Some Versions of Pastoral, Art Gallery at Harbourfront, Toronto, Ontario, Canada
- 1985 49th Parallel Gallery, New York, NY, USA

**Grants and Awards**

- 1995 Canada Council B Grant (1994)
- 1988 Project Grant, Province of British Columbia
- 1988 Canada Council Projects Cost Grant with Travel
- 1985 Ontario Arts Council Grant

**艾絲佩特·派瑞特****Elspeth Pratt****Education**

- 1984 MFA, University of British Columbia, Vancouver, British Columbia, Canada
- 1981 BFA (Honours), University of Manitoba, Winnipeg, Manitoba, Canada

**Solo Exhibitions**

- 1992 Southern Alberta Art Gallery, Lethbridge, Alberta, Canada
- 1991 YYZ Gallery, Toronto, Ontario, Canada
- 1985 Contemporary Art Gallery, Vancouver, British Columbia, Canada

**Selected Group Exhibitions**

- 1996 Vancouver Perspective, Yokohama Civic Art Gallery, Yokohama, Japan  
Contingent; Eva Hess, Elspeth Pratt, Martha Townsend, Dunlop Art Gallery, Regina, Saskatchewan, Canada
- 1995 Contingent; Eva Hess, Elspeth Pratt, Martha Townsend, Mountsaint Vincent University Art Gallery, Halifax, Nova Scotia, Canada
- 1993 Artropolis, Vancouver, British Columbia, Canada
- 1992 Standard Stoppages, Cathedral Place, Vancouver, British Columbia, Canada
- 1991 Material Remains; Robert McNealy,

Bernie Miller, Elspeth Pratt, Macdonald Stewart Art Centre, Guelph, Ontario, Canada

- 1990 Material Remains; Robert McNealy, Bernie Miller, Elspeth Pratt, Charles H. Scott Gallery, Vancouver, British Columbia, Canada
- 1989 3rd Annual Invitational, Cold City Gallery, Toronto, Ontario, Canada
- 1988 Architettura: Astrazione; Roberts McNealy, Bernie Miller, Elspeth Pratt, Sala I, Rome, Italy
- 1987 Artropolis, Vancouver, British Columbia, Canada
- 1986 Broken Muse, Vancouver Art Gallery, Vancouver, British Columbia, Canada  
Art in Victoria: 1960-1986, Art Gallery of Greater Victoria, Victoria, British Columbia, Canada  
Walls in Hock; Katherine Knight, Elspeth Pratt, Open Space Gallery, Victoria, British Columbia, Canada

**Grants and Awards**

- 1996 Canada Council Travel Grant (1991)
- 1995 Canada Council Arts B Grant (1987)
- 1993 Canada Council Art Bank Purchase
- 1993 VIVA Foundation Award
- 1992 Canada Council Short-Term Grant
- 1992 British Columbia Project Assistance Grant
- 1983 Summer University Graduate Fellowship, University of British Columbia, Vancouver, British Columbia, Canada
- 1983 British Columbia Cultural Fund Scholarship (1982)

**安娜·瑞登****Anne Ramsden****Education**

- 1980 MFA, Concordia University, Montreal, Quebec, Canada
- 1977 BFA, Nova Scotia College of Art and Design, Halifax, Nova Scotia, Canada
- 1973 BA, Queen's University, Kingston, Ontario, Canada

**Solo Exhibitions**

- 1997 Catriona Jeffries Gallery, Vancouver, British Columbia, Canada
- 1996 Galerie Samuel Lallouz, Montreal, Quebec, Canada
- 1994 Residence, Oakville Galleries; Oakville, Ontario, Canada
- 1992 Blind Spots, Front Gallery, Vancouver, British Columbia, Canada
- 1990 Urban Geography, Mendel Art Gallery, Saskatoon, Saskatchewan, Canada; UBC Fine Arts Gallery, Vancouver, British Columbia, Canada  
Relations, Galerie Dzibao, Montreal, Quebec, Canada
- 1988 Relations, Artspeak Gallery, Vancouver, British Columbia, Canada

**Selected Group Exhibitions**

- 1997 Road Movies in Post-Colonial Landscape, Portland Institute for Contemporary Art, Portland, Oregon, USA
- The View from Here, Oakville Galleries, Oakville, Ontario, Canada
- 1996 Vancouver Perspective, Yokohama Civic Art Gallery, Yokohama, Japan

Interventions, Burnaby Art Gallery, Burnaby, British Columbia, Canada  
 1995 Galerie Samuel Lallouz, Montreal, Quebec, Canada  
 1994 Corpus, Oakville Galleries, Oakville, Ontario, Canada  
 1993 Social Studies/Still Lives, Maison de la culture cote des neiges, Montreal, Quebec, Canada  
 Corpus, Walter Phillips Gallery, Banff, Alberta, Canada; Mendel Art Gallery, Saskatoon, Saskatchewan, Canada  
 1992 Standard Stoppages, Cathedral Place, Vancouver, British Columbia, Canada  
 1991 Public Domain, Contemporary Art Gallery, Vancouver, British Columbia, Canada  
 Un archipel de desirs: Les artistes du Quebec et la scene internationale, Musee du Quebec, Quebec, Canada  
 Legitimation, Galerie Vu, Quebec, Canada; London Regional Art Gallery, London, Ontario, Canada  
 1990 Faculty Exhibition, Simon Fraser University Gallery, Burnaby, British Columbia, Canada  
 Artropolis, Vancouver, British Columbia, Canada  
 Legitimation, Nickle Arts Museum, Calgary, Alberta, Canada; Contemporary Art Gallery, Vancouver, British Columbia, Canada  
 Transpositions, Vancouver Skytrain Stations, Vancouver, British Columbia, Canada  
 1989 Legitimation, Galerie Powerhouse, Montreal, Quebec, Canada  
 Rebel Girls, Vancouver Art Gallery, Vancouver, British Columbia, Canada; National Gallery, Ottawa, Ontario, Canada  
 1988 Canadian Narrative Video, Museum of Modern Art, New York, USA  
 AdVerse Practices, Vancouver, British Columbia, Canada  
 1987 Active Process, Presentation House, North Vancouver, British Columbia, Canada  
 Artist's Pages, Parachute No. 46  
 1986 Centre Culturel Canadien, Paris, France; ELAC, Lyon, France  
 1985 Fascination with the Other, ARC, Toronto, Ontario, Canada

賀內·范·奧姆

Renee Van Halm  
 Education  
 1997 MFA, Concordia University, Montreal, Quebec, Canada  
 1975 Diploma (Honours), Emily Carr Institute of Art and Design, Vancouver, British Columbia, Canada  
 Selected Solo Exhibitions  
 1997 S.L. Simpson Gallery, Toronto, Ontario, Canada (1996, 1995, 1992, 1990, 1988, 1986, 1984, 1983)  
 1994 Anonymous Volumes, Oakville Galleries, Oakville, Ontario, Canada  
 1989 Forest City Art Gallery, London, Ontario, Canada  
 1987 Display: A Temptation To Follow, Toronto Sculpture Garden, Toronto, Ontario, Canada  
 1986 L'eau a la bouche, Art Gallery of Greater Victoria, Victoria, British Columbia, Canada  
 1985 Recent Work, Art Gallery of Algoma, Sault Saint Marie, Ontario, Canada  
 Selected Group Exhibitions  
 1996 Vancouver Perspective, Yokohama Civic Art Gallery, Yokohama, Japan  
 Interventions: Anne Ramsden and Renee Van Halm, Burnaby Art Gallery, Burnaby, British Columbia, Canada  
 Review 1980-85: Monumenta, Chromaliving, New City of Sculpture, Mercer Union, Toronto, Ontario, Canada  
 1995 Survivors in Search of a Voice, Royal Ontario Museum, Toronto, Ontario, Canada; and touring  
 1993 Joanne Tod, Renee Van Halm, S.L. Simpson Gallery, Toronto, Ontario, Canada  
 De la perspective...dans l'art contemporain, Centre d'exposition du Vieux-Palais, Saint Jerome, Quebec, Canada  
 Reflecting Paradise, Expo 93, Taejon, Korea  
 Visual Evidence, Dunlop Art Gallery, Regina, Saskatchewan, Canada  
 1992 Dialogues, CIAC, Montreal, Quebec, Canada  
 1991 The 80's, National Gallery of Canada, Ottawa, Ontario, Canada  
 1990 Nine from Toronto, Newcastle, England  
 S.L. Simpson Gallery, 1980-1990, S. L. Simpson Gallery, Toronto, Ontario, Canada  
 1988 Theatre/Tableaux: The Winnipeg Perspective, Winnipeg Art Gallery, Winnipeg, Manitoba, Canada  
 Great Strides, Olympic Arts Festival, Stride Gallery, Calgary, Alberta, Canada  
 1987 Traces, Contemporary Canadian Drawing, Department of External Affairs, Ottawa, Ontario, Canada  
 Water Works, London Regional Art Gallery, London, Ontario, Canada  
 1986 York Works, Art Gallery of York University, Toronto, Ontario, Canada  
 York Faculty Show, Zhejiang Academy of Fine Arts, Hangzhou, China  
 Mapping the Surface, Mendel Art Gallery, Saskatoon, Saskatchewan,

Canada  
 The Interpretation of Architecture, Toronto, Ontario, Canada  
 Songs of Experience, National Gallery of Canada, Ottawa, Ontario, Canada  
 How We See/What We Say, The Art Gallery of Harbourfront, Toronto, Ontario, Canada  
 Grants and Awards  
 1994 Canada Council A Grant (1991)  
 1989 Canada Council Paris Studio  
 1987 Canada Council B Grant (1985, 1984, 1982, 1981)  
 1986 Ontario Arts Council Grant (1984)  
 容吉美  
 Jin-me Yoon  
 Education  
 1992 MFA, Concordia University, Montreal, Quebec, Canada  
 1990 BFA, Emily Carr Institute of Art and Design, Vancouver, British Columbia, Canada  
 1985 BA, University of British Columbia, Vancouver, British Columbia, Canada  
 Solo Exhibitions  
 1997 between departure and arrival, Western Front Gallery, Vancouver, British Columbia, Canada  
 1996 Imagining Communities (bojagi), Artspeak Gallery, Vancouver, British Columbia, Canada  
 Souvenirs of the Self, Red Eye Gallery, Rhode Island School of Design, Providence, Rhode Island, USA  
 1992 Screens, Gallery Bourget, Concordia University, Montreal, Quebec, Canada  
 1991 Souvenirs of the Self (Installation Version), Edmonton Art Gallery, Edmonton, Alberta, Canada  
 Souvenirs of the Self (Postcard Version), site-specific work for the Walter Phillips Gallery, Banff, Alberta, Canada  
 Series of Solo Exhibitions titled "Between Views and Points of View"  
 1990 (In)authentic (Re)search, Women if Focus Gallery, Vancouver, British Columbia, Canada  
 Selected Group Exhibitions  
 1997 State(s) of Nation, Confederation Centre of the Arts, Charlottetown, Prince Edward Island, Canada  
 Fertile Ground, Oakville Galleries, Oakville, Ontario, Canada  
 The Distance Between, (two person show with Kim Yasuda), Art Gallery of Ontario, Toronto, Ontario, Canada  
 Before the Land, Behind the Camera, Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, Canada  
 1996 Pushing Image Paradigms: Conceptual Manuevers in Recent Photography, Portland Institute for Contemporary Art, Portland, Oregon, USA  
 Urban Fictions, Presentation House, North Vancouver, British Columbia, Canada  
 Before the Land, Behind the Camera, Canadian Museum of Contemporary Photography Ottawa,

- Ontario, Canada  
Topographies, Vancouver Art Gallery, Vancouver, British Columbia, Canada  
Fertile Ground, Agnes Etherington Gallery, Kingston, Ontario, Canada  
Nature of Culture, Kamloops Art Gallery, Kamloops, British Columbia, Canada  
Vancouver Perspective, Yokohama Civic Art Gallery, Yokohama, Japan
- 1995 Artists Today, Asia-Pacific Universe: Contemporary Art from Australia, Canada, China, India, Japan, The Philippines, The Yokohama Civic Art Gallery, Yokohama, Japan  
Picture Theory, YYZ, Toronto, Ontario, Canada  
The Spectacular State: Fascism and the Modern Imagination, Fotobase Gallery, Vancouver, British Columbia, Canada
- 1994 Picturing Asia America: Communities, Culture, Difference, Houston Center for Photography, Houston, Texas, USA  
Benchmarks: a public project for the Association for Noncommercial Culture, collaborative site-specific work with Susan Edelstein, Robson Street, Vancouver, British Columbia, Canada  
Generations, Burnaby Art Gallery, Burnaby, British Columbia, Canada  
Book Ends and Odd Books: Publications Refuting Conventional Form, Artspeak Gallery, Vancouver, British Columbia, Canada  
Telling....Stories, Randolph Street Gallery, Chicago, Illinois, USA  
A/PI\* eclectic, Seattle Central Community College Art Gallery, Seattle, Washington, USA  
Across the Pacific: Contemporary Korean Art, Kumho Museum, Seoul, Korea  
Channel: OPEN Project, Ideal Copy, Kyoto, Japan
- 1993 Across the Pacific: Contemporary Korean Art, The Queens Museum of Art, Queens, NY, USA  
Artropolis: Art About Public Issues, Vancouver, British Columbia, Canada  
Margins of Memory, Windsor Art Gallery, Windsor, Ontario, Canada  
Book Ends & Odd Books: Publications Refuting Conventional Form, Banff, Alberta, Canada  
Social Subjects, YYZ, Toronto, Ontario, Canada  
World of Difference: Art, Tourism and Cultural Dialogues, Euphrat Gallery, Cupertino, California, USA  
Corpus, Mendel Art Gallery, Saskatoon, Saskatchewan, Canada; Walter Phillips Gallery, Banff, Alberta, Canada
- 1992 Art and Photography, Seoul Art Centre, Korea  
A Group of Seven, Third Istanbul Biennial of Contemporary Art, Turkey  
Souvenirs of the Self, Korean American Arts Festival, Berkeley, California, USA  
Caught Between the Sheets, Los Angeles Photo Centre, California, USA  
Body Takes, Toronto Photographers Workshop, Toronto, Ontario, Canada  
Travel Show, SF Camerawork, San Francisco, California, USA  
Know No Boundaries, site-specific public art project for Skytrain Stations (public transit), Vancouver, British Columbia, Canada
- 1991 Heroic/Romance, University of British Columbia, Vancouver, British Columbia, Canada  
Le Mois de la Photo a Montreal, Maison de la Culture Marie-Uguay, Montreal, Quebec, Canada
- 1990-91 Yellow Peril: Reconsidered, National travelling exhibition, Canadian tour
- 1989 Others Among Others, Women in Focus Gallery, Vancouver, British Columbia, Canada  
A parallel exhibition to "In Visible Colours". Third World and Women of Colour Film and Video Festival
- Grants and Awards**  
1996 Canada Council B Grant  
1995 Canada Council Travel Grant (1994, 1993)  
1994 British Columbia Cultural Services Grant  
1992 Concordia University Fellowship (1991, 1990)  
1992 British Columbia Cultural Services Award (1991)  
1991 Canada Council B Grant
- 夏琳·原**  
**Sharyn A Yuen**
- Education**  
1986 Japanese Papermaking, Kurotani, Japan  
1985 Banff Center of Fine Arts, Banff, Alberta, Canada (1983)  
1981-83 European Production Papermaking at St. Armand Papermill, Montreal, Quebec, Canada  
1978 BFA (Honours), University of Victoria, Victoria, British Columbia, Canada
- Solo Exhibitions**  
1993 Like A Plague of Locusts, Pitt Gallery, Vancouver, British Columbia, Canada  
Two Installations: Like a Plague of Locusts/Angel Island, Open Space Gallery, Victoria, British Columbia, Canada  
1992 Vancouver Museum, Vancouver, British Columbia, Canada
- Group Exhibitions**  
1997 Traces of Time, Museum for Textiles, Toronto, Ontario, Canada  
1996 Topographies, Vancouver Art Gallery, Vancouver, British Columbia, Canada  
Vancouver Perspective, Yokohama Civic Art Gallery, Yokohama, Japan  
50 Years: 50 Objects, CAC Gallery, Vancouver, British Columbia, Canada  
1995 Faculty Exhibition, Emily Carr Institute of Art and Design, Charles H. Scott Gallery, Vancouver, British Columbia, Canada (1992, 1991)  
Fotofeis, An exhibition of International Photography, An Lanntair Gallery, Stormoway, Isle of Lewis, Scotland  
The Spectacular State: Fascism and the Modern Imagination, Jewish Art Gallery, Vancouver, British Columbia, Canada
- 1994 Racing thru Space, Artspeak Gallery, Vancouver, British Columbia, Canada  
Benchmarks (Public art on bus benches), A project by the Vancouver Association for Noncommercial Culture, Vancouver, British Columbia, Canada
- 1993 Margin of Memory, Art Gallery of Windsor, Windsor, Ontario, Canada  
Artopolis, "Art About Public Issues", Vancouver, British Columbia, Canada (1987)  
Feng Shui, All Saints' Church, Newcastle-Upon-Tyne, England  
Paper Exhibition, Maison de la Culture, Cote des Neiges, Montreal, Quebec, Canada  
New Acquisitions, Burnaby Art Gallery, Burnaby, British Columbia, Canada  
Dual Cultures, Kamloops Art Gallery, Kamloops, British Columbia, Canada
- 1992 Standard Stoppages, Cathedral Place, Vancouver, British Columbia, Canada
- 1991 Self Not Whole, Chinese Cultural Centre, Vancouver, British Columbia, Canada  
Culturally (dis) Placed: An Investigation of Ethnology Through Contemporary Photography, Burnaby Art Gallery, Burnaby, British Columbia, Canada  
Yellow Peril Reconsidered, Canadian Tour: Montreal, Toronto, Winnipeg, Halifax, Vancouver, Ottawa, Canada
- 1988 Yellow Peril, Chisenhale Gallery, London, England
- 1987 Paper Present, Hobart, Australia  
1985 Women In This Decade, Robson Square Media Centre, Vancouver, British Columbia, Canada
- Grants and Awards**  
1996 British Columbia Cultural Fund, Project Grant (1995, 1993)  
1994 Banff Centre of Fine Arts, Artist in Residence, Banff, Alberta, Canada (1992)  
1993 Canada Council Travel Grant  
1986 Canada Council Explorations Grant

- 1.2 維琪·亞歷山卓  
Vikky Alexander  
柚木方磚#1 & #2  
相片、木頭  
61x61 cm  
Teak Square Tile #1 & #2 1990  
Photograph on wood
3. 北方內部地區  
相片、木頭  
四幅, 213x56 cm (每幅)  
Northern Interior Section 1989  
Photograph on wood  
4 panels, 213x56 cm (each)  
羅娜·布朗  
Lorna Brown
4. 海  
複合媒體  
現場裝置  
攝影: 羅伯·坎利爾  
Mer 1995  
Installation with video projection  
on Mylar, text, aluminum  
trough, brochures  
Photography: Robert Keziere  
凱蒂·坎布伯爾  
Kati Campbell
5. 無題(床罩)  
雙人床、木頭、燈光、黑絲絨床罩、亞麻  
布製品、毛毯  
96.5x152x183 cm  
Untitled (hood) 1994  
Double bed, wood, light, black velvet  
hood, linens, blankets
6. 未來功能  
日式儲藏櫃、亞麻製品、文件  
現場裝置  
Future Use 1996  
Japanese storage chest, linen pieces, text  
Site Installation  
艾莉森·克蕾  
Allyson Clay
7. 如往昔般的一天  
現場裝置  
攝影: 羅伯·坎利爾  
收藏: 麗貝嘉及亞歷山大·史都特夫婦  
A Day Just Like the Kind of Day That  
Always Follows the Day Before 1996  
2 light boxes with duratrans  
photographs 23x28 cm each, text  
Site Installation
- Photography: Robert Keziere  
Collection of Rebecca and Alexander  
Stewart  
莫妮卡·傅科特  
Monique Fouquet  
8-14 往昔: 今日 #1-7  
炭筆、壓克力、相片、鉛筆  
80x120 cm (x 2)  
攝影: 羅伯·坎利爾  
Past: Presence #1-7 1996  
Charcoal, acrylic, photograph, pencil on  
paper  
80x120 cm (each, diptych)  
Photography: Robert Keziere  
露茜·哈克  
Lucy Hogg
15. V#1  
油彩、畫布  
234x404 cm  
V#1 1993  
Oil on linen  
蘭多·麥坎利  
Landon Mackenzie
16. 忘情歌唱  
壓克力顏料、畫布  
228.5x312.5 cm  
I Sing As If No One Can Hear Me  
(Saskatchewan) 1993  
Acrylic on canvas
17. 給喬治亞的信天翁之翼  
壓克力顏料、畫布  
228.5x312.5 cm  
Albatross Wings for Georgia 1992  
Acrylic on canvas  
艾絲佩特·派瑞特  
Elspeth Pratt
18. 幸運的我  
木頭、鍍鋅金屬、毛氈  
105x166x41 cm  
Lucky Me 1992  
Wood, galvanized metal, felt
19. 傷痕  
合板、紙板、繩線  
Scar 1995  
Plywood, corrugated cardboard,  
strapping  
安娜·瑞登  
Anne Ramsden
20. 無題  
照片轉印、素描  
76x56 cm  
Untitled 1996  
3 photographic transfer drawings  
旅  
十二張附有錦緞套子的椅子  
95x42x42 cm (每幅)  
攝影: 榮·賽門  
借展者: 山謬·萊路斯畫廊  
Voyage 1995  
12 chairs with brocade covers  
95x42x42 cm (each)  
Photography: Ron Simon  
Courtesy Galerie Samuel Lallouz  
賀內·范·奧姆  
Renée Van Halm
22. 臆測  
油彩、木板、鏡子  
53x53 cm (x 6)  
Speculation 1996  
6 panels, oil on wood, mirrors  
53 cm diameter (each)
23. 意涵  
油彩、木板、玻璃  
230x165 cm  
Implication 1996  
Oil on wood, glass  
容吉美(音譯)  
Jin-Me Yoon
24. 67年群像  
一百三十七張彩色相片  
攝影: 特維·米爾斯  
28x35.5 cm (每幅)  
A Group of sixty-seven 1995  
137 colour Photographs  
Photography: Trevor Mills  
28x35.5 cm (each)  
夏琳·原(音譯)  
Sharyn Yuen
25. 我遠渡重洋  
相片轉印於紙上  
305x244 cm  
I cross the ocean 1996  
Photography transfer on paper
26. 我遠渡重洋  
相片轉印於紙上  
305x244 cm  
I cross the ocean 1996  
Photography transfer on paper

**溫哥華女性藝術展**

發行人 林曼麗  
 編輯 台北市立美術館展覽組  
 總編輯 李玉玲  
 執行編輯 賴瑛瑛  
 編輯助理 林優秀  
 美術設計 馮健華  
 攝影 杜宗尚、林宗興  
 總務 張振明、馮銓亨  
 會計 馬雲彩、李麗珍  
 發行處 台北市立美術館  
 地址 台北市中山北路三段181  
 電話 (02)595-7656  
 傳真 (02)594-4104  
 印刷 昶昇印刷股份有限公司  
 地址 台北市通河東街一段167巷39號  
 電話 (02)883-4025  
 出版日期 中華民國八十六年七月 初版

版權所有翻印必究

統一編號 031728860210

ISBN : 957-00-9843-0

**Vancouver Perspective**

Director / Lin Mun-Lee  
 Editor / Exhibition Department, Taipei Fine Arts  
 Museum  
 Chief Curator / Lee Yu-Lin  
 Executive Curator / Lai Ying-Ying  
 Curatorial Assitant / Lin lou-Shou  
 Art Designer / Kelvin Feng  
 Photographers / Tu Chung-Shang, Lin Chung-Hsin  
 General Affairs / Chang Chen-Ming, feng Chuan-heng  
 Accountants / Ma Yun-Tsai, Lee Li-Jen  
 publisher / Taipei Fine Arts Museum 181, Chung-  
 shan N. Road, Sec. 3, Taipei, Taiwan,  
 R.O.C.  
 Tel: (02) 595-7656.  
 Fax: (02) 594-4104  
 Printer / GROWING Culture Corporation 39, Lane  
 167, Tung-Ho E. St., Sec 1, Taipei Tel:  
 (02)8834025  
 Publication Date / June, 1997. First Ed.

ISBN 957009843-0



9 789570 098433 >

主辦單位

台北市立美術館  
溫哥華卡爾藝術設計機構

Organizations

Taipei Fine Arts Museum  
The Charles H. Scott Gallery,  
Carr Institute of Art and Design