A blurry photograph of a forest with green foliage and tree trunks. The text "you can't see 'the forest for the trees'" is overlaid in white, italicized font on the right side of the image.

you can't see *"the forest for the trees"*

“The Forest For The Trees”

Concept by the intersperse curatorial collective

ANNE O'CALLAGHAN, FRANCESCA VIVENZA, JOCELYNE BELCOURT SALEM.

Essay *Trees Looking* by Barbara Godard.

Poem *Tree Symphony (Eight Movements)* by Maralynn Cherry

Toronto Exhibition Supported by Chad Wolfond, Director Of The Lonsdale Art Gallery,

November 2006 @ Lonsdale Art Gallery,
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La Spezia, Italy

“The Forest For The Trees”

Artistic practices that focus on the reconstructions of language, where the aim is to question, investigate or reconsider social attitudes of interpretation, has a long history. Coming from a similar perspective, but diverging from these reconstructive tendencies, the 98 artists participating in the exhibition you can't see “The Forest For The Trees” respond to the title and concept of the project- in a myriad of ways from humorous charm to a certain disquietude.

We wish to thank Chad Wolfond, Director of the Lonsdale Art Gallery, for his support and generosity, RogerHenriques for creating and hosting the web site and a very special thank you to Barbara Godard for the essay *Trees, Looking*

the intersperse curatorial collective

Anne O'Callaghan, Francesca Vivenza, Jocelyne Belcourt Salem.

Tree Symphony (eight movements)

The dreaming body is free to dance amongst the trees weaving patterns into a geography.

Hidden morphologies become rooted, lingering in silence and setting rhythms in motion.

Walking into the forest, the trees absorb your body into a dance.

By resisting the too distant, primal aspects of being here, each incident becomes a
container for the senses.

Signs and symbols arise slipping into the mental constructs of an imaginary forest.

Shadows reflect the whispers of wind moving between limbs.

Your feet take root before vertical thrusts of growth, sounding.

Touching hands shape a chorus of trees.

Maralynn Cherry

Trees, Looking by Barbara Godard

“I lean against a tree. I am a tree leaning.” In the words of her nameless protagonist of *Surfacing*, Margaret Atwood gives form to the most intimate relationship between humans and nature. This becoming-tree is rooted in ancient vegetation myths which haunt the imagination, their cyclical regeneration promising a form of natural immortality. “Nature is on the inside,” observes Cézanne, not an object but a chiasmic process that produces the one within the other, nature interpenetrating human to create resonance. Shape shifting as she passes from realm to realm, Atwood’s protagonist undergoes a shamanic ritual in contact with Algonquian pictographs among these, possibly, “the big-tree-in-the-middle-of-the-earth” (Parker), symbolic of light and life, sky power and earth power. Great trees are also central to creation in the Iroquoian cosmogony, whether in a Delaware version in which humans grow from the branches of the world-tree springing from the back of a tortoise or in a Senecan version in which Sky-mother drops down through a hole, left by the uprooting of the celestial tree, onto a turtle’s back from which she creates the earth and its peoples. The transformative power of Amerindian symbolic trees finds an echo in myths of aesthetic creation from a Eurocanadian tradition in the parallels Atwood’s fiction establishes with P.K. Page’s *The Sun and the Moon*, a reworking of the Greek tale of Daphne’s metamorphosis. As “moon child,” born during an eclipse, Kirsten Fender has extraordinary powers of empathy enabling her to take on the identity of objects or people. She exercises this negative capability and merges with a tree on the eve of her marriage to a painter. Through the allegory of contending masculine and feminine principles, his “strong vital element” and her “pale thin light,” Page explores tensions between Apollonian and Dionysian forces, between constructivist and automatic aesthetics. Nature and culture intertwine closely in indigenous North American and transported European myths even as both traditions concur in the importance of this reciprocal relation in the production of human beings and works of art.

Such ancient tales help explain why images of trees resonate so powerfully in us. Nature and human perception are indivisible, as Simon Schama reminds us, “landscape [being] the work of the mind.” Or of the unconscious. As Jacques Lacan reformulates this relation, the subject emerges within the scopic field as eye in the gaze of the Other. Yet our Cartesian world has divided the subjective eye from the object of vision, separated the seer and the seen, carving out as distinct categories the real and the imaginary, the visible and the invisible. What forces work upon the retina to make or blur these categories? What visualization renders present what is absent? What filters make the landscape opaque or translucent? Through the multiple exposures of its ninety-seven images, “The Forest for the Trees” addresses such insistent questions about perception on conceptual, psychical and formal registers.

The very title of the exhibition raises these questions not so much in what it says but rather in what it conceals. In this it reflexively troubles the concept of “showing” through its structure--the creative interaction of aggregates--which manifests the principles of its composition. The invisible is thus a fold in the visible itself. It is the function of art to create percepts, according to Gilles Deleuze, “perception[s] in becoming” that change the power of perceiving. Every sensation is a question setting things in motion. Sight is potentialized through the presentation of a “block of sensations” extracted from the non-visible intensive forces working behind or beyond visible forms. A composition of these forces or synthesis of differential relations, the work of art aims “not to render the visible, but to render visible.” The injunction to do so is missing, however, from the exhibition title which through ellipsis places emphasis on the domain of representation (forest, trees) not on the conditions of representation (visualization). Invoking only part of a venerable adage, the title enacts reflexively a play of part/whole, absence/presence, invisible/visible, in both its form and sense. For, when completed by the verb “to see,” the proverb reads, “You cannot see the forest for the trees.”

This “old saw” is rendered visible in the exhibition in a signature. Near the centre of the images displayed, in large black script on white ground, “John Haywood” names the author of this proverb and introduces the act of visual perception with the difference of writing in the substitution in the name of “a” for “e.” As first written, the proverb read “Ye can not see the wood for trees,” punning on the author’s name, John Heywood. One of the wits at the Tudor court, Heywood was a musician, playwright and author of *A Dialogue of Proverbs* (1546), a compendium of proverbial sayings. Heywood is important in the history of English drama as the first writer to turn the abstract characters of the morality plays into real persons. His *Dialogue of Proverbs in the Manner of Two Marriages* combines this practice with his skill as epigrammatist in a lively dramatisation of the treatises on marriage common at that time. The two sections of Heywood’s *Dialogue* respond to the contrasting dilemmas formulated in a fourteenth century Latin manual, “Is it better to marry a beautiful or an ugly wife?” An older man counsels a young man against rushing into marriage by offering him complementary stories of unfortunate marriages based on the examples of his neighbours for whom he served as confidante, first the story of a young man and beautiful but poor girl, then of a young man and rich widow. Developed as a dialogue-debate between the pairs of characters, the arguments are enlivened by anecdotes, farcical incidents, puns and ribald humour. In the second dialogue, where the rich widow tells about her young husband’s neglect and ruinous spending of her fortune, she charges the husband with blindness, “howe blyndly ye stande in your owne lyght,” and an inability to

see his “owne ease.” “I see,” she says, “ye can not see the wood for trees” (ll. 1611-1615). Punning here on various forms of pleasure, underscored by the rhyme of “please,” “ease,” “trees,” “sees” in successive lines, the dialogue enacts in its rhetoric the play on appearance/reality, illusion/truth of which the proverb is a pithy exemplum. In the witty innuendo, licence is the lining of morality as blindness is the underside of light. Readers are both cautioned about the complexities of perception and invited to participate in the delights of misprision with its surprising transformations.

“The Forest for the Trees” presents few overt allusions to the mythic trees which loom so large in their verticality within the “forest of symbols” (Baudelaire) of correspondences and resonances that intertwine mind and eye. No giant Yggdrasil pushes its roots deep into the underworld to support its upward reach to the heavens and so bind all living things. This is a world of surfaces not depths. Roots form rhizome-like in the tangle of a woman’s hair as she stretches along the ground in her metamorphosis, a mere trace of archaic forces. Attention has shifted now to transformation as creative process in the unexpected perspectival twists of the contributions. The Tree of Knowledge no longer stands at the centre of an edenic garden: in one image, its apple blossoms conceal a woman’s face while, in another, a woven lattice hiding its trunk provides the ladders on which snakes slither up and down from invisible branches. The “family tree” has been felled when the black and white reproduction of an old photograph of a child shows only a part of his body. In their play with mythic convention, the contributors to the exhibition have made the process of perception an aesthetic end in itself.

Nowhere is this creation of percepts more explicit than in the work on colour extracting sensations from the complementarity of green and red. Traces of red in many of the contributions cohere in the multiple red hues layered of one image. The sensation of light produced by the flash of red with the greenness of the surrounding forests and trees in the exhibition as a whole is a vibration rendered through pure differential relations of colour. The very intensity of the resonance gives new visibility to green. Additionally, the density of the shiny green surface of another image plays up the reversibility of foreground and background through relative contrasts of foveal and macular vision. Lightly coloured letters spelling out invented analogues to the proverb of the exhibition title are rendered almost invisible by the haptic pull of the green. With sly humour, this piece reminds us that the visible is itself subject to the complexity of light and refraction. “Sometimes it’s a leaf, Sometimes the pocket of a coat”: it all depends on the angle of perception and the amplitude of vibrations in the colour differentials that constitute sensation.

Beyond the investigation of optical shifts in the presentation of sensation, the contributions to the exhibition explore visuality in a number of ways. As the proverb enjoins, they attend variously to the vicissitudes of perception, both to the oculo-centric concepts of knowledge, long dominant in western culture, and to their blind spots. The “kino-eye” of Dziga Vertov, invoked in one contribution, addresses the question most directly through technics of perception, the lenses that enhance or filter visualization. Stressing analogies with the human eye, Vertov argued that the movie camera has a unique power to get at the truth of everyday life. Yet in his project to create a pure kinography distinct from the verbal language of theatre or literature, he experimented with camera shots and montage, using hidden cameras, split screens and double exposure among other devices to create a surreal montage generating powerful affect. With the eye-like camera lens in the image glazed over with plastic and superimposed photographic images, this contribution foregrounds the irony of Vertov’s production of truth through many artifices, the weave of displacements and condensations informing percepts. Technological mediation does not necessarily improve (in)sight as the large, woven eyeglasses atop a blurred head in another image demonstrate. Despite their lenses, “Miss B. went blind for the duration of her qualifying exam.”

The dialectic of reality/illusion is foregrounded in other images that address the truth claims of visuality in contemporary culture, images captured by a surveillance camera. In one such image included in the exhibition, a night scene indexes the fear and violence at the heart of the ancient forest. But this is a modern wasteland, penetrated by a road cutting through the centre. Cars parked along its edges displace to the periphery a number of amputated tree trunks receding into the shadows like sylvan ghosts. What “truth” lies concealed in this image? What is the camera looking for? With the multiplication of such security cameras, everything is captive to the gaze of power. How, though, in this flood of images can the “secret” be discerned? In this view from the webcam, cropping the trees exposes the multiple mediations effected in the search for the telling image by drawing attention to the blind spot of the kino-eye’s shadow as it intervenes in the scopical field. The fuzziness of another such web photo also raises questions about how to distinguish reality and illusion in what escapes the eye. In this case, the camera centres on people viewing paintings on a gallery wall, purportedly protecting the art works from theft. But are there any objects to see? The tautology of such projects of total capture is dramatized in the self-referential spiralling of the gaze: the camera looks at people looking while viewers in another gallery look at a photo of them looking. The infinite regress inverts the seer and the seen while the disclosure of the camera’s presence within the gallery poses questions for the spectator about value, aesthetic as well as axiological, and the

operations of desire in the constitution of the scopic field.

Misprision is approached through a number of tropes of blindness other than the inflections of the will to power with its technologies of manipulation. It is addressed most directly in several images presenting different types of blinds. Positioned together near the centre of the exhibition, a black and white drawing of a woman wearing a mask hangs next to a coloured photograph of a hunter's blind. A blind which is doubly blind, since it is scarcely distinguishable from the branches of the tree in which it sits, this image differs in its formal play with blurred or distorted vision from the purely representational photograph of another woman with her back turned to the camera and gaze directed ahead at a thin strip of blue sky perceptible through a narrow slit or hunter's blind in the wall facing her. Several images stage such an explicit refusal of the semantics of the exhibition while adhering to its grammar. They propose analogies for the relation of tree and forest in the verticality of the umbrellas sheltering people rising above the dunes of sand or of the man silhouetted against the horizontal expanse of the sea. A witty variant on this knowing rejection of vision as a specific modality for the creation of percepts displaces sensation to analyze the field of sonority and its relation to sight. "Pastorale" is written on a page scored for musical notation whose black lines cover the drawing of a single tree in a silent palimpsest. Through its intersemiotic transposition, this image simultaneously evokes an ancient dream of harmony in nature and a potential outpouring of song if the mute score could ever be deciphered and vocalized.

"Pastorale" works with several other tropes for misprision, namely the inversion of foreground and background, especially through forms of layering, which are connected to a meditation on the logic of composition, the dynamic interaction of part and whole. In another contribution, a photograph taken within a forest situates individual trees in a tangle of vegetation and so blurs the distinction between foregrounded tree and backgrounded forest reconfiguring the circumscriptions of the gaze. Through very different means but to a similar end, the markings of the grains of wood in a frottage produce the effect of a forest in their distribution across the page even as the transversal drawing of a tree trunk with its maze-like effect also turns foreground into background. Unlike these drawings which work with the (con)fusion of tree fragment and forest, several photographs hide a tree behind a man-made forest in a comment on the contemporary friction between humans and nature, as with the metal support that pierces a tree in one image or the vertical fence posts that conceal the tree they surround in another. Correspondences have given way to tensions in the differential relations

which are playfully indexed in the game of hide and seek in the photograph of a man's head peeking out from behind a plane tree. Occupying most of the pictorial plane, the giant tree has taken over the space of the forest which continues to elude the eye.

Layering, with resonance produced through the aggregation of differences, remains one of the main ways that contributors to the exhibition create percepts. In one image, opaque mylar conceals photos of tree leaves under multiple layers which include photos of highrise buildings cut into strips to resemble the trees in a forest. Another image also inverts convention to turn photographs of cityscapes into trees when multiple copies are superimposed and stitched together. In yet another image, a black and white photograph of a large tree is hidden behind a forest of proper names for the many species of trees in the Ontario region, names typed in horizontal lines on acetate that reassert the transversal over the vertical. The transparency of the surface layer proves illusory when words are superimposed on it, belying the greater certainty of meaning which words, Roland Barthes claimed, give to the visual image. The sheer number of variations destabilizes any singular meaning for tree in an endless chain of signifiers. Like the pen and ink drawing where words are written in vertically positioned black lines on white ground, this arboreal litany stresses the chiasmic reversibility of sensing and sensed. Words as graphemes render sensation in visual terms through the differential relations of colour and line.

Issues of perception are addressed on a more conceptual level in several contributions where layering initiates a meditation on the relations of part to whole, as in the case of the carefully stitched green leaf pinned to a plain ground or the oak nuts in a photo placed upon a "pregnant leaf." Here the proverbial confusion between tree and forest ramifies in the subdivision of tree into its constituent parts. Signifiers of its cyclical transformations, leaf provides the seasonal coloured canopy and seed generates both tree and forest. In some instances, this relation of part to whole has been approached literally through the inclusion of real seeds into the artwork. In others, the relation is mediated through further technological manipulation in an intensification of the reflexivity of the sensible, as in the drawing of a beaver chomping on a pencil in a forest composed of these tools for drawing. The synecdochic relation of part to whole is the focus in an image of a tangle of shredded paper on which had previously been printed a photograph of a forest. Paper indeed is all that hangs on the gallery wall, images rendered visible through the vibration of sensation on paper which is made from woodpulp produced by chopping down trees to remove from the forest. Shredded into strips, then tangled in a

web and photographed again, the paper forest has been radically transformed and made in/visible in the ramifying chain of differences.

Metonymy is the rhetorical term for the contiguous relation of part to whole as one of the contributions explains. Accompanied by a drawing of a bird on a tree, a text contrasts metaphor with its axis of substitution of similarities to metonymy with its axis of combination of differences, the double axes of articulation of signifiers in the operations of signification. Among the multiple definitions and examples of metonymy, Lacan's theorization of a network of floating signifiers caught up in an endless deferral of desire is significantly missing. Yet it is the projection of desire into the field of vision which the proverbial saying of the exhibition title announces with its foregrounding of misprision and linking of "please" to "sees" and "trees." Recognition is always misrecognition, Lacan contends: "Seeing oneself seeing oneself" is an illusion. In the moment of marking the subject's individuation, a split occurs between the eye focused in observation and the eye looking back, a division between the eye and the gaze of the Other founded in an elision. Lacan shows how the dialectic between the angle of perception and the screen of projection constitutes a point outside vision from which the viewer enters the picture, unable to see either the self or the point of illumination--the blind spot at the centre of vision. The desire to really see is continually frustrated in a proliferating chain of signifiers or part-objects--the gaze--as this splitting of the eye is endlessly repeated. Nonetheless, vacillations in the gaze, shifts in the angles of perception, effect different syntheses of aggregates, different modalities of capture, that dynamize the relations among the parts and introduce compositional and affective variation.

Seeing is inevitably partial in both senses of the word. The resulting distortions may, however, in the creative force of their alterations take on the character of emergence. While not subject to the extreme degree of topological realignment of perspective as anamorphosis, the ninety-degree shift of a photographic image in one of the contributions foregrounds the perspectival play of the entire exhibition as a visual pun initiating surprising transformations. A photograph of a striking green forest, doubled as it is reflected almost identically in a crystalline lake, is turned sideways on the page to meet the arbitrary physical constraints of image size imposed on contributions. Viewed from this new angle, the forest has metamorphosed into an evergreen tree. Should the spectators turn their heads, the angle of the camera lens would reassert itself and the forest reappear. Such a parallax occurs in any viewing of the exhibition "The Forest for the

Trees.” Isolating the images to look at individual trees, as this essay has done, is to get caught up in a frenzy of heightened seeing as trees multiply exponentially. To see these works is to keep seeing them every time the eye shifts, yet to see them differently in an ever receding line of variation. Reordering them, the essay reworks the dialectic of part/whole in a new configuration of the trees within a forest of words. Similarly, the individual images of trees aligned for the exhibition in four horizontal grids interact dynamically to create sensible aggregates rendering visible yet another kind of forest. Should spectators turn their heads, horizontal axis shifts to vertical and forest morphs into tree.

In the dialectic of part/whole, visible/invisible, the pictures in the exhibition are indeed a trap for the gaze, a returning of the look. As Paul Klee commented: “In a forest, I have felt many times over that it was not I who looked at the forest. Some days I felt that the trees were looking at me....”

Barbara Godard.

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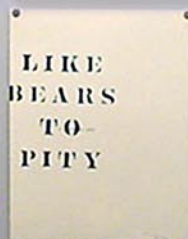
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intersperse curatorial collective

Francesca Vivenza was born in Rome, Italy. She lives and works in Toronto, Canada. Vivenza's work has been included in international exhibitions since 1970, and she has organized collaborative events since 1992 in Canada and Europe. . Vivenza's 2007 Solo exhibitions include "Forget Me Not", the Visual Arts Centre of Clarington, and the Art Gallery of Peel, Brampton; "And so, on," the Station Gallery, Parry Sound, Ontario.

Jocelyne Belcourt Salem is a Toronto artist. Her installations employ multimedia, video and photography. She is active both in the local art community and with the Francophone artist of Ontario. Her work has been shown across Canada and internationally. She has been involved in several curatorial projects and currently curates with *intersperse curatorial collective*

Anne O'Callaghan was born in Ireland and immigrated to Canada in 1968. O'Callaghan's work extends from photo-based installation works to sculpture. Since 1981, her work has been presented in solo and group exhibitions in Ontario and Asia. She is a member and co-curator of the Tree Museum Collective, Gravenhurst Ont; and the *intersperse curatorial collective*. "This is Not a Renaissance Garden" (2007 Oeno Gallery, Picton, Ont), is an independent curatorial project. O'Callaghan is represented by the Oeno Gallery.
Barbara Thompson Godard

B.A. (University of Toronto); M.A. (Université de Montréal);

Maitrise Université de Paris VIII (Vincennes); Ph.D. (Université de Bordeaux).

Barbara Godard's interests lie in semiotics and narratology, feminist theory, Canadian and Quebec literatures, and translation studies. She is a founding co-editor of the feminist literary periodical *Tessera*, and a contributing editor of *Open Letter* and *Topia: A Canadian Journal of Cultural Studies*. Godard is a Professor of English and the Historical Chair in Canadian Literature. Professor Godard is also the recipient of teaching awards from York University's Faculty of Graduate Studies (2002) and the Northeastern Association of Graduate Schools (2002).

Brief Biographical Information On Participating Artists

NOTE: 98 ARTISTS PARTICIPATED WITH 97 WORKS.

FOR IMAGES SEE- <http://www.rhen.com/icc/index.html>

01. Alba Savoi was born in Rome, Italy. She has had many solo exhibitions in Italy and internationally. She participated in collective exhibitions in Brazil, and co-founded the Lapsus-Artist's book Association.

02. Reva Stone is a Canadian artist known for her work with digital technologies. She investigates western culture's drive to model, simulate, engineer and manipulate biological life.

03. Alan Glicksman's visual vocabulary describes immediate instincts and raw states of being. His highly praised works are, in the words of Gary Michael Dault, (Globe and Mail) "full of newly minted joy".

04. Gunilla Josephson is a Swedish-born artist with a B.A. in social sciences from Stockholm University and an M.F.A. (1984) from the College of Art and Design in Stockholm. She lives in Toronto and France, and exhibits in Canada and Europe.

05. Ann Newdigate inhabits conceptual spaces that are neither here nor there. Working on Hornby Island BC, her practice explores ancient technologies, contemporary clichés, and shifting values.

06. Renato Cerisola was born in Savona, Italy, in 1950. He has exhibited in Italy, France, Portugal, Belgium and in Haifa. He is the director of Spazio Arte Contemporanea Sperimentale in Quiliano, Italy.

07. Barry Prophet has been creating unique sounds and images since 1979. He is a writer, composer, percussionist, sound and visual artist whose work has appeared in galleries and theatres in Canada, United States and Europe.

08. Josephine Caviglia is an Italian artist co-founder of the group NECADECA, Laboratorio di Arte Contemporanea, Genoa, Italy, with Cafiero, De Pascale, Negri, active in Italy and internationally.

09. Bud Fujikawa is an artist living and working in Toronto. His current interests include sexy cyllons and an elusive woodpecker hiding somewhere in the Florida panhandle.

10. Bruno Cassaglia lives and works in Quiliano, Savona, Italy. A visual poet active since 1978, he uses "poor" papers to produce artist's books. He has participated in more than eighty exhibitions in Italy and internationally.

11. Bart Peter Gazzola works in digital media, moving and still, and his work has been exhibited across Canada. He likes to make inappropriately beautiful images.

12. Mario Commone was born in 1964 in La Spezia, Italy. He has a degree in History of Contemporary Art from the University of Genoa, Italy, and has exhibited in Italy and Europe since 1994.

13. Cheryl Sourkes is a senior Canadian artist. Her exhibition Public Camera is currently on tour in Canada. Sourkes curates at AKAU, and is represented by Peak Gallery, Toronto.

14. Christina Beelaerts van Blokland, an Australian, born in Paris, has studied and exhibited internationally. She specializes in drawings, oil paintings and watercolours and has opened a new gallery in Caledon, Ont.

15. Cindy Baker is an interdisciplinary and performance artist based in Saskatoon, Sask. Working within varied material, she considers context her primary medium. She is the programmer at Aka Gallery, in Saskatoon.

16 Christian McLeod is a Toronto artist who studied at the Toronto School of Art. He exhibits regularly in Toronto. He participated in the 2006 Toronto International Art Fair and the Toronto Alternative Art Fair. (www.christianmcleod.com)

17. Deeter Hastenteufel was born in Basel, Switzerland, and completed his art education at The Academy of Fine Art in Stuttgart, Germany in 1968 and immigrated to Canada that same year. He had many solo and group exhibitions in Canada and internationally.

18. Doris Wall Larson was born in Aberdeen, Sask., in 1939. She was a printmaker and sculptor in wood prior to working in video, from 2002. Her current project is set in the forests of northern Saskatchewan, Canada.

19. E.J Lightman, a Toronto artist, is a founding member/co-curator of The Tree Museum, Gravenhurst, Ont. She has exhibited in Canada, and internationally. She also co-curated Myths from Cyberspace, The Kofler Gallery, (1996/97) with Carolyn Bell Farrell.

20. Elaine Whittaker creates mixed-media installations that encompass painting, sculpture and photography in the intersections between art, science and the environment. She has participated in international residencies.

21. Nadia Nava lives and works in Milan, Italy. She began her activity in 1980, adopting materials as cloth, slate, wood, cellulose and acetate. She has exhibited in more than 150 exhibitions in Italy and abroad. (www.arslonga.it)

22. Elizabeth Gut was born in 1934 in Rome, Italy. In the 60s, she taught and worked in stage and costume design. Her work has been shown in over 300 international biennials, museums and academic institutions worldwide.

23. Fernando Andolcetti was born in Lucca, Italy and lives in La Spezia. He has exhibited widely, for example – Brazil (XXII Sao Paulo Biennale), Tokyo (Meguro Museum) and New York (a solo at Medialia Gallery) Paolo Biennale), Tokyo (Meguro Museum).

24. Francesca Vivenza was born in Rome, Italy and now lives in Toronto, Canada. Her mixed-media works have been included in international exhibitions since 1970. In her work, Vivenza addresses themes of travel, conquest and displacement.

25. Anne O'Callaghan, a multi-media artist and gardener, started out in Dublin, Ireland and is now at home in Toronto, Canada. O'Callaghan is the co-curator and administrator of The Tree Museum, Gravenhurst and a member of the *intersperse curatorial collective*.

26. George Glenn studied art at the University of Manitoba and the University of Cincinnati. He lives in Prince Albert, Saskatchewan, where he maintains an art practice and teaches at the University of Saskatchewan.

27. Gian Paolo Lucato was born in 1942, and lives in Bassano del Grappa, Italy. He holds a degree from the Fine Art Academy of Venice. He has had many exhibitions in Italy and abroad.

28. Leslie Thompson, born in Regina, Sask, does photo-based installations. She has exhibited across Canada, and internationally. Her work has been reviewed in several publications and catalogues and is in private and corporate collections.

29. Gisèle L. Ouellette was born in Moncton, NB. She received an M.A. degree in photography at the Université du Québec à Montréal. Her photo-based paintings have been shown across Canada, and internationally.

30. Giuseppe Pellegrino was born in 1960 and lives and works in Genoa, Italy. He pursued classical studies and is interested in poetry including the visual aspects of writing and artist's books. He has had many exhibitions since 1999.

31. Badanna Zack was born in Montreal, Quebec, Canada, in 1933. She has exhibited in Canada, USA and Europe since 1964. The most recent exhibition is "Crossword Diptych", shown in London, Ont., from October 2006 to March 2007.

32. Heather Rigby is an installation artist living in Claremont, Ont. Her work reflects an interest in the perceptions of power in a lucid environment. Rigby explores the energy in the phenomena of nature and the interconnectivity of all life forms.
33. W. Mark Sutherland is an "intermedia" artist based in Toronto, Canada. He is a member of the board of directors for Musicworks Magazine. (wmarksutherland.com)
34. Isaac Applebaum has been taking photographs in the Toronto area since the early 1980's. He is presently represented in museum collections both nationally and internationally.
35. Virginia Cafiero lives and works in Genoa, Italy. She produces handmade papers with vegetal substances. She has participated in numerous exhibitions in Italy and abroad.
36. Malgorzata Sekowska was born in Poland in 1962. She graduated from George Brown College in Toronto in ceramics in 1995 and had her first solo exhibition of watercolours at the Rebecca Gallery in 2005.
37. Jennifer Crane is a lens-based artist currently living and teaching in Saskatoon. Her work engages with issues of memory, authenticity and archival practice. She has exhibited her work in galleries throughout Canada.
38. Mark Schilling is a Toronto based artist. A graduate of the Ontario College of Art & Design, Mark has an M.F.A. and an M.A (Art History) from the University of Western Ontario.
39. Jerome McNicholl has recreated himself through music-piano, dance, writing-drawing, storytelling, painting-evoking, psycho-spiritual training, theatre, finally voyaging to "France sacre." Jerome McNicholl lives in both Canada and France.
40. Lupe Rodriguez is a visual artist, lecturer at the Museum of Contemporary Art and an art commentator on the CBC radio show Here and Now, in Toronto, Canada. Rodriguez has exhibited extensively across Canada and abroad.
41. Mirella Bentivoglio, historic protagonist in the field of verbovisual expressions, lives in Rome. She's had sixty solo shows in Europe, USA, Brazil and one thousand participations in group shows all over the world.
42. V. Jane Gordon works as artist/curator. She pursues a feeling of flux and flow. This fluidity in the nature and character of sites and locations underlies her interventions in the landscape.
43. Joan Kaufman, a Toronto-based multi-media artist, has exhibited nationally and internationally; is the recipient of Arts Grants and Awards; and has works in public and private collections.
44. In 1966, Vittore Baroni cut up comic books to create new stories, and since then he has dedicated his activities to mail art. In 2004, he has coordinated a world wide project, OA04: a year of Obscure Actions, involving hundreds of net-workers.
45. Johannes Zits is a Toronto based artist whose practice flows freely among video, photography, collage and painting. He has exhibited extensively both nationally and internationally.
46. Renato Begnoni, a photographer, lives in Villafranca di Verona, Italy. He has exhibited in prestigious private and public galleries and museums internationally (France, Poland, Argentina, Canada, USA), and was invited to the 1995 Venice Biennale.
47. Laura Hair lives in Whitby, Ont.. She works with local school boards and galleries as artist/educator in Whitby, and Bowmanville, Ont. She is a member of the Iris Group, women writers, instructors, curators and artists practicing in the Durham region.

48. Jocelyne Belcourt Salem is a Toronto artist. Her installations employ multimedia, video and photography. She is active in the Francophone artist community and curates with the *the intersperse curatorial collective*

49. J. Lynn Campbell is a Toronto artist. She works in two and three-dimensional forms and site-specific installations. Her constructions query the complexities of the human condition. She has exhibited in Canada and Europe.

50. Adrienne Trent graduated from the Ontario College of Art and Design and has exhibited nationally in many artist-run and commercial galleries. She co-founded the Republic Collective and was a member of the Redhead Collective.

51. Riri Negri lives in Genoa, Italy. She has studied art and also psychoanalysis of graphic behaviour and psychoanalysis of drawing. She has exhibited internationally since 1978.

52. Gil McElroy is an independent curator and art critic, writing for magazines internationally. McElroy's essay for the show ST. ART: The Visual Poetry of bp Nichol has won the Christina Sabat Award for Critical Writing in the Arts.

53. Lois Andison is a Toronto artist whose kinetic sculptures/installations investigate the intersection of technology, nature and the body. She has exhibited nationally and internationally. She is represented by Galerie Mur, Montreal.

54. Linda Duvall began life on Duvall Avenue, Newington, Ont.. Subsequently, her life and art have focused on social interaction. More info at www.lindaduvall.com

55. Jack Butler's hybrid practice uses the means and methods of visual art to produce research in three domains - medical science, collaborations with Inuit artists, and money.

56. Lynne Heller is a Canadian inter-disciplinary artist. Known for her work in fibre, she also has worked with sound, new media, installation pieces and websites design. (www.lyneheller.com).

57. Susan Detwiler is a contemporary visual artist, educator and writer. Her work is based on her observations and interactions within the surrounding natural environment.

58. Maralynn Cherry is a multi media artist, graduate of OCAD, Toronto, adjunct faculty in Cultural Studies at Trent University, Peterborough, Ont., and curator of VAC in Clarington, Ont.

59. Laureen Marchand lives and paints in Saskatoon. She has exhibited across Canada and is represented in Saskatchewan by the McIntyre Gallery in Regina.

60. Margaret Rodgers is an artist/writer/curator/educator most recently exhibiting site-specific artworks relating to urban renewal issues in Oshawa, Ont.

61. Vid Ingelevics is a Toronto based artist, independent curator, and teaches at the Ontario College of Art and Design. His artwork and curatorial projects have been presented in Canada, the United States and Europe.

62. Jennifer Linton lives and works in Toronto. She holds a B. A. (University of Toronto) and a Fine Arts Diploma (Sheridan College). Her exhibitions include solos at the University of Toronto and in Kelowna BC.

63. Janet Bellotto is an artist, writer and curatorial initiator who lives and works in Montreal and Toronto. Her work involves sculpture/installation and photo-based media. Bellotto has exhibited in Toronto, Montreal, Venice, Mexico City and Basel.

64. Michael Davey is a Toronto based mixed media artist whose work documents the psychological complexities of human interventions in the Canadian landscape.

65. Mary Kavanagh produces her work by interpreting histories, following sustained engagement with the material and cultural residues that accumulate with the passage of time. She teaches in the Art Department at the University of Lethbridge, Alta.

66. Lorelie Gerwing Sarauer, a mixed-media artist from Saskatoon, holds an M.F.A. (2004) from Concordia University, Montreal. She is interested in both natural and urban forests.

67. Elizabeth Mackenzie is a Vancouver based artist interested in portraiture and the representation of ambiguous identities. She maintains an ongoing commitment to collaboration and teaching.

68. Michele Perfetti lives in Ferrara, Italy. His interest is in visual poetry, and he is a member of the group Poesia Visiva. His work is published internationally. He had many group and solo exhibitions in Italy.

69. Sergio Borrini was born near Mantua, Italy, and lives in Milan. In his work, he has developed different narrative cycles where irony, fairytales and legend blend together.

70. Nancy Zboch, Toronto, graduated from University of Toronto & Sheridan College with an accent on sociology and anthropology that continues to influence her mosaic art.

71. Susan Shantz lives in Saskatoon where she teaches art at the University of Saskatchewan. Her most recent installation, Canopy, consists of 1000s of fabricated leaves. She exhibits her work across Canada and internationally.

72. T.S. Anand is an interdimensional artist and art educator. Exhibitions include the Santa Cruz Contemporary Institute of Art, California, and The Tree Museum of Gravenhurst, Ont.

73. Susan Lukachako was born in Toronto, Canada where she lives and works. Her work is influenced by her visceral experience of the natural world.

74 Julianna Joos is a Canadian artist from Montreal, Quebec. Her practice is multidisciplinary (printmaking, jacquard weaving and installation work).

75. Walter Willems is an independent artist living and working in Toronto, Canada and Amsterdam, the Netherlands. He works in various media including photography, video and audio. He exhibits nationally and internationally.

76. Karen Korell's work, Towanda, Pennsylvania, explores essential aspects of living and being in the world, has been shown and is in public and private collections au tour du monde. (www.kkorellworks.com)

76A. Susan Low-Beer, Toronto, Ont., has exhibited internationally and is represented in collections, such as the Museum of Civilization in Ottawa, the Montréal Museum of Fine Arts, the National Museum of Modern Art (Japan).

77. Ryszard Litwiniuk, a sculptor, was born in Poland. His work has been exhibited extensively in Poland and Canada and can be found in collections in Austria, Germany, USA, Italy, Sweden, Argentina, Denmark, Canada, Poland, France.

78. Ruggero Maggi lives and works in Milan, Italy. He has participated at the 49th Venice Biennale, and has exhibited in many shows internationally. He is the director of the multimedia gallery Milan Art Center.

79. Marcello Diotalleivi was born in Fano, Italy. In Rome he worked as a restorer at the Vatican. A painter and sculptor, he took an interest in graphics, visual poetry and mail art. He has had many solo and group shows - nationally and internationally.

80. Terry Billings is a Saskatoon based artist. Her work investigates nature and culture, and boundaries between public forms of understanding and subjective experience

81. Joan O'Doherty, a painter and installation artist from Kitchener, Ont., has exhibited widely in public galleries throughout Ontario and also in numerous group shows nationally and in Europe. She is active as a curator both in Toronto and Kitchener.
82. Sally Thurlow resides cliff-top by Lake Ontario. Her sculptural show "Canoe Dreamings" is presently touring six public galleries across the province.
83. Tegan Smith's work, *Generic Stump*, is based on lumber mill memories: the aftermath of felling Douglas fir soothed by counting their ages on stump rings, like candles on a cake.
84. Ian Lazarus has exhibited sculpture since 1972. Starting as a stone carver he continued studying internationally and in Canada. Recently, he has created large outdoor installations in collaboration with other artists. (www.ianlazarus.com)
85. Carlo Cane' was born in Rome in 1959. While working as a set designer for the Italian television (RAI), he has created concrete poetry since 1992. He has had many exhibitions in museums in Italy and Europe, Australia - and in Ciudad de Mexico.
86. Berty Skuber lives and works in Bolzano, Italy. She has exhibited internationally since 1969. Her works can be found in some of the most prestigious public collections (Getty Museum, Malibu; Warsaw, Vienna, Paris, Frankfurt...)
87. Yvonne Singer is a Toronto artist. Her installation works employ multimedia techniques, often with cryptic texts to articulate cultural issues of disjuncture and perception and the intersection of public and private histories.
88. Wendy Wallace has received Individual Artist Grants from the Ontario Arts Council and the Canada Arts Council. Wallace is a graduate of the University of Toronto, Sheridan College and the Banff Centre, School of Fine Arts.
89. Yvonne Koo is a Toronto artist. Her work encompasses painting and sculpture from found objects, examining the space between the body and emotion. She is active in numerous collectives, including Redhead Gallery.
90. Gilles Morissette is a Montreal based artist. His main area of production is installation. He has exhibited mainly in Canada, also in France, Spain, and Japan.
91. Simon Frank is a Hamilton, Ont., artist whose work explores a broad range of artistic traditions that link human culture to the natural world.
92. Paula Braswell exhibited widely in the USA, representing Canada in an exhibit at the Museum of the Americas. She exhibits environmental installations in Toronto and widely in Canada. She is associated with Redhead Gallery, Toronto
93. Michel Boucher, a photographer, was born in New Brunswick, Canada, and has lived in Toronto for 38 years. He uses computer manipulation, but strives to remain true to the subject.
94. Joanne Lyons exhibits nationally with a diverse art practice that includes lens-based and mixed media installations. She enjoys living and working in Saskatoon, Saskatchewan.
95. Julie Voyce: "A Steroid Rodent with its bloodshot eyes, lecherous tongue, its gross drool and rabid stance made me love cartoons. God bless the Rat Fink!"
96. Kate Wilson has exhibited nationally and internationally. Her current work includes super-8 film projects, animation works and studies for large-scale wall drawing installations.
97. Mark Prier graduated from the University of Toronto (Visual Studies); Sheridan College and the Banff Centre, School of Fine Arts. His eclectic practice explores

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