



JANET JONES
DaDa DELIRIUM

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Essays by Stuart Reid and Nell Tenhaaf

Interview with the Artist by Georgiana Uhlyarik

Tom Thomson Art Gallery, Owen Sound
MacLaren Art Centre, Barrie
Art Gallery of Northumberland, Cobourg
McIntosh Gallery, The University of Western Ontario, London

FOREWORD

IN THIS SERIES OF PAINTINGS, Toronto artist Janet Jones probes our fascination with the future. Her process begins with taking black and white photographs of sterile public spaces, such as the lobbies of multinational corporations and underground passages. Each image is observed, recorded, transmitted, digitized and frozen as if projected onto a screen. The absence of brushstrokes contributes to the apparent flatness of these paintings. As psychological impressions of the urban environment, Jones's imagery represents places that are everywhere and nowhere: the hybrid spaces of our globalized environment that collapse the experiential and the technological, near and far, real and virtual. Jones is interested in the sublime, but a new sublime, a techno-sublime. Using light and thin layers of fluorescent colour, she infiltrates these dark, cavernous spaces, turning the ominous into the illuminated while underscoring the ecstatic blur of technology, as the Curator describes it.

DaDa Delirium was curated by Stuart Reid and began its national tour at the Tom Thomson Art Gallery in Owen Sound in 2009. Tom Thomson Art Gallery, the MacLaren Art Centre, the Art Gallery of Northumberland and the McIntosh Gallery are proud to co-publish this catalogue. We are grateful to curator Stuart Reid, Nell Tenhaaf and Georgiana Uhlyarik for their eloquent and insightful contributions, to Toni Hafkenscheid for his skilful photography, Adams + Associates Design Consultants for their impeccable design, and the staff members at each of the participating galleries for their professionalism in presenting this exhibition. We are also indebted to the Canada Council for the Arts, the Ontario Arts Council, and the cities of Owen Sound, Barrie, Cobourg and London for their sustained support of our exhibition programming and related publications.

Most especially, our appreciation is extended to Janet Jones for the opportunity to share this outstanding body of work with our audiences. Her tremendous generosity and dedication have brought this touring exhibition and publication to fruition.

Carolyn Bell Farrell, Executive Director, MacLaren Art Centre
Virginia Eichhorn, Director + Curator, Tom Thomson Art Gallery
Dorette Carter, Curator/Director, Art Gallery of Northumberland
James Patten, Director/Chief Curator, McIntosh Gallery



SILENT NIGHT, ELECTRONIC LIGHT: ON THE PAINTINGS OF JANET JONES

by Stuart Reid

1 all is lost...

*Silent night, electronic light,
All is virtual, all is bright.
To everything there is no reason,
No time to live, no time to die.
The panopticon in the corner has found me, hiding in its light.
The snow is falling, flickering, covering the bodies of the people
I will never meet.
Ghosts as we are ghosts,
Now I lay me down to sleep.*

— Janet Jones¹

Janet Jones's large paintings that comprise the exhibition *DaDa Delirium* are like windows that open up onto an abyss. What they depict is a fantastic, dark, mysterious space illuminated with artificial light and colour. These paintings can be read as contemporary urban nocturnes in which we glimpse flickering images of a futuristic metropolis. "The sky above the port was the color of television, tuned to a dead channel," writes William Gibson.² Jones's paintings allude to the imposition of technology on the urban sphere and transmit imagery through a techno-haze, the invisible silent network of signals, satellite relays and data exchange.

Works in both Jones's *DaDa Flow* and *DaDa Delirio* series are painted primarily in blacks, grays and silver. The dark and elegant paintings hover between abstraction and representation. There is an ambiguity in the depiction of space and form: what at once seems flat and decorative is also read as vast and monumental. Several of the *DaDa Flow* paintings are comprised of dark vertical thrusting shapes—a similar pictorial structure to Guido Molinari's *Quantificateurs*, a series of minimal abstract paintings, begun in the 1970s. Molinari's works juxtapose vertical bands of various shades of deep blue. Roald Nasgaard, in his book *Abstract Painting in Canada*, describes the effect of the *Quantificateurs*: "Viewing them is slow, intense and demanding, their chromatic values sometimes so close and subtle so as to be on the edge of invisibility, their vertical divisions only marginally deviating from the plumb line."³

While Molinari's juxtaposition of vertical colour bands creates a meditative abstract monochrome, Jones illuminates the upright shapes as if they were skyscrapers viewed against the night sky, pushing them towards representation. Light glows around the edges of these shapes as if from a roving searchlight, or another powerful, unseen source. Tiny coloured discs of light float in the space around, pushing the flat planes into three-dimensional space. The canvases have a backlit quality like a computer screen; their edges are painted with artificial fluorescent colours that cast a faint aura around the entire work. The colours that Jones uses signal a departure from the natural. She writes: "The colour glows, purposefully fake, 'real' green infected with the acidic aura of the electronic, blood red mutated into day-glow pink, the cadmium yellow of nature turned sour."⁴

Often the same fluorescent colours cut across the surface of the work in bands at the top or bottom, suggesting a frame between the viewer and the cavernous space depicted. In the painting called *DaDa Flow #3*, for example, there are two thin shapes on the bottom edge of the scene, one blue and one yellow, which extend out into the space of the painting like docks on a still lake. These marks give some sort of footing for the viewer. One may recall Caspar David Friedrich's great Romantic painting called *The Wanderer above the Mists* (c.1918, oil on canvas, 38" x 29", Collection Kunsthalle, Hamburg), in which a human form is seen from behind, imposed upon an expanse of sky and clouds. In her paintings, Jones removes the figure from the equation but leaves the coloured placeholders, situating the viewer's body on the threshold of the illusionistic space beyond.

Jones's paintings acknowledge our contemporary culture's detachment from the "real" and our collective drift towards a consciousness that is simulated on a flat screen. Distanced from the real object, we may now view most paintings through digital technologies, websites or media such as video, film or photography. As Walter Benjamin states in his seminal essay, *The Work of Art in the Age of Mechanical Reproduction*: "Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be."⁵ Jones writes about the loss of the original: "For the audience, what is lost is the evidence of the human, the trace of the touch and the body, the seductive immediacy of the paint and the quality of silence and contemplation which allows us to imagine, to dream, and to remember."⁶

In an address to the Universities Art Association of Canada conference in 1997, Janet Jones spoke about painter Sherrie Levine's statement: "My paintings are about death, the uneasy death of modernism." In response, Jones said: "It becomes clear that the death which we are referencing is partially the end of Greenbergian Modernism. The realization that Greenbergian Modernism has been 'played out' signaled the end of the quest for 'essence' or 'purity' in painting. The linear progression of the style beginning with Manet and ending with Post Painterly Abstraction resulted in the elimination of illusionistic space, tactility, chiaroscuro and any vestiges of subject matter other than self-referential formalism."⁷ Greenberg's notion of modernist painting lies primarily in painting's ability to criticize its own discipline, not to undermine its own tenets but rather to root itself more firmly in its own essential purpose. In agreeing with the supposition that modernist painting is dead, Jones frees herself to reclaim the sensual aspects of painting, to embrace colour and light, and the ability to conjure illusionistic space in her work. Indeed, her recent paintings are evocations that revel in paint's sensual abilities. These works rely on the potential of subtle colouring, crisp edges and the varying textures a painted surface can provide. However in the paint application, it is difficult to see evidence of the painter's hand. The smooth surfaces, as Jones says, "hover between skin and screen, caressed by my touch, but with no visible tracking of the hand/brush."⁸

2 enter the public sphere...

In the nineteenth century, bourgeois society made gender one of its major social divisions, and represented this as an absolute split between the public and the private, which was figured by rigidly differentiated bodies, Man and Woman. This polarization incited bourgeois women, ideologically and practically confined to the 'inside', private, domestic sphere, to campaign to enter the public sphere...

— Griselda Pollock⁹

The French poet and essayist Charles Baudelaire said the flâneur was a person who walks the city in order to experience it. Baudelaire felt that the flâneur was essential to understanding, describing and portraying the city. He wrote: "For the perfect flâneur, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite."¹⁰

In her life that is lived in big cities, Janet Jones embraces the role of flâneur. She is a keen observer and uses her walks as part of the stage of "gathering evidence" for her practice. Jones acknowledges, however, that Baudelaire reserved the role of the flâneur for men. In Baudelaire's time, women were not seen on city streets but were hidden away in the domestic environment. When Jones roams the streets of big cities, even today, she is conscious of transgressing boundaries. She claims the city as her territory but is aware of constantly being observed, often by roving electronic eyes. Jones questions the impact of gender on the gaze leveled by and encountered by the flâneur. She writes: "Much has recently been written concerning the sexual politics of the gaze which privileges the man who objectifies and masters the woman whom he gazes upon. To escape this power dynamic, the woman, I, had to also possess the phallus or the power and the camera became the tool of this power. It became the visible sign that I too was watching, I too could capture and possess."¹¹

The artist/flâneur has infiltrated the male-dominated power centres located in office towers housing corporate head offices and the passageways and underground tunnels that connect those skyscrapers. She has taken photographs of these spaces that are, when open to the public, tightly controlled and monitored. These photographs capture a dystopian environment of lobbies, hallways, corners, windows—sterile spaces wiped clean with the antiseptic sheen of corporate decorum. The artist then collages these photographs into new compositions that, in turn, inspire paintings.

Jones first adopted this method of working in 1997 during the Women and Paint residency at the Banff Centre for the Arts. It was in 2003-2004 with the *Nowhere, Everywhere* series that the artist opened up her imagery on a larger scale, presenting vast panoramas that used a landscape perspective. In the work *Nowhere, Everywhere #6* Jones paints an undulating ambiguous white form that could be a morphed view of corporate space, but could also be read as a landform reminiscent of one of Lawren Harris's later mountain abstractions. Intricate glazes layer over the scene like transparent glass panels, reinforcing the hyper-techno surface with varying sheens from glossy and flat to highly reflective. Small blips or marks reference the buzz of information technology, criss-crossing the surfaces like a techno-rain falling on the surreal landscape. The breadth of the work fills the viewer's peripheral vision and presents like a filmic narrative, unfolding in three frames read from left to right.

With this series, Jones shows that photography enables the flâneur/artist to command the gaze, to map out a new kind of space—one claimed by the observer. Her explorations in painting infer transparent barriers and reflections into the exchange.

3 because its edges are dark...

The intricate maze under the low ceiling never connects with outside light or outside space. This disorients the occupant in space and time. One loses track of where one is and when it is. Time is limitless, because the light of noon and midnight are exactly the same. Space is limitless, because the artificial light obscures rather than defines its boundaries. Light is not used to define space. Walls and ceilings do not serve as reflective surfaces for light but are made absorbent and dark. Space is enclosed but limitless, because its edges are dark. — Robert Venturi in *Learning from Las Vegas*¹²

On a recent trip to Las Vegas, Jones confronted the dizzying delirium brought on by the hyper-stimulating environment of moving lights and animated visual space. The paintings from the series *A Las Vegas of the Mind* done in 2009 move away from the vertical screen of tower-like shapes seen in the *DaDa Flow* and *DaDa Delirio* series. The works open up a void for the viewer that is infused with artificial light emitting from mammoth disks in *A Las Vegas of the Mind #1* and from seemingly blank rectangular screens in #2. There is a sense of flying or spinning in both works, as if the shapes are unmoored, no longer fixed architecture but spatial traffic in a changeable environment. *A Las Vegas of the Mind #1* has an interesting building-block-like form in the lower right of the painting that either emits or, at the least, interacts with four beams of light. This abstract shape seems to be like a legend for the larger map, perhaps a Google street view pop-up, or a secondary way of imagining the scene. In an artist statement, Jones writes: “The abstract shapes which float across the surface [are] another layer, perhaps a distilled meaning, perhaps an intervention which further disrupts the subject centred, perspectival space of Renaissance painting.”¹³

There is another series of five paintings inspired by Dupont Station, a Toronto subway station on the Yonge-University-Spadina line, which wander from pure abstraction and address an actual place and real man-made spaces in a more expressive and painterly way. Opened in 1978, Dupont Station was designed by Dunlop-Farrow Architects and features round-edged spaces covered in small round orange tiles. The organic soft-edged form of the “feminized” architecture intrigued Jones; even the entrances to Dupont Station are through glass “bubbles” framed with orange-painted metal. The lights throughout the station are large circular domes that each glow like a full moon.

Jones’s *Dupont Station* paintings are on a smaller scale than the *DaDa Flow* and *DaDa Delirio* series. They are wrapped around deeper stretchers reinforcing the notion of the painting as an object. The artist has distanced the viewer from the central image by delineating a lozenge shape on the canvas surface, framing the central image with white. Through the porthole-like window that is formed, one witnesses a kaleidoscopic play of reflections of light in a space that is transparent and reflective. With smears and subtle gradations of grayscale, Jones paints the dizzying panorama of light ricocheting around the dark space of the station. From the viewer’s perspective, equilibrium is lost. Images are glimpsed from above; others are twisted and fold into themselves, collapsing into a reflective illusion.

4 in the face of the void...

All representations of anxiety or horror in the face of the void, these phantom shapes are, as occasion demands, sometimes named architecture, sometimes urban spaces; and their proliferation and mutation has been the object of representation in the arts for more than a century. Their recent entry into virtual space has simply multiplied their potential for morphing, and obscured still further their place and role in relation to their subjects, we who ‘from time to time surrender to their horror.’ — Anthony Vidler in *Warped Space: Art, Architecture, and Anxiety in Modern Culture*¹⁴

Jones creates paintings that address the sublime, confronting the vast expanse of space, scenes of enormous scale and industrial magnitude. This is not the traditional notion of the sublime founded in the representational landscape work of painters such as Friedrich or Turner, but, as Jones terms it, an appreciation for the techno-sublime, or the awe inspired by the destabilizing, yet ecstatic blur of technology.

In his book *Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko*, art historian Robert Rosenblum addresses the concept of the sublime, as illustrated in the work of Friedrich and he charts a trajectory through the ensuing history of painting from nineteenth century romantic painters to the twentieth century abstract expressionists and Mark Rothko. It is possible to extend Rosenblum’s arc to encompass Jones’s recent body of work. Her paintings, in their contemplation of the infinite, stir reactions in the viewer much like those one would note on a visit to The Rothko Chapel¹⁵ in Texas. In fact, the installation of Jones’s exhibition *DaDa Delirium* is intended to surround the viewer with painted space in a similar chapel-like setting or viewing chamber. Rosenblum writes: “Rothko’s pursuit of the most irreducible image pertains not only to his rejection of matter in favor of an impalpable void that wavers, imaginatively, between the extremes of an awesome, mysterious presence or its complete negation”¹⁶. Jones sets up such a paradox in her paintings—the void hovers between clarity and the infinite emptiness that causes one to shudder.

There are aspects to the paintings in *DaDa Delirium* that are alien and melancholic because of the disturbing absence of any expected references to humanity. Jones uses signs and symbols that remain intentionally oblique. There are many framing devices and complex compositions in her works that could be called claustrophobic. The works are aesthetically beautiful, but they do embody anxiety and uncertainty. Jones writes: “Perhaps our anxieties are related to our inability to change our way of thinking. We still want certainties, absolutes, indisputable truths, emotionally if not intellectually. We desire the safety of empirical evidence, the idea of progress, the hope of a utopia, even if we suspected that these were only myths.”¹⁷

Our collective optimism recently suffered a drastic blow as the world watched the spectacle of two airliners crashing into the towers of the World Trade Center in 2001. Television screens around the world simultaneously broadcasted images that were stunning and awe-inspiring. After the explosions, the fire and the ultimate collapse of the two modernist monoliths, we were left with the void, Ground Zero, and the grief over so many deaths. Technology became a weapon that day and it revealed another aspect of our future: a new relationship with fear. According to the French philoso-

pher Jean-François Lyotard, the sublime points to the core of doubt within human reason, the inadequacy of our imagination and a reckoning with the limits of our conceptual powers.¹⁸ Ultimately, the sublime reveals the multiplicity and instability of the postmodern world.

In their contemplation of the techno-sublime, these paintings in *DaDa Delirium* resonate with questions. What is real? What has become of nature? Can one truly perceive the infinite? The works do not provide any concrete answers, nor do they clarify into a prescriptive vision of our future. They are reassuring in their presence as objects created by the human hand, even though they hide that evidence. While comforting us with beauty and illuminating the darkness with light, they do, very eloquently, reflect back our own hopes and fears through the techno-haze of the dead channel.

NOTES

- 1 Janet Jones, *Painting: The Body & Technology*. Transcript of paper delivered at Universities Art Association of Canada conference, Vancouver, British Columbia, November 1997.
- 2 William Gibson, *Neuromancer* (New York: The Berkeley Publishing Group, 1984), p. 3.
- 3 Roald Nasgaard, *Abstract Painting in Canada* (Vancouver/Toronto: Douglas & McIntyre, 2007), p. 192.
- 4 Jones, *Painting: The Body & Technology*.
- 5 Walter Benjamin, *Illuminations: Essays and Reflections on Kafka, Baudelaire, Proust, Brecht and Epic Theatre, The Task of the Translator, The Work of Art in the Age of Mechanical Reproduction* (Frankfurt: Schocken Books, 1969), p. 220.
- 6 Jones, *Painting: The Body & Technology*.
- 7 Ibid.
- 8 Janet Jones, from an Artist's Statement entitled *DaDa Delirio*, 2010.
- 9 Griselda Pollock, ed., *Generations and Geographies in the Visual Arts: Feminist Readings* (New York: Routledge, 1991), p. 6.
- 10 Charles Baudelaire, *The Painter of Modern Life and Other Essays* (London: Phaidon, 1978), p. 9.
- 11 Janet Jones, *Command Scan: Painting in the Age of Mass Media*. From a transcript of paper delivered at Universities Art Association of Canada conference, Toronto, Ontario College of Art and Design, 1999.
- 12 Robert Venturi, Denise Scott Brown, Steven Izenour, *Learning from Las Vegas*, revised edition (Cambridge, Massachusetts: The MIT Press, 1977), p. 49.
- 13 Janet Jones, Artist Statement on "The Real Thing" found at www.yorku.ca/jjones
- 14 Anthony Vidler, *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge: MIT Press, 2001), p.13
- 15 In 1964, Rothko was commissioned by John and Dominique de M n il to create a meditative space filled with his paintings.
- 16 Robert Rosenblum, *Modern Painting and the Northern Romantic Tradition: From Friedrich to Rothko* (New York: Harper & Row, 1975), p. 214.
- 17 Jones, *Painting: The Body & Technology*.
- 18 Jean-Fran ois Lyotard, *Lessons on the Analytic of the Sublime*, trans. Elizabeth Rottenberg (Stanford: Stanford University Press, 1994), p. 123.



DaDa Flow #1, 2006



DaDa Flow #3, 2006



Solo #1-4, 2006



Solo #1, 2006



JANET JONES IN CONVERSATION WITH GEORGIANA UHLYARIK

Georgiana Uhlyarik: Since 2003 you have been working on an evolving series of paintings that investigate the public spaces of the postmodern city. In time, you have come to present these works under the rubric *DaDa Delirium*. You have explored corporate lobbies and corridors in *Nowhere, Everywhere*; Las Vegas interior and exterior landscapes in *A Las Vegas of the Mind*; and the prescribed conduits of subway stations in *Dupont Station*. Can you describe your process in creating these related series of paintings? How has it changed, if at all, over time?

Janet Jones: I have always lived in the core of big cities, Montreal, Toronto and New York, walking the streets at all times of the day and forming my impressions of the world through these experiences. That is where these paintings begin. They are psychological impressions, located everywhere yet nowhere, rather than literal documentations. The *Situationistes* called their meanderings through Paris “drifts”. If they had a purpose it was in search of “places” that gave them a nebulous feeling of release from the spectacle of modernity. My course through the city is also uncharted but I am particularly drawn to public spaces such as bank towers, headquarters for multi-national corporations, and the subterranean passageways that sinuously link the skyscrapers. This is the complex overlapping of territory and habitat, in urban space, to which my work responds. My “drifts” unconsciously lead me to the spaces of spectacle. Early in this drifting I began to photograph. My fascination with an image is primarily ignited by my ability to imagine an impressionistic narrative occurring within the nebulous space that shatters control and logic. Of course, this imagined occurrence is open for interpretation, remains ambiguous, happens everywhere and nowhere simultaneously.

The large paintings, *DaDa Flow* (2006) and *DaDa Delirio* (2009), are more abstract, in relation to the earlier *Nowhere Everywhere* group (2003-2004) and to the smaller paintings, both of which recall the photographic imagery more closely. I always think of Jackson Pollock, in this regard, who said that all of his paintings came from the same source but his later ones were simply more “veiled”. I have always been interested in abstract painting. I studied with Yves Gaucher and Guido Molinari at Concordia University, in Montreal during my BFA. Later, for my PhD Dissertation, New York University, which addressed Clement Greenberg and the artist/critic relationship, I interviewed Greenberg, accompanied him on studio visits and studied his art criticism very closely. I am now thankful both for what this experience taught me and for giving me the understanding of how I might reinvent abstraction as an “interested” instead of “disinterested” practice.

Georgiana Uhlyarik: Does colour create space?

Janet Jones: Colour does, of course, function as a formal element and creates varying amounts of space but I see colour as more than a “design” element. If it only functions on this level I see it as superficial, merely there for decoration, like a brightly coloured pillow on a couch. All colours have meaning, as does black, white, gray and the use of extreme or minimal contrast. Colours act like subtle codes and may suggest nature, culture, the body, or even a specific time period or style of art. I try to use colour in this way. In my paintings, the colour is purposely artificial: ultramarine blue, bubble gum pink, chrome yellow, or lime green.

I am interested in coloured light, the aura of neon in city streets or encircling storefront windows at night. Echoing these phenomena in the urban environment, I paint the canvas on the end surfaces of the paintings (i.e. top, bottom, left and right edges) with high key or florescent colours so that the affect of the paintings extends beyond their edges, reflecting colours onto the white walls of the gallery as a lucid chromatic glow. When installed in an exhibition, the paintings are hung high enough so that the viewer sees only the glow of colour reflected on the white walls but not the bands of colour themselves. This is particularly noticeable in the smaller paintings, such as the *Dupont* series, in which the stretcher bars are very thick causing the paintings to have an object-like presence. I work in layers. The final translucent glazes, effecting a glossy chromatic laying of spatial dimensions in the work, act as both barriers and filters, inviting the viewer to fall through the gaps or “windows” in the imagined viewing chambers to the seemingly infinite space beyond.

Georgiana Uhlyarik: Considering your very strong interest in the digital and photography, why do you paint? Can you elaborate on the process of translation in painting, from one visual vocabulary to another?

Janet Jones: In painting I’m interested in “impurity” or what Donna Harroway calls “promiscuous intermingling”, a kind of hybridity in painting that references photography, film, real and virtual spaces. I’m not interested in the seamless “perfection” of the digital image that tends to reproduce spectacle or the expressionistic impastoed surfaces of the humanistic gesture but in the tension between the hand-made and technology and my inability to resolve these tensions from the point of view of the mind/body platform of coordination in analogue experience that enables the facture or making of my work. I see painting as an ideal medium in which to comment on this tension. In my paintings, the surfaces hover somewhere between skin and screen caressed by my touch but with no tracking of the hand/brush visible.

Georgiana Uhlyarik: Would you situate your work in the landscape tradition? Are these (imagined) landscapes? Urbanscapes?

Janet Jones: Yes, they are. The curator of this exhibition, Stuart Reid, thinks of them as contemporary nocturnes. In retrospect, I see them as part of what Robert Rosenblum has termed the “northern romantic tradition” that he sees beginning with painters such as Friederich and moving to Rothko and Newman. Rosenblum includes a fascination with the sublime and spirituality as a salient characteristic of this tradition. In my paintings, the extreme contrasts of light and dark do evoke the sublime, but not simply the sublime in nature that was so interesting to Friederich. Now, the techno-sublime, evidenced in man’s technological achievement, is fore-grounded against the deep stellar background of sublime space, in the complex hybridity of the newly emergent manifestation of the sublime. It is the fore-grounded techno-sublime, which is primarily evidenced in large urban centres, such as Toronto, New York, Los Angeles, and Tokyo, which firstly interests me. In these vast urban spaces, the layering of the real city with digital information and communication technologies creates what Christine M. Boyer has called cyber-cities.

Georgiana Uhlyarik: Your paintings are at once luscious and artificial, inviting and ominous. They oscillate between abstraction and representation. You said you are attracted to “creating a crisis” in your painting process. Can you talk about how you create and resolve, cause and maintain a built-in tension or interruption?

Janet Jones: Your first statement, that these paintings are at once luscious and artificial, inviting and ominous and their straddling of abstraction and representation, is how I would like viewers to react to these paintings so I’m very pleased that this is what they are communicating to you.

In terms of creating a crisis, as a group of work proceeds in order to cause a change I take risks, instead of repeating what I know will work. These risks inevitably result in crises. In a sense they are self-imposed, self-created. If the risk is too great the painting usually fails, too small and the work becomes boring. A painting can be too quick. By that I mean, as Philip Guston said, that one has to have a certain amount of experience in a painting. If a painting gets resolved too quickly it seems too easy and without experience, perhaps too pat or superficial. This is when a crisis is necessary to somehow create experience.

Georgiana Uhlyarik: One of the central notions in your work is that of the virtual or the hyper-real. Does the artificial simulacrum of virtual space, digital environments, and Las Vegas as the matrix of mediated reality evoke a state of nonsensical delirium?

Janet Jones: I see the present world as delirious with Las Vegas as an extreme example of this. There is an ecstatic flow and speed about it that was best described by Virilio and Baudrillard and visualized in Wong Kar Wai’s film *2046*. That’s why I chose to go to Las Vegas and photograph. I am trying to communicate this sense of delirium, of vertigo, to the viewer by the way I structure my paintings, by the way space is created. I am not being moralistic or making a judgment about these environments. They can be exciting, and spectacular but at the same time depressing and terrifying, most prominently, in their salient ambition to monopolize all representational experience of space and time as virtual experience.

Georgiana Uhlyarik: There are signals in the work that direct not only the gaze but the viewer’s body. How important a role does the viewer’s physicality play in your conception of the work?

Janet Jones: Given the ultimate exhibition circumstance, I would like to see these paintings encircling a room, all hung at the same height in which the installation creates an urban, techno-sublime “viewing chamber” for the audience. The shiny coloured translucent layers on some of the paintings imply barriers for the viewer, while the gaps in these layers imply viewing passageways to other and more distant spaces. I see the audience as physically positioned within this panopticonic space looking out. But, I think these paintings because of their filmic qualities also create a loss of psychological stasis, a perpetual uncertainty of framing, a questioning of the viewers tenuous grasp of their position in the work, an immersion in the painting “screen”. This is a constant challenge to the apparent static physicality of the painting as object.

Particularly in the series *DaDa Delirio*, but in a less extreme way, in the group of paintings *DaDa Flow*, I am trying to create a sense of delirium, of vertigo, a sense of instability in the viewer. The small chevrons or horizontal bands of solid bright colours at the bottoms of these paintings are meant to provide a very precarious observation platform for the viewer, to position the viewer on the edge of a precipice, like the monk in Friedrich's painting *The Monk by the Sea* or the spectre of Eadweard Muybridge perched on a pinnacle of rock overhanging the Grand Canyon.

I think this question about physicality is interesting because on the one hand the surfaces of my paintings are very smooth, not built-up, a denial of the heroic physicality of the gesture. However, they begin in a far more expressionistic way and then the brush-strokes are "tamed". I guess one could view this process as a concealment of my identity or physicality but I see the surfaces as very sensual, very much like skin. Taking this idea further, perhaps I am more interested in the viewer's body than declaring my own through revealing my mark. However, as I paint I also evolve into a viewer.

Georgiana Uhlyarik: In *DaDa Delirio* there was a sense of culmination and completion. Do you feel you have reached the end of the *DaDa* cycle? Or is there more that you are interested in exploring?

Janet Jones: I see my paintings as evolving from the *DaDa Delirio* group instead of any sudden break. I've become interested in using subtle colours while retaining the extreme tonal contrasts. I am now more fascinated in the overlaying of nature or what might be termed the remains of nature as another layer in the paintings. How can nature be integrated with cyber-cities? Can there be such a "hybrid animal" as an eco-cyber-city? What does this mean in relationship to the techno-sublime, or to the traditional sublime in which nature was the dominant image? How will these new relationships transform into paintings that are as abstract as the *DaDa Delirium* cycle but communicate these impressions? These are the questions that I'm asking myself.

August 2010



DaDa Delirium installation view, MacLaren Art Centre, 2010



Nowhere, Everywhere #4, 2003-2004



Dupont Station #5, 2009



OUTSIDE THE COMFORT ZONE

by Nell Tenhaaf

THE STARKLY ABSTRACT HORIZONTAL PAINTINGS that compose Janet Jones's *Nowhere/Everywhere* series of 2003-04 present themselves to me as reservoirs of sheer potential. When I first saw just a pair of these paintings in an exhibition several years ago, their glossy artificial surfaces were the feature that most struck me. Here, in the full series of six that are shown in *DaDa Delirium*, their primary impact is a sense of limitless and unformed space, as if I am on an observation deck scanning a vast emptiness that is delineated just enough to invite me in toward incipient order. The space that I occupy while observing this emptiness feels secure enough, if basically unanchored, while the atmosphere is unsettling on the other side of the shadowy thresholds between me and the outside (or inside somewhere else, if you prefer). The way into and through the paintings' atmosphere is very subtly signposted by means of lines and fields of coloured dots. For example, in *Nowhere/Everywhere* #5, there are three small green circles with black eyes in the centre: one such circle clips together two coloured panels, one crosses the edge between a window-like shape and its background, and the third leaves the edge of the painting to link it to the wall behind. The function of this signposting is to subtly cohere elements in the works, and assign to them a place in a whole that is always in a process of resolving itself.

Two parallel procedures coalesce in these paintings, and in all of the works in the exhibition. One is focused on destabilizing the viewer's subjectivity—and subjectivity itself—through sense impressions of vibration, slippage, falling, even disintegration. The other makes use of layers of abstraction to generate a materialization of a world, or a space, with its own internal shape, logic and potential that are far removed from any real world source. The two procedures in tandem give access not to source signifiers, which will always be elusive in these paintings, but to a process of folding a viewer into the paintings' reservoirs of potential, and vice versa. Clearly this process is intended by Jones, because barriers that might prevent such movement are minimized: edges carry bright colours that change them into thresholds one easily slips over; shadowy shapes like sills or valances have softened edges that one handily slides across. In the recent *DaDa Delirio* series of 2008-09 vertigo is very strong, and although the movement it instigates tends to be a side to side one, falling forward into the paintings' spaces is not a great leap. Tellingly, Jones recounts how she was influenced by a 1978 show at the Art Gallery of Ontario, *Structures for Behaviour* (George Trakas, Robert Morris, Richard Serra), an exhibition of installations that tempted and controlled—that created behaviour in the viewer.

As Jones's exhibition title tells us, delirium is the key perceptual strategy that induces destabilization of point of view and invites new possibilities. On a 2008 trip to Las Vegas to compile source material for the *DaDa Delirio* series, Jones sought observable equivalence for her intuitions about the information-overloaded cybercity, and confirmation that those intuitions are not inventions. Among those intuitions is the sense that, no matter how informationally sophisticated it is, our out-of-control urban development is teetering on the brink. Even the remaining natural forces that touch it are a threat—forest fire, earthquake, flood, etc. Jones distilled her responses to Las Vegas into an optically driven mode of destabilization, and from that arose the delirium that suffuses the exhibition. There is irony in her translation process from source to effect, which proposes that our entire twenty-

first century surround has only a semblance of solidity when, in reality, we have to stand on solid ground to make such an observation. But it is irony of the most inclusive and also purposeful kind, not any tongue-in-cheek observation that speaks only to those in the know at the expense of others. The four *DaDa Delirio* paintings revel in destabilizing forces, which take over the viewer's rational or even associative thoughts about the impact of the paintings: the canvases of #1 and #2 both appear as compromised rectangles due to stark colour patches at their edges; also, they are dominated by light swatches that work vertically in a pulse; #3 and #4 fluctuate all over the place, especially #3 in which light moves across and expands out the middle in a kind of bulbous inflation; #4 seems to leak out its left side through a brilliant vagueness of the leftmost space that blends with the green reflection of the painting's edge onto the wall.

In a further manifestation of thoughtful irony, the outcome of using geometrical abstraction (including the signposting marks that float on the surfaces) as a scaffolding within Jones's paintings is virtually the opposite of functionality or control: the agency behind constructing these elements is masked, it has been submerged within an autonomous world that has its own rules and paths, as if disparate elements will find their place in it even if not necessarily so designed. Within these works then, who or what is the force that seems to work on the paintings' spaces as one looks at them, and is assigning places for the parts within vibrating and shape-shifting wholes? This question permeates Jones's paintings. Particularly apt for considering the question, to which there is no definitive answer, is Gilles Deleuze's conception of nonorganic life, that is, the unformed and unstructured flows of matter-energy from which all materializations coalesce (material assemblages such as bodies, cities, economies, relationships, combinations of these, etc.). In Deleuze's thought, a reservoir of forces, dynamics, patterns, or "vectors of invention"¹ cross time and locations, larger than any human populations, let alone individuals. Any viewer of her work knows that Jones is the creator of painterly spaces, but there is a strong sense in which those spaces cut across specifics of author, territory and materiality.

Jones begins her paintings from contemporary urban space, a zone of intensive hierarchical stratification that we are all familiar with. As backdrop for the *Nowhere/Everywhere* series, she recounts how she distills elements from cityscapes as she experiences them: lights, haze, concrete, and significantly, point of view. She describes how she is turned into a particular kind of subject when moving about in the public spaces of cities, under the eye of surveillance cameras and conscious of her gender while thus watched, as well as controlled by how the spaces are constructed. In *Nowhere/Everywhere*, the broad horizontal dimension puts the viewer inside the panopticon effect that is akin to the dislocation experienced within stretches of urban streets and towers, while in the *DaDa Delirio* series, tall vertical shapes close in on themselves and lock the viewer out. Let's take Jones's own description of what she puts onto the surface of these canvases: "Life has turned into 'still life' frozen on the screen, reflected in the glass, observed, recorded, transmitted, digitized." Here is the negative face of the flux of potentials in Deleuze's nonorganic life: when materializations do coalesce, they readily become fixed and too rigid, stratified in Deleuze's own terms.

Manuel De Landa derives the metaphor of knobs for controlling the intensity of various matter-energy states, knobs that are turned to near zero in the glacial state of sheer potential ("the absolute minimum value of intensity, bringing any production of structured form to a halt"²), higher for emerging materializations and way up for rigidly stratified structures. Jones's paintings don't picture what a state of high intensity matter-energy might be. Not only are they abstractions, and so they don't picture in the literal sense, but their tactic is to put the viewer's perception into a state that parallels the affect of particular matter-energy information. The urban worlds that are distilled into the paintings are so overdetermined by the needs of the competitive, corporate, globalized order that even in the abstracted form that they appear here, they communicate coerced energy. [<http://www.yorku.ca/jjones/everywheretx.htm>] Moreover, underlying all of Jones's painting interests is the endlessly self-replicating simulacrum that characterizes the visual face of our cities. Simulation isn't an effect of the paintings, it is an overt factor in Jones's process. She photographs, zeroes in on those photos, combines and layers the extracted details. The paintings appear to be participant in the simulacrum in their look, to be essentially artificial. Jones's artistic gesture is very close to Deleuze's invocation to inhabit a stratification, to lodge oneself on a stratum so as to simply see where the experiment might take us, and in the process find "possible lines of flight."³

For several decades, simulation has operated as a key trope for describing how humans construct a mirror world of empty signifiers through our rampant development of media and replication of surface. The trope is potent in its descriptiveness, but also in its tenacity as a force of disempowerment. But Jones's fine sense of abstract form saves the day in her paintings: the images don't ever mimic the sources that they are distilled from, rather they invoke a kind of empty screen of pure abstraction that then allows something to emerge from it. In Jones's paintings there is fusion of the destabilization of subjectivities on the one hand (delirium), and the distillation of impersonal networks of forces and relations in cities (deterritorialization) on the other hand. In a sense we are empowered through this dual process to start fresh, and by engaging in an act of creative experimentation, to take a stand against runaway signifiers. Jones calls for a destabilization of subjectivity so as to break out of the stratifications that we have locked ourselves into: fixed structures, routines, hierarchies. As nonorganic life with its potential for emergent materializations is in tension with already fixed materializations, so the potential for new subjectivities is in tension with already formed perceptions, associations and expectations that the viewer brings in with them.

Opening up, exposing and finding potential in a negative, hierarchical condition informs Jones's *modus operandi*. Further to this, I take the nearly empty areas of her paintings to represent a lull in the intensity of fixed form, and thus to open up boundless and optimistic possibilities for new states of imminent awareness for a viewer who drops into those spaces. But, in invoking Deleuze's philosophical *oeuvre*, there is a kind of opposition between the state of potential in *flux* and the state of materialization in *truth* that needs to be addressed. In Alain Badiou's critical reading of Deleuze's *Folds*, he cannot conceal his longing for a system such as he himself is immersed in, specifically, set theory. This is in the face of what he calls the "Deleuzian dodge",⁴ i.e. what he perceives to be Deleuze's evasion of any ordering of the cosmos through a constant slippage between terms such

as one and multiple, the subject and the world, interior and exterior, etc. I too seek systems, not necessarily mathematical ones, definitely not transcendent ones, but systems nonetheless that add to my understanding of the world and my place in it. Is the abstracted emptiness of one of Jones's images like the empty set that Badiou invokes, which then could be understood not just as a pure potential, but also as a "motionless intricacy" that is separated off from the continuous flow of life—an action of truth? Metaphorically, perhaps. I bring this up with consideration for voice, empowerment, action. Badiou wants to separate, or oppose, "the operations of life and the actions of truth."⁵ He finds Deleuze and the philosophical tradition he aligns himself with to be so very immersed in the immanence of the events of life and the world that there is no place for either axioms or action.

Jones shares these concerns, in her insistence on both optimism and a morality of treating people as the recipients of questions posed to them, for their contemplation. She situates viewers without picturing for them, which would just lead to a narrowly symbolic or associative reading of her work, and also to the subject-addressee as the same as any other person, rather than individuated. These paintings call forth one's own interior/exterior transfer process through the intensity of Jones's. Put otherwise, if we can't sort through the limitless regression of simulacra in today's world, the simulations of simulations of simulations, because we can't restore any kind of authentic source, then we can only take the simulacrum into ourselves and put ourselves into it so as to move toward a less dehumanizing territory. Jones's paintings enable us to experience that folding/unfolding process.

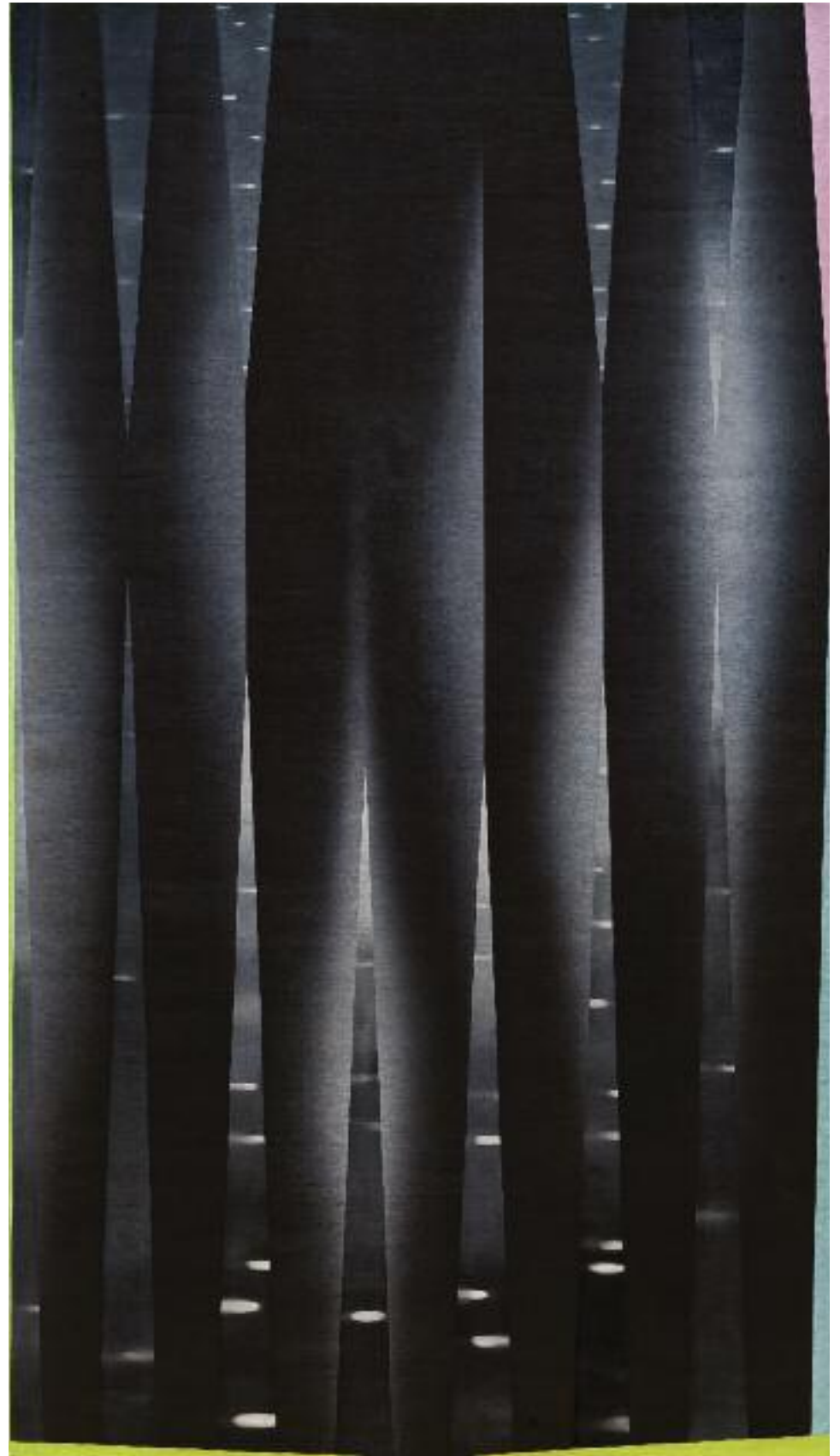
NOTES

- 1 Ronald Bogue, "Art and Territory", in Ian Buchanan, ed., *A Deleuzian Century?* (Durham, NC: Duke University Press, 1999), p. 99.
- 2 Manuel DeLanda, *A Thousand Years of Nonlinear History* (New York: Zone Books/Swerve Editions, 2000), p. 264.
- 3 Ibid., p. 272. "Lodge yourself on a stratum, experiment with the opportunities it offers, find an advantageous place on it, find potential movements of deterritorialization, possible lines of flight..."
- 4 Alain Badiou, "The Fold: Leibniz and the Baroque" in C. Boundas & D. Olkowski, eds., *Gilles Deleuze and the Theatre of Philosophy: Critical Essays* (Routledge, 1994), p. 52.
- 5 Ibid., p. 68.





DaDa Delirio #2, 2008-2009



DaDa Delirio #4, 2008-2009



Projections #1-3, 2010



Dupont Station #2, 2009

WORKS IN THE EXHIBITION

Nowhere, Everywhere #1, 2003-2004
oil on canvas, 76 cm x 305 cm

Nowhere, Everywhere #2, 2003-2004
oil on canvas, 76 cm x 305 cm

Nowhere, Everywhere #3, 2003-2004
oil on canvas, 76 cm x 305 cm

Nowhere, Everywhere #4, 2003-2004
oil on canvas, 76 cm x 305 cm

Nowhere, Everywhere #5, 2003-2004
oil on canvas, 76 cm x 305 cm

Nowhere, Everywhere #6, 2003-2004
oil on canvas, 76 cm x 305 cm
Collection of the Tom Thomson Art Gallery,
Owen Sound, Ontario

DaDa Flow #1, 2006
oil and acrylic on canvas, 239 cm x 137 cm

DaDa Flow #2, 2006
oil and acrylic on canvas, 239 cm x 137 cm

DaDa Flow #3, 2006
oil and acrylic on canvas, 239 cm x 137 cm

DaDa Delirio #1, 2008-2009
oil and acrylic on canvas, 239 cm x 137 cm

DaDa Delirio #2, 2008-2009
oil and acrylic on canvas, 239 cm x 137 cm

DaDa Delirio #3, 2008-2009
oil and acrylic on canvas, 239 cm x 137 cm,
Collection of the MacKenzie Art Gallery,
Regina, Saskatchewan

DaDa Delirio #4, 2008-2009
oil and acrylic on canvas, 239 cm x 137 cm

A Las Vegas of the Mind #1, 2009
oil and acrylic on canvas, 239 cm x 137 cm

A Las Vegas of the Mind #2, 2009
oil and acrylic on canvas, 239 cm x 137 cm

Dupont Station #1, 2009
oil on canvas, 46 cm x 46 cm
Collection Art Gallery of Northumberland,
Cobourg, Ontario

Dupont Station #2, 2009
oil on canvas, 46 cm x 46 cm
Collection Art Gallery of Northumberland,
Cobourg, Ontario

Dupont Station #3, 2009
oil on canvas, 46 cm x 46 cm
Collection of the MacKenzie Art Gallery,
Regina, Saskatchewan

Dupont Station #4, 2009
oil on canvas, 46 cm x 46 cm
Collection of the MacKenzie Art Gallery,
Regina, Saskatchewan

Dupont Station #5, 2009
oil on canvas, 46 cm x 46 cm
Collection of the MacKenzie Art Gallery,
Regina, Saskatchewan

Solo #1, 2006
oil on canvas, 38 cm x 38 cm

Solo #2, 2006
oil on canvas, 38 cm x 38 cm

Solo #3, 2006
oil on canvas, 38 cm x 38 cm

Solo #4, 2006
oil on canvas, 38 cm x 38 cm

Solo #5, 2007
oil on canvas, 28 cm x 28 cm

Solo #6, 2007
oil on canvas, 28 cm x 28 cm

Solo #7, 2007
oil on canvas, 28 cm x 28 cm

Projections #1, 2010
oil on canvas, 46 cm x 46 cm
Collection Art Gallery of Northumberland,
Cobourg, Ontario

Projections #2, 2010
oil on canvas, 46 cm x 46 cm
Collection Art Gallery of Northumberland,
Cobourg, Ontario

Projections #3, 2010
oil on canvas, 46 cm x 46 cm
Collection Art Gallery of Northumberland,
Cobourg, Ontario



Nowhere, Everywhere #2, 2003-4

CONTRIBUTORS' BIOGRAPHIES

Janet Jones

Janet Jones is a Toronto-based painter whose work investigates the spaces of cyber-cities in relation to women in the urban environment and the techno-sublime. Jones's paintings have been exhibited across Canada, in New York, Los Angeles, England, Germany and France. She received her MFA from York University, Toronto, and her Ph.D. from New York University in the area of art theory and criticism. Her dissertation focused on the art critic Clement Greenberg and his relationship with artists. She has been a visiting artist and given papers on painting internationally, in France, England, Russia, China, Cuba, the Netherlands and Germany. Janet Jones is an Associate Professor in the Department of Visual Arts, York University, Toronto, where she has been Director of the Graduate Program and Chair of the Department of Visual Arts.

Stuart Reid

Born in Dundee, Scotland, Stuart Reid immigrated to Canada in 1967. He studied art and art history at York University in Toronto, Ontario. Reid has held curatorial positions at The Craft Gallery of the Ontario Crafts Council, Toronto and the Art Gallery of Mississauga, both in Ontario. He was Director and Curator of the Tom Thomson Art Gallery in Owen Sound, Ontario from 2001 to 2009. Reid is an alumnus of the J. Paul Getty Trust's Museum Leadership Institute (MLI 2002) at the University of California at Berkeley. He is the author of over thirty exhibition catalogues and several books including *The Art of Tim Jocelyn*, *Cities: John Hartman* and *Celebrating Life: The Art of Doris McCarthy*. While Director/Curator at the Tom Thomson Art Gallery he oversaw the Gallery's award-winning rebranding project and website launch (tomthomson.org). He is an elected member of IKT International Curators of Contemporary Art Network, Luxembourg. He is a former President of the Ontario Association of Art Galleries. Reid is currently the Executive Director of the MacKenzie Art Gallery in Regina, Saskatchewan.

Nell Tenhaaf

Nell Tenhaaf is an electronic media artist and writer. She has exhibited across Canada, in the U.S. and in Europe. A survey exhibition of fifteen years of her work entitled *Fit/Unfit* opened in April 2003 at the Robert McLaughlin Gallery in Oshawa, and traveled to several Canadian venues including the Canadian Museum of Contemporary Photography in Ottawa and the Art Gallery of Hamilton. Tenhaaf's works created between 1989 and the mid-1990s were aimed at deconstructing the dominance in mainstream biological and biotechnology discourse of DNA as the "master molecule." Later works attempt to represent some of the complex dynamics of life and involve the viewer as one element in a continuous flux, especially through interactivity. Tenhaaf has published numerous reviews and articles that address the cultural implications of biotechnologies and of Artificial Life. She is an Associate Professor in the Department of Visual Arts of York University and is represented in Toronto by Paul Petro Contemporary Art.

Georgiana Uhlyarik

Georgiana Uhlyarik is Assistant Curator, Canadian Art at the Art Gallery of Ontario. Recent curatorial projects include *Betty Goodwin: Work Notes*, *Canadian Art in the 1960s and 1970s through the lens of Coach House Press* and the installation of the Canadian historical collection for Transformation AGO. She is developing a large exhibition on Niagara Falls and a retrospective of the work of Suzy Lake. Her most recent publication is on the work of Kathleen Munn, an early Canadian modernist. Independently, she has curated exhibitions for the Koffler Gallery, Latcham Gallery and convenience gallery, among others. Originally from Romania, she now lives in Toronto with her twin sons.

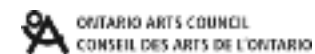
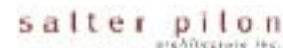
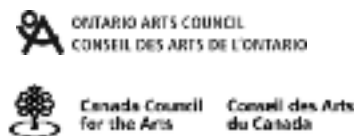
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GALLERY ACKNOWLEDGEMENTS

TOM THOMSON ART GALLERY

The Tom Thomson Art Gallery is a regional public gallery and national cultural attraction with a top-notch and revolving program of contemporary and historical exhibitions, lectures, forums, films, concerts and workshops. As a dynamic place where artists and audiences can meet and flourish, the Tom Thomson Art Gallery provides enriching experiences through art for a range of visitors, showing the art of today and influencing the art of the future. Exhibitions are accompanied by informative materials and scheduled tours are conducted by trained guides—all designed to bring a new dimension to visitors' enjoyment and appreciation of art and its creation. Established in 1967, the Gallery is named for the iconic Canadian landscape artist Tom Thomson (1877-1917) and houses one of Canada's largest collections of his work. An ambitious program of exhibitions by local and Canadian artists makes the Tom Thomson Art Gallery a focal point for opportunities to experience the ever-changing world of contemporary art.



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MACLAREN ART CENTRE

Located in downtown Barrie, the MacLaren Art Centre is Simcoe County's regional public art gallery. The Centre is housed in an award winning 24,000 square-foot complex designed by Siamak Hariri of Hariri Pontarini Architects. Defined by the elegant juxtaposition of a renovated 1917 Carnegie Library and a dynamic contemporary space, the facility includes multiple galleries, an education centre, visible storage of works from the collection, a prints and drawings room, a cafe, outdoor sculpture courtyard, gift shop and a framing department. The MacLaren Art Centre is committed to fostering an understanding and appreciation of the visual arts through providing a year-round program of exhibitions, site-works, events and educational initiatives and a permanent collection of 26,000 works of art.

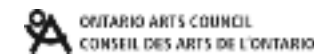
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ART GALLERY OF NORTHUMBERLAND

The Art Gallery of Northumberland is located in Cobourg, Ontario's historic Victoria Hall, overlooking Lake Ontario. The gallery is the public gallery for Northumberland County and celebrated its 50th anniversary in 2010. The gallery is committed to providing access to and education about art for the community. It has three gallery spaces, gift shop, and program space as well as a satellite gallery in the town of Port Hope that houses the gallery's reference library.

The Art Gallery of Northumberland is grateful for the financial support of the Ontario Arts Council, The Arts Council of Northumberland, The Town of Cobourg and the Town of Port Hope.

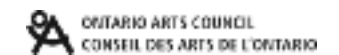


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MCINTOSH GALLERY,
THE UNIVERSITY OF WESTERN ONTARIO

A university-based, public art gallery since 1942, the McIntosh Gallery collaborates with artists, curators and academics to develop innovative strategies to interpret and disseminate visual culture. Exhibitions, educational programs and special events provide a platform for engagement with visual art and artists. The Curatorial Study Centre includes documents, publications and archival materials about museology, gallery practices and the McIntosh Gallery's collection of over 3,500 works of Canadian and international art.

The McIntosh Gallery acknowledges the support of the Canada Council for the Arts through its Assistance to Art Museums and Public Galleries Program, the Ontario Arts Council, The University of Western Ontario, Foundation Western, and our members and donors.



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