



The Tree Museum

The Tree Museum

Site-specific Installations

October 4 to October 30, 1998

September 26 to October 30, 1999

J. Lynn Campbell

Gwen MacGregor

Anne O'Callaghan

Tim Whiten

Robert Wiens

Badanna Zack

Exhibition Curator E. J. Lightman

Essay "Axis of Time" by Carolyn Bell Farrell

The Tree Museum

Gravenhurst, Ontario



Foreword

" You don't know what you've got 'til it's gone. They paved paradise,
and put up a parking lot."¹

The Tree Museum, north of Gravenhurst, is the location for seven site-specific installations by six Ontario artists: Lynn Campbell, Gwen MacGregor, Anne O'Callaghan, Tim Whiten, Robert Wiens and Badanna Zack. These artists have articulated a personal response to a unique forest space. Woven metaphors celebrate the natural world. In some of the works, discarded and fabricated objects provide a contrast to the natural architecture of the site. These artists reinvent, not merely receive, the world that surrounds them. The installations engage us in the ongoing discussion of the culture/nature disparity. Has nature become a "reserve" for human appropriation? Are these post-industrial gardens a reflection of an unnatural imbalance?

The Tree Museum Collective was formed in 1997 to facilitate the creation of outdoor installations in a relatively remote site located near Gravenhurst. This site is undeveloped and includes both waterfront and forest. The Tree Museum, a gallery without walls, is part of the late twentieth century tradition of making art on location, rediscovering the environments outside the gallery. Currently, site-specific work, land-art, has come to address cultural and social relationships with a plurality of political and aesthetic meanings. The objectives of The Tree Museum Collective are to contribute to this ongoing, and continually evolving dialogue on the relationship between nature and cultural expression. The essay "Axis of Time" by Carolyn Bell Farrell contributes to this dialogue, and creates a narrative for examining the works.

The Tree Museum Collective would like to express its gratitude to Mentor College for their generous and ongoing sponsorship of The Tree Museum Project. Mentor College, a private school in Mississauga, has donated the use of the land and provided financial and physical support for the realization of these installations. We wish to thank Art Steinberg, and Ken and Barb Philbrook, Directors of the Schools, for their vision and ongoing encouragement. We also want to thank The Canada Council for the Arts and Ontario Arts Council for financial assistance for the catalogue and exhibition. We gratefully acknowledge the special contribution of Carolyn Bell Farrell, whose work continues to stimulate our sensibilities. I would like to thank Anne O'Callaghan for her sensitive guidance and friendship in coordinating this project. We are indebted to the artists whose generosity of spirit and creativity made this vision into a unique ongoing collaborative experience.

E. J. Lightman

Director/Curator

The Tree Museum

¹ Joni Mitchell



Badanna Zack
A Mound of Cars 1998
Earth, found abandoned cars
8.5 x 46 x 10 feet



Gwen MacGregor
Chirpy, Chirpy, Cheep, Cheep 1999
Sound installation in abandoned shed

Right
Chirpy, Chirpy, Cheep, Cheep 1999 (detail)





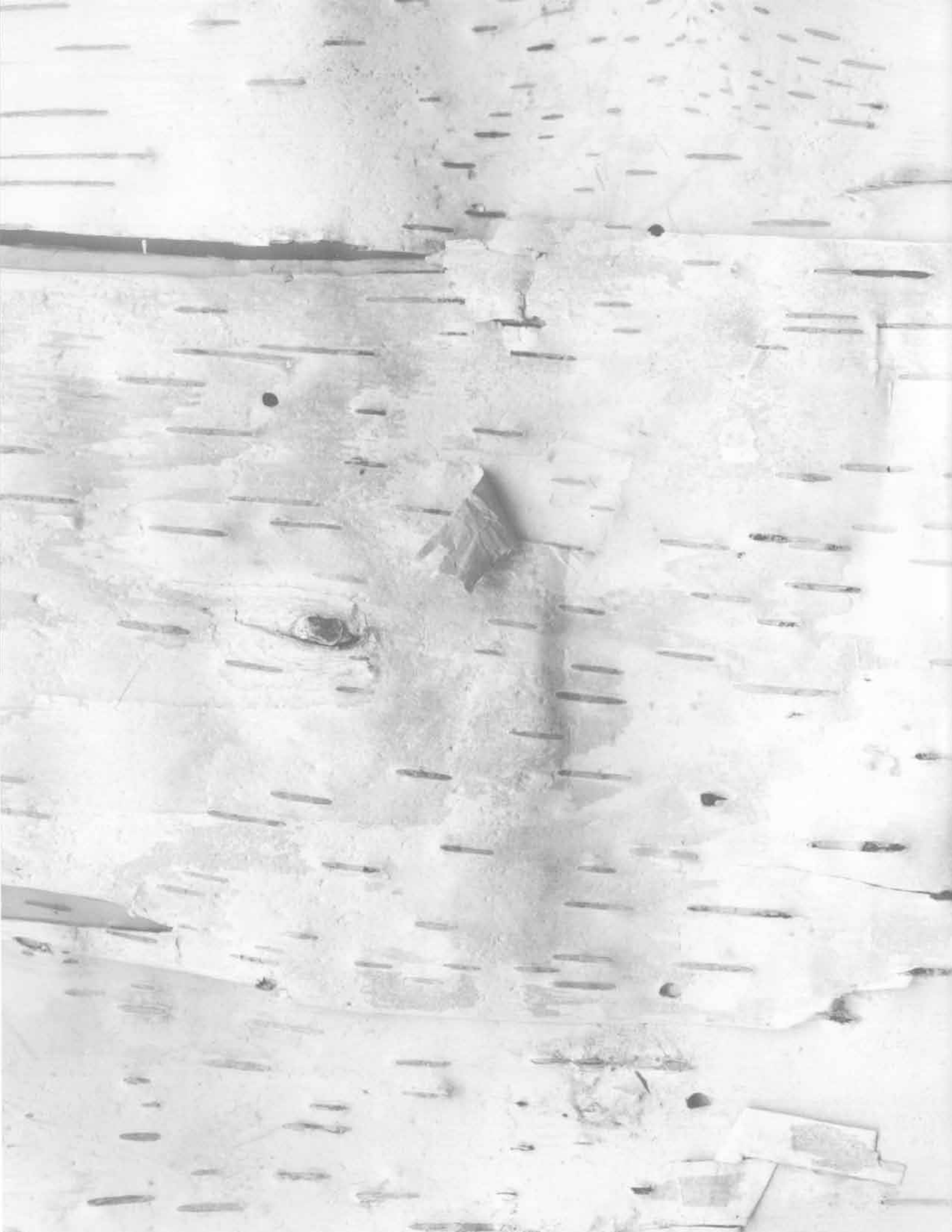
Anne O'Callaghan
Relic of Memory II 1999
Steel box, rocks
20 x 60 feet



Relic of Memory I 1998
Vaulted arches, steel
10 x 17 x 12 feet

Welded steel table
2.5 x 8 x 2.8 feet





Axis of Time

Immensity is within ourselves. It is attached to a sort of expansion of being that life curbs and caution arrests, but which starts again when we are alone. As soon as we become motionless, we are elsewhere; we are dreaming in a world that is immense. Indeed immensity is the movement of motionless man.¹

GASTON BACHELARD

Verdant forests, grasslands, lakeside marshes, the gabbling rise of the Pre-Cambrian shield – nature becomes the “expanded field”² of relations for the artworks conceived in The Tree Museum. In this setting, the pure, idealist space of the gallery is displaced by the materiality of a rural landscape. The ‘walls’ of this ‘museum’ no longer proffer a *tabula rasa*; the artworks are inextricably bound to the empirical and physical realities of their sites, informed by a unique set of geographic and temporal circumstances. Given this situational context, their forms reflect the processes inherent in nature: the immutable cycles of regeneration. As such, their status as ‘finished’ artworks is never fully realized; completion rests in the providence of time. Their temporal duration, sensorial immediacy, and spatial extension into the environment precipitates an acute awareness of our lived relation to nature – not merely our confrontation with the elements or the magnitude of its grandeur, but an “intimate immensity”³ engendered by an expanded state of consciousness.

In the tradition of earthworks and land-art predicated on ecological concerns, **Badanna Zack’s** project comments on the encroaching wastelands of industrial society. Employing elements from the vicinity, her roadside ‘sculpture’ intertwines the raw materials of nature with the vestiges of technology. Six discarded vehicles found on the property in a derelict state were towed, stacked in a pyramid fashion, crushed, and covered with earth. Bisecting the mound, the artist’s incision reveals the inner stratification of detritus buried in this wall of earth. Overturned cars, damaged interiors, corroded carburetors, twisted fenders, smashed headlights and punctured wheels trail through the elevation, forming an aggregate of wreckage. The effect is likened to a cut-away – a parting of the waves, as if the ground was pulled up and split open. The exposed sedimentary layers of refuse resemble an archeological dig at a land-fill site. Ultimately, Zack’s project, *A Mound of Cars*, operates as a ‘monument’ to our insidious contamination of the environment: it embodies our inability to contend with the by-products of our progress-driven culture while heralding the rapid demise of each new advancement.

Integrated into the surrounding terrain, the mound is continuous with the ground level behind, while its contours rephrase the rock formations which front the site. Approached from the rear, the work merges into the landscape altogether. The terrain, a year later, is grown over with dense foliage and wild-flowers; the industrial ruins succumb to the natural processes of entropy. Despite a reclamation of the site by nature, its composite memory yields a tangible reminder of our forays into the wilderness: a history of conquest and exploitation.

Landscape can exist as a reflection on the inner walls of the mind, or as a projection of the inner state without. Flat open vast space lends itself to a clearer monitoring of the subjective inner world. Contemporary urban spaces talk to you, incessantly – signs call out, to try to grab you, programmed general consensus signals determine where and when you walk, the intersecting spheres of psychic perceptive space of others in too close proximity creates confusion and imbalance. The “stillness” of a sleeping apartment building of 150 families is not “stillness” at all. Removing all cues from the outside, the voices of the inner state become louder, clearer.⁴

BILL VIOLA

By contrast, **Gwen MacGregor's** audio installation *Chirpy, Chirpy, Cheep, Cheep* is situated in an abandoned toolshed along the roadside. The intimate scale of this structure counters the vastness of the surrounding forests; the landscape is reduced, contained within a physiologically interior space. As we open the weathered door, we are drawn from the sunlight into the darkness. A cacophony arises from the interior, as if hundreds of creatures have been awakened from sleep within their sequestered abode. There is no single sound source: the anarchy of twittering conjures a sense of abject chaos. Humour subsides. An innocent or romanticized view of nature is seized by a kind of primal anxiety. We feel trapped in this snare of sonorous cries.

Thirty-five miniature battery-operated speakers are suspended from different parts of the ceiling. On contact with light they emit amplified sounds reminiscent of birds, crickets or bats. Simple devices, their structure is skeletal, their voices abstracted from their materiality. MacGregor's 'creatures' do not merely imitate the natural; technology recreates nature in its own disembodied image. Given shifts in these viewer-animated conditions, the behaviour of her mechanical components is unpredictable. The duration of the piece, itself, is contingent on the life of the batteries. The performative aspects of the work, and the heightened sensations it elicits, induce a sense of immediacy – as if reiterating the instantaneity which defines our culture. Conflating aesthetic strategies of immateriality and impermanence with the invisible forces of technology, MacGregor foregrounds our immersion in a technologically-mediated reality, and our consequent alienation from the natural.

**One of art's functions is to recall that which is absent
– whether it is history, or the unconscious, or form, or social justice.⁵**

LUCY LIPPARD

Mining the repositories of memory, **Anne O'Callaghan** reconstructs the natural and human histories issuing from this site. In *Relic of Memory*, domestic and architectural structures fabricated from contemporary industrial materials are introduced into the environment. An eight-foot long steel table squarely placed in a moss-laden clearing bears the inscription "Huron – Hatherly – Ruttan," identifying the generations of people who have inhabited this territory. Alternately, the poetic insertions on the reverse trace the organic constituents of the earth: "Petrified Wood – Dead Lava – Cooling Star – Incarcerated Ghosts" – extending the historical continuum. Nearby, an area of hollowed ground is vaulted by a pair of steel arches joined at the vertices by a single cross beam. The multi-valence of O'Callaghan's armature underscores its cultural dexterity, admitting allusions to the sweat-lodges of indigenous cultures; the oratories or small stone churches from the ninth and tenth centuries which populate the Irish countryside; and, through its boat-shaped configuration, the diasporic history of migration and settlement. Higher on one end than the other, the structure rephrases the uneven terrain below. A sense of movement is engendered, bestowing on the steel an organic sensibility. Rather than offering shelter, O'Callaghan's armature frames the encompassing landscape, reorganizing our experience of the site.

In a subsequent project, a steel vitrine is positioned at the apex of a sequence of stone markers. Referencing museological systems of categorization, O'Callaghan recontextualizes and codifies the natural artifacts of the immediate locale: rock, moss, lichen. Reminiscent of cairns, the piled stones at its base evoke historical antecedents: the demarcation of burial sites, or signposts on a journey. However, their apparent randomness implies a more natural occurrence. Remnants of a one hundred year old wall, these stones are employed as

a tectonic vocabulary through which natural and human boundaries are redrawn. Meandering across the coarse surface of the shield, the stones, in fact, emulate the gravitational flow of water, inverting the re-ordering of nature within cultural categories.

**Time is not just a mental concept or a mathematical abstraction in the desert.
The rocks in the distance are ageless; they have been deposited in layers
over hundreds of thousands of years. Time takes on a physical presence.⁶**

NANCY HOLT

In 'time' all things are seeking completion. As temporal artworks, these projects must necessarily embrace the vicissitudes of time; mitigated by the environment and the indeterminacies of weather, their original forms will alter. The question arises whether to preserve the artwork as first presented or allow nature to take over; does one permit the work to be absorbed by the earth or does one 'garden' it? Interceding, the degree of mediation, both in the initial and later stages, must be continually negotiated. In her essay "Garden Agon," Susan Stewart comments: "The garden has, by definition, an articulated boundary. That boundary must be held or defended against wilderness on one side and interiority or an excess of subjective will on the other."⁷ Through intervention and recontextualization, forms are wrested from nature, and the artworks here, like the garden, are produced. In our 'humanistic re-arrangement of nature,' living elements juxtaposed with inert matter – rocks, stone, steel – contrast the mutability of nature with the stasis of the fixed. Some of the more inert elements will endure, their ordering capacity sustained, while the gradual erosion of soil and the encroachment of ingenious foliage may collapse the differentiation between figure and ground. Inevitably, a change in the status and nature of the artwork follows, while meaning accrues.

Nestled in a forest clearing, **Robert Wiens'** installation *Log II* reads initially as a fallen tree, its shape and size mirroring those flanking it in this grove. Closer examination reveals a composite structure. Single branches gathered from the immediate site are trimmed and tightly intertwined. Bundled together, the branches create the illusion of a solid trunk. Different trees and different woods are used, yet the colour is uniform. The surface texture, which mimics bark, is produced from the action of weaving the twigs. Rather than an accumulation of rings enumerating its age, the exposed ends of the 'log' reflect various diameters. Figure and ground are close, yet the artwork maintains an internal coherence as a sculptural piece; at the time of completion, the boundary between the work as a positive form and the forest floor is respected.

Wiens' 'log' quotes nature but isn't natural. Through the recontextualization of an iconic image, he potentiates the idea of a 'living' culture wherein the raw materials of nature are transformed into the order of culture, to be reabsorbed again by nature as the cycle completes itself. A symbol of wholeness, the tree is indicative of the movement from unity to diversity, returning to unity. Here, the 'whole' is crafted. Self-supporting, its internal framework contains no wire, twine or glue. The 'tree' is resurrected solely from its constituent elements. The differentiation of manifestation is retained, a concrete figuration of the intricate relationship of parts to the whole. Horizontal rather than vertical in presentation, its orientation denies the tree's symbolic function as an *imago* or *axis mundi* and a dynamic life force. As a critical instrument, however, it speaks to the disintegration of the forest while participating in its continuance through its own eventual reintegration with the environment.

No form of dance is permanent.

Only the basic principle of dance is enduring,

and out of it, like the cycle of nature itself,

rises an endless succession of new springs out of old winters.⁸

JOHN MARTIN

Like Wiens' piece, the materiality of **Tim Whiten's** installation is reduced to the essential element of his chosen site: the Pre-Cambrian shield. *Danse*, inspired by Hans Holbein's *Dance of Death* (1523/24), comprises four skeletal images sandblasted into the exposed surface of the rock. As imprints on the landscape, his inscriptions evoke a sense of permanence, reminiscent of fossilized forms embedded in the earth's crust. Rendered on the slope of a hill, the first figure is dark and visible from a distance, beckoning us towards the second which lies on higher ground. The third draws us across the curve of the mound, while the fourth, "The Fool" or "The Bridegroom," appears to be sliding off the edge of this elevation. Marking the four cardinal directions, the siting of these images necessitates that we traverse the shield in a circular fashion; our vision is partial, experienced over time. Each figure rotates on a different axis; we follow suit, shifting our stance. Furthermore, each skeletal form holds a different posture: frontal, back, three-quarter, profile. Arrested in motion, their arms are raised, the sway of the backs and hips pronounced, countering the fixity of the rock. Close inspection reveals the deft articulation of the joints of these life-size images. The veins of the granite crisscross within the etched boundaries of their bones, enhancing their gestural vitality. Exuding a kind of mischievous jubilation, Whiten's characters don instruments: one beats a drum slung around his hip; another ports a xylophone strapped around his neck; the third blows a trumpet; the fourth plays the bagpipes. Coupled with the depiction of an hourglass, the refrains of mortality reverberate: the rhythms of life coalesce with 'the dance of death.'

The ritual of the 'dance' symbolizes the axial repetition of a central event wherein contemporary, conscious perceptions align with the more remote regions of the psyche. Whiten's petroglyphs trace prehistoric rituals premised on the immutable patterns of the heavenly bodies which evoke the celestial harmonies issuing before birth and continuing long after death. Conduits for contemplative activity, his figurations project the timeless into the temporal. The imperceptible movements of geological time capture the brevity of human life. 'Bones of the earth,' the rocks endure, both host and witness to the endless cycles of regeneration. We are all instruments of time: its passage is continuous, irreversible. To escape time is to pass from death to life.

Except for the point, the still point,

There would be no dance, and there is only the dance.⁹

T. S. ELIOT

Similarly, **J. Lynn Campbell's** project *In-Sight* is predicated on the ritualization of time and space. One hundred and fifty white cedars planted in a spiral formation occupy a clearing at the termination of the road. Her choice of coniferous trees reconciles constancy with perpetual regeneration, rephrased in her use of the spiral. A conjunction of the straight line and the circle, the spiral unites masculine and feminine principles, motion and stillness, repetition and renewal. Campbell's clock-wise rotation denotes ascent, by contrast to the counter-clockwise movement of Robert Smithson's seminal work *Spiral Jetty*, intended to underscore concepts of de-evolution.¹⁰ A

series of flagstones identify the entrance to Campbell's tree-lined path. As we move from exteriority to interiority, the surrounding vista is gradually eclipsed. The cedars, escalating in height, encircle us in their towering folds. In their midst, only the vertical polarity of sky and earth are evident. Demarcating the central axis is an oval slab of limestone bearing two pair of opposing footprints, sandblasted into its surface. Astride, they infer the comings and goings of life, and the passage of time. As if retracing the footholds of an embrace or the steps of a dance, they also signify an imprint of contact. In some cultures, footprints symbolize a divine presence, a visitation, the vestiges of a deity in whose steps one should follow.¹¹ In cosmological terms, the limestone is our bedrock; the foundational *prima materia* of existence is the end point of our journey and the beginning of our return.

In Bachelard's proposition, the contemplation of "immensity" produces an inner state which facilitates our passage out of our immediate realm "to a world that bears the mark of infinity."¹² It is this "mark of infinity" which distinguishes the artworks sited in the context of the Tree Museum. Integrated into the environment, they forfeit their autonomy as distinct, independent subjects. Rather than finite objects existing in the stasis of a perpetual 'present,' they are essentially incomplete, destined to be shaped and reshaped by human intervention, by the dynamic flux of natural phenomenon, and by the rhythmic cycles of manifestation. As such, they participate in a different temporal order, embodying a sense of the present which eludes a fixed position on the horizon of time. In turn, our own experience of time shifts. The linear, chronological progression of time gives way to a synthesis of past, present and future, both personal and communal. Transcending the specificity of our own historical situation, we become identified with the "immensity" of being. Realigned on the vertical axis of time, the present moment unfolds as an infinite succession of 'presents.'

Carolyn Bell Farrell

1. Gaston Bachelard, "Intimate Immensity," *The Poetics of Space*, trans. Maria Jolas (Boston: Beacon Press, 1958/94) 184.

2. See Rosalind E. Krauss, "Sculpture in the Expanded Field," *October*, no. 8 (Spring 1979). Reprinted in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Port Townsend, Washington: Bay Press, 1983).

3. Bachelard, *The Poetics of Space*.

4. Bill Viola, "Note, 1979," *Reasons for Knocking at an Empty House: Writings 1973–1994* (Cambridge: The MIT Press, 1995) 53.

5. Lucy R. Lippard, *Overlay: Contemporary Art and the Art of Prehistory* (New York: Patheon Books, 1983) 4.

6. Nancy Holt, "Sun Tunnels," *Artforum*, April 1977, 34.

7. Susan Stewart, "Garden Agon," *Space, Site, Intervention: Situating Installation Art*, ed. Erika Sunderburg (Minneapolis: University of Minnesota Press, 2000) 100.

8. Jamake Highwater, *Dance: Rituals of Experience* (New York: A & W Publishers, 1978) 37, quoted in Lippard, *Overlay*, 163.

9. T.S. Eliot, "Burnt Norton," *Four Quartets*, T.S. Eliot: *Collected Poems 1909–1962* (London: Faber and Faber Limited, 1936/1974) 191.

10. In 1970, American artist Robert Smithson enlisted the sponsorship of Virginia Dwan to create his *Spiral Jetty*, a 1,500 foot long rock and salt crystal jetty spiralling into the Great Salt Lake, Utah, at a site leased on its north east shore. In this work, Smithson combined a reading of his impressions of the topography and its geological characteristics, with the concepts of decay and industrial ruin. For the artist, the spiral is "coming from no where, going no where," falling inward like "matter collapsing into the lake," its forms subject to the erosive action of the waters. See *The Writings of Robert Smithson*, ed. Nancy Holt (New York: New York University Press, 1979) 111. In these essays, Smithson comments: "Every object, if it is art, is charged with the rush of time even though it is static..." 90.

11. J. C. Cooper, *An Illustrated Encyclopedia of Traditional Symbols* (London: Thames and Hudson Limited, 1978) 71.

12. Bachelard, *The Poetics of Space*, 183.



Robert Wiens
Log II 1999
Twigs
12 feet long, 4 feet in diameter



Log II 1999 (detail)



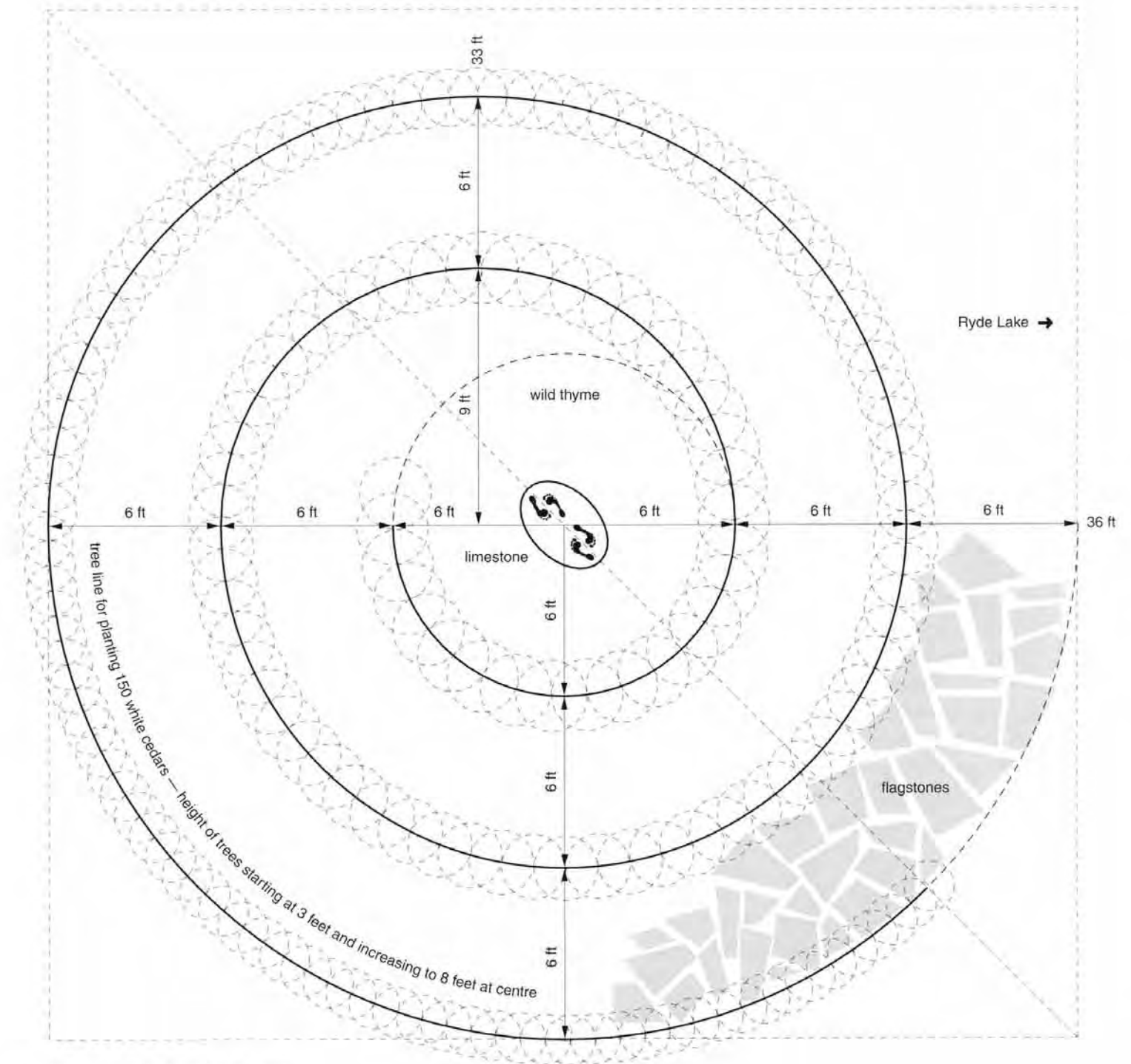
Log 1992
Wood, paint
5.6 feet long, 1.6 feet in diameter
courtesy of the Susan Hobbs Gallery, Toronto



Tim Whiten
Danse 1998-1999
Sandblasted rock
Life size

J. Lynn Campbell
In-Sight 1999
 150 white cedars
 Sandblasted fossilised limestone
 Spiral 33-36 feet in diameter

Below
In-Sight 1999 (detail)
 Limestone
 1 x 3 x 2 feet



Site plan for *In-Sight* installation

Biographical Notes

J. Lynn Campbell was born in Toronto in 1948. Educated at the Ontario College of Art, A.O.C.A. (1969), with independent studies in France (1975-76), lithography and intaglio at Open Studio (1983-84 and 1988) and medieval manuscripts at the University of Toronto (1993-94), she is currently studying philosophy at York University. Campbell has exhibited in the Toronto area and regional galleries since the early 1980s. With solo shows at The Library and Gallery, Cambridge, Ontario (1997), The Koffler Gallery, Koffler Centre of the Arts, Toronto (1996), Kitchener/Waterloo Art Gallery, Kitchener, Ontario (1995), and others, she continues to participate in group exhibitions regionally and internationally. She was a member of Workscene Gallery and Artists Co-operative from 1989 to 1993, and has been part of the artists group Broadview Collective (BVW) since it was formed in 1992. She has exhibited with the BVW at ACC Galerie Weimar, Weimar, Germany (1998); galleries in Pisa, Le Spezia, Mango, Italy (1997, 1998); Morelli Bugna Bottagisio, in Villafranca di Verona, Italy (1994); Cold City Gallery, Toronto (1996); and George Brown House, Toronto (1995), with an upcoming exhibition (2001) at The Visual Arts Centre of Clarington, Bowmanville, Ontario. Her work is included in private, public and corporate collections. She lives and works in Toronto.

Gwen MacGregor graduated from York University in 1982. Since that time, she has continued to exhibit nationally and internationally. Her recent solo shows include those at The Koffler Gallery, Toronto (2000), Ex Teresa Art Actual, Mexico City (1999), Southern Alberta Art Gallery, Lethbridge (1998), and Mercer Union, Toronto (1994). She has been a member of several artist collectives including Blanket and Spontaneous Combustion. She is currently a member of the Flywheel artist collective and a board member of Mercer Union.

Anne O'Callaghan was born in Ireland in 1945 and immigrated to Canada in 1968. Her educational background includes The Royal College of Art, Dublin, Ireland, Sheridan College (Design and Visual Arts Diploma), and York University (B.A. Honours, Art History). Recent solo and group exhibitions include *Beyond Borders*, Blackwood Art Gallery, Mississauga (1997), *Relic of Memory*, McMaster University, Hamilton (1996), and two outdoor installations for The Tree Museum in Muskoka, Ontario (1998-99). In 2001 an upcoming exhibition of mixed media works will be shown at Artist Alliance, Hong Kong. O'Callaghan has curated exhibitions at Alliance Française, The McGill Club Art Gallery, and The Pauline McGibbon Cultural Centre. The Ontario Arts Council and The Canada Council for the Arts have supported her work.

Tim Whiten was born in the United States in 1941. In 1964, he received a B.S. Degree from Central Michigan University, College of Applied Arts and Science, and in 1966 completed his M.F.A. at the University of Oregon, School of Architecture and Allied Arts. He immigrated to Canada in 1968 and has taught in the Department of Visual Arts at York University, where he is a full professor. Whiten's work extends from ritual-performance to sculpture. Since 1962, his work has been presented in exhibitions throughout Canada, the United States and Asia. His work is included in numerous private, public and corporate collections, such as the National Gallery of Canada in Ottawa and the Art Gallery of Ontario. Tim Whiten lives and works in Toronto and is represented by Olga Korper Gallery.

Robert Wiens was born in Leamington, Ontario in 1953. Since 1978, his work has been presented in solo and group exhibitions throughout Canada, as well as in Los Angeles, London, Amsterdam and Bologna. Wiens' work has been represented in a number of prominent group exhibitions, including: *Monumenta* (1982), YYZ, Toronto; *The New City of Sculpture* (1984), Mercer Union, YYZ, Toronto, *Perspective 85*, The Art Gallery of Ontario, Toronto, *Songs of Experience* (1986), National Gallery of Canada, Ottawa; and *Toronto: A Play of History* (1987), The Power Plant, Toronto. In 1994, *Recent Sculpture* an exhibition curated by Carolyn Bell Farrell and originated by Oakville Galleries travelled to Quebec and the Maritimes in Canada. Robert Wiens lives and works in Picton, Ontario. He is represented by the Susan Hobbs Gallery, Toronto.

Badanna Zack, now a resident of Toronto, was born in Montreal. Zack received her B.A. from Concordia University, and her M.F.A. from Rutgers University, 1967. She taught art in a number of post secondary institutions and community colleges. Zack has contributed to the art community in Toronto, acting as a curator and writing about artists, exhibitions and the state of the arts in Canada. Major grants were awarded in 1968-69, 1974-75, and 1999 by The Canada Council for the Arts. In 1996 she received a grant from the Esther and Samuel Gottlieb Foundation. She has exhibited throughout Canada as well as Europe and the U.S.A. Her solo exhibitions include: The Burnaby Art Gallery (1977), The Art Gallery of Hamilton (1983), Oakville Centennial Gallery (1986), The Justina Barnicke Gallery (1991, 1999), Cambridge Library and Art Gallery (exhibition and commission 1994) and the Art Gallery of Mississauga (1999).

E. J. Lightman is a practising artist based in Toronto. She graduated from York University in 1975 and continued post-graduate studies in experimental art at the Ontario College of Art. Since 1977, she has continued to participate in exhibitions throughout Ontario as well as internationally, with work included in group shows presented in Central and South America, Mexico, England, Scotland, Belgium and France. Lightman was active as a member of Workscene Gallery in Toronto from its inception in 1989, and curated several group shows for them including an exhibition of colour laser copy art in 1990 with works by Tom Dean, David Renaud, Ian Smith-Rubenzahl, Stacey Spiegel, W. Mark Sutherland and Jean Teillet, and *Art & Technology* in 1994 with interactive works by Maggie Dorning, Stacey Spiegel and Norman White. *Art & Technology* was accompanied by a catalogue funded by The Canada Council for the Arts. Lightman also co-curated "Myths from Cyberspace" in 1996/97 with Carolyn Bell Farrell, a two part exhibition at the Koffler Centre. The artists included were Nancy Paterson, Maggie Dorning, Nell Tenhaaf and Sylvie Belanger. Lightman curated The Tree Museum's 1998 and 1999 site-specific installations. She has taught at Mentor College since 1985.

Carolyn Bell Farrell is the Senior Curator of the Koffler Gallery at the Bathurst Jewish Centre in Toronto, where she has been responsible for the exhibition program in the main gallery space since June of 1994. Her practice has emphasized new site-specific/site-sensitive installations by contemporary Canadian artists. In the past ten years, she has curated close to forty exhibitions and has contributed as many essays for gallery publications. Between 1990 and 1994, she organized twelve exhibitions for Oakville Galleries, including the series *Pages from History* which traced significant movements in contemporary art since 1965, juxtaposing exemplary works with related contemporary exhibitions. Bell Farrell has also held positions within several public art galleries and artist-run centres in Southern Ontario, including The Art Gallery at Harbourfront (Education Officer, 1982-84), Mercer Union (Associate Director/Program Coordinator, 1984-1989), and the Women's Art Resource Centre (Acting Director/Consultant, 1992-1994), among others. She continues to teach and guest lecture on issues related to contemporary art and professional practice.

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Isaac Applebaum, pages 4, 5, 6, 7, 8, 9, 16, 17 (upper),
18, 19 (upper right and lower left), 20 (lower)
Ric Amis, page 20 (upper)
E. J. Lightman, page 19 (lower right)
Cheryl O'Brien, page 17 (lower)

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J. Lynn Campbell, page 21

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