2004

The 7th Annual Exhibition
Exchange – Changing the Landscape
September 1 to October 31, 2004

Site-specific installations by
E.J LIGHTMAN
RYSZARD LITWINIUK
CATHERINE WIDGERY

Site-specific installation and performance by
SIMON FRANK

Performance by
RYSZARD LITWINIUK

Exhibition curated by Anne O’Callaghan
Essays by Daniel Baird and John Grande
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FALL IS SLIPPING AWAY, AND WINTER IS STARTING TO MAKE ITS PRESENCE FELT. THE hoarfrost has formed a white blanket over the land. The trees have shed their covering and you can clearly see their structure. The moss, bright green, is plumped up gathering strength for the coming winter. It is November in this quiet spot in the Muskokas called the Tree Museum.

We are constantly dissecting the essence/idea of landscape, but landscape is a concept that is infinitely variable. Landscape, like beauty and art, is in the eye of the beholder. Experience, history and cultural background all play a part in how we experience and or perceive landscape. Yet what never ceases to amaze me is how, each year, as another group of artists install their works, they open up new possibilities and new ways of seeing the land/scape. In Exchange – Changing the Landscape, Simon Frank, Catherine Widgery, Ryszard Litwiniuk and E.J. Lightman share their vision of art and nature. Their perspective makes us aware of aspects of the land/scape that we may take for granted. Widgery's Light Lines draws attention to that quintessential northern images – the perfection of the mirror image of trees along the shore line, and the play of light on the water. Lightman's and Litwiniuk's installations emphasize the scale and beauty of the Pre-Cambrian shield. And would we have seen the grove of pine trees, if not for Simon Frank?

Writers Daniel Baird and John Grande, with their in-depth knowledge of the trajectory of art in the 20th and 21st centuries, bring clarity and additional insights to the work of Frank, Widgery, Litwiniuk and Lightman. Artist and writers enliven and extend the dialogue on the art/nature discourse.

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Anne O’Callaghan, Curator 2004
RYSZARD LITWNIUK

fire/renewal (2004)

Performance
ON A RADIANT AFTERNOON IN EARLY AUTUMN, I SQUATTED IN THE REEDS AND GREEN mud at the edge of a pond on the grounds of the Tree Museum, waiting. From behind the snarl of an abandoned beaver lodge on the opposite bank floated a small barge with two sculptures, twinned progressions of triangular wooden forms fluting and torquing out as though pulled from the core of a tree and pinned together with long steel rods. In the glare of sunlight on the water, I could barely discern that these sculptures were on fire, the flames still thin and translucent, spreading like liquid over the surface of the wood. This beautiful and funereal barque — a monument, a pyre, drifted out into the water, drawing a steady line through the centre of the pond. As I watched the flames swiftly consumed it, swarming through the sculptures' hollow cores, hissing and crackling, dark smoke rising. In the end, all that was left was ash, blackened chunks of wood scattered on the water, the hot steel rods, and the sweet, resiny smell of the wood.

“The life of fire comes from the death of earth,” the pre-Socratic philosopher and poet Heraclitus wrote; “the life of air comes from the death of fire, the life of water comes from the death of air, the life of earth comes from the death of water.” For Heraclitus, the material from which the world was made is not an inert element, but is dynamic and in continuous transformation. Ryzard Litwiniuk’s sculptures address matter, live wood in particular, as a vital and nearly ensouled element, an interlocutor from which the artist respectfully draws form rather than imposes it. For Litwiniuk, the act of cutting raw wood — with an ax, with a chain saw — is at once intimate and perilous, for each invasive cut is irreversible. The nested geometric forms that Litwiniuk discovers in wood are meant to expose its primal, generative essence, its form in the sense Plato and Pythagoras understood. But unlike the basic structures Donald Judd used in his elegant, later wooden box pieces, Litwiniuk’s sculptures are not static: they are stressed, responsive, riddled with flaws, and seem to be in the process of growing out of themselves. Since Litwiniuk works with live wood, the wood cracks, fissures open in its complicated grain, and it changes with the weather. The steel rods and sutures hold the sculptures together, temporarily
hold the forms in place, against entropy and time.

The small, involuted tubes Litwiniuk created specifically for the Tree Museum are in many ways singularities in his body of work: they are less objects to be contemplated directly than mysterious, opaque things to be glimpsed and surprised by while walking past. Set on one of the smooth, domed, blue-grey granite boulders that are abundant on the Tree Museum grounds, Litwiniuk’s three sculptures can be seen separately or together from different angles. Walking along the trail below, for instance, you can look up through the trees and a gap in the rock, and stare directly into the beveled, octagonal opening of one of the pieces. Or you can scamper up onto the lichen-covered stone, the sky suddenly open, ringed by trees, and see the three pieces together, set so they form a triangle, like instruments in some pagan, woodland rite. These works are discreet, compressed and quiet. Contrasted with their open, beautiful surroundings, they offer a vision of the distinction between the world’s familiar outer form and its inner essence. And for all of Litwiniuk’s interest in the dynamic structure of living matter, his relationship to matter is also archaic and magical.

I did not actually see Catherine Widgery’s *Light Lines* at first. Standing on the rickety wooden docks looking out over the lake at dusk, I could hear a strange, metallic tinkling, barely audible over the sound of the wind in the trees. Then, looking down the lakeshore, with its overhanging trees, marsh grass and lilies, I saw a curtain of metal discs hanging down from a dead limb and into the water, swaying back and forth, reflecting light alternating between silky, smouldering sky blue, the saturated green of the lake water, and the red of the last rays of sunlight. Seen from a distance, *Light Lines*, glimmering and flaring, is ephemeral and continuously changing.

Known for her large-scale public sculptures, Widgery often uses in her indoor gallery work the shapes and materials of the natural world, in a whimsical, surrealist mode. For her 2002 exhibit at the Koffler Gallery, entitled *Playthings*, for instance, she created a series of wooden chairs from which wreaths of autumn leaves, networks of branches and twigs, and even a whole tree trunk sprouted. These pieces are spooky, playful and gothic, but they do not so much engage in a dialogue with nature as transmute natural material and form into fantasies that evoke old fairy tales. *Light Lines*, by contrast, creates a conductive site — a rift in the ordinary continuity of space — toward which the diffuse, luminous elements are drawn.
RYSZARD LITWINIUK

*Ex/Change* (2004)

Oak and steel
A line is a distinctively human construction, even more basic than a square or a triangle: lines measure, lines demarcate, lines divide. Straight, vertical lines pertain not to the warping, unpredictable geometry of organic growth, but to pure, infinite, abstract space. Extending from a branch into the lake shallows, and set on the edge between the water and the woods, Light Lines introduces an element of formality into untamed nature, into the congestion of foliage and tall grass, vines and flowers. At the same time it gives the sense that the beauty of nature is contingent and anchored to the passing moments. Works of art placed in galleries, or for that matter in ordinary, carefully groomed sculpture gardens, invite being contemplated head-on. Light Lines, like Litwiniuk's pieces, is best experienced in a way that is more relaxed and unsuspecting, as part of its surroundings: glancing back over one's shoulder while paddling out into the middle of the lake, or running into it after slashing one's way down an overgrown path through tall grass, bushes, and trees. When I finally did draw close to Light Lines, its long strands not straight at all but tangled from the breeze, its polished metal discs reminded me of the talismans the great Neoplatonist philosophers and sorcerers of the Italian Renaissance devised to attract the luminous essence of the world. For the Neoplatonists, the outer world is an illusion except insofar as it is an emanation of light, but that light, that power, can only be captured fleetingly.

Much art that claims to be “site specific” is only so in an external, broadly conceptual way, rather than being enmeshed in the material presence and time of the site itself. Time and transformation are internal to the physical world — “Everything flows,” Heraclitus wrote; “nothing remains” — and that is something both Ryzard Litwiniuk's and Catherine Widgery's works incorporate in ways that are subtle and remarkably humble. Litwiniuk treats live wood as skin and flesh; and it is the essence of the flesh's structure, not just to grow, but to break down, to disperse into dust, smoke and ash. And for all its glimmering abstraction, one is always painfully aware that the light captured in Widgery's Light Lines is ultimately temporary.

Daniel Baird
CATHERINE WIDGERY

Light Lines (2004)

Stainless discs hung in black netting

12 feet (H)
SIMON FRANK

Cores (2004)

Performance
AN ENACTMENT, A PERFORMANCE, A BURIAL. THE UNDERTAKER IS THE ARTIST AND THE dead body is the art. There is a slight suggestion in Simon Frank's *aktion* (to borrow a term from Joseph Beuys) that our bodies and our very being are related to nature. How strange a thought in an age where we decontextualize our thoughts, our bodies, ourselves, and race to disconnect from the ether, from the mercurial physicality that is our brief and encased lifestyle (that is North America for many). Indeed we are a part of nature. And Nature is the Art of which We are a Part.

The great gap between nature and humanity is the result of a process of historicization. Nature is a life-giving force we deny because it defies the production/consumption model. History is and was always about a model built on progression, evolution. But history of our era can as readily be about devolution. Nature produces effortlessly, and chaotically. Nature also establishes an order out of and in chaos. Nature could even be anarchy in the right place. We should respect our place as regards nature. Nature also takes life away eventually.

Simon Frank is digging away on this sunny day. People drift by, but they are basically not there until the performance. Frank's exchange is not only with the forms of art and life we know. It is also about what we do not and cannot see: the core of thingness.

Energy has its own persistence; it persists despite everything. For this reason alone we need to redefine what art is or can be. We do not need to fix our attention to the objects (that heart-shaped piece of bronze, for instance.) As the French writer Pierre Bourdieu once commented in an exchange with Hans Haacke, “Today's owners are, often, very refined people, at least in terms of the social strategies of manipulation, but also in the realm of art, which easily becomes part of the bourgeois style of life, even if it is the product of heretical ruptures and veritable symbolic revolutions.”

Are we too comfortable with objective definitions? Do we define land art in terms of its propitious placement in a territory that is ultimately circumscribed and controlled, as opposed to uncharted territory, the heart of darkness that is the quandary of the human soul? All these
thoughts have yet to be developed in the discourse of site specificity, though Frank's approach to art raises a few of them inadvertently.

Simon Frank: “As it turns out I got the opportunity to bury a heart last November directly in front of the McMaster Museum of Art in Hamilton, not far from where I live. I think I included two slides from that day — it was a brutally cold, wet, wonderful 'Scottish day.' It is now one of two works permanently installed outside the museum — the heart and a massive fountain by Gaudier-Brzeska. The people at Mac were very enthusiastic about the work. I came up with the idea for Core specifically for the Tree Museum after Anne [O'Callaghan] invited me to install a work there. But I soon realized that I also wanted to do the same work in an urban centre in order to contrast the two settings, to look at the way that the land has been changed in both places. I do see the two actions as one, rather than separate.”

Frank's engagement with the land at the Tree Museum embraced aspects of modernity and of natural history. A crowd gathered in a circle around Frank as he dug his hole. Earth flew upwards. The cast bronze piece was handed around as in a ritual, and curious eyes turned on it, felt it. The piece was cast in advance of the event. With an audience surrounding the cavity in the earth he had dug, Frank asked people to handle this “heart” before burying it in perpetuity. The heart was actually cast bronze from vine branches of the Niagara Escarpment region of Ontario. It only vaguely resembled a heart.

Discarding or tossing away a piece of newly cast art was like an act of reverse archaeology. As an event, this artwork *aktion* was a wholly contemporary phenomenon. Not only was the bronze object to be buried cast from a precious material — so is the notion of art in our culture, Usually with performance, non-art is used to make art. But Simon Frank has used an intentionally cast piece of bronze, so the framework of art remains quite broad — broadened by traditions of performance as by traditions of art. We live in a society where enactments, rituals or simple object placement (to consider the anthropological point of view) can manifest themselves in many ways. The small crowd who gathered at the Tree Museum shared one thing in common — that they have been drawn to nature — the natural setting — and the art. Could we not then consider this public, then, to be a sort of impromptu art tribe?

Should we study the people gathered around the art enactment as much as the performer?
A thought ... however brief, for it is suggestive of the times we live in. This is a time where our definitions of society, and of what a society is or can be, are as threatened as the art is. The links between a holistic, common-denominator viewpoint on what art is, or can be, are effectively influenced by the digitization of the human persona and of human expression by the new technologies. So Simon Frank’s performance/ritual/enactment is as much a burial of meaning as it is a burial of an object. The symbolic meaning of this enactment is that we may have to redefine what art is and take a non-objective point of view, indeed an immaterial initiative to understand what art is or can be. That is, if indeed art is anything in our era.

But an art valued solely for its name or place in the pantheon of art history is not really art at all in the creative sense of the word. Indeed Frank, by combining aspects of permanence and of ritualistic burial seems to be describing the state of contemporary culture, which involves a two-way push-pull against and with historical precedent, history in its formal and classic form, and anti-history. Art and anti-art also, perhaps. But Art with a capital A is a lost memento of nature that had links to nature in mimeticism, in classical definitions and canons (however rational they might have been). There was always a respect for nature, and an awareness of our links to nature in the aesthetics that were the base and foundation for art of the West. In native cultures, which abounded in Ontario and the region of the Tree Museum, as they did elsewhere, direct rituals and practices bound the tribe to nature, and economic and material divisions were not as harshly drawn as in Eurocentric cultures.

If Simon Frank were an existentialist, he would have left nature in the hole he dug. Instead, the piece of wood he cast in bronze represented, for him, a heart. This motor for the body, exchanged as an object representation of the living thing, left in the earth — a memory of mortality. Will it ever be uncovered? What will people think of this if they find it? A remnant of former living species, a remnant of the reification of a living species in 1:1 scale? A spiritual act?

Our communities are divided on the issue of what is a spiritual act, on what spiritual is.
This is a very real dilemma of our times. As Frank stated during the event: “I am leaving this in the earth, uncovered and invisible, in part as a memory of how short life is...”

And so this exchange with the earth that Simon Frank has ritualized is an affirmation, albeit a personal one, that can be recognized as a symbolic act with ultimately humanist intention. Frank’s approach is less intellectual than a 1960s performance artist’s might have been. What happens afterwards is as important as what happens during the moment of the act of art here. Maybe now is the metaphor, the meaning of this performance. We may be misinformed if we regard the aktion that accompanied Core itself as complete, and we have to look at the meaning of Simon Frank’s exchange as ultimately about What Time does to Meaning. Not to Things, but to Meaning itself. And What does Time do to Meaning? 🌺

John K. Grande

2. Simon Frank, artist’s statement.
SHELTERS HAVE EXISTED SINCE TIME IMMEMORIAL. CONTEMPORARY ARTISTS HAVE alluded to habitation and shelter throughout the 1980s and 1990s and into the new millennium. Mario Merz's igloo structures installed within gallery spaces are one example. Likewise, Chris Drury's cairns and cloud shelters situated in the out-of-doors establish a more natural dialogue between site, habitat and aesthetics. In ancient times piles of stones kept out the worst of the weather, and others provided temporary shelter. The earliest shelters were caves. Many of these early built structures had some relation to the size and scale of the human body. Ritual or celebratory stone placements such as Stonehenge or Avebury varied in scale. The body of the earth — indeed the surface of the earth — could be the outer structure of ancient shelters and buildings.

*Sky Shelter* (2004) has been conceived and built to occupy a transitional space, in that it does not seek to contain or close the space it exists in. This project has enabled E.J. Lightman to focus her energies on nature's landscape. Art is the vehicle she does it with.

When inside the open steel structure, we do not notice it is above us. The scale of the boulder is so huge it appears as the main feature in the work. Atop the “roof” we see trees emerging from openings in the steel. It is almost as if this were a bus shelter or a train platform, but this platform exists in nature with no linear journey or destination. It is a stopping place in a much longer journey of identification within nature, from whose energies our species arose. In ancient times such sheltered spaces existed.

This *Sky Shelter* could also be a platform between past and future, but it exists in an ever-escaping moment in the present. *What is here* and *what is there* no longer seem relevant. It is the measure of the space Lightman has reinterpreted that place is no longer seen in objective terms, as it often is with regard to postmodern innovations or emplacements on the land.

Lightman’s project for the 2004 edition of the Tree Museum is closer to the landscape interventions of Michael Singer, particularly because of the conception and approach to space. The place is open, and the intervention respects the culture of nature and the way it exists. Artists
E.J. LIGHTMAN


Steel with laser cut detail

40 feet (L) x 12 feet (H) x 15 feet (W)
often install a sculpture in the land or an open site without considering the landscape, topography and species that live there. Lightman has intentionally used this bold granite outcrop as an integral part of her piece.

Likewise there is no notion of inner or outer space here. The space is natural and continuous, but it alludes to habitat as well. In this sense the work functions as a kind of natural architecture, albeit using modernist steel materials for its “roof.” *Sky Shelter* becomes a manifestation of a state of apprehension, of anticipation, of reverie as regards nature and the heavens. The superstructure relies on nature for its ultimate support. The granite structures are designed by nature, ever changing and with fluid structures, yet the sense of time is extended, suggesting history as we know it is micro-scaled when measured against infinity or even geological time, something Lightman alludes to with her cut-out star shapes in the *Sky Shelter*. They recall our ancient relation to the heavens above and the night skies. Lightman conceives of place (particularly the place she has chosen for her intervention) as a part of a continuity, and a place that exists in a dialogue with nature. The Tree Museum landscape, unlike many parks or traditional settings, does not have that additional layer of history so common to many sculpture parks. When a place already has a history, it causes the contemporary sculptor’s initiative to be absorbed into that earlier co-existent history.

Situated near the pathway/road that leads to the main Tree Museum reception building, this shelter is architecture. It is architecture open to the landscape. In the way her *Sky Shelter* displays an interest in building structures in the natural landscape, Lightman's work has some relation to the work of Nancy Holt, Mary Miss and Alice Aycock. A living environment of mosses, trees and flora grows all around this sculpture. The structure acts as a viewing platform or place to view nature from within nature. There is a certain duality to the structure, as it innovates with permaculture — with a huge granite outcropping and forest interior, not to mention the skies. Generally, artists build without sensitivity to site, simply overlaying their art onto a landscape. The more exciting recent developments in eco-art are when the art integrates in a living landscape with sensitivity and as a functional element that co-exists with nature and life.

Bolted into the side of the cold, hard granite is the 40-foot steel “roof.” Openings have been cut into it to accommodate trees above. E.J. Lightman’s shelter alludes to the natural history of
the land around the Tree Museum, and provides a quintessentially human intervention. Not only are associations with shelters practical and reassuring, they are an affirmation of human history and the way we envision ourselves in relation to nature. As Lightman comments: "When I began working on this project, it came to mind that I had built tree houses when I was young. So this project is a continuation of sorts of these earlier playful things done when I was young."1

The fact that we are naturally attracted to building structures that protect us, or are a defence against nature, is endemic to the human condition. Artists who build or construct structures and shelters often apply a modular or primitivist method, but the conception is always has a direct relation to the art event, or the temporary, photographic and theatrical nature of the art action. The notion that structures can have a permanence within the land is very unusual for an artist in our era, for it views the act of art in a progressive way. In our era, art is often equated with dysfunction, deconstruction and ineffectual entertainment. Lightman has countered this attitude with a positive intervention that embraces the ancient stone, and the old and ever-changing landscape. Structure is conceived in terms of pre-existing elements within the holistic continuum, the entropic landscape. This shelter is a habitat that leaves nature as part of its form. A human dimension is literally added to nature. No attempt is made to disguise the structure. In this case, integration plays on the contrast between prefabricated steel and natural structure of the stone and land. A natural experience of the land is contrasted by this conscious intervention.

Lightman's approach to working in nature contrasts with that of many artists who live in big cities. She does not seek to deconstruct models of nature, nor to transpose images or objects into or onto nature. Lightman's initiative perceives a co-relation between nature and humanity. It is an inescapable fact that people who live in close contact with nature are imminently aware that nature is a volatile and resilient presence in the land. Nature may be fragile, and human intervention may transform nature, but humanity must develop ways of protecting itself from the effects of nature — just as other species may do through camouflage, breeding and specificity. The bold integration of a roof structure, angled and bolted with steel support beams, could be called positivist, or modernist, and supports the notion that nature is inextricably tied to the human experiment and to our presence within and on this planet.

It is interesting to consider that species can be related, even if in different hemispheres. In a
E.J. Lightman

Pinecone Seed (2004)

Cast bronze
sense all nature is likewise related by the life process, whether northern or southern. *Pinecone Seed* (2004) consists of an oversized pine cone that itself is an amalgam of cones that represent a northern species of tree. The larger cone is also an assemblage, made from many cones. The work has been dipped and covered in wax, then cast in bronze. From that quintessential Canadian symbol of nature — the pine tree — to the altar-like micro-shelter made of coral, cardboard (like the larger pine cone also dipped and covered in wax, then cast in bronze) and pine cone as its central components, Lightman has created an homage to nature within nature.

The other and smaller “structure” Lightman has situated on this sheet of glaciated northern granite combines pine cones, coral and a cardboard box that unifies the structure/assemblage. The species of coral that makes a window-like element in Lightman’s box structure comes from a southern part of the world. The assemblage also has an element common to urban life in a production economy: the cardboard box, usually a product container. A pine cone cast in bronze in a 1:1 scale sits inside this miniature habitat. Species from different parts of the world are thus linked within this house/habitat, which is nature itself.

E.J. Lightman's *Pinecone Seed* outdoor installation and *Sky Shelter* heighten our perception of the environment they have been created in, and address our ancient connectedness to the Earth, placing this tradition firmly within the living history of our times. Her initiative demonstrates how *art as architecture* can help to make us aware of how vital our links to the natural world really are. These links are a source of nourishment in material, spiritual and physical ways we are often not aware of. Within nature we see ourselves more clearly.

Through Lightman’s art, we see nature more clearly for the life force it really is. This work has an implicitly regenerative, intuitive vision of the life process. Connected to nature, we become aware of the energy of life. The energy is both ethereal and physical.

*John K. Grande*

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1. E.J. Lightman in conversation with John Grande at the Tree Museum, September 2004
SIMON FRANK was born in Glasgow in 1968 and grew up in Dundas, Ontario. He obtained an honours BA in English from the University of Guelph in 1991, and now lives and works in Hamilton. Recent exhibitions include LandesScapes, the McMaster Museum of Art, Hamilton (2004); Future Cities, Art Gallery of Hamilton (2004); SPASM II, Saskatoon (2004); Waterworks, Deleon White Gallery, Toronto (2004); the Geumgang Nature Art Project, Korea (2002); and Zone 6B, Hamilton (2000). He has upcoming exhibitions at the Art Gallery of Mississauga, the Pancevo Gallery of Contemporary Art, Serbia, and the Deleon White Gallery. Simon Frank is represented by the Deleon White Gallery, Toronto.

E.J. LIGHTMAN, an artist based in Toronto, is a founding member of the Tree Museum (1997) and co-curator and organizer of the site-specific outdoor installations at the Tree Museum, Gravenhurst, Ont. She has exhibited in Canada, the United States, Europe, Central and South America, and Mexico. Lightman was an active member of WorkScene Gallery in Toronto from its inception in 1989, curating several group shows including Art & Technology (1994). She also co-curated Myths from Cyberspace (1996/97) with Carolyn Bell Farrell, a two-part exhibition at the Koffler Centre in Toronto. Recent exhibitions include mixed media works Natural Icons, Tusk Gallery, Toronto (2001) and The Tree Museum Collective: An Alternative Site, York Quay Gallery at Harbourfront Centre, Toronto (2002).

RYSZARD LITWINIUK was born and educated in Poland. He graduated in 1992 with an MFA, and since then has exhibited in North and South America and Europe. His grants and awards include the Vermont Studio Center Fellowship (1999), Special Prize of Fondo Nacional de las Artes, Buenos Aires at the Bienal Internacional de Escultura, Resistencia, Chaco, Argentina (2000), and support from the Pollock-Krasner Foundation, New York (1994), the Ontario Arts Council and the Canada Council. In 2001 he received first prize at Flur-2001 Vogtlandisches Holzbildhauer Symposium, Germany. Litwiniuk’s works and projects can be found in cities, parks, sculpture parks and galleries in Europe, Canada, the United States and Argentina. Recent (2004) shows and projects include Infinite Transition at the Justina M. Barnicke Gallery, University of Toronto, On-Site and Art on Public Lands at the Visual Arts Centre of Clarington, Ont., The Nature of Identity at Glenhyrst Art Gallery of Brant, Brantford, Ont., and an Exchange – Changing the Landscape Project at the Tree Museum. His projects inspired by Spirit of Nature are focused on transforming and transitions of form from geometric into organic abstract objects; the most important elements of work are mass, space and movement.

CATHERINE WIDGERY was born in Pittsburgh, Pennsylvania, in 1953. She received a BA from Yale University in 1975, graduating cum laude with special distinction in fine arts and winning the Walker Prize. She lived and worked in London, New York and Rome before moving to Montreal in 1979 and to Truro, Massachusetts, in 1999. She has exhibited in Canada, the United States and Europe. Her exhibit Lost Sense at the Royal Ontario Museum in 1998 received international recognition.
Her work appears in the collections of the Musée d’art contemporain de Montréal, the Musée du Québec and many other public and private collections. She has been awarded numerous grants for her work from the Conseil des Arts et des Lettres du Québec and has completed 28 major public sculpture commissions in the U.S. and Canada. A major installation in Denver was recently featured on the cover of *Landscape Architecture* magazine and her *Trail of Dreams, Trail of Ghosts* in Santa Fe, New Mexico, was selected as an outstanding public art work in 2003 by “The Americans for the Arts”.

**DANIEL BAIRD** is a writer and editor who divides his time between Toronto and New York. He has written for *Canadian Art, Border Crossings* and *The Walrus*, and is art editor of *The Brooklyn Rail*.


**ANNE O’CALLAGHAN** was born in Ireland in 1945 and immigrated to Canada in 1968. She was educated at National College of Art Dublin (now-NCAD), and at Sheridan College and York University in Ontario. O’Callaghan’s work extends from photo-based installation to site-specific sculpture. Since 1981, her work has been presented in solo and group exhibitions in Ontario and Asia. Selected exhibitions include: site-specific installations at the Tree Museum (1998-99), mixed media works at Artist Alliance, Hong Kong (2000), *Time as Place* at SCAM, Toronto (2001), *Scenic View*, Visual Arts Centre of Clarington (a Public Art Project, 2001-03), *The Tree Museum Collective: An Alternative Site*, York Quay Gallery at Harbourfront Centre Toronto (2002), *Urn an Artist Garden*, York Quay Gallery at Harbourfront Centre (2003), *surface/friction*, Redhead Gallery, Toronto (2004), *Flight Path*, Visual Arts Centre, Clarington (2004). She is a member and co-curator of the Tree Museum Collective near Gravenhurst, Ontario, and a member of Redhead Gallery, Toronto.
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