



THE TREE MUSEUM
DOE LAKE ROAD • MUSKOKA

The Tree Museum 2011

ITEMS MAY SHIFT

Sound Installations

Ken Gregory
Anitra Hamilton
Mike Hansen
Gordon Monahan
Sarah Peebles
E.C. Woodley

Guest Curator Earl Miller

Essay: Some Items Will Shift
by Earl Miller

The Tree Museum 2012

WHAT IS LAND

Installations

Mary Anne Barkhouse
Millie Chen
Eve Egoyan
Gareth Lichty
Alicia Marván
Warren Quigley

Performances

Eve Egoyan and Alicia Marván

Curators

EJ Lightman and Anne O'Callaghan

Performance

Johannes Zits
Co-ordinated by Anne O'Callaghan

Essays

Relational Shifts: Recent Installations at the Tree Museum
by Simone Jones
The Experience Of Space
by Gayle Young

The Tree Museum site is a collusion between nature and culture. First and foremost, much of the works ask that we rethink our relationship and our response between sculpture and space particularly when that space is out in the woods, outside of the white walls of the gallery space, outside of our already preconceived notions of what “sculpture” is. Also the works ask in a myriad of ways about our relationship with nature, how we view and think about nature. Is it an integral part of our life, or is it, as something not connected to us, entertainment, resources, a concept, a piece of dirt and rock, to be exploited at our behest.

Over the past fifteen years, the artists working at the Tree Museum site have addressed these central issues with wit, insight and a sharp awareness of the cultural, historical and social implications of work they are creating. At times the artists move us into the realm of the sublime, such as Eve Egoyan performance in the woods of Anne Southam’s one-hour long piano solo ‘Simple Lines of Enquiry’ (hauntingly beautiful). Then there is Mary Anne Barkhouse’s ‘May Contain Wolf’ (2012) and Sarah Peebles’ ‘Pollination Station #3 (2011), works that reference the impact of our interactions with nature. It is not possible to be neutral or to be disengaged when walking through the Tree Museum site. The location of the works, the place and surroundings, from verdant meadows, moss covered rocks, massive erratics, the rustle of small creatures in the grasses, they all draw you in, demand your attention. By searching for the sculptures, you find nature.

Much of the land art created in the 1960s and more recently was designed to be ephemeral, and many of the works at the Tree Museum were created with the expectation of a limited lifespan. But like the earthworks of the 60’s and 70’s and of ancient times, the largest and most robust works may prove to endure long after anyone remembers ‘why’ they were created in the first place. But perhaps the ‘why’ is a contemporary meditation on the land in its entire beautiful, haunting and melancholic splendor.

It is with a great deal of pleasure, that the Tree Museum, presents a series of essays by Earl Miller, Simone Jones and Gayle Young, that expands on our experience of Ken Gregory, Anitra Hamilton, Mike Hansen, Gordon Monahan, Sarah Peebles and E.C. Woodley, Mary Anne Barkhouse, Millie Chen, Eve Egoyan, Gareth Lichty, Alicia Marvan, Warren Quigley and Johannes Zits works in all of their myriad complexities.

Anne O’Callaghan, 2013
co-curator The Tree Museum

Some Items Will Shift

by Earl Miller

“Is there such a thing as silence?
Even if I get away from people, do I still have to listen to something?
Say I’m off in the woods, do I have to listen to a stream babbling?
Is there always something to hear, never any peace and quiet.”¹

John Cage's sequence of rhetorical questions from his book, *Silence*, indicates that noise is inescapable even in the forest. The forest, while quiet, is certainly not bereft of sound. This inescapability of noise stands crucial to an exhibition of sound art held at a museum located in the forest because the far-from-silent forest permits a different type of listening than either an imagined forest of silence or a site polluted by urban noise. R. Murray Schafer astutely observes the particular sound of rural environments in general:

When man lives mostly in isolation or in small communities their ears operated with seismographic delicacy. In the rural soundscape sounds are greatly uncrowded [...] for the farmer, the pioneer, or the woodsman, the minutest sounds have significance. The shepherd, for instance, can determine from sheep bells the precise state of his flock.²

Walking through the Tree Museum, the relative quiet likewise allows for intensified cognizance of particular sounds. Consider how hikers may pay close attention to a rustle in the bushes, hoping for a fortuitous bird or animal sighting. In doing so, by default, they listen more carefully to all ambient sounds.

Listening to the exhibited sound works is much like listening to the mysterious rustling of leaves in that they trigger visitors to focus more keenly on the "noise" of their surroundings. As Alan Licht asserts, "*Sound art comes from the appreciation of the total environment of sounds, both wanted and unwanted.*"³ Accordingly, this exhibition's goal is for visitors not only to hear the included sound works but also to gain an awareness of the broader rural sound environment. For that discursive awareness to occur, the included sound works only slightly alter - or "shift" - the forest's quotidian soundscape.

These sound works are run by solar power. Given that the exhibition theme centres on slight environmental shifts, and that solar power and its attendant sustainability means the forest is left undisturbed - aside from a brief electronic interruption - solar power becomes an integral sub-theme.

Lessening the environmental impact of art works is important anywhere, but it bears a particular pertinence at a forest site, especially since some included work draws attention to the downside of human imposition upon nature. In addition, practicing sustainability in sound art is appropriate pragmatically since this exhibition as a whole, like most other sound art shows, does not stress physical objects.

This lack of objectness recalls a 1969 quote by the seminal first-generation conceptual artist Douglas Huebler: “*The world is full of objects, more or less interesting; I do not wish to add any more.*”⁴ De-emphasizing objects in a forest points to the art works’ surroundings just as their sound does. A forest already is rich in beauty, and by not adding any more beautiful things to it, one can focus more sharply on the sights of the site. What the included pieces instead contribute are slightly alien natural sounds resembling birdcalls and frog croaks; amplified natural sounds; and indications of historic or contemporaneous human presence.

Gordon Monahan, for instance, in *Bug Bytes*, introduces fake nature sounds to the forest, mimicking insects and frogs with a sound synthesis program. First, of course, his recording references the actual sounds of the environment the piece is installed in, and secondly, it points to commercial nature recordings, the soothing New Age ones, for instance, that fill the lowest-priced sales bins at music stores. Monahan, moreover, likens his synthesization to camouflage print clothing: both, he says, are “*a poor imitation of real nature.*”⁵ Stressing the artificiality of his initially realistic sounds is the temporal displacement of his insect noises. Since the exhibition opened in the fall, the insect sounds, despite at first seeming to belong, actually did not because most insects had disappeared due to cooler temperatures. Nevertheless, a visitor mistook one of Monahan’s sounds for the staccato tap of an industrious woodpecker. Indeed, to raise Baudrillard’s notion of the simulacra, the simulation of the natural is so ubiquitous today that one cannot always discern nature from culture.

While also working with synthesized sounds, Ken Gregory does not aim to imitate the natural convincingly but rather adds an alien, techno-tone to ambient nature sounds. Gregory’s *Sun Suckers: Boreal Version* (2011) is an installation of what he deems “audio microorganisms” that emit multilayered electronic chirping sounds: part computer beep, part cricket or bird chirp. In fact, they are microprocessor units mounted on alien-looking black poles with periscope-shaped heads. Installed in a meadow amidst tall leaves and flowers, these poles peer ominously above the meadow growth. Gregory notes that these impliedly artificial life forms (he calls them a “real artificial life” species) and their sounds draw analogy to the damaging effect that the introduction of species of non-native plants and animals can have and has had, for example, during the colonizing of Australia.⁶ The installation, furthermore, insinuates a critical view of artificial life and technology’s environmental impact on ecosystems.

Sarah Peebles’ *Pollination Wunder Station* (2011), one of several habitat sculptures that Peebles developed as part of *Resonating Bodies*, consid-

ers the surrounding natural environment differently: she collaborates with it. She constructs a cabinet-style habitat for native solitary bees and wasps, which unlike honey bees or paper wasps, do not build hives. Visitors can observe them through plexiglas while amplified sound allows for focused listening without cutting out ambient noise. Over time, as more bees and wasps nest, people can observe them in all stages of their life cycles and witness how the piece has developed in accordance to nature's improvised script. Therefore, while her sculpture is artificial, that is, human built, it blends - in fact, works - with nature.

As with Peebles, E.C. Woodley uses a structure in keeping with the natural Canadian environment: a tent. In *Tales From an Empty Cabin* (2011), he invites visitors to enter a prospector's tent - a private viewing space with a cot, a table and an antique radio - where they can listen, lying on a cot if they wish, to the radio playing speeches by Grey Owl, an Englishman named Archibald Belaney, who for decades disguised himself as a Native. Grey Owl, noted internationally as an advocate of conservation, provided in the early 20th century, as Sherrill E. Grace insightfully notes, "*A new type of northern narrative [. . .] that combines elements of masculine adventure with conservation of the wilderness [. . .] in which human beings learn to live with nature rather than against it.*"⁷ The detailed recreation of Grey Owl's camp (Woodley even located the tent near an actual beaver dam to reference Grey Owl's keeping of a pet beaver named Jelly Roll) is fascinating analogously given that Grey Owl's adopted persona was also a fictional construct. Besides, the piece engages by immersing visitors in a space that provides them with a temporal shift harkening back to the life of a historic Canadian figure.

Mike Hansen similarly elicits visitors' involvement in *Thundering Hoof*. He amplifies the footsteps of visitors hiking along a path just off the main road bisecting the Tree Museum by hiding microphones under metal plates that are, in turn, hidden under leaves and grass. This amplification instills a self-consciousness over the noise the visitors make. However, it is not just self-consciousness that Hansen evinces. He suggests, furthermore, that visitors should ponder their position in the forest in relation to what is around them - that they are potential interlopers. He asks those walking over his piece to consider how their "thundering" presence may affect or interfere with what is around them - the small animals who cower, and the land that will eventually become trodden down. Along with such cautionary connotations, it is also worth noting that hearing one's footsteps unusually loud results in a momentary shift of reality, a shift equally integral to Dan Graham's iconic mirror sculptures, which Graham has appropriately deemed a psychedelic effect.⁸

The psychedelic effect of amplified sound in *Thundering Hoof* then compares to the reality altering displaced sound in Anitra Hamilton's *Territoriality* (2009). Walking by her piece, visitors hear the sound of a lawnmower - unusual in a forest area a distance away from cottages and farms. The inferred image of a manicured lawn directly contrasts the site's thick forestation - order versus chaos and nature versus civilization. The lawnmower buzz is not particularly loud, standing out just slightly from the sound environment decibel-wise. Visitors can read the piece as a land claim, which the title suggests. After all, a mowed lawn has defined territory since castle dwellers introduced the notion of keeping grass cut so that their guards could see approaching enemies. Those who decide to sit on the Precambrian rock near where the piece is installed and listen intently may notice that the sound of the lawnmower resembles the drone of a distant fighter plane - a suggestion of territorial enforcement. Lawnmower or fighter plane, the piece warns that the silent forest is under threat by either encroaching cottages or enemies.

Both the sounds of a lawnmower and of footsteps are mundane sounds few pay attention to, but here, when these everyday noises slightly shift, they surprise and provoke. Allan Kaprow's extensive writing on art's relation to the everyday is relevant. Referring to art that uses everyday life for its subject matter as art/not art, Kaprow says, "*Ordinary life performed as art/not art can charge the everyday.*"⁹ This exhibition certainly does "charge," or enhance, it's immediate environment. Whether the works "charge" this forest setting by displacement, by warning of human tampering, by "collaborating" with it's ecosystem, or by a switch back in time, they draw those listening to and experiencing them closer to that idyllic environment, which especially on a sunny day, may seem to be a "real life" utopia - or what Foucault has called a heterotopia. Adopting a strategy dating back to John Cage's 1952 composition, *4'33"* (where performers were to avoid playing any instrument for that amount of time), they allow one to listen to life not shut it out to hear composed sound.

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Earl Miller, 2011

Notes

1 John Cage, *Silence: Lectures and Writings* by John Cage (Middletown, CT: Wesleyan University Press, 1961) 42.

2 Alan Licht, *Sound Art: Between Music, Between Categories* (New York: Rizzoli, 2007) 78.

3 Licht 116

4 Douglas Huebler, January 5-31, 1969, exh. cat. (New York: Seth Siegelau, 1969) n. pag.

5 Gordon Monahan, e-mail to the author, 21 March 2010.

6 Ken Gregory, 18 Nov. 2011 <<http://www.cheapmeat.net>>.

7 Sherrill E. Grace, *Canada and the Idea of North* (Montreal and Kingston: McGill-Queen's University Press, 2007) 174.

8 Dan Graham, interview with Luis Jacob, *C Magazine* Winter 2005: 38.

9 Allan Kaprow, *Essays on the Blurring of Art and Life* (Berkeley and Los Angeles: University of California Press, 2008) 222.



E.C. Woodley

Tales From an Empty Cabin 2011

interior: prospector's tent, cot, a table and an antique radio



E.C. Woodley
Tales From an Empty Cabin 2011
exterior installation shot



Ken Gregory
Sun Suckers: Boreal Version 2011
microprocessor units, solar panels, PVC pipe and synthesized sounds



Ken Gregory
Sun Suckers: Boreal Version, detail



Sarah Peebles

Pollination Wunder Station 2011

wooden cabinet, drawings, plexiglas, speakers, amplified sound



Sarah Peebles
Pollination Wunder Station, detail



Biographies 2011

Ken Gregory has worked with do-it-yourself interface design, hardware hacking, audio, video, and computer programming for over 20 years. His creative performance and installation work has been shown publicly across Canada, and at many international media and sound art festivals. His works are presented in the form of gallery installations, live performances, live radio broadcasts, and audio compact discs. **Gregory's** recent career highlights, include the acquisition of 12 *Motor Bells*, by the National Gallery of Canada as well as a solo survey exhibition, *Cheap Meat Dreams* and *Acorns*, that has toured to The Confederation Centre in Charlottetown (Prince Edward Island), The Art Gallery of Hamilton, and The Art Gallery of Windsor (both in Ontario).

Anitra Hamilton is a Canadian born artist. Her work has been presented both nationally and internationally. Hamilton's project *Platform* was on view at the Zendai MOMA, Shanghai, China for one year (2008), her first animation *Jump!* premiered at the Centre For Contemporary Art, Thessaloniki, Greece (2011) *Retrospective on Parade* was presented at the AGYU (2008); *Wall Parade #3* was on view at the re-opening of the Art Gallery of Ontario (2008). *Wall Parade # 3* has been permanently reinstalled at the AGO. She participated in the 8th Havana Biennial. Her works appear in the permanent collections of the Albright-Knox Gallery and the Art Gallery of Ontario as well as numerous corporate and private collections. Anitra Hamilton is the past recipient of the Toronto Friends of the Visual Arts Award and a Chalmers Fellowship.

Mike Hansen's art practice is focused on eliminating the interstice between viewer and the artwork. "I use noise as a catalyst to bring both participant and artwork together." His current research explores the sub or unconscious sounds produced by the beholder thus bringing them to the forefront and creating an experience in which the spectator is asking where the noise is coming from. Hansen transcribes the sounds into forms of aural architecture or resonant environments. A longtime member of Toronto's improvising community his music works can be categorized as electro-acoustic improvisation. The primary focus, the interpretation of modernist and contemporary graphic scores. For twenty-two years, Hansen programmed and hosted a community radio program, 'Why Not Jazz', that focused on improvised jazz and experimental music. At present he hosts a cable television program, 'Art Sync' that examines Toronto's contemporary visual art scene. Mike Hansen holds an MFA in installation and sculpture focusing on sound and video from Toronto's York University and presently teaches at The University of Ontario Institute of Technology. He has exhibited extensively in Canada and abroad for the past 25 years.

Gordon Monahan's works for piano, loudspeakers, video, kinetic sculpture, and computer-controlled sound environments span various genres from avant-garde concert music to multi-media installation and sound art. As a composer and sound artist, he juxtaposes the quantitative and qualitative aspects of natural acoustical phenomena with elements of media technology, environment, architecture, popular culture, and live performance. Monahan began performing in public as a member of various rock bands in Ottawa, Canada (1968-73). Since 1978, he has performed and exhibited at numerous performance spaces, museums, galleries, and festivals, including Hamburger Bahnhof (Berlin), the Venice Biennale, the Secession (Vienna), Haus der Kunst (Munich), Mak Museum (Vienna) The Kitchen (NY), the Walker Art Center (Minneapolis), Merkin Hall (NY), and Massey Hall (Toronto).

Biographies 2011, cont:

Sarah Peebles is a Toronto-based American composer, improviser and installation artist. Much of her work explores digitally manipulated found sound, unconventional methods of amplification, and developing distinct approaches to improvisation on the shoh, the Japanese mouth-organ used in gagaku. Peebles' activities have included music for dance, multi-channel sound, radio, video/film, performance art, and integrated media. Since 2007 Peebles has collaborated with artists, technicians and bee biologists on a series of projects addressing pollination ecology and biodiversity, entitled *Resonating Bodies. Pollination Wunder Station*, created for The Tree Museum, is one in a series of Audio Bee Booths and other amplified habitat installations investigating the lives of native bees and their habitats as part of *Resonating Bodies*. Details and recordings are at sarahpeebles.net and resonatingbodies.wordpress.com

E.C Woodley works in several media including film, theatre, sound and visual art. Woodley's music score for Brandon Cronenberg's film *Antiviral* has been nominated for a 2012 Canadian Screen Award and will be released by Lakeshore Records. His electroacoustic soundscape for director Jennifer Tarver's Samuel Beckett anthology *That Time* won a Dora award for outstanding sound design. Recent curatorial projects include *The Last Things Before the Last* at the McMaster Museum of Art and *Sole of a Shoe*, Three Generations of Painting at Wynick/Tuck Gallery. In 2010, he created *Auguststrasse 25* in the sanctuary of the Kiever Synagogue in Toronto, a "performance memorial" for the Koffler Gallery Off-Site series. *10-20h*, a sound art collaboration with the artist Laura Belém is currently touring in Brazil. Woodley's critical writings are published regularly by Art in America, Border Crossings and Canadian Art.

Earl Miller (Edmonton, Alberta). Lives and works in Toronto. An independent art writer and curator, Miller has published in Canadian and international art, design and craft magazines including Art in America, Art Asia Pacific, Arts Atlantic, Art Papers, Azure, Border Crossings, C Magazine, Canadian Art, Ceramic Art and Perception, Fiber Arts, Flash Art, Parachute, Prefix Photo, and Surface Design. Miller has written numerous catalogue essays in Canada as well as in Asia, Europe, and South America. He has curated exhibitions at Dorsky Gallery Curatorial Projects (New York), Inter Access, Galeria Vermelho (São Paulo), York Quay Gallery, the Art Gallery of York University, Red Bull 381 Projects, Doris McCarthy Art Gallery, the Kenderdine Art Gallery, and the Yukon Art Centre.

Relational Shifts: Recent Installations at the Tree Museum
by Simone Jones, 2012

Today is December 4, 2012, and it is 14 degrees Celsius outside. Balmy. No sign of frost. Rain is anticipated instead. Anyone who has grown up in Ontario knows that it should be colder outside than this by now. Perhaps we would even go so far as to presume that there should be snow on the ground. Whatever our conception of an “ideal” weather pattern for this time of year is, we are confronted with the realization that the rules of engagement have changed: doubt has supplanted certainty. What was once considered improbable is now possible.

Artists Mary Anne Barkhouse, Millie Chen, and Warren Quigley each address our shifting relationship with nature in their site-specific works currently installed at the Tree Museum in Gravenhurst, Ontario. Each artist has deftly created works that function as elusive propositions, calling into question our assumptions of what is natural and what is illusory, what is predictable and what is uncertain. Warren Quigley’s “Wanna be my survival buddy?” is a text-based work installed in a pathway by the woods adjacent to the Tree Museum’s main house. Ten reflective Plexiglas plaques, each etched with text and a numeral (representing a page number from a book), are affixed to dead trees that line the pathway. The plaques are meant to be read, and Quigley’s allusion to the form of a traditional book is intentional. However, the plaques do not follow a numerical sequence. In this sense, a linear narrative is deliberately disrupted and we are instead presented with a series of musings or random thoughts that can be contemplated collectively or individually. Brilliantly, Quigley’s texts refer to a not-too-distant future that can be easily conjured by readers:

“And just what future are we talking about, not the planet-will-vaporize-in-5-billion-years future but more your lifetime future or in my case perhaps a little shorter.”

Quigley has stated that his projects “engage the audience through the juxtaposition of private and public space.” Indeed, the reflective nature of the plaques themselves reminds viewers that they are engaging with the work, by their act of reading the work. The viewer becomes pictured in the work and the private act of reading is given a broader context by situating the viewer in the site of the natural surroundings that he or she occupies. This subtle fusion of the viewer with his or her environment is a key element in how the work functions, because it grounds the viewer in the here and now. This amplifies the power of Quigley’s texts to move us to reflect upon our present condition. Rather than putting the viewer in a position of confidence, this connection to the present is characterized by uncertainty. Quigley is well-known for his “Survival Guide” projects—books and kits that provide viewers with tips and strategies for survival in end-of-the-world scenarios. A key element inherent in this work and the installation at the Tree Museum is the assertion that the survival of the planet as we know it is facing a real challenge:

*"I began to believe that the future, the time after now,
may not be as rosy as initially perceived."*

Quigley's projects don't preach, nor do they ever slip into a condition of permanent despair. In fact, a genuine sense of humour infuses his full body of work, mixing useful how-to information with musings from popular and fringe culture: *"So save some seeds, get some gold, familiarize yourself with edible plants and animals. I would also recommend you purchase, if your budget allows, the Mossberg 590A1 12 Gauge Special Purpose. And make friends."*

I can easily picture someone stumbling upon Quigley's installation and interpreting it as a "found object" that was left behind by someone from a previous generation. However, a close reading of the texts reveals that they were written recently. The texts read as journal entries and imply the presence of a single author; many entries refer to events that have occurred within the last five years. This level of immediacy infuses Quigley's musings about the future with a sense of urgency that binds it to this particular time and place.

Mary Anne Barkhouse's *May Contain Wolf* uses the roof of the main house of the Tree Museum and an adjacent tree as a staging platform for an imaginary showdown between nature and culture, man and animal. Two stylized sculptures of wolves, and one unabashedly pink French poodle, face each other in uneasy proximity. It is not clear that the wolves are bothered by the presence of the poodle; in fact, they seem more concerned with asserting their possession of the house. Nonetheless, the French poodle is definitely obsessed with the presence of the wolves. In fact, the poodle is desperately trying to present itself as an aggressor: it occupies the driver's seat of a plastic, toy version of an all-terrain vehicle (ATV) that sits atop a hunter's platform in the tree. It is clear that this poodle wants to provoke a fight.

Barkhouse has commented that she imagines the wolves using the house as a lookout point. In this regard, they can be viewed as having a territory to defend—and, in this instance, that territory is a physical place as well as a cultural construct. To occupy land is to assert ownership; this concept is imbued with centuries of conflict, conceit, and abuse. Barkhouse's wolves posit an alternative to this narrative: their presence reminds us that Nature can never be fully owned, but it can be, and often is, threatened (hence the presence of the pink poodle).

Barkhouse's sculptures are rendered with simple materials. The wolves and the poodle are fashioned from wooden cut-outs and painted in flat, bright colours. Each wolf has its own distinct colour: one is red and one is black and, as mentioned previously, the poodle is bright pink. This colour treatment and basic fabrication process renders the animals as icons that are accessible and easily read. This strategy allows viewers to focus on the relationships between the elements in the installation: the house, the

natural surroundings, the tree, the hunter's platform, the toy ATV, and the animals themselves. Barkhouse is a sculptor with a strong sense for story and theatre. *May Contain Wolf* is a richly evocative allegory for the complex relationships between animals and humans, and between Nature and culture. This complexity is embodied in the symbol of the pink French poodle itself. The hyper-stylized haircut of the French poodle is instantly recognizable for its flamboyant excess; the dog is often stereotyped as being "quintessentially French"—even though the breed, as we know it, originated in Germany—but at a deeper level, it speaks to ultimate domestication and control. The poodle's aggressive posture towards the wolves, although humorous in its improbability, subtly points to the ever-present threat that civilization poses to our wild spaces.

Barkhouse has noted that most of her art supplies for *May Contain Wolf*—including the toy ATV—were acquired from the local Home Depot. Although just a child's toy, the ATV symbolically represents a desire to control nature. Akin to the control inferred by the poodle's haircut, the ATV purports to bring us closer to nature, and to its "essential" character. This is blatantly duplicitous: in both instances, nature is actually undermined by culture. Further, Barkhouse's acknowledgement that her art supplies were procured from Home Depot points to her interest in the impact that cultural systems of production have on our relationship to animals and the environment. The visibly mass-produced nature of the toy ATV complements the obviously manufactured haircut of the poodle and beautifully contrasts with the unencumbered rendering of the wolves themselves.

Millie Chen spent twelve hours perched atop one of the oldest trees on the property of the Tree Museum to capture footage for her video entitled *Hawkeye*. The tree, over fifty feet in height, is in close proximity to a screened-in porch at the back of the main house. Chen installed the work in the screened-in porch so that viewers could observe the tree and its immediate surroundings from two perspectives at once: an aerial view captured by the video camera, and a ground-level view, experienced in situ and in real time. The resulting displacement between time and space is palpable. As viewers, we are aware that we are looking at pre-recorded footage of the site from a perspective that is rarely experienced by humans. We are also aware that we are occupying the space immediately below the site where the camera had been set up for its recording.

Without leaving our positions on the ground, we are able to inhabit an aerial perspective that is magical in its novelty but also informed by the visual vocabulary of surveillance. With whose point of view do we identify? Is it the bird's-eye view (as suggested by the work's title), the camera's, or both?

Perhaps Chen doesn't want us to choose one point of view over another. In fact, the power of this work stems from its ability to evoke multiple perspectives, and we can freely choose to imagine whichever one suits us at any given time. I found myself feeling

like a voyeur whenever the footage showed someone entering the field of view (e.g., two people pass by the shoreline in a boat, a man enters the field near the entrance to the house). We never have time to watch these events for very long, because the camera keeps panning around the tree in a circle. At times, the footage takes on a sensual character, wherein it appears to be less like surveillance, and is more akin to cinema. Sound plays an important role in this transition from the clinical character of surveillance and towards a multi-sensorial experience where one becomes aware of the power of weather, the creaking noises of the tree, and the sound of wind moving through the branches.

The images of the natural environment, and the sounds that they emit, are broken by the occasional intrusion by the artist's arm into the field of view, a glimpse of climbing gear strapped to a supporting branch, or the sound of the camera itself. These moments where the mechanisms of production insert themselves into the structure of the visual images seem less like an infringement and more like an acknowledgement of the presence of the artist in the process of making the work. By inserting herself into the work—often literally—Chen is signalling the constructed nature of the video image itself. In this instance, Chen is presenting us with an image of nature that is framed. By doing so, she acknowledges our cultural engagement with nature as something that we experience but also as something that we attempt to capture, document, and contain. However, because Chen's footage depicts a point of view that is often unseen, it exhibits an unusually uninhibited character that is less restrictive in its composition. The circular movement of the camera spans a 360-degree field of view that occasionally includes a sighting of the artist herself; thus, the environment, the camera, and the artist enter into a dialogue with one another. This three-way interchange is extended to include the presence of the viewer, who observes Chen's recording while simultaneously occupying the site of the original engagement. In this regard, Chen's video seems more like an exercise in phenomenology than documentation. Her project attempts to create an exchange between what is seen (in the past tense, in "recorded" time) and what is experienced (in the present tense, in "real" time").

Warren Quigley, Mary Anne Barkhouse, and Millie Chen each distinctively engage with the Tree Museum site as a material starting point for their investigations. As a consequence, their individual works manifest themselves differently from one another. However, what binds them together is the shifting temporality that is implicit in how each work communicates with the viewer. Narrative, and its ability to connect us to the past, present, and (possible) future, weaves in and out of each of these works. At times, this narrative is humorous, but it is often self-referential in its ability to prompt us to reflect upon our ever-evolving relationship with our surroundings. As such, we become active receivers of an experience from a particular time and place that is at once stable in its immediacy, but also dynamic with ensuing possibility and uncertainty.

Simone Jones, 2012



Mary Anne Barkhouse

May Contain Wolf 2012

wooden cut-out, flat paint, plastic, toy version of an all-terrain vehicle (ATV)
and hunter's platform in the tree



Mary Anne Barkhouse
May Contain Wolf 2012
wooden cut outs, flat bright paint





Mary Anne Barkhouse
May Contain Wolf 2012
wooden cut outs, flat bright red paint
left
May Contain Wolf
wooden cut outs, flat bright black paint



Millie Chen
Hawkeye 2012
artist preparing to climb tree



Millie Chen
Hawkeye 2012
artist climbing tree



Millie Chen
Hawkeye 2012
video stills



*"And just what future are we talking
about, not the planet-will-
vaporize-in-5-billion-years future but
more your lifetime future or in
my case perhaps a little shorter."*

Warren Quigley

"Wanna be my survival buddy" 2012

Ten reflective Plexiglas plaques, each etched with
text and a numeral (representing a page number from a book



Warren Quigley
"Wanna be my survival buddy" 2012, detail



Warren Quigley
"Wanna be my survival buddy" 2012, detail

The Experience Of Space

Gayle Young, 2012

Ode

If you were to go to the Tree Museum any time after September 9th, 2012, your first steps towards Eve Egoyan's *Ode* would follow a short hike uphill from the road to a granite outcrop overlooking a beaver pond. There, under white pines and oak trees, you would find the metal frame of an upright piano lying horizontal on a rock, its strings exposed to the weather, resonating with the wind as mobile percussion mallets move back and forth over its strings. Perhaps you heard it before you came close to the piano frame, sounding from a distance, a voice in counterpoint with the sounds of pine needles and oak leaves in the wind. Now you see it: a naked piano in the forest, incongruous.

If you returned in winter, you might notice a flat cloud-like rectangular bed of snow, held aloft by the wrapped piano frame, its strings silenced. In spring you might hear the sounds of water dripping through the strings, and raindrops striking the strings. In the dry days of the coming summer the mobile percussion mallets will again be freed to wash back and forth over the strings. Why is it that this sound is so clearly recognized as coming from a piano, when there are no individual notes, no keyboard, here in the forest? Is it a matter of resonance, a resonance we hear but do not consciously identify when we listen to piano music?

The incongruity of a piano sounding in the midst of a forest causes us to pause, to reflect on the nature of place, of forest and city. A piano normally needs the shelter of indoor temperature and humidity control. Concert music is an urban and indoor pursuit even though many artists and listeners feel a strong resonance with the outdoor soundscape. The opportunity to create *Ode* at the Tree Museum allowed Egoyan to expand beyond the allotted time and space of a concert performance and extend the sound into the future, into her absence in fact, allowing us to experience resonance and memory on a much larger scale.

On the day of the Tree Museum opening Egoyan performed Ann Southam's *Simple Lines of Enquiry* on an upright piano positioned in a small clearing under a white pine tree, close to the shoreline of Ryde Lake. Egoyan is internationally recognized for her piano performances featuring challenging contemporary repertoire. She has premiered many compositions and has often worked in collaboration with composers, one of whom was Canadian Ann Southam (1937 - 2010). As she played Southam's piece beside the lake, a gust of wind raised the voices of the pine boughs overhead and wafted the piano sounds beyond the forest clearing to the fields beyond.

Following the trail of the sound as it spread across the land, we heard

piano music emerging simultaneously from other parts of the forest, from speakers installed under trees, in the grassy field, and uphill from the lakeside, the sound finally reaching the horizontal piano frame by the beaver pond. It was here that you could briefly hear Southam's distant composition and simultaneously listen to the mobile mallets playing the open strings in the wind. The ephemeral live piano sound was allowed to expand beyond its natural sphere of resonance that day, and extend towards the hills and ponds. All too soon, the piece was over. All that remains is the resonance of memory, heard in the open strings and in the pine trees above.

Fieldmark

As the viewer follows a trail through the field that leads to Gareth Lichty's *Fieldmark*, he or she will first notice two large coloured squares at the far side of the field, each eight feet wide, raised into the air among the tree branches at the edge of the forest. From a distance, each square appears to be a single colour, but as viewers move closer they begin to notice that each large square consists of many tiny squares of two contrasting colours: blue and orange; lime and pink. And then they notice a third red and lime square, horizontal, still mounted on a wooden loom below the trees.

The squares are made of trail-marking tape, plastic strips in vibrant colours designed to stand out against the background of the forest. These strips are usually used to mark trails, tied to branches along the edges of hiking paths, to prevent hikers from getting lost. But here the trail tape has been woven into itself to form huge checkered grid-like maps, two of them suspended above you, a third still evidently being woven on a huge wooden loom.

Perhaps you wonder how long the artist spent here, in the minute and repetitive task of weaving, and before that, the time and effort spent to design and build the wooden loom. Loom? Is that the key? The huge squares of woven plastic loom above you in the forest, a reminder of the pervasive presence of petrochemical materials and our constant reliance on them—your shoes, perhaps? Their squareness is an intrusion of the constructed geometric—largely urban—world into the curved reality of the forest.

You follow the grids with your eye, your imagination tracing the trail tape as it moves repetitively back and forth, from foreground to background, from visible to hidden, as one colour covers the other repetitively, going nowhere. You are here, your perception attached to the grid. You have been led here by your attraction to colour. You saw it from a distance and gradually came closer, following the colours of the trail tape.

What do these colours mean to the other inhabitants of the forest? Insects are attracted to certain colours and some are found hugging a square of orange tape in the warming morning sun, perhaps hoping for the sweetness of a flower. But no, these huge glaring squares have no practical function. They cannot protect anyone from rain or wind, cannot retain warmth or provide sustenance. Does an insect enjoy vibrant colour in the morning sun for its own sake?

As the seasons change, the experience of the piece will change. In winter the colour stands out in dramatic contrast among the white fields and grey trees, among green conifers and blue sky. On a clear windy day the plastic will rattle in the wind; on a day when the grids are covered with soft snow the sound will be muffled. Ice will slide from them on sunny days, ice particles will bounce from them during snowfalls. We can see much further in winter, as deciduous forests are no longer a barrier. Seen from a distance, from different directions, and from many perspectives, the large grids change in texture. We see *Fieldmark* at many orders of magnitude.

The visitor's perception changes across distance. As we cross the field we notice our gradually changing perceptions, discerning a solid colour at first, but then we grow gradually more able to identify distinct component colours as we approach the grid. The apparently pure colours gradually become pixilated, as we come close enough to identify the two colours woven between one another. The change might remind us that colour is itself an illusion, a perceptual fabrication to help us sort the varying wavelengths of light. All we can ever really identify are the woven wavelengths of different frequencies of light.

Though it is located at the far end of our initial field of vision, *Fieldmark* works with the entire distance across the field of vegetation. Our eyes function as an analogue camera would, changing resolution over distance, and finding averages, with gradual shifts of tone. The grid itself echoes the digital camera, implicitly pointing out the limits of our perceptual abilities. A digital camera identifies the wavelength of each pixel, each the average of a tiny spot of visual reality. A pocket camera creates larger spots of average colour, a higher-resolution camera can differentiate far more effectively than we can, dividing our world into infinitely small spots of averaged wavelengths of colour.

It is only in an outdoor setting like the Tree Museum that a piece like *Fieldmark* could have taken our imaginations into this expanded range of possibility. Though it does not occupy much physical space, the piece functions in an extremely large perceptual space, both in terms of distance and in terms of time.

Its visual impact changes across the span of the field, the distance providing a sequence of changing perspectives. We might experience its seasonal transitions in imagination and/or by repeatedly visiting the site from winter to summer. In either case the outdoor setting enhances our awareness that for each of us the installation occupies a moment in time that is connected to a larger continuum. An indoor setting insulates our perceptions. The art looks the same no matter what the season, and the enclosed space contracts both our consciousness of space and our sensitivity to changes taking place over time.

*A Seed,
Inside a Grave
Inside a Heart
Inside a Dress
Inside a Shelter
Inside Water*

The black shape of a woman's body stands on a hillside beside a patch of milkweed, a long black dress made of landscaping cloth. On the day of the Tree Museum opening the artist Alicia Marván, wore this dress in a performance during which she repeatedly circled a small shelter constructed of thin wooden poles covered by a white cloth-like material. Her movement triggered a motion-sensitive switch that turned on a water sprinkler, squirting regular rhythmic blasts of water towards the shelter, and viewers soon noticed that the water was causing the white material to disintegrate. Milkweed pods were attached to the upper part of the dress, and they fell into the large pockets of the dress as their ties, also made of soluble material, were dissolved by the spurts of water. By the end of the performance the water-soluble material of the shelter had disintegrated under the force of the water, leaving the artist standing alone, unprotected.

The dress was later installed on the site of the shelter, and as the black landscape cloth gradually disintegrates the milkweed seeds may drop from the pockets, falling to the ground, where some will germinate, surrounding the dress with a circle of new milkweed plants. The milkweed plant has been a key element of outdoor work presented by the Tree Museum in the past. Artists who develop and complete a new piece based on an outdoor environment often work with natural materials already present on site, bringing attention to ecological connections that may remain unobserved until the artist's work brings attention to them. In 2002, Ellen Dijkstra worked with milkweed, creating larger-than-life

milkweed pods, spread across the field as if the wind had blown them to the Tree Museum from some distant ecology of large pods. Each was covered with the silk of many local milkweed seeds, the masses of luminous white highlighted against the green of the early fall field.

Ten years later, Alicia Marván has created another work referencing this plant and its role in sustaining the life cycle of the monarch butterfly. Rather than emphasizing the dispersal of the parachute-like milkweed seeds, and the ecological interaction with wind, Marván reminds us of the geographical distances traveled by Monarchs which, as larvae, feed on milkweed until they metamorphose into butterflies, and then fly south to spend winters in Mexico. Marván comments that in Mexico the monarch butterfly is believed to embody the deceased. Every fall thousands of monarchs arrive in a forest near the artist's Mexican home, where they are welcomed by the local population as returned loved ones. In Mexico, Marván observes, there is a different, often playful, relationship with death—a relationship that includes a conscious awareness of the reality of change, the passage of time, and mortality.

The black dress in the field will change over the seasons. As fall intensifies, and the leaves fall, colour recedes from the landscape of the Tree Museum, and the black dress-shape stands out as one of the few unchanging fields of colour. Later, in winter, its blackness concentrates the heat from the sun and on warm days the snow near the dress melts, creating a depression in the snow. Perhaps it is marginally warmer in the darkness inside the dress at those times when the sun shines strongest on the whiteness of the snow-covered field. And in spring the area around the dress is one of the first places where the grass is exposed to the air and sunlight after a winter under the shelter of snow. The milkweed seeds that fell outside the circumference of the dress may begin their growth a bit earlier than they would have otherwise, but the darkness inside the dress blocks sunlight and makes growth impossible. The dress works both to encourage growth and to inhibit it, a reminder of the ambiguity of most human intervention in the environment.

Gayle Young, 2012

Ode

Once protected within an exterior shell, its wooden cabinet, this sophisticated European machinery is now returned to its material roots. Close to the Earth, hovering and ready to land — returning — metal to stone, wood to earth.

Sacrificed on the rocks — a gift. Abandoned — left to the wolves. Exposed and vulnerable — its insides blown by wind, played by rain, hail, snow — glittering in the sun. To nature, within nature, by nature.

Left behind to decompose — de-compose, of composing (?) — once caressed by human desire. Wind — gentle carrier of sound — creator of sound. Blending. Vibrations expanding infinitely towards open sky.

The lyre's ode.

Eve Egoyan, 2012



Eve Egoyan
Ode 2012
metal frame of an upright piano and mobile percussion mallets



Eve Egoyan
Performance still 2012
Egoyan performing *Ann Southam's Simple Lines of Enguirey*



Gareth Lichty
Fieldmark 2012
woven trail tape



Gareth Lichy
Fieldmark 2012
woven trail tape



Gareth Lichy
Fieldmark 2012
woven trail tape

*A Seed,
Inside a Grave
Inside a Heart
Inside a Dress
Inside a Shelter
Inside Water*



Alicia Marván
Still from performance 2012



Alicia Marván
Dress from performance-detail-2012



Alicia Marván
Dress from performance, detail, 2012



Alicia Marván
Still from performance 2012



Johannes Zits
Relinquishing 2012
a performance, detail

Rilke wrote: 'These trees are magnificent, but even more magnificent
is the sublime and moving space between them, as though with their growth
it too increased.'

Gaston Bachelard, The Poetics of Space

Relinquishing,

a performance work by Johannes Zits.

Strolling in the Tree Museum last fall, Johannes came upon a magnificent spruce tree. He imagined himself nestled high up in it, shedding his clothes and wrapping the tree with them. As the idea grew, he envisioned placing large bundles of clothes under its boughs. Clothing would be pulled from the piles to cover the trunk with this new attire. In his mind, he saw that eventually he would adorn the entire inner canopy with an arrangement of clothing.

At first glance this action may seem absurd but for Johannes it evokes making an association between the nakedness of nature and a human being, as well as the ideas of conspicuous consumption in an age of recycling. The action subtly references the Tree of Knowledge, poking fun at the humility that Adam and Eve suffered after having bitten into the forbidden fruit.

An interview with Johannes Zits can be found on
www.thetreemuseum.ca



Johannes Zits
Relinquishing 2012
a performance, detail



Johannes Zits
Relinquishing 2012
a performance, detail

Biographies 2012

Mary Anne Barkhouse was born in Vancouver, B.C. and belongs to the Nimpkish band, Kwakiutl First Nation. She is a descendant of a long line of internationally recognized Northwest Coast artists that includes Ellen Neel, Mungo Martin and Charlie James. Working with a variety of materials Barkhouse examines environmental concerns and indigenous culture through the use of animal imagery. A member of the Royal Canadian Academy of Art, Barkhouse's work can be found in the collections of the National Gallery of Canada, Mendel Art Gallery, Mackenzie Art Gallery, Art Bank of the Canada Council for the Arts, UBC Museum of Anthropology, Macdonald Stewart Art Centre, Banff Centre for the Arts and the Department of Indian and Northern Affairs. In addition, she has public art installations at Thunder Bay Art Gallery, University of Western Ontario in London, McMaster Museum of Art in Hamilton, McMichael Canadian Art Collection, Robert McLaughlin Gallery in Oshawa, Macdonald Stewart Art Centre in Guelph and the Millennium Walkway in Peterborough, Ontario.

Millie Chen's installations, videos, and interventions are intended as sensorial experiences that prod the perceptual and ideological assumptions of the audience. She has shown her work across North and South America, Asia and Europe. Recent art and design residencies took place in Beijing and Berlin, with exhibitions of new work shown in Canada, the U.S., China and Germany. Chen's work is in several public collections, including the Albright-Knox Art Gallery, Art Bank of Canada Council for the Arts, Canadian Pacific Railway, Roswell Park Cancer Institute, and Toronto Transit Commission, and she has produced a number of major permanent public art commissions. Her writing has appeared in publications in the U.K., Canada, the U.S. and China. She is a Professor in the Department of Visual Studies, University at Buffalo, SUNY.

Eve Egoyan is a pianist, an artist whose medium is the piano. Her ongoing performance interests encompass extremely contrasting sensibilities: from Alvin Curran's five-hour-long *Inner Cities* to Erik Satie's miniatures; from minimalist *Simple Lines of Enquiry* by Ann Southam to maximalist new complexity works by Michael Finnissy; from the barely audible to roaring overtone-filled resonances; from the rigorous interpretation of a score to free improvisation. Egoyan also explores other art forms and technologies in relation to the piano. She has appeared as a solo recitalist in Canada, England, France, Germany, Portugal, Japan, and the United States; she has released nine internationally acclaimed solo recordings. In 2013, Eve received a Chalmers Arts Fellowship to pursue her own creative work. She is a Fellow of the Royal Society of Canada (FRSC) and one of fifty Canadian performers or conductors given designation of "CMC Ambassador" by the Canadian Music Centre.

Gareth Lichty is an artist that works with excessive amounts of handmade or manufactured materials to create large-scale installations dealing with the internal and external architecture of space. He studied Fine Arts at York University in Toronto and Sculpture at Leeds University in England. He has exhibited internationally and nationally with exhibitions in Europe, New Zealand and Canada. Lichty has been a member of the Board of Directors of CAFKA (Contemporary Art Forum, Kitchener and Area) since 2005 and Board chair from 2009 to 2012. He has received grants from the Canada Council for the Arts, the Ontario Arts Council and the Waterloo Region Arts Fund. His work can be viewed at www.garethlichty.com

Alicia Marván (Mexico) is an artist, designer and curator dedicated to contemporary and experimental practices. Marván has been involved in the creation of over 50 projects that include original performance works and interdisciplinary collaborations. Her work has received support from cultural organizations and academic institutions in Mexico, USA, Canada, Germany and The Netherlands such as the Breuninger Foundation, Goethe Institut, Stroom Den Haag, the Museum of Contemporary Art San Diego, The Tree Museum, Movement Research, and Sushi Performance and Visual Art, among others. Marván studied dance and performance art and has trained in the field as a visual artist and designer at renowned design and architecture firms. Alicia Marván has taught at acclaimed universities such as the University of the Americas in Mexico, San Diego State University in the U.S. and directs the Guapamacataro Interdisciplinary Residency in Art and Ecology in Michoacan, Mexico.

Warren Quigley has exhibited across Canada, the U.S., China, and in France, Brazil, and Japan. His current project *Survival Guide & Kit* has recently been produced for exhibitions at Wharf, Centre d'art contemporain de Basse-Normandie, France, Western New York Book Arts Collective and the Albright-Knox Art Gallery Bookstore, Buffalo, Contemporary Art Institute of Detroit, and Convenience Gallery, Toronto. He is being commissioned to produce new works for upcoming exhibitions at Artfarms in Buffalo and Toronto Nuit Blanche. Quigley has produced a number of permanent public art commissions, and his work is in private and public collections in Canada, the U.S.A. and Europe. Warren Quigley has taught at Sichuan Fine Arts Institute in Chongqing, China, and is a lecturer in the Department of Visual Studies at the University at Buffalo, SUNY.

Johannes Zits works with and combines digital imaging, collage, photography and painting to focus on the body. His work intends to draw attention to both the conventional image-making process as well as the ways images from mass media are disseminated and consumed. He received his BFA from York University in 1984. He has shown both in Canada and abroad. Zits travels widely while pursuing his art research. His extended stays in various cities include Taipei, Paris, Amsterdam, Vienna, Shanghai, Manchester, Hamburg, Santiago, London and Berlin. In January 2008 he presented a major solo exhibition highlighting his many disciplines at the Centre d'art contemporain de Basse Normandie, France.

Simone Jones has been making kinetic sculpture since 1989. Jones is interested in exploring and uncovering the relationship between time and space, particularly in how physical, material things embody temporal characteristics. For Jones, a key component of these investigations has been her evolving awareness of the performative nature of the work itself. Jones sees her film and video practice as an opportunity to expand her concerns about sculpture into the realm of theatricality. In this sense, the spatial, aural and temporal characteristics of the work engage the viewer as spectator by crossing the boundary between real and imagined space. Jones is currently an Associate Professor of Art at the Ontario College of Art & Design University (OCADU), where she teaches in the Integrated Media Program. Jones is represented by Ronald Feldman Fine Arts in New York. Her work can be viewed at www.simonejones.com

Gayle Young writes about cross-disciplinary arts and is also a practicing artist exploring the nature of sound and the auditory environment. For over twenty years she was the editor of *Musicworks*, a magazine that explores the experience of sound through innovative music and other arts disciplines. She is currently its publisher. Young writes about

artists involved in contemporary music, providing context that might assist a listener or gallery visitor in engaging with unfamiliar music and sound arts. In a recent article published in *Anthology of Essays on Deep Listening* (2012) she describes composer Pauline Oliveros' early electronic music in the context of the cultural transition to acoustic and audio-tactile space as described by Marshall McLuhan. Gayle *The Sackbut Blues*, her biography of Canadian electronic music pioneer Hugh Le Caine (1914-1977) outlines the musical intentions behind the many electronic instruments he invented. With this book she produced a CD of Le Caine's recordings. Young has designed and built her own instruments using alternative tuning systems and created interactive sound installations that bring participants' attention to the sounds of the site. She also plays improvised music and composes for traditional instruments. She has participated in many performances highlighting the experience of environmental sound, and has curated exhibitions of sound-related installation.

Curators and Founders of The Tree Museum

EJ 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. Lightman was also an active member of WorkScene Gallery in Toronto from its inception in 1989, curating several group shows. Her most recent curatorial project is *Easy Come and Easy Go*, at the Peterborough Art Gallery, Ontario, (2013). She has exhibited in Canada, the United States, Europe, Central and South America, and Mexico and most recently in Australia. Exhibitions include mixed media works *Natural Icons* (Tusk Gallery, Toronto, 2001) and *The Tree Museum Collective: An Alternative Site* (Visual Arts York Quay Centre, Harbourfront Centre, Toronto, Ontario, 2002), and site-specific installations at The Tree Museum (2005 and 2007), the Visual Art Centre in Clarington, Ontario, and Oeno Gallery in Prince Edward County, Ontario. (2007). Recent residencies and accompanied exhibition include Haliburton Forest Reserve, Ontario, (2009), NUA, Canberra Australia, 2010, and *AfterLandscape*, Craft ACT, Canberra, Australia, (2012).

Anne O'Callaghan's work extends from photo-based work to site -specific sculpture. Selected site-specific installations include, The Tree Museum Ontario; The Visual Arts Centre of Clarington, On; An Artist Garden, Visual Arts, York Quay Centre, Harbourfront Centre, Toronto, Ontario.; Kiwi Gardens, Perth, Ont. She has exhibited in Canada, Italy, U.S, Mexico, Australia and Hong Kong. O'Callaghan has also participated in residencies in Australia, Mexico, Newfoundland and Ontario. As well as a practicing artist O'Callaghan has an active curatorial practice. She is the co-curator and a founding member of The Tree Museum, Gravenhurst, Ontario, and a founding member of "the intersperse curatorial collective". Born in Ireland, O'Callaghan lives and works in Toronto, Ontario and is represented by Oeno Gallery, Prince Edward County, Ontario.



THE TREE MUSEUM

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