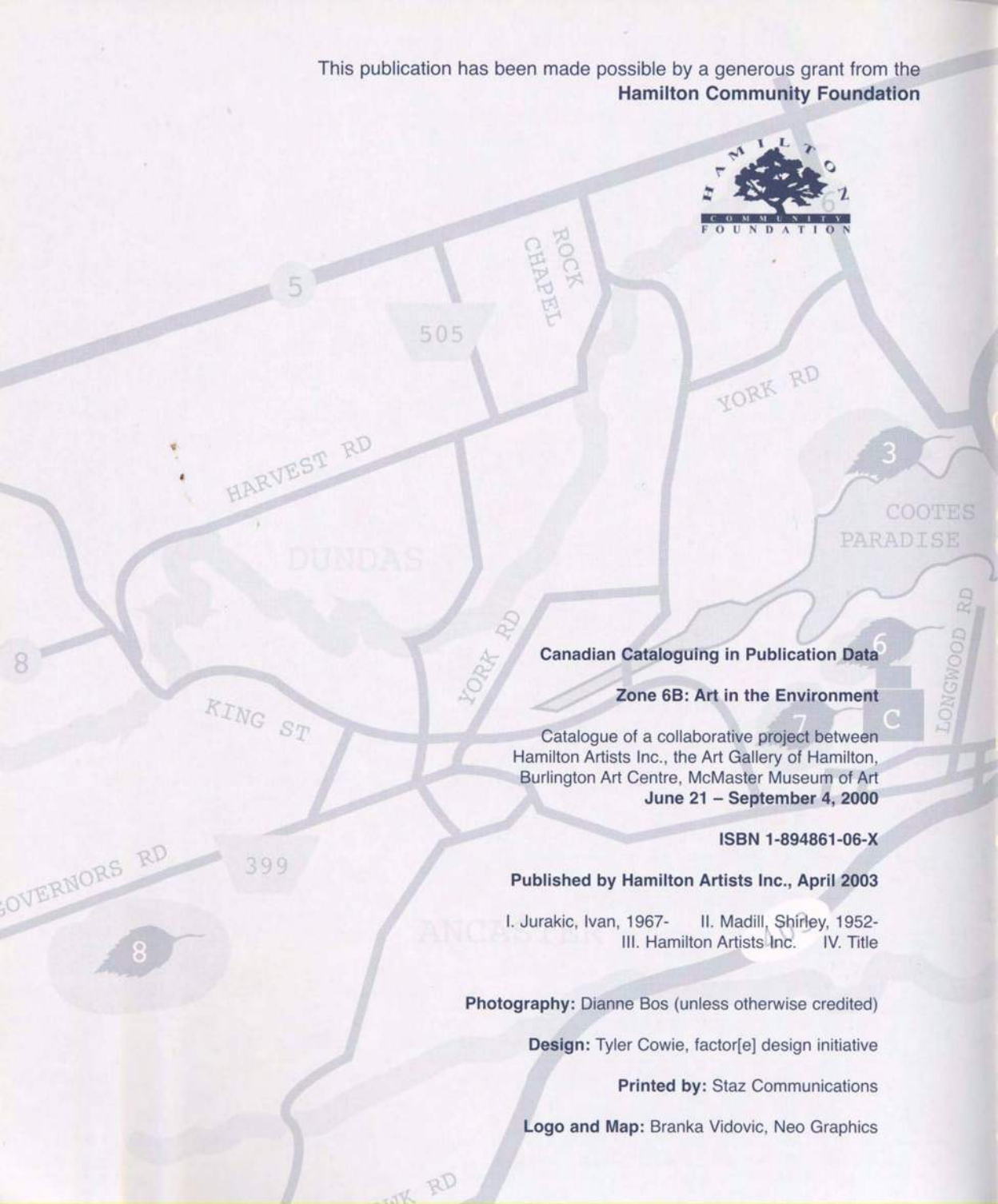




zone 6b
art in the environment

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ACKNOWLEDGEMENTS

Zone 6B began as a conversation between individuals that rapidly developed into an idea shared and developed by organizations. In the production of a collaborative outdoor art exhibition of this scope, there are many people to acknowledge and thank for their contributions both great and small.

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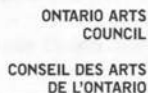
Site partners for the outdoor exhibition of artworks included the City of Hamilton, the Royal Botanical Gardens and the Hamilton Region Conservation Authority. In particular, Marilyn Havelka, Sharilyn Ingram and Scott Konkle should be acknowledged for their support of this initiative from the early stages of conception to completion. Individual staff members from each of these organizations were also tremendously generous with their administrative expertise and hands-on support.

Alongside the eleven artists, there were gallery staff, performers and volunteers who contributed to this initiative that should be acknowledged. Some individuals include: Reinhard Reitzenstein, Ray Cinovskis, Judi Burgess, Louise Dompierre, Karen Mills, Greg Dawe, Tor Lukasik-Foss, Patti Beckett, Tina Dine, Colin Wigington, Jennifer Petteplace, Dave Wilson and The Hamilton Dance Company, Gayle Young, Ruth Sutherland, John Terpstra, Roger Gibbs, Gustave Morin, Eduardo Cordero, Spirit Skins and Dancers, Matthew Walker, Elizabeth Munsterheim, Matt Jelly, Branka Vidovic, and Tyler Cowie among others. Without all of your support and effort this project could not have been realized.

To these and the many others who contributed their time, effort and energy, thank you.

On behalf of the Zone 6B Project Steering Committee;

Ivan Jurakic, Project Coordinator, Hamilton Artists Inc.
Dianne Bos, Independent Curator and Photographer
Shirley Madill, Chief Curator, Art Gallery of Hamilton
George Wale, Director of Programming, Burlington Art Centre
Kim G. Ness, Director and Curator, McMaster Museum of Art





ZONE 6B: A GEOGRAPHY OF TRANSFORMATIVE POTENTIAL

INTRODUCTION

Zone 6B is not a science-fiction term. It designates a climatic range relating to plant hardiness and survival in the microclimate bordered by Lake Ontario, Hamilton Harbour and the Niagara Peninsula - a bio-geography connecting Hamilton, Dundas and Burlington. For anyone who did not understand the reference, it was obvious to gardeners, horticulturalists and environmentalists ^[1]

Zone 6B: Art in the Environment was conceived as an outdoor art exhibition using the distinct features of the region's topography and natural diversity as a context for the creation and placement of contemporary artworks and installations by artists from across Canada. The project was planned to coincide with the advent of the millennium and was a means of establishing greater recognition of arts and culture in the region. Started as a collaboration between four area arts organizations including Hamilton Artists Inc., the Art Gallery of Hamilton, McMaster Museum of Art and Burlington Art Centre, the project became the largest public art project of its kind in Southern Ontario.

Established models such as the Münster Sculpture Project or SITE Sante Fe, have set new standards for public art projects while becoming important centres of international artistic pilgrimage. Public art exhibitions have become a hot topic and developed a cultural currency as access sites for a broad range of contemporary artworks and approaches – zones of intersection between artistic, curatorial, community and tourism initiatives. By placing significant artworks outside the codified walls of the gallery, the intent was to engage and reconnect with a broader public while simultaneously enhancing the visual landscape of the community-at-large. Ultimately, the challenge of Zone 6B was not to merely mimic these existing infrastructures, but to develop a public art model relevant to the specific concerns, contexts and geography of a particular place.

CONTEXT

Zone 6B represented a geography of transformative potential where the environment itself was the site for cultural, historical and social intervention. A site both defined and separated by its topography – The Harbour, The Mountain, The Valley. A site where nature coexists in a tempestuous relationship with industry. A site of economic shift between blue and white-collar values. A site of migration and transportation between natural, pedestrian and vehicular traffic. A site of contention where open spaces and conservation areas give way to the inevitable encroachment of commerce and suburbia.

Ultimately, each site offered a fluid context that was open to interpretation. The artworks themselves existed as part of a temporal construct intended to reconcile notions of a purely natural, industrial or even urban landscape. In essence, all of these apparently contradictory states exist concurrently and not only infringe upon but also constantly inform one another. Zone 6B was situated at the intersection of these disparate territories, occupying an alchemical border that straddled the traditional dichotomy between nature and progress.

Aesthetic and formal associations co-existed simultaneously; earth art, artist gardens, environmental art, site-specific art, installation and intervention. Each of these permutations belong to a broader counter-tradition of public art practice, as opposed to historically representative monuments, or the kind of freeform Modernist abstractions that have come to represent a certain type of institutional public art. In this case, the works themselves were created to be (for the most part) temporary, and their placement outdoors can be understood as a subtle form of political action. Beyond the obvious administrative and bureaucratic hurdles endemic to this type of project, the artworks themselves challenged traditionally accepted notions of public art by temporarily activating public spaces for the interaction and appreciation of a living artist-culture outside the bounds of hermetic cultural institutions. ^[2]

Zone 6B provided an avenue for both conceptual and social statements, a means for a diverse range of voices to negotiate the public realm. By extrapolation, the act of placing artworks into this so-called 'public' sphere was in itself an empowering community action, a temporary expropriation of sites that fell under the jurisdiction of municipal officers, public trustees and managers.

CONTENT

Of the eleven artists and collectives represented, several contextual models of site dependency can be constructed. Collectively, there may be clear connections between certain works, but they address the nature of public art practice using their own particular methodology and vernacular. Installations by Marguerite Larmand, Simon Frank and Peter Von Tiesenhausen each represented the human form in one manner or another, but their choice of materials and placement delineated significant differences in each artist's intent.

For instance, Larmand's "Rousing" featured a crop circle of eroticised clay figures, which were created to be physically altered by the elements over time. The work was clearly connected to the environment it had been placed into and acknowledged its necessary impermanence. In comparison, Frank's complex installation "Balance" straddled the landscape and architecture of a bridge site connecting road, rail and water-ways. Featuring manufactured steel, planted willow and printed banner components the work was a direct response to its particular site and context. Finally, Von Tiesenhausen's "Forest Figures" assumed a mythic resonance as unassailable floating watchers symbolically guarding Cootes Paradise from environmental, even spiritual contamination. By their nature, the figures were constructed to travel from place-to-place.

Expanding on these examples, the artworks can then be itemized into sub-categories relating to public art practice as it has evolved since the late 1960s.^[3]

ENVIRONMENTAL INTERVENTION

Aganetha Dyck, "Attractor Flowers", Laking Garden, Royal Botanical Gardens
Marguerite Larmand, "Rousing", Community Gardens, Churchill Park
Mike MacDonald, "Butterfly Reservation", Perennial Borders, Gage Park
Shelley Niro, "500 Nations, Feet and Fish", Dundas Valley Conservation Area

The connecting factor here was the use of natural, organic or native items in the construction and presentation of the artworks. Consequently, most were either placed in response to public gardens or in the case of Niro's hillside mandala, responded to the landscape itself as a nurturing form. Another hallmark was the integration of the artwork into the actual site, either incorporating or camouflaging the art within an environment, as with Larmand or Dyck's set of honeycombed attractor flowers. The context itself could be subtly subversive in the case of MacDonald, who inserted native butterfly-attracting plants into the Victorian gardens at Gage Park, a challenge to notions of European colonialism still embedded in Canadian culture.

SITE-DETERMINED / SITE-RESPONSIVE INSTALLATION

Michael Allgoewer, "Islands", the Dell, McMaster University Campus
Marlene Creates, "Hidden Histories and Invisible Stories", multiple locations^[4]
Alan Flint, "The Sentence", Bayfront Park
Simon Frank, "Balance", Sculpture Niches, York Street Bridge and York Boulevard
Reinhard Reitzenstein, "Lost Wood #10", Woodland Garden, Royal Botanical Gardens

Each work was developed in response to a specific site or location chosen by the artist, who researched the site and used cultural, historic or topographic information relevant to each place in the creation of their artwork. Fabrication tended to play an important role in both production and installation. There was also a



strong narrative character to many of the works. Text was either incorporated directly in the case of both Creates and Frank, or functioned as a necessary point of reference in the title of Flint's monumental installation. Other concerns included site-interactivity and activation as elicited by Allgoewer's gilt framing of both a macro and microscopic landscape and Reitzenstein's subtle yet functional forest canopy bench.^[5]

SITE-ORIENTED SCULPTURAL INSTALLATION

Fastwürms, "WildSign", Sam Lawrence Park / Arboretum, Royal Botanical Gardens
Peter Von Tiesenhausen, "Forest Figures", Cootes Paradise, Royal Botanical Gardens

Both works can, and have been exhibited in multiple locations – in particular, Von Tiesenhausen's "Forest Figures" which have toured across Canada. Both function as visual metaphors, carrying the key to their meanings regardless of the specific place of installation. Nonetheless, the artists carefully considered their chosen sites, which informed the reading of the work. In the case of Fastwürms "WildSign", vandalism necessitated the removal of the work from the original site at Sam Lawrence Park on the brow of the Niagara Peninsula to a secondary site in the centre of the Hedge Garden at the Royal Botanical Gardens Arboretum, which altered the original intention of creating a dysfunctional road sign.

Zone 6B can be seen as a short guide to the complex and constantly evolving nature of public art practice. It provided an alternative avenue for artists to interact with a broad segment of the community within a shared cultural, ecological and post-industrial microcosm. Alongside the success of the initiative – elicited through positive media coverage, well-received panel discussions, on-site artist talks, performances, and impressive attendance^[6] – it was ultimately the engaged and direct response to the artworks themselves, experienced both individually and collectively from one site to another, which left its mark.

Ivan Jurakic

Project Coordinator

ENDNOTES

^[1] Since 2000, Canadian climatic zones have been reclassified according to more accurate scientific data. Ironically, the Hamilton area has been re-designated Zone 6A.

^[2] It should be noted that a number of risks are assumed when mounting artworks outdoors. Vandalism, as unfortunately visited upon the Fastwürm's facilitated both reconstruction and a move to a more secure location. Insurance, liability and inclement weather become important issues that artists (and curators) must contend with to a greater degree than when exhibiting within the confines of relatively secure indoor venues.

^[3] A seminal publication that helped clarify some of my perceptions regarding these issues was: "Space, Site, Intervention: Situating Installation Art", edited by Erika Suderburg, University of Minnesota Press, 2000.

^[4] Marlene Creates work is discussed in detail in the following essay.

^[5] Zone 6B was presented as a series of site-specific artworks but the term proved too elastic. For instance Alan Flint's "The Sentence" – a 5 tonne chunk of granite chained to a site in Bayfront Park – posed an interesting dilemma. Did the initial concept or the fact that it was retroactively accepted as a permanent donation by the City of Hamilton make it site-specific? What about installations by Michael Allgoewer and Reinhard Reitzenstein, which have since been either re-sited or re-contextualized? How does this change the notion of an artwork being site-specific? Similar lines of questioning were part of the critical debate surrounding the landmark 1980's case involving the installation and subsequent removal of Richard Serra's "Tilted Arc" in New York City. These are important questions to consider when determining the nature of site-specificity.

^[6] Based on attendance provided by the staff of the Royal Botanical Gardens, it was estimated that approximately 25,000 people had access to the five artworks sited at the RBG. This figure does not include artworks at other sites, but does provide a rough idea of the potential audience for the exhibition.





Marlene Creates: Hidden Histories and Invisible Stories Organized by the Art Gallery of Hamilton

The Topography of Hidden Experience

My work is about places and paths:
absence and presence,
leaving and arriving,
identification and dislocation.

Marlene Creates

In 1997, at a conference in Boston, Massachusetts, Marlene Creates was invited to participate on a panel discussion under the subject "The Landscape in Question". I, being a member of the audience, was intrigued as she began her presentation with a slide of the view outside her kitchen window in Portugal Cove, Newfoundland. This landscape was more than a beautiful composition of rocks and water. It was charged with personal significance, from the way she described the place, it obviously meant more. It was now part of her life and her story, not only as her place in the present, but also the home of her maternal ancestors. In a project titled Places of Presence: Newfoundland kin and ancestral land Newfoundland, Creates charted moments of her experience which are now past, a journey that was guided through the stories and memories of her relatives.

Since the 1970s, Creates' art practice has centered on the investigation of the relationship between human experience, language, memory, and the land and her research has taken her to many locations throughout the world. In her work, Creates considers the ways landscapes are continuously changing entities, as a result of the forces of nature and, in particular, the successive layers of human activity that produce intensely different meanings.

Unlike traditional landscape artists who focus on the depiction of the beauty of nature or contemporary landscape artists whose concerns often rest solely with ecological issues, Creates is concerned with the idea of "place", particularly, human perception of place – what it means and how it can differ depending on every individual's curiosity and past. Different people experience and remember physical space in different ways and memory plays a significant role in the relationship. Her work lends shape to spatial relationships conceived and observed within a given social milieu and time frame. Her direction goes beyond addressing historical phenomena that registers on the land, such as factual documentation, into phenomena that registers in memory. She is not interested in seeing the most famous landmark or the most spectacular view, rather she is interested in seeing what is there. In place of "landscape" the terrain that she operates on might be described more as that of "signifiers", invisible codes that bind people to places. Place acquires meaning through the intimate and intricate connections between human beings and the land. These places are the fabric of everyday existence. As Ruth Wieder aptly stated in her introduction to one of Creates' exhibitions, "Creates produces her work like a cartographer creating a map of the overlooked and sometimes forgotten... She documents her course through the lens of the camera and the written word, both tools which leave behind them no evidence of their presence in the landscape".¹¹

The project Creates devised for the outdoor exhibition, Zone 6B: Art in the Environment in Hamilton is a perfect example of her explorations. Drawn to stories of everyday experience that exist in specific places, historical and otherwise, and "the extraordinary fact that all places – parks, factories, streets and homes – hide invisible dimensions other than what we can see"¹², Creates proposed a series of five steel markers to be installed in public locations within Hamilton. As she remarks after several days research into Hamilton and its surroundings, "It seems to me that Hamilton has two geographical features that have played pivotal roles: the lake and the escarpment.

This setting has affected much of what happens here – even, perhaps, the reason for the city's foundation. I am interested in the relationship between human experience and the land: the intersection of geography with memory, impossible truths, and inevitable ambiguities. I am fascinated by the different layers, "natural" and human, that can occur in the same place. The land is important to me, but even more important is the idea that it becomes a "place" because someone has been there." [2]

Every city has its own iconography, an iconography developed by people throughout history. It was important to the artist that each site marker take on a human size rather than the form usually associated with outdoor information plaques. The life-size construction establishes a comfortable human relationship with the subject. A pole supported a rectangular section complete with letters that constituted the phrase, HIDDEN HISTORIES AND INVISIBLE STORIES. Hamilton's association with a long history of steel manufacture inspired the production of each marker from 12-gauge steel. The letters of each word are cut in such a way that viewers are able to look through the words around the cutout letters past them to the scenes of Creates' choosing. The locations for the markers were chosen from several sources of information gathered by the artist including the geological history of the city of Hamilton. Hamilton is situated on a plateau between Lake Ontario and the Niagara Escarpment. Creates researched historical events in Hamilton's past and encountered people who were willing to tell her stories of their experiences. Toil, recreation, accidents, love, ceremonies, riches, pleasures and crime are all part of this discourse.

Seeking the cultural in the natural, in this work Creates repudiates a conventional response to markers and didactics thus opening up the possibilities of a multitude of interpretations and memories to each place. The idea of collective histories and their residue is remembered. Such topographies are evident in past projects by Marlene Creates such as "The Distance Between Two Points is Measured in Memories, Labrador". Produced in 1988, this work incorporated memory maps and stories contributed by inhabitants of various locales visited by the artist. Creates took photographs of and selected objects from the sites to incorporate in the making of the final work. The artist's presence was vital to preserving the distinction between poetic and documentary intention. In this manner, she sees her work as constituting a social subject or function, situated among shared histories and territories.

Similarly, in HIDDEN HISTORIES AND INVISIBLE STORIES, Creates sees these markers as small interventions in people's everyday spaces. Seeing the markers gives reason for all to stop and wonder even for just a moment. The idea behind the markers would suggest the unknowable dimensions embedded and saturated in places – a long history of natural changes, political changes, economic changes, and human events. And then there is the inexplicable déjà-vu experience, feelings that we all have encountered in certain places, responses that remain nameless. We don't know why – we only know of the existence of these feelings. Creates' objective is to see that namelessness written into the topography of the city.

Delores Hayden in her book *The Power of Place: Urban Landscapes as Public History* writes "Urban landscapes are storehouses for social memories, because natural features such as hills or harbours as well as streets, buildings and patterns of settlement frame the lives of many people and often outlast many lifetimes...the power of place – the power of ordinary urban landscapes to nurture citizens' public memory, to encompass shared time in the form of shared territory – remains untapped for most working people's neighbourhoods in most American cities and for most ethnic history and most women's history" [3]. The understanding of the landscape as a social construction and the valuing of the process of localization over time are important to remember when articulating Creates' work. For example in a work titled "Intersections: Places, General Regulations and Memories" produced in Halifax in 1998, Creates inscribed place histories off-site by using components of signs to inquire into physical change as determined by land use. HIDDEN HISTORIES AND INVISIBLE STORIES presents a similar intersection of memories – both private and public. Visually different than that of traditional historic plaques, these markers are meant to evoke the particularities of individual experience that either contrast or correspond with the larger social and cultural context that penetrates life and shifts over time. As years pass the changes over time create a new host of memories and events.



Like the strata on the escarpment rock, Creates' work represents deposits in a continuous succession of human layering of experience. Each layer of activity adds a new level to human understanding and in this context, all places can be said to embody history with a new story to be told. In order for us to understand our lives and existence, we need to situate ourselves in relation to people and the environment around us. The poetic art of Marlene Creates, her interest in exploring how the natural and human elements of the landscape interact will continue and be embedded in our future landscape as will our own journeys guided by our family histories, by individuals and places that we will come in contact with, thereby contributing to the creation of a new awareness of our sense of place.


Shirley Madill

Chief Curator, Art Gallery of Hamilton

^[1] Ruth Wieder. Exhibition Curator for Marlene Creates: "The Colour of My Voice, the Colour of the Land, Newfoundland", 1996 and "Selected Works", January 25-May 18, 1997, McMichael Canadian Art Collection, Kleinburg, Ontario, exhibition brochure.

^[2] Artist Statement.

^[3] Delores Hayden, "The Power of Place: Urban Landscapes as Public History" (Cambridge: MIT Press) 1995 as quoted in "Marlene Creates: Language and Land Use, Newfoundland", 1994, by Ingrid Jenkner, MSVU Art Gallery, Mount Saint Vincent University, Halifax, Nova Scotia, 1998:15



Appendix:

The following are the events noted by Marlene Creates in her own words pertaining to each site marker and its location. Photos courtesy of Marlene Creates

Marker #1:

Wellington Park, corner of King Street East and Wellington Street, Hamilton

- The shoreline of the lake about 12,000 years ago
- A major east-west Aboriginal route connecting the Niagara River and the head of Lake Ontario
- British soldiers using the route in 1813 to surprise thirty American soldiers camped nearby
- Two men walking with canes, and an ambulance rescuing someone else
- A city by-law forbidding the feeding of pigeons
- An artist and a curator waiting for a decision by city hall staff and the city council



Marker #2:

Intersection of Beach Boulevard and Eastport Drive, Hamilton

- A prehistoric fishing camp
- An amusement park from 1903 to 1978 that included a bathhouse, a ferris wheel and a merry-go-round
- Ice-cutting in the bay to supply dairies and houses
- Road paving undertaken in the 1940s as vital to the war effort
- A family leaving their car to get ice cream while waiting in line for the lift bridge
- An artist and a curator waiting for a decision by city hall staff and the city council



Marker #3:



Valley Inn road, beside Sunfish Pond, Royal Botanical Gardens

- Glacial melt water to a depth of 35 m (115 feet) above the present water level
- A crossroads of transportation systems: aboriginal footpaths, wagons, stagecoaches, railways and highways
- The conjunction of political jurisdictions: the Royal Botanical Gardens, CN property, the municipalities of Hamilton, Burlington, Dundas, and Flamborough
- A two-storey hotel, a horse barn, and a tollhouse
- A berm of 140,000 discarded Christmas trees from 4 municipalities, for estuary restoration
- Three people in kayaks
- Some people feeding birds; others catching fish
- And something from one day when we were working on the installation at this spot. A couple of people were fishing and I got to talking to one of them about what my project was. "Oh good," he said, "I've got something to tie my dog to now when I come here. It's multi-purpose."

Marker #4:



The Rock Garden, Royal Botanical Gardens

- A glacier leaving behind a sandbar
- An abandoned gravel pit
- A 1927 national design competition to beautify the northwest entrance to the city of Hamilton
- Hauling 10,000 tons of limestone here from Albion Falls and Waterdown to create the rock garden, partly through an unemployment relief project in the early 1930s
- The planting of 45,000 perennials, 40,000 annuals, and 125,000 spring bulbs
- Pre-registration fees required for wedding photography

Marker #5:



Borers Falls, Rock Chapel Sanctuary, Royal Botanical Gardens

- Salt water covering this area for 100 million years
- Aboriginals collecting material from the rock formation to make arrowheads and knives
- Eastern white cedar trees, one of the slowest growing plants in the world, clinging to the cliff since the 1600s
- Land-clearing by Euro-settlers in the 1780s
- A water-powered sawmill, dismantled in 1949
- Recreational walkers and long distance hikers
- Erosion wearing back the escarpment edge for 200 km (125 miles) from its origins, and continuing now as you read this

Site 1

Woodland Garden, Royal Botanical Gardens

REINHARD REITZENSTEIN

LOST WOOD SERIES #10

Reitzenstein's work is in the collections of the National Gallery of Canada, Canada Council Art Bank, Art Gallery of Ontario, University of Toronto, CONAC, Barro De Americas Collection, Caracas Venezuela, Art Gallery of Hamilton, Government of Canada as well as numerous public, corporate and private collections. He has held over 300 solo and group exhibitions nationally and internationally and has completed several public and private commissions. He has taught at the Universities of Guelph, Waterloo, Queens, Sheridan College and The Toronto School of Art. He is represented by the Olga Korper Gallery in Toronto.

Artist Statement

The sculpture of the LOST WOOD SERIES began with Reitzenstein's constant forays into the woodland areas surrounding his home along the Niagara escarpment. He commenced salvaging invasive and blighted lengths of wild grapevine, effectively aiding the vitality of the woodland, and was struck by the enduring elegance of these life-abandoned fragments.

Returning to the foundry, Reitzenstein cast them in bronze through the lost wax process (meaning that each cast was unique, a single tribute), then configured and welded multiple lengths into one flowing and overlapping whole echoing the natural movement of the vines. Reitzenstein's ultimate determination to combine sculptural integrity with a dimension of functionality perhaps proceeds in part from the history of the working material. The grapevines had exhausted their usefulness within the eco-context of the woodland yet, through Reitzenstein's intervention, their fragments are renewed and symbolically revived, reinvested with purpose. It is a heraldic moment, an act of reverie.

Claire Christie

photo: dianne bos



**REINHARD REITZENSTEIN
LOST WOOD SERIES #10**

Benchwork constructed of
bronzed wild grape vines
draping an oak tree

Site 2

Laking Garden, Royal Botanical Gardens

AGANETHA DYCK ATTRACTOR FLOWERS

Aganetha Dyck is a Canadian artist who sculpts collaboratively with the honeybees. She has worked in apiary/studios in Canada, Britain and the Netherlands. She is presently working on a proposal for the Luxembourg Gardens Apiary in Paris, France. Her interests include inter-species communication. The bees, their language of dance, scent, sound, vibration and architecture continue to inform her work. She is represented by the DeLeon White Gallery in Toronto.

Artist Statement

The scent of the honeycomb plus the rainwater collected between the layers of an ATTRACTOR FLOWER'S head becomes an exhilarating attractant for other pollinators.

photo: dianne bos



**AGANETHA DYCK
ATTRACTOR FLOWERS**

Series of 11 attractor flowers
covered in honeycomb
built up organically by bees

Site 3

North Shore, Arboretum, Royal Botanical Gardens

PETER VON TIESENHAUSEN **FOREST FIGURES**

Peter Von Tiesenhausen grew up on a cattle farm in northwestern Alberta, studied briefly at the Alberta College of Art in Calgary, worked as a gold miner in the Yukon, and a construction worker in the Antarctic. He began his artistic career as a landscape and figurative painter and today works with sculpture, installation, painting, printmaking, performance and video. He is represented by the DeLeon White Gallery in Toronto.

Artist Statement

Burned stumps are abundant in the forest surrounding the artist's home and studio in northwestern Alberta. They date back to the last great forest fire to ravage that area over 100 years ago. These stumps sometimes 20 feet high and still solid stand as icons and harbingers of fate. They are survivors and reminders of what has come before and what is likely to come again.

"...Peter's figures become active symbols of the ephemeral. Transfigured by history, warning of apocalypse, the charred sculptures suggest a ghostly presence - protective ancestors watching over us or powerless voyeurs, bystanders of dubious innocence."

mjthomson

Stride Gallery Catalogue, September 1997

photo: Peter Von Tiesenhausen



**PETER VON TIESENHAUSEN
FOREST FIGURES**

Five 8 1/2 foot high hand-carved figures mounted on a floating wooden raft

Site 4

York Boulevard Bridge, Hamilton / Burlington

SIMON FRANK

BALANCE

Simon Frank is an artist, a poet, and a rustic furniture maker. He was born in Scotland, grew up in Dundas, and now lives in Hamilton. His sculptural work utilizes natural materials and combines his artistic vision with a respect and concern for the natural world.

Artist Statement

From the historic High Level Bridge, one can clearly see the contrast between industry and nature in Hamilton. Monumental tables and chairs are set against the backdrop of the wetlands that were once thought to be a Paradise and the industrial landscape that epitomizes our notions of progress.

The bridge's niches, originally intended for statues of prominent Hamiltonians, now honour the diversity of local plants and animals and our connection to them. By reflecting its setting, the installation challenges us to consider the dynamic boundaries between the human and natural worlds.

The artist would like to thank Dofasco, Speedpro Signs and Turf Trees' N Things for their generous contribution of materials to this project.

photo: dianne bos



**SIMON FRANK
BALANCE**

A pair of oversized chairs and tables constructed in steel and willow with 4 printed banners mounted in the sculpture niches on a historic bridge



Site 5

Bayfront Park, Hamilton

ALAN FLINT

THE SENTENCE

Alan Flint is a visual artist, a university instructor and print media collaborator. His work has been exhibited in solo and group shows locally, as well as across Canada and the United States. He continues to produce his own work and facilitate the print media productions of regional, national and international artists through his studio the Printing Works in Hamilton.

Artist Statement

THE SENTENCE reflects the stupidity of human activity when working with the natural environment. Virtually everything in our natural environment has some trace of human involvement attached to it: the air and water have pollutants, the landscape has roads and/or buildings, our gardens have reconditioned soil and or garden center hybrid plants of one species or another. Through it all we still persist with a romantic notion that we are the stewards of the earth. Humans are guided with a utilitarian obsession to harness every conceivable natural element and conform it to practical use. Our attempts to disassociate ourselves from this sublime human nature only fuels our anxieties to persist.

Art creates a language that tricks us into believing we have an earthly purpose but at the same time draws our attention and human activity away from the earth. With our preoccupation with art this diversion steers our human energy away from earth allowing it a time for undisturbed healing. Art isn't nature but at the same time it plays a necessary role in safe guarding nature from complete human perception. To lose arts' ability to solely communicate with ourselves, or to tie the natural world down for utilitarian purposes only, this would be our final sentence.

photo: dianne bos



ALAN FLINT
THE SENTENCE

Five tonne red granite stone
symbolically anchored
to the ground using
metal ship chain

Site 6

Community Gardens, Churchhill Park, Hamilton

MARGUERITE LARMAND ROUSING

Born, 1939 in a farming community of southern Georgian Bay, Ontario. Received a BA (1974) in Art & Art History from McMaster University and an MA (1984) in Art Education from the State University of New York. Group and solo exhibitions of her work have been hosted by public and artist-run galleries across Canada. The primary theme in Larmand's work is the continuous search for ecological sensibility.

Artist Statement

ROUSING integrates the materials and processes of both the artist and the gardener. The corn circle, though seemingly still, grows continuously, without haste, without rest. The figures within simultaneously integrate with and emerge from the ground. Every part of this work is rousing into action, echoing the birdcalls, the gardeners at work, the visitors to the park. But, as the corn reaches maturity, this public and highly visible site will gradually become private and hidden, accessible only through very narrow passageways facing the four directions. Will the situation differ when our public and visible rousing becomes private?

photo: Marguerite Larmand



MARGURITE LARMAND
ROUSING

Circle of native corns growing
to enclose a series of 11
hand-formed clay figures

Site 7

The Dell, McMaster University Campus

MICHAEL ALLGOEWER

ISLANDS

Michael Allgoewer is a Montreal born artist living and working in Hamilton. His work consists mainly of assemblage-based components, which form larger installations. These pieces usually reference the historical and mythical past to elucidate universal, metaphysical themes. He has had a recent solo exhibition at the Art Gallery of Hamilton and has shown extensively in solo and group contexts.

Artist Statement

"The work of art is an imaginary island that floats surrounded by reality on all sides"
José Ortega Y Gasset

A frame around a painting, aside from its purely utilitarian function; has always served as a border encompassing a pictorial image. While isolating the image physically, the frame simultaneously relates it to its immediate surroundings. An empty frame will tend to convert whatever happens to fill its void into a picture. Seen through a frame, a corner of a landscape will split off from reality and acquire the semblance of a sublime vista; albeit an ever changing one.

ISLANDS consists of two large baroque frames erected on specifically chosen sites. The larger of the two, reveals a natural vista of forest verge and sky, while the second reveals a microscopic view of the natural world. These portals enable the casual wanderer who happens across them to regard the ISLANDS in a new light. With the resultant isolation of ephemeral images, the viewer may project themselves onto a different plane of observation. In other words, the frame, as Ortega Y Gasset so well understood, acts as a trampoline hurtling our attention off to the dimension of the aesthetic island.

The artist would like to thank Fotiou Frames for their generous contribution of materials to this project.

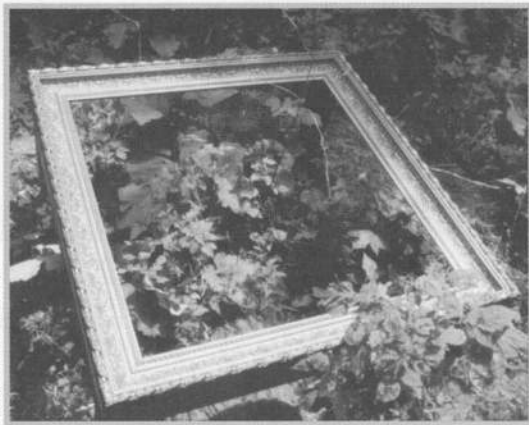


photo: diamne bos

MICHAEL ALLGOEWER
ISLANDS

Set of 2 reinforced gilded
baroque picture frames that
literally frame the landscape

Site 8

Hillside, Dundas Valley Conservation Area

SHELLEY NIRO

500 NATIONS, FEET AND FISH

Shelley Niro is a multi-media artist living and working in Brantford. She is a graduate of the Ontario College of Art and received her MFA from the University of Western Ontario. Her most recent work is a three-dimensional installation commissioned from the Museum of Civilization, Hull, Quebec for the First Peoples Hall opening June 2001.

Artist Statement

At a distance, 500 NATIONS, FEET AND FISH will look like a simple design using Native symbols, the circle and extensions depicting the four directions. Stepping closer to the piece the viewer will be able to look at the details and notice the circle is made up of figurative elements the title is referring to.

Implanted into the ground will be faces, suggesting the presence of the first ancestors to have inhabited this continent. The feet and hands will also remind us that some of these lost nations quickly slide from our memories and have been lost forever.

The materials I've used are simple and basic. As the summer grows long and dry, this piece will not maintain its freshly painted look but will also change with the summer sun, torrential rain and the unrelenting wind. In a way I am encouraging nature to take over and collaborate with me in creating something I have no control over other than the placement of objects.

When I come to dismantle the work in the fall, it will be at the height of beauty.

photo: dianne bos



SHELLY NIRO
500 NATIONS, FEET AND FISH

A series of papier mache and natural castings forming an environmental mandala on a hillside

Site 9

Sam Lawrence Park, Hamilton Escarpment

Resited: Hedge Garden, Arboretum, Royal Botanical Gardens

FASTWÜRMS WILDSIGN

Fastwürms is the shared authorship of Canadian artists Dai Skuse and Kim Kozzi. Formed in 1979, they mingle media, disciplines and art forms to question nature, the environment, and issues of power. Fastwürms have completed several outdoor site-specific installations in Canada, the United States, Spain, the Netherlands, Mexico and Japan.

Artist Statement

The WILDSIGN project is a reordering of official traffic languages, viewpoints, and singular sign codes into mixed narratives of wild icons and natural disorder.

WILDSIGN is also a portrait of culture as a serial killer. Everyone in Ontario is part of this strange and often irrational predator, the inventor of road kill and cottage life. Of course even the strongest predator can be had, a meeting with a Moose, weaving drunk drivers, or the dreaded summer highway construction, bumper to bumper gridlock, and explosive road rage.

Only the Raven understands WILDSIGN as the ultimate dinner theatre and entertainment complex; featuring tragedy, comedy, crazy acts, carnage, always free parking, and the famous endless deli, the bountiful black top buffet.

photo: diamme bos



**FASTWÜRMS
WILDSIGN**

Larger-than-life geometric
signpost painted with
appropriated symbols

Site 10

Gage Park, Perennial Borders, Hamilton

MIKE MACDONALD BUTTERFLY RESERVATION

Mike MacDonald is an internationally recognized installation artist whose pieces are direct, evocative presentations in defense of nature. He works out of Vancouver in the winter and travels across Canada in the summer. Best known for his video he also does photography, works on the Internet and has been planting gardens that attract butterflies on the grounds of museums and galleries across the continent.

Mike has been studying traditional native medicines for over a decade and photographing and videotaping the plants and the butterflies they attract.

Artist Statement

In his own words, "Butterflies are traditionally treated with great respect because they are seen as representing the spirits of medicine people who have passed on. An elder taught me to follow the butterflies to the best medicines. The butterflies are my teachers."

This garden is under electronic surveillance.

photo: dianne bos



**MIKE MACDONALD
BUTTERFLY RESERVATION**

Butterfly attracting garden
incorporating native plants
and perennials

Site 11

MARLENE CREATES HIDDEN HISTORIES AND INVISIBLE STORIES

Location 1: Wellington Park, corner of King Street East and Wellington Street, Hamilton

Location 2: Intersection of Beach Boulevard and Eastport Drive, Hamilton

Location 3: Valley Inn Road, Sunfish Pond, Royal Botanical Gardens

Location 4: The Rock Garden, Royal Botanical Gardens

Location 5: Borers Falls, Rock Chapel Sanctuary

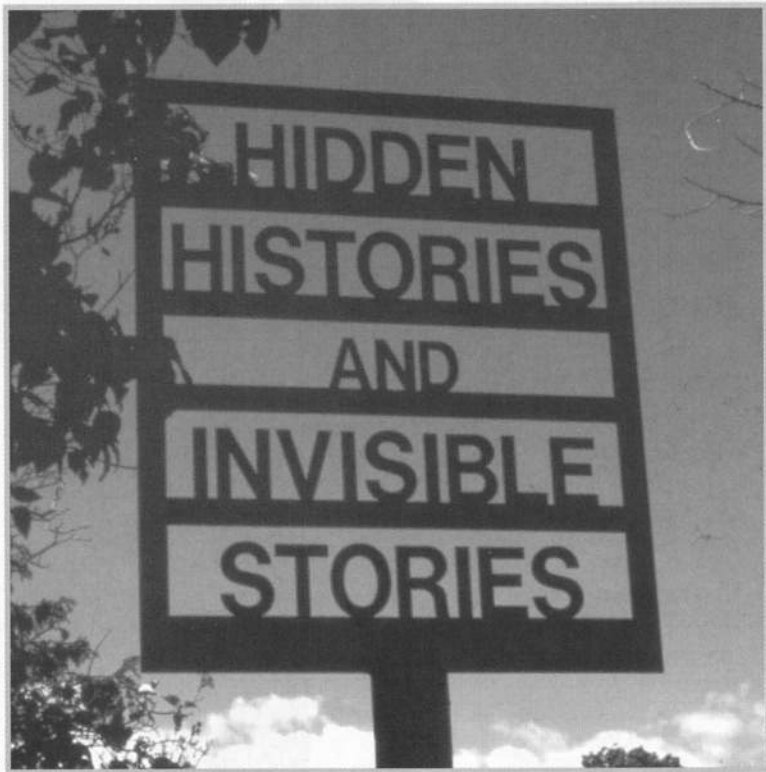
Artist Statement

In her artistic practice she considers the ways landscapes are continuously changing entities - as a result of the forces of nature and, in particular, the successive layers of human activity that produce intensely different meanings. She says, "It seems to me that Hamilton has two geographical features that have played pivotal roles: the lake and the escarpment. This setting has affected much of what happens here - even, perhaps, the reason for the city's foundation. I am interested in the relationship between human experience and the land: the intersection of geography with memory, impossible truths and inevitable ambiguities. I am fascinated by the different layers - 'natural' and human - that can occur in the same place. The land is important to me, but even more important is the idea that it becomes a 'place' because someone has been there.

"I am drawn to the extraordinary fact that all places - parks, factories, streets, homes - hide invisible dimensions other than what we can see. I hope these markers can provide a reason to stop and wonder for a moment about the unknowable dimensions embedded, saturated, in these places. And, like everywhere, these places will continue to change."

This work was commissioned by the Art Gallery of Hamilton.

photo: dianne bos



**MARLENE CREATES
HIDDEN HISTORIES AND INVISIBLE STORIES**

A series of 5 fabricated steel signs acting as markers of history, natural change and human events



GALLERIES

Hamilton Artists Inc.

231 Bay Street North, 2nd Floor
Hamilton, Ontario
L8R 2R1
(905) 529-3355
www.hamiltonartistsinc.on.ca



Art Gallery of Hamilton

123 King Street West
Hamilton, Ontario
L8P 4S8
(905) 527-6610
www.artgalleryofhamilton.com

AGH
Art Gallery of Hamilton

Burlington Art Centre

1333 Lakeshore Road
Burlington, Ontario
L7S 1A9
(905) 632-7796
www.burlingtonartcentre.on.ca



McMaster Museum of Art

McMaster University
1280 Main Street West
Hamilton, Ontario
L8S 4L8
(905) 525-9140 ext. 23081
www.mcmaster.ca/museum



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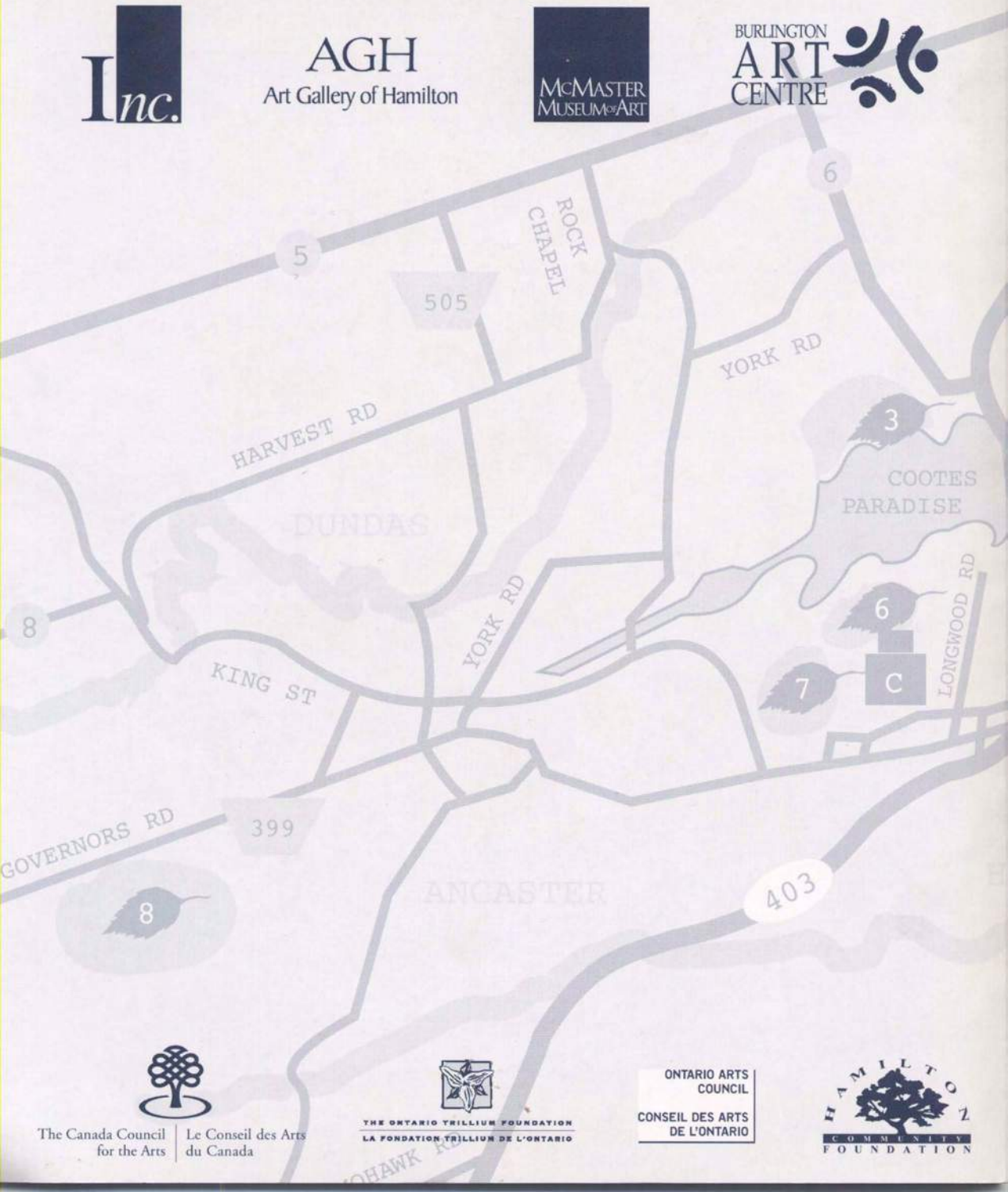
Publication designed by:



TEL : 905.628.22.75

EMAIL : info@factore.ca

WEB : www.factore.ca



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