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Land Marks

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Mary Anne Barkhouse
Wendy Coburn
Brendan Fernandes
Susan Gold
Jérôme Havre

Thames Art Gallery
Art Gallery of Windsor
Art Gallery of Peterborough

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Susan Gold and Jérôme Harve.

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Without leaps of imagination, or dreaming, we lose the excitement of possibilities.
Dreaming, after all, is a form of planning.

– Gloria Steinem

The artists in the exhibition *Land Marks* engage with histories and the present, and ask viewers to re-imagine our collective futures in relation to the ecologies and land we share. Their works foreground systems of classification that create hierarchies based on difference and power relationships which in turn shape the ways we engage with the world and make meaning of it. These works also highlight the ways in which cultures are grounded in understandings of the places and landscapes we reside in and traverse. Through interrogations of place, time, power relations and the production of meaning, they challenge us to engage in numerous re-imaginings of the world we inhabit. In effect, they invite us to dream alternative ways of cohabiting with the land and with the other beings, human and non-human, who share this world.

The dream and activity of dreaming are devices that can move us closer to some of the answers that shape transformative practices in the world. The act of dreaming serves as a state of mind that has real-world political, social, economic and ecological implications. As an activity, dreaming may provide for the emergence of collective identifications and desires that are holistic and liberatory. Here, I am not proposing a Western psychoanalytical approach to dreams and the activity of dreaming. Instead, I am suggesting an approach and practice that couple an Indigenous¹ understanding of the dream as knowledge — an object of inquiry — with liberatory, interpretive and reflexive actions in the material world. An analogical approach to knowledge and meaning-making can enhance our vision of our collective social and material conditions. Since knowledge production within an analogical framework is based on metaphor, it is qualitative and expansive, and allows for new hybrid signs and meanings to emerge. In other words, the practice of dreaming — both literally and metaphorically — gives free rein to surrealistic renderings of the everyday. The human and non-human, the seen and unseen are fused in a dynamic relationship with each other in the rendering of new possibilities. These possibilities may in fact call for “a rewriting of the human” (Wynter 241–42).

Indigenous peoples view dreams as enabling access to other worlds. They are cognizant of the fact that human activities are recorded in and on the land.² Human mark-making on the land is evidenced by petroglyphs or pictographs found in various parts of the world. Marking the land with representational images serves to connect Indigenous groups with their histories, legends and spiritual practices. These markings are themselves a form of knowledge. Similar to the marks left behind on the land, purposeful dreaming can provide pathways to new forms of knowledge creation.

Jérôme Havre; *Six Degrees of Separation*, 2013 (detail)

There is a long tradition of recording dreams, songs and stories in pictographs by the First Peoples who reside in Anishinabek territory.³ Curator Robert Houle, in writing about artist Bonnie Devine's exhibition entitled *Stories from the Shield* (2004), highlights the centrality of dreaming and place/land in the artist's methodology and call to action. In *Stories from the Shield*, Devine draws our attention to Ojibway consciousness-altering traditions such as fasting and vision quests to examine the impact of uranium mining on the environment. She also examines how these traditions can resuscitate ancestral knowledge of the land that is grounded in memory and experience as well as in her own desire for a change in humanity's relationship to the land. Houle states, "The story, told through the prophetic imagery found in the artist's dream and her uncle's vision quest, is about mining of uranium and how it transformed a river and its environs into a radioactive environmental landscape" (Houle 18). Mississauga Nishnaabeg author and activist Leanne Simpson, in an interview with Naomi Klein on the Idle No More movement, also underscores the role of the dream and dreaming in the quest for creating "life supporting systems" or alternative forms of sociality and relationships to the natural world. Simpson states:

So in Anishinaabeg philosophy, if you have a dream, if you have a vision, you share that with your community, and then you have a responsibility for bringing that dream forth, or that vision forth into a reality. That's the process of regeneration. That's the process of bringing forth more life — getting the seed and planting and nurturing it. It can be a physical seed, it can be a child, or it can be an idea. But if you're not continually engaged in that process then it doesn't happen. (Klein and Simpson)

There is a moral imperative to bring the dream forward into the material world to serve the interests of transformation and regeneration. Simpson makes explicit the notion that the dream belongs to the collective and is not the sole domain of its dreamer.

In millennial and messianic movements the dream becomes part of the collective understanding of the future. The South African Xhosa Cattle-Killing of 1856–57, the Ghost Dancers of the American Plains, and the 1963 "I Have a Dream" speech by civil rights leader Martin King Jr. exemplify the dream as transmitting a form of divine intervention linked to socio-political freedom. In all of these examples, messianism served as a tool to illuminate oppression and shape new futures. The Xhosa cattle-killing that began in 1856 was a complex response based in traditional spiritual and cultural beliefs to colonial expansion, land loss, and domination in which millenarianism became "an alternative to military resistance" (Keller 95). The cattle-killing and subsequent collapse of the Xhosa nation took place at a time when disease amongst Xhosa cattle herds was rampant and large tracts of traditional land had been stolen from the tribe.

The vision that spurred on the Xhosa Cattle-Killing sought to create a future for the Xhosa peoples through a connection with the past and a rejection of the present. The most famous of the stories about the cattle-killing tells of a young girl named Nongqawuse, niece of an important diviner, whose ancestors came to her in a vision at a pool and ordered her to instruct her people to slaughter all their cattle and refrain from planting their corn. The ancestors warned of a renewal that would bring with it the emergence of a new people from out of the ocean. The new people would arrive with healthy cattle and drive the colonizers to their deaths, creating peace and prosperity for the Xhosa. The vision at the pool became part of a collective vision and numerous other soothsayers began to see the spirit of the ancestors.

Total herds of cattle, their precious possession which symbolized the Xhosa continuity, vitality, and wealth of patrilineal kin groups, were to be completely destroyed.

The reluctant were assured that destruction of the living herds mattered little since they and all their ancestors would return to repopulate the earth. (Keller 105)

The utopian outcomes of the vision of freedom did not come to fruition and starvation ensued. The Xhosa Cattle-Killings of 1856–57 can be viewed as a set of actions precipitated by what might be called a misinterpreted dream. In a way, the collective was unable to transcend the literal interpretation of the dream and surrendered to its directive instead of critically interrogating its message.

Writer Walter Benjamin's discussions of "political dream interpretation" also offer insights into ways in which the dream can be activated in the service of transforming worldviews and unequal power relationships (Miller 87–111). Benjamin suggests that we consider history as dream. According to Tyrus Miller, Benjamin's understanding of the productive nature of the dream is dependent on "analytic intelligence and 'cunning' in the Ulyssean sense: an ability to crack open the mythic closure of the dream by miming its thought patterns, while at the same time not capitulating to its spell" (Miller 98). Miller goes on to state that Benjamin asserts "dreams participate in history" and "dreams themselves might constitute an underestimated historical agency" (98–99). In his essay "Theses on the Philosophy of History" (1940), Benjamin asks that we not fall into a trap wherein images or symbols of history or the dream serve to mask meaning of the present because the past is constructed of heterogeneous stories that are both mythical and real. Should we engage with history in the same manner that we critically interpret and interrogate our dreams, we may be able to reshape our present and future.

Activist and legal scholar John Borrows (Kegeдонce) mines histories and dreams and charts a new direction for Canadian legal scholarship that is premised on Anishinabek law. By marrying fiction and non-fiction in his groundbreaking book *Drawing Out Law* (2010), the author maps out how Indigenous forms of knowledge — specifically the dream — can provide moral and ethical direction in relation to contemporary law. Borrows attributes the success of his radical work of reconceptualizing the law as grounded in the ability to interpret the wisdoms of his dreams and those of his people. For Borrows (Kegeдонce), the dream is a structure that conveys traditional knowledges. When properly interrogated, it can be interwoven with Western epistemological frameworks to shape contemporary practices.

The works in *Land Marks* bring to light histories and narratives that are bound in specific geographies and challenge us to "re-write" the script of the human and its relationships to ecologies that include other humans, non-humans, organic and non-organic entities. In different ways, all the works explore the system of Western classification and the power-knowledge relationship which emerges from this system that shapes social, economic and political practices.

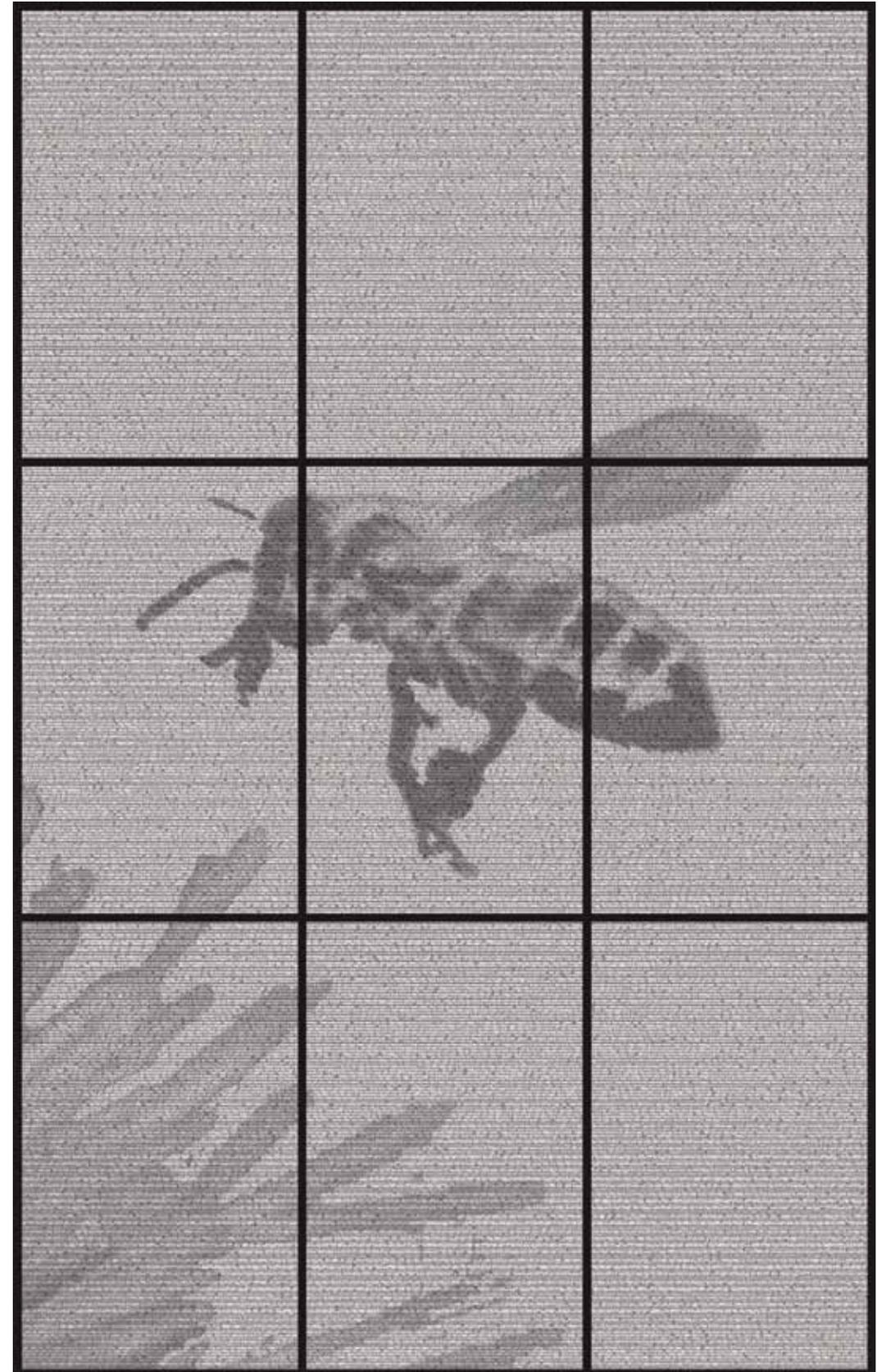
Animals are central subjects in many of the artworks in *Land Marks* in much the same way that they inhabit our dreams. Mary Anne Barkhouse's works contrast European and First Nations understandings of culture and the natural world through her cunning use of the map, built culturescapes, and two archetypal animals — the wolf and the poodle. Barkhouse shrewdly displaces humans as protagonists in her works, instead allowing animal archetypes to convey meanings that subvert practices of ownership over territories.

The culture-nature dyad on which Western philosophy and knowledge-producing practices rest is illuminated and subverted in both Wendy Coburn's and Susan Gold's works. Both artists ask us to close the distance between nature and culture by paying attention to the specious positioning of humans and human culture at the apex of the hierarchy of things. Coburn focuses on power relationships that are expressed through language in her text-based works *Portrait* (2013) and *Landscape* (2013). The titles of these two works gesture to tropes within Western representational practice that flatten the subject. Homophobic, racist, sexist and ableist words are duplicated in the background of the works, creating a blurred pattern or white noise that emerges through the repetition. The artist astutely demonstrates the ways in which language enunciates power differentials, and through its omnipresent yet hidden or subtle repetition and enactment, reproduces power dynamics and their abuses. The grid, so central to Western painting traditions and conventions, has been taken up as an organizational structure and provides a formal and logical framework to work with and within, a bounded space that allows for the illusion of infinity to emerge. Coburn asks the viewer to consider how the subject comes into being through framing and naming, how language emerges as a site of power, and how objects and subjects form nuanced and interdependent relationships. Fernandes's *Buli* (2011) installation is also concerned with linguistic structures and their real life socio-political and economic practices that erase the colonized subject.

In his text *The Order of Things* (originally published as *Les mots et les choses: une archéologie des sciences humaines* in 1966) Michel Foucault traces the development of classificatory practices in Western thought from the Classical to the Modern period. Foucault highlights a major shift or discontinuity of thought between the two eras. He characterizes the shift as a move from practices that classified things in relation to their visible similarities in the Classical era to an ordering system based on dissimilarity. The devastating impacts of these practices are pointed out by Barkhouse, Coburn and Gold. Their works require us to reconstitute our epistemological frameworks and dream of new ways to integrate knowledge gained from the natural world. We are being asked to dream of the earth as a living, breathing organism that sustains and takes care of us. To dream of and live in a world in which we learn from the natural world requires humility. The concept of "creature-teachers" as discussed by poet Duke Redbird⁴ emphasizes a repositioning of the human. It asserts the symbiotic relationship that humans have with the earth instead of a relationship in which humans are located at the top of the hierarchy of things.

The works in *Land Marks* also require us to dream and create new forms of sociality. Artists Brendan Fernandes and Jérôme Havre explore the construct of race and racialized practices in furthering the colonial enterprise of expansion and the quest for land, resources and cheap labour. The concept of race/species as understood by 18th-century taxonomist Carl Linnaeus found its way into ideologies such as Social Darwinism and provided part of the rationale for European colonial conquest of the Other. Since the peoples of Africa, Asia, Latin America, North America and the Caribbean were phenotypically different from the European colonizers, the category of race was deployed from both biological and ideological perspectives to position the colonized as savage and in need of civility/culture. Part of the process of creating "civilized" colonial subjects was through assimilation, annihilation and subjugation. Martin Luther King, Jr.

Wendy Coburn; *Landscape*, 2013





expressed the dreams of ex-slaves in the speech “I Have a Dream.” Drawing from the texts that shape the collective American imaginary, King shared his dream with his community. He borrowed his phrasing from sources that had deep resonance in the collective psyche regarding what it meant to be free — the US Constitution, the Bible, the US National Anthem, and a Negro spiritual.

In his *Buli* installation, Fernandes dreams of a utopian world that re-imagines spaces outside of imperialist syntaxes. Fernandes’s utopian world is one in which the material and symbolic cultures of the marginalized are resuscitated and re-positioned as objects created by subjects of history. The artist draws on a range of signifiers of Africa prevalent within the context of the museum and its nomenclature — Congolese mask-making tradition, mask-maker/s, and aesthetics — while highlighting and critiquing the Western trope of the singular auteur by emphasizing the unnamed ‘Buli Master.’

The agency of the colonized is also represented in Jérôme Havre’s immersive installation *Six Degrees of Separation* (2013). Havre engages with the history of the Underground Railroad that saw black fugitive slaves journey across national borders and landscapes in search of personhood and freedom. The dream of freedom was realized through the political courage of numerous individuals. The stories and real experiences of fugitive slaves who dreamt of new futures and risked their lives in the process highlight the fact that the state of dreaming referred to earlier on can be a dangerous state to occupy. The stories of escape to freedom also indicate that not dreaming can be equally as dangerous.

However, non-human agents also played pivotal roles: the patterns of nature such as the migration of birds or evidence of moss growing on the north side of trees provided knowledge that aided the journey of fugitive slaves to freedom. Jérôme Havre’s installation foregrounds the act of walking through and across landscapes and its relationship to identity-making and the fulfilment of dreams of the Promised Land. Havre’s hybrid, mythical and sculptural creatures express the syncretic nature of culture and identity. They seem to embody a fusion of the natural, spiritual and cultural, defying strict categorization within binary schemas of classification.

How do we imagine and re-imagine our present and collective futures, what tools do we have at our disposal to help us sculpt and enact a transformed present and future on the land we share? What are we dreaming of, and for, as inhabitants of the land? In a way, the artists in *Land Marks* unmask the interlocking systems of dominance that have led to the devastation inflicted upon other humans and natural ecologies. Although they do not engage directly with the idea of dreaming, their visionary images ask us as viewers to re-imagine or dream alternative ways to animate our world through language and through our social, political, economic and spiritual practices. Ultimately, they demand that we dream of new ways of animating ourselves as humans in the lands we cohabit and share.

Andrea Fatona is an assistant professor in the Criticism and Curatorial Program at OCAD University in Toronto. She was the former curator of contemporary art at the Ottawa Art Gallery, Ontario and has worked as the programme director at Video In, Vancouver, co-director of Artspeak Gallery, Vancouver, and artistic director of Artspace Gallery, Peterborough, Ontario. She is a regular contributing editor to *Fuse* magazine, Toronto. Fatona holds a doctorate degree in Cultural Studies and Critical Pedagogy from the University of Toronto. Her areas of interest and specialization are culture, multicultural art and critical education.

Brendan Fernandes; *Buli*, 2011 (detail)

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Endnotes

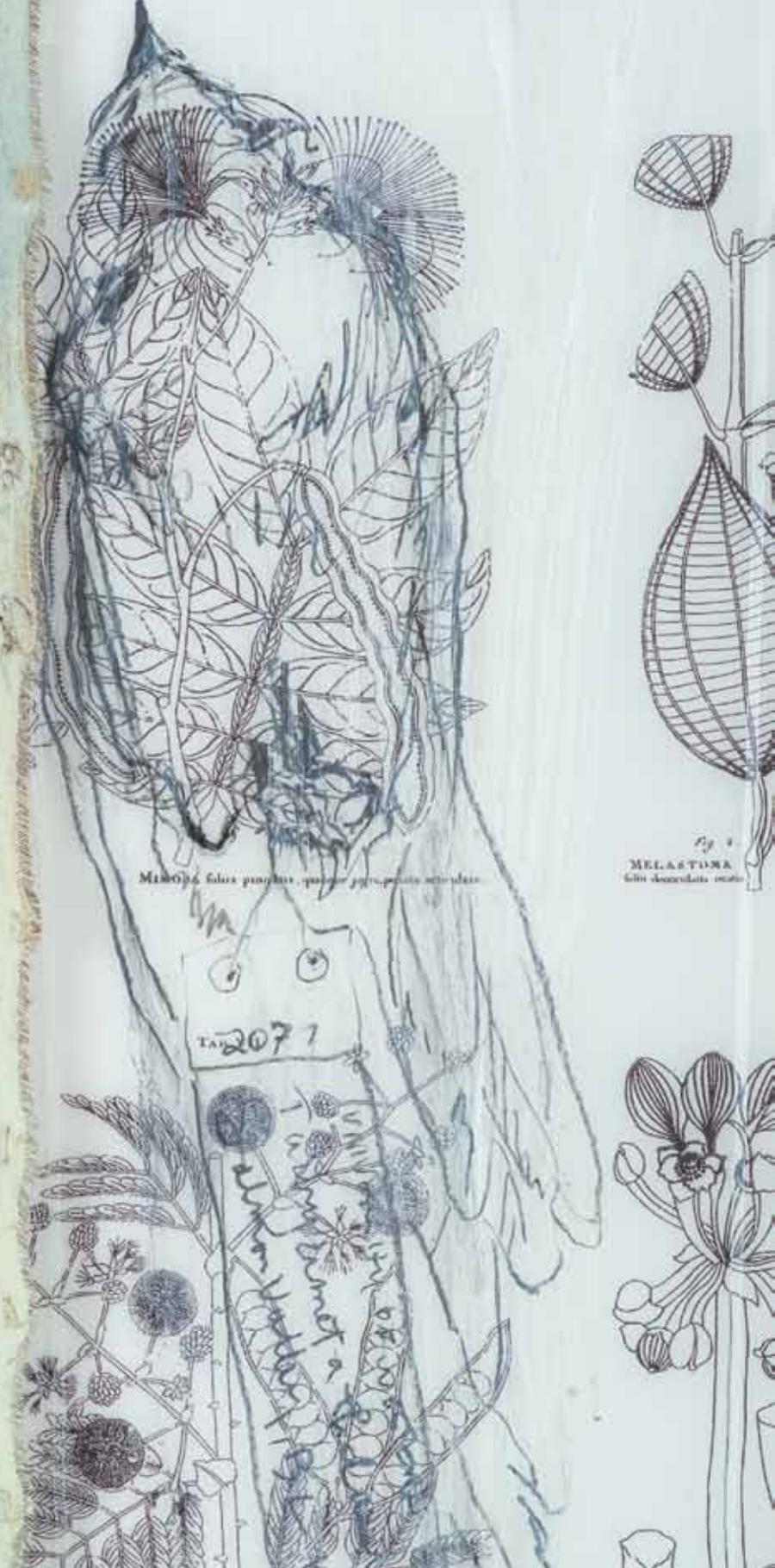
1. I use the term “indigenous” to refer to peoples who are the original inhabitants of a place or land prior to the arrival of European colonizers.
2. See Hornborg, “Visiting the Six Worlds.”
3. See <http://www.anishinabek.ca/anishinabek-news.asp>: “The Anishinabek Nation established the Union of Ontario Indians (UOI) as its secretariat in 1949. The UOI is a political advocate and secretariat to 40 member First Nations across Ontario. The Anishinabek Nation territory encompasses First Nations along the north shore of Lake Nipigon, the north shore of Lake Huron, Manitoulin Island, east to the Ottawa River valley, and through the south central part of Ontario to the Chippewas of Aamjiwnaang First Nation. Tribal groups represented within the Nation include Odawa, Ojibway, Pottawatomi, Delaware, Chippewa, Algonquin and Mississauga. The 55,000 citizens of the Anishinabek Nation represent about one-third of the total First Nation population in Ontario.”
4. From his speech at the OCAD University convocation on June 6, 2013.

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(right) **Brendan Fernandes**; *Love Kill*, 2009 (video still)
(overleaf) **Wendy Coburn**; *Portrait*, 2013



Land Marks

Concerned with the subjugation of nature in favour of culture, the exhibition *Land Marks* unveils three fugitive spaces, inside The Museum, outside In Nature, and the in-between space of Contested Territories. These places are physical, metaphorical and psychological; they are temporal constructions, constantly reimagined. Here, within these provisional spaces of negotiation, power struggles unfold. In each arena artists Mary Anne Barkhouse, Wendy Coburn, Susan Gold, Brendan Fernandes and Jérôme Havre navigate the interstices, employing various tactics, from playful and humorous to confrontational, some disguised as neutral, but all deeply subversive of prevalent social and cultural norms.

The artists reveal distinctive features of a complex and problematic relationship between the natural world and culture. They carve new space that reimagines the role of nature in crisis, “plundered” and “disfigured” by humans as it is confronted by culture in flux, distorted by language, and social hierarchies (Soper 3). By understanding how human nature performs in these constructed spaces, the artists offer new ways of addressing imbedded social and political practices that inform constructions of race, gender and sexuality and shape relationships between humans and their natural world.

Within these openings, power shifts.

The Museum

The most obviously constructed space, The Museum, is often treated as if its methods of selection, classification and display are common sense. These conventions are deeply rooted in a Eurocentric cultural history. Museum practice evolved from our capacity for language and desire to identify, then name objects and spaces as a way of ordering and mastering the world. Over time the ability to classify, collect and display knowledge became synonymous with the modern museum. The repercussions of this practice are both immensely beneficial and terribly dangerous. A system that facilitates understanding also compartmentalizes, ghettoizes and often preserves the living as the dead. This knowledge-building exercise produces extensive casualties in the plant, animal and human world. How people treat objects and properties forewarns of their behaviour towards other people. These practices inadvertently result in unequal power relationships between nature and culture and within society.

Susan Gold finds the subjects for her paintings in natural history museums around the world. During her travels she records images of natural displays that operate as representations of the local culture. Gold chronicles absurd groupings and bizarre dioramas that divulge more about the human matchmakers than they do about the objects or animals themselves. By exposing the quiet, ongoing struggles that underlie historical displays, which, over the years, have served the purposes of education and leisure, Gold reveals how institutions influence the way people view the world around them.

Susan Gold; *Trophy Room Rabbit with Botanical Prints*, 2002–13 (detail)

Looking out from the canvas, the animals of Gold's *Trophy Room Proscenium Panels* (2008) and *In the Case of Muntjac* (2002) hold the viewers' gaze as they pass by. In *Trophy Room Proscenium Panels* the two flanking images of densely painted goats, sheep and spindly muntjac — some as mounted heads, and others full-bodied stuffed animals placed precariously on shelves — border the central floating trophy heads. In the middle panel, the muntjac, a tiny species of deer, look out at their observers. Despite their dismemberment, the painted taxidermied animals feel alive. This unsettling act of revival draws attention to how taxidermy “strives for and normalizes the godlike powers of the expert but also displaces life through an ability to represent the living” (Root 108). Through dual representation, first as taxidermied animal and then as painted image of this animal, the muntjac reinforces the beliefs and control of the people who originally placed it on display while simultaneously reinforcing the strangeness of these human practices.

The depiction of “wild” animals contributes to a greater myth of nature on which many national identities are constructed, including Canada's. This fictive wilderness demonstrates the way representation in visual culture supplants reality. Natural history helped design the ideology of the Great White North, a wild promised land sold by imperial powers in the 18th century to colonial settlers, and that continued to bolster Canada's national identity in the 19th and 20th centuries. In museums around the world, nature, symbolized here by the animal figure, is conquered and controlled. The museum imagines a living wilderness through representation but keeps untamed nature at a safe distance.

In sharp contrast to the sad-eyed muntjac, Gold's *Trophy Room Rabbit with Botanical Prints* (2002–13) removes the animal gaze entirely, muting any remaining power the animal possesses. The skin of a white rabbit stretches across a backdrop of historical botanical drawings. “Animals are kept ‘in place’,” proposes writer and art critic Rikke Hansen, “through a two-step process of flaying and displaying” (2). Without form, the skin of the animal flattens against the wallpaper backdrop. Animal and nature alike are formalized, distorted into decoration and fragmented, removed from their native context for entertainment masqueraded as science.

The botanical drawings that frame these animals originate from 18th-century botanist Carl Linnaeus, the forefather of binomial nomenclature and taxonomy, and author of the seminal *Systema Naturae*, which ordered the natural world according to classes, orders, groups and species. This system remains influential far beyond the reaches of the natural history museum. The legacy of organization and visual representation flows through art and science into daily life.

Transported from natural history to art museum, objects undergo another transformation. Cultural artifact or scientific specimen becomes an art object. Yet if the naming of an object as art “universalizes the object and places it beyond culture,” contemporary art's appropriation of museum techniques, seen in the practice of Brendan Fernandes, has the power to bring culture back and connect these conventions to their long colonial history (Root 111). Fernandes's *Buli* (2011) appropriates and adapts the museum labelling of African objects, filtering them through a Dada-inspired lens. Dada, an anti-rational, literary and artistic movement that reacted to the absurdity of World War I and questioned the idea of art itself, reinforced the strange and irrational act of taking someone else's living culture and placing it in static display.

Fernandes removes any trace of the original object, instead spotlighting language, which becomes the object under scrutiny. As curator Melissa Bennett observes, “the discarding

of the art object may be seen as a liberating action, enabling new ideas and understandings” which Fernandes constructs using a Morse code-like language to create new narratives (41). This “serious play” reinforces the unnatural ideologies that underpin both museum and far-reaching cultural customs (Bourland 32).

Under the artist's critical examination, *Buli* reveals how museum language attempts to at once normalize and exoticize difference, frequently overlooking or glossing over the colonial history that generated and strengthened these practices. Research by Fernandes at the Metropolitan Museum of Art in New York revealed that the only named artist in their African Collection was the Master of Buli. Named by the Western historians who “discovered” his work, the Master of Buli epitomizes the lack of voice given to non-Western societies in museum collections. Naming reinforces power relationships among different cultures. This uneasy history reminds the viewer, intentions aside, of the ramifications that linger from the colonial construction of the nation.

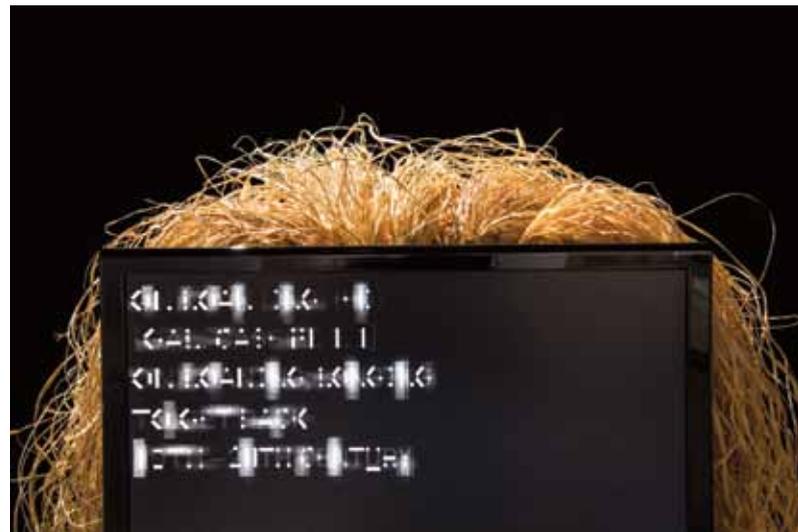
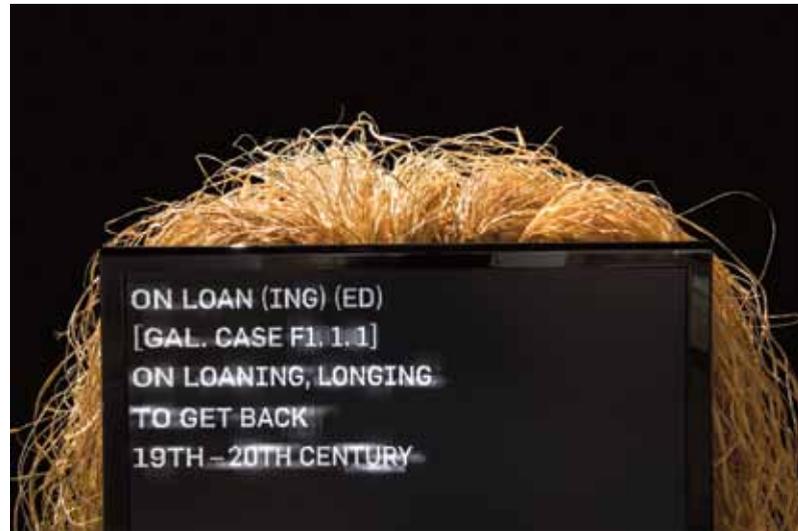
At the heart of Fernandes's practice, codified language is deconstructed and refashioned to reveal how identity is established. The use of language to name objects is an act of dominance that reaches back to Christian creation stories in which Adam named the animals, asserting his power over them (Sax 271). Yet again, language proves imperfect and any one thing can possess multiple names, opening up space for manipulation and subversion. Since naming is a continual process, classifications are temporary spaces where, through questioning, shifts can occur (271). These explorations of art and natural history museum practices reveal the many and varied truths about how institutions play a part in history, culture and human behaviour. Institutions contribute heavily to our contemporary relationship with the natural world.

In Nature

The most seemingly real space may in fact be the greatest fiction. The ideal of nature as something out there that offers hope of an untainted Eden was long ago destroyed. Nature remains captured in human-controlled parks and sanctuaries, at vacation destinations and in the imagination. A paradoxical outside, nature reveals deep insights into human behaviour. In this manner, nature often stands as a landmark for otherness (Soper 15). Here, the image of the animal becomes proxy for the way humans approach and interact with the world.

Fernandes presents a fundamental power relationship that plays out in nature — the kill. Complicated by the soundtrack of mournful love songs sung by the artist, the hand-drawn animation series *Love Kill* (2009) exhibits the act of killing as an act of love. Jaw to throat, the sensual tenderness of a kiss between lovers transpires as the prey's final breaths play out on screen. The predator, although seemingly in the position of power, is given the greatest gift by its prey — life — reinforcing the dependency for survival that inextricably connects different animal (and human) species.

Through headphones, the artist sings directly to the singular viewer of the work, making that person a voyeur complicit in the impending death. In one animation, to the sounds of “I Will Always Love You,” Dolly Parton's 1973 hit revived by Whitney Houston in 1992, the viewer watches a lion and wildebeest in an intimate embrace, caught just before the climax of death. Stillness reverberates in the minimal movement of the animation, drawing attention to the “cessation of time” where this unfulfilled prophecy plays out without final action (Bennett 22).



Wendy Coburn; *Untitled (Buck)*, 2007

Of course, humans factor eminently in this equation of interdependence. Wendy Coburn's *Untitled (Buck)* (2007) depicts familiar imagery of the Canadian landscape: the deer, caught in a moment of grazing by the visitor. As the viewer circles the animal an unkind truth reveals itself. Strapped with a bomb, the deer might explode at any second. Yet suspended in bronze, the animal (paradoxically) becomes memorialized in the moment before its death. As with Fernandes's animations, death never takes place. Through representation, much like the act of taxidermy, the animal's power is abolished, while its image is repurposed to fabricate the semblance of a real connection to nature.

All of a sudden the animal's gaze, at first ingenuous, appears weary and the act of looking takes on an uncomfortable complexion. Art historian and critic John Berger (1980) calls to mind how "animals first entered the imagination [of humans] as messengers and promises," not as source material for capitalist gains (252). Throughout history in cultures worldwide animals offered humans sacred connections to spiritual beliefs. As totems, spirit guides and sacrificial offerings, animals connected humans to the heavens. Changes to the sacrificial connection between people and animals over time transformed this relationship from sacred to secular and ultimately to consumer sacrifice. Now, animal and human return each other's gaze across an

(left) **Brendan Fernandes**; *Bull*, 2011 (details)



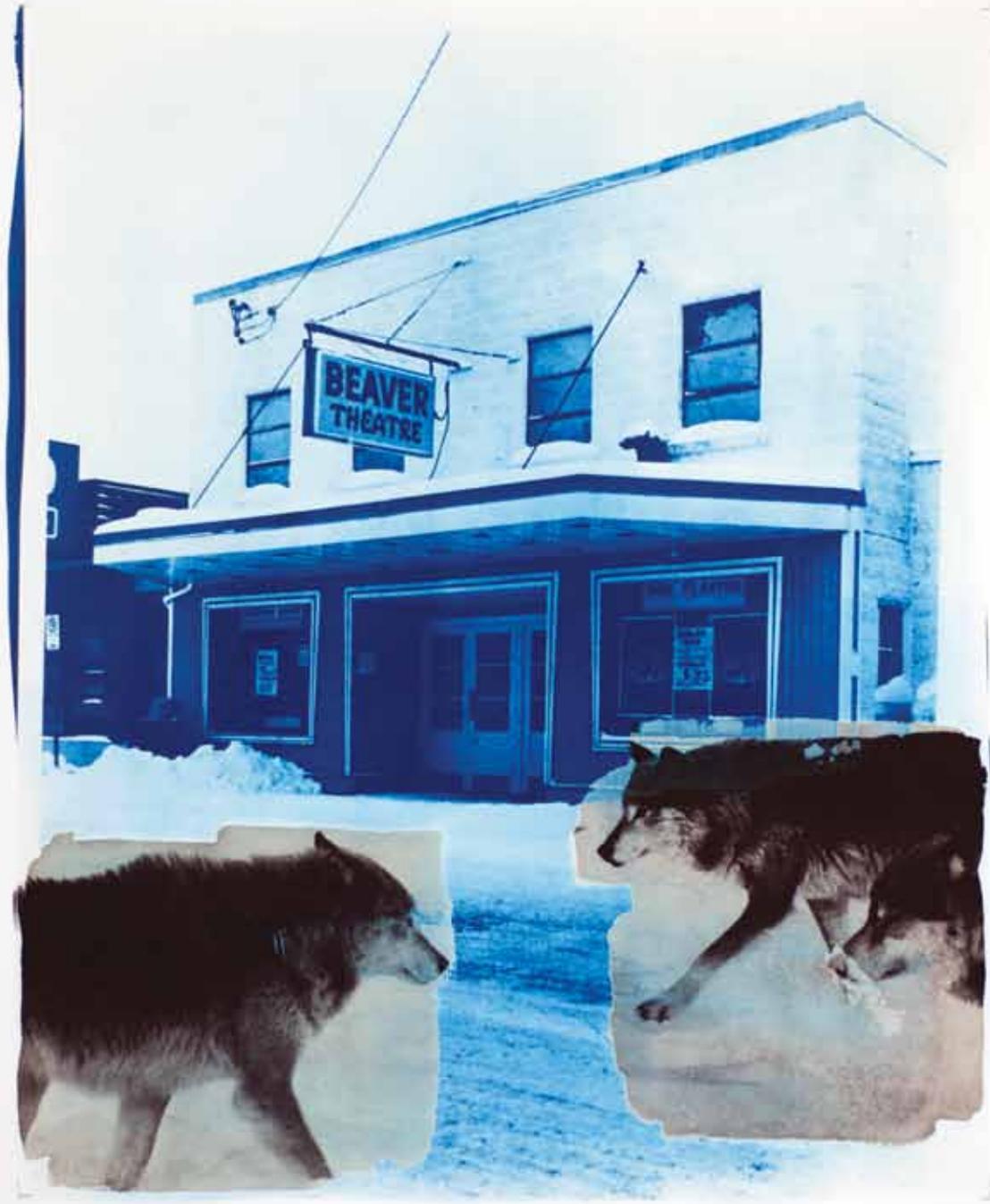
Wendy Coburn; wssppp, 2013

“abyss of noncomprehension” (252). Unlike a similar exchange between people, which relies on the existence of language to bridge this gap, communication is impossible (Berger 252). Empathy is not.

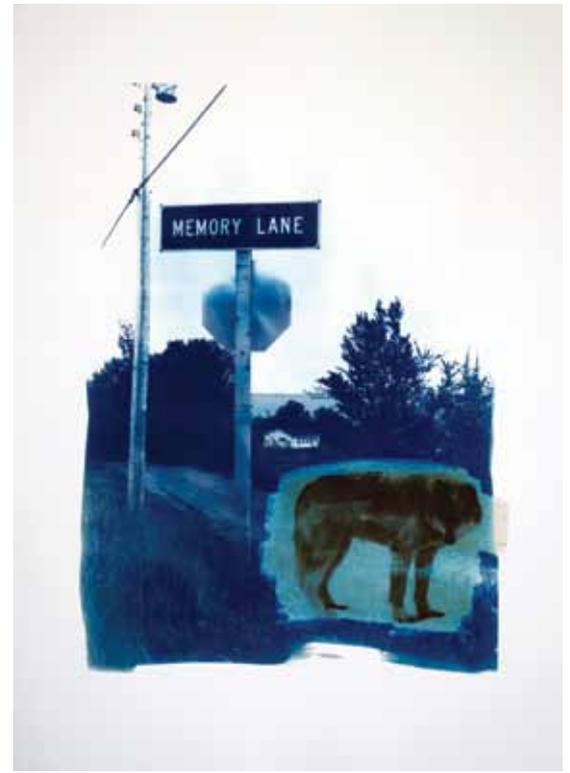
Shifting our attention from prey to predator, *Dominion* (2011) by Mary Anne Barkhouse depicts two wolves in side view set in a gold baroque frame. Through two poignant phrases hovering above and over the image, the latter taken from Genesis 1:26, the animals speak out to the audience on a complex relationship of hierarchy that controls our world: “Though I am hated by all beasts, I nevertheless rather enjoy that” and “subdue ... and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.” Hierarchy holds jurisdiction in the animal kingdom. But animals are not alone in being governed by these rules. All interactions — among countries, ethnic groups and within gender identity and sexuality orientation, among animal species and within species — reveal the power of hierarchy (Cherry 7). These structures of hierarchy provide order and control and present a precedent for oppression that enforces the dominance of certain class, gender and racial identities (Soper 149).

(left) **Mary Anne Barkhouse**; *Dominion*, 2011

(overleaf) **Mary Anne Barkhouse**; *Wolves in the City* series (clockwise from left): *Beaver Theatre*, Minden, Ontario, 2000; *Abandoned Farm House*, Saskatchewan, 1998; *Memory Lane*, Nova Scotia, 2000; *Wiaron Willie*, Wiaron, Ontario, 2000; *Night Danger*, Northern Ontario, 2000



PHOTOGRAPH BY [unreadable]



While all three aforementioned artworks hint at an unseen natural environment, Barkhouse's series *Wolves in the City* (1990–2000) places the wolf in direct confrontation with human-made landmarks that often use animal imagery to fabricate a connection to the nature humans displace. These cyanotypes — whose process involves painting emulsion directly onto paper and exposing it in sunlight — superimpose Van Dyck wolf prints on a series of specific locations where urban and natural environments intersect. The artist took these photographs on a cross-Canada road trip in places where a site or sign captured not only the impact, but also the transient presence of human intrusion in the landscape (Barkhouse 2013). The idea of nature — the imagery brought to mind, the roles performed, the spaces created — mediates “the ‘reality’ it names” (Soper 3). And yet, our presence and place within the ecosystem, as with any species, is never certain and inevitably never permanent.

Contested Territories

With the destruction of the environment the illusive territory of nature becomes the place for addressing socio-cultural nature through unspoken histories, racial, sexuality and gender discrimination, animal rights, and land claims. Antagonism emerges in these relationships between incomplete spaces and their inhabitants, who struggle to establish a foothold in a world constantly in flux (Bishop 66). The territories we claim as home belong to many oft-competing groups. The same piece of land is imbued with the memories, histories and stories of different people. Individual ties to place uncover the porous boundaries between personal connection and political manoeuvres that unfold in the landscape.

Well-coiffed pink poodles face off against wolves on the prowl in Mary Anne Barkhouse's *Red Rover* (2012). At the front line where land meets water these archetypal animals, the bourgeois poodle and the warrior wolf, compete over the proposed oil pipeline that might one day connect Alberta's oil sands to British Columbia's Pacific coastline, constructing an economic gateway to Asian markets. With a touch of humour and childlike magic, *Red Rover* explicitly presents the topical pipeline debate that currently engages regionalists, environmentalists, oil advocates and opponents, and Indigenous communities in emotion-fuelled debates over the impact of shipping bitumen from the Athabasca Oil Sands.

The installation, made up of wooden children's toys, carved animal silhouettes and pink and black rubber play mats, illuminates broader concerns over the ethics of resource extraction. Specific cultural references and global environmental issues unfold as these animals enact human scenarios. The Keystone pipeline debate is but one of innumerable examples of the destruction of natural resources for human progress. The evidence of how the environment is manipulated scars our landscape. The legacy of this ongoing disfigurement is imbedded so deeply that geologists are now attempting to name a human-influenced epoch for its species extinction and devastating pollution (Crutzen et al. 2229).

Barkhouse's play mats map Canada's western territory. The use of the map enforces the constructed boundaries disputed by various groups who call this land home. While the coastline is evident, there is no imposed distinction between British Columbia and Alberta — two colonially-constructed provinces whose territorial lines ignore Aboriginal land claims.

Mapping territory has deep political implications both from an ecological perspective and from the perspective of identity formation. Maps, a complex marking of spatial and cultural practices,



Mary Anne Barkhouse; *Red Rover*, 2012

offer dominant ideologies as truth. Responding to the specific history of Chatham, Ontario as a terminal destination for the Underground Railroad that led black slaves from America to Canada, Jérôme Havre reflects on how borders construct personal identities and collective histories. The idea that “borders have traditionally been seen as lines of division, as the final line of resistance between a mythical ‘us’ and an equally mythical ‘them’” resonates in the history of the Underground Railroad (Rogoff 112).

The Underground Railroad era, from the 1830s to 1860s, functions as a historical signifier for the construction of Canada as multicultural, inclusive nation (Bakan 4). However, Canada, like America, has a colonial history filled with undeniable racism towards many cultures, including our own Indigenous population. With this history in mind, Havre's exploration of border politics reaches beyond physical parameters into psychological territory, where a personal search for belonging intertwines with a history of carving out space for different communities.

Three figures inhabit the immersive environment of *Six Degrees of Separation* (2013), created by Havre to evoke the spirit of the Underground Railroad through sound and sight.

(overleaf) Wendy Coburn; *Untitled (Buck)*, 2007





Using “botched” taxidermy that reconfigures the animal and human form into a hybrid creature, Havre merges these species in order to resist fixing meaning to either form (Fitzgerald and Kalof 278). On one hand, these composite creatures reinforce the undeniable animalistic nature of human behaviour evident in Canada’s colonial history. At the same time, the assemblages of patchwork fabric, like a broken childhood toy stitched back together, convey sadness and perhaps a sense of longing to fit into a world divided into strict categories that leave little room for difference and deviation from man/woman, human/animal, culture/nature dualities.

Silent Spring (2008) and *Fable for Tomorrow* (2011) by Coburn reinforce our underlying fear of losing control of the natural world. This apprehension dictates our reliance on familiar, seemingly safe binary constructions. To take control of nature, humans continually attempt mastery. *Silent Spring*, a cast bronze DDT sprayer inscribed with human names that substitute for the types of creatures killed by this human-made poison, accompanies *Fable for Tomorrow*, two ceramic children tattooed with insect silhouettes.

The titles of the sculptures originate from Rachel Carson’s exposé *Silent Spring* (1962), a book that inspired an ongoing environmental movement that recognizes the devastation people have wreaked on nature. Coburn reverses the position of insect and individual, memorializing in bronze once again the losses suffered as “the living fall into stillness and silence” (Coburn). The sculptures highlight how the mistreatment of something as small as insects, often considered insignificant pests, has lasting and devastating effects on the larger ecosystem, humans included. By reinforcing the interconnection of our world through an everyday, valueless object like the DDT sprayer, Coburn implores acknowledgement from viewers of their own complicity in the damage inflicted worldwide on various living species.

Further illustrating our reliance on natural innovations, technology and nature merge in Coburn’s *wssppp* (2013). Human-made technology draws from networks and structures found in the natural world, but what are the implications and lasting effects of these ‘progressive’ developments? Wasp hive fuses with a computer, a symbol synonymous with technological progress and innovation. Our existence remains equally fused to the nature we continue to exploit and destroy. In the contested territories created by the artists the fictional lines that separate nature and culture, human and animal, bump up against each other. The resulting friction produces a place where ideals and stereotypes can dissolve into productive confrontation (Bishop 79). These relations of conflict sustain needed growth and change.

Through the artificial grouping of artworks within a specific curatorial framework, a typical museum exercise, three invented spaces, *The Museum*, *In Nature* and *Contested Territories* expose deep connections among ideas that plague the artists. The thread that ties these works together guides the viewer on a journey through the practice of marking the land to establish identity, territory and understanding of others. This custom identifies closely with the taxonomy of natural history and museums. In this locus, language sits at the core of how place is made and demarcated (Tuan 684). Flawed though it is, language renders objects and sites visible, opening up space for conversation.

(left) **Jérôme Havre**; *Six Degrees of Separation*, 2013
(overleaf) **Wendy Coburn**; *Fable for Tomorrow*, 2008



While today “we inherit histories which position us,” we are not without hope, for “we can think about them, deconstruct their terms, and displace the boundaries in a constant work that neither idolizes nor decries but reworks the inherent possibilities” of cultural spaces, nature and the margins in between (Pollock 92).

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(right) **Wendy Coburn**; *Silent Spring*, 2008

(overleaf) **Susan Gold**; *Trophy Room Proscenium Panels*, 2008





Redrawing the Map

Landmarks have been used in telling ways. They have formed the basis of cartography, bolstered the expansion of colonial empires, and aided slaves escaping to freedom. In these roles they have helped construct territories and the power relations within them. As these power relations — of race, gender, class, and so on — come under increasing scrutiny, both historical and contemporary uses of landmarks should be re-examined. In the *Land Marks* exhibition several contemporary artists begin this process, revisiting these markers and exploring their varying roles. All of the artworks are connected to highly specific histories, but they universally challenge colonial tactics of control and ownership. In these artworks land is not divided or demarcated. Nor is the population that inhabits it, whether human or non-human. Instead, the works complicate the boundaries between categories of land and life forms, and the legacies of colonialism and anthropocentrism that support these divides.

The work of French explorer and cartographer Samuel de Champlain represents one of the earliest uses of landmarks for colonial expansion within Canada. In his famous map of “New France,” originally created in 1612, sinuous rivers branch off lakes, settlements are indicated with small boxy structures, and peaked hills flourish to the northeast. Over the next three decades Champlain continued to expand and perfect this map, preparing updated versions for kings Henry IV and Louis XIII of France to further the European settlement of Canada. The various landmarks tracked and recorded by Champlain and his peers integrally assisted these European efforts of colonization and expansion. According to D. Graham Burnett, “Landmarks were visible and stable icons of distant territory and ... had a place in an elaborate strategy of imperial representation” (12). Burnett continues: “The stable, iconic landmark ... served, for a metropolitan readership, as a metonymic replacement for the place itself (and thus facilitated the imperial appropriation of distant territory)” (12). Champlain’s maps are not unique in this regard; the work of early Canadian explorers and cartographers frequently presents landmarks as symbols of demarcation and icons of territories open and available for control. But the *Land Marks* exhibition, and the contemporary artistic practices it features, offers an alternative: landmarks as obstacles that disrupt imperial efforts and, to borrow the evocative phrasing of philosopher Slavoj Žižek, disturb “the smooth running of things” (12).

While maps, and the landmarks on which they rely, played an integral role in the history of Canada’s colonization, in recent decades they also began emerging in contemporary art practices. This transition marks a significant shift in the production of subversive forms of mapping. As artist and writer Ruth Watson notes, in the 1960s and 1970s a wide range of artists began integrating cartographic techniques into their work, including Alighiero e Boetti, Marcel Broodthaers, Öyvind Fahlström, Jasper Johns, Richard Long, and others (295).

Jérôme Havre, *Six Degrees of Separation*, 2013 (detail)

Watson notes that Boetti's *Mappa* (1979) provides one of the most literal and canonical examples of this development (297). *Mappa* presents a brightly coloured embroidered map of the world, wherein the flag of each country has been superimposed on its respective land mass. Although Boetti's maps are grounded in, as Watson observes, a "1970s 'hands-across-the-waters' version of globalism," they signal an early and important use of the map in contemporary art (297).

More recently, mapping in contemporary art has shifted away from this endorsement of national boundaries and global connectivity. Between 2001 and 2007 the "Institute for Applied Autonomy, with Site-R," for example, created a map of the *Routes of Least Surveillance*, which allows users to chart their journeys avoiding CCTV surveillance in Manhattan (Watson 30). *Routes of Least Surveillance* and other such examples demonstrate a more critical approach to mapping. These practices make use of the mutable form of the map, which theorists Gilles Deleuze and Félix Guattari underscore:

The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group or social formation. It can be drawn on a wall, conceived of as a work of art, constructed as a political action or as a meditation. (12)

Mary Anne Barkhouse's *Red Rover* (2012) falls firmly within this trajectory. The work consists of a children's play mat that illustrates, in pink and black, Enbridge's proposed Northern Gateway Pipelines. If built, these controversial pipelines would create a gateway for bitumen from the Albertan oil sands into Asian markets and pose disturbing, yet unsurprising, risks to wild salmon populations and First Nations' lands. Atop this image toy versions of cartoonish wolves and poodles stand poised in opposition; the tension grows.

Red Rover denies the map's traditional function in every instance. It is, in the strictest sense, bad mapmaking. There are no clearly demarcated territories within *Red Rover*: the jagged shoreline of British Columbia and the outline of Vancouver Island alone are recognizable, and only to those already familiar with this geography. Illegible to anyone unacquainted with this land, the map becomes a useless navigational tool. Furthermore, the toy wolves and poodles confronting each other entirely confound and undermine the map as a serious, scholarly exercise that supports (and creates) empire. Presented with these toys, and the shocking shade of neon pink, the map seems more like a children's board game than a major environmental threat. But these are the games that adults play.

The refusal of function that transports Barkhouse's map from a tool of empire into a critique of imperialism also emerges in Brendan Fernandes's *Buli* (2001). In contrast to Barkhouse, however, Fernandes begins with text, not image. Taking the label information used in museums to catalogue African objects, Fernandes clips and plays with the text until it no longer serves as a clear descriptor of provenance, but instead registers as strains of Dada-esque poetry. Lines of text flicker into vision, revealing poetic sentences that read like aphorisms, such as, "ON LOANING/LONGING TO GET BACK." Coming in and out of focus, the snippets of texts are more frequently illegible than legible. In their abstracted, shifting states — which pulse in Morse code patterns — they seem closer to an untranslatable logogram or untraceable QR code than



Samuel de Champlain; *Map of Eastern Canada*, 1613; engraving, 44 x 76.5 cm; National Archives of Canada, e010764733

text; patterns from ancient cultures or contemporary technology, just outside of the viewer's reach. Both Barkhouse and Fernandes create new meaning by destroying the old. Their works offer emancipation from the strictures of language, reason, and clarity, and create spaces where the functions of these objects become negotiable and changing.

While maps, both official and unofficial, have recorded the distinctive features of southern Ontario, these hills and valleys have also been recorded and used in other ways. Perhaps most notably, the subversive marking of trees and signposts along the Underground Railroad disrupted the landmarks and boundaries between the United States of America and Canada. The Underground Railroad was a secret network of routes and safe houses used by black slaves to reach the Northern United States and Canada, where slavery was illegal. As historian Nancy Kang explains, "On the Underground Railroad, a makeshift semiotic of coloured flags tied on fence posts or trees throughout southern Ontario townships signalled [to] the fugitive [...] 'pass,' 'stop and lay low,' or 'help to be found ahead'" (437). Thus makeshift markings on the land opposed one of colonialism's most barbarous legacies.

Montreal-based artist Jérôme Havre, born in France, connects to this history of the Underground Railroad in his work *Six Degrees of Separation* (2013). This history has a special resonance for the *Land Marks* exhibition, as the show opens in Chatham-Kent, a terminal destination for the Underground Railroad. An installation work, *Six Degrees of Separation* recalls the Underground Railroad through sight and sound. It also includes three of Havre's

hanging hybrid taxidermy figures, which hover between the human and non-human, refusing categorization. It seems appropriate that the installation is ephemeral, for it commemorates historical sites that were fleeting in nature: the makeshift flags marking trees and fence posts for slaves escaping to freedom. More permanent landmarks could have been detected. It seems appropriate, therefore, that the artwork remembering these shifting landmarks embodies some of their fleeting nature.

Barkhouse's and Havre's works, with their wolves and hybrid figures, foreground a frequently overlooked element often relegated to marginalia in the official maps of history: the land's pre-existing population. Both animal and human, these inhabitants are either ignored entirely, or accepted and recorded as part of the "property" contained and represented through cartography. In many maps, illustrations of the new strange species discovered and the foreign native populations fill the margins: Champlain's map casually offsets illustrations of "savages" alongside botanical illustrations, while castors (beavers) trundle across fields.

However, the animal has a longer and more nuanced history within art than it does in cartography: even in the most primordial forms of art-making, animals are frequently depicted as extensions of human identity construction. As writer John Jeremiah Sullivan notes, "If there's a consistent motif in the artwork made between four thousand and forty thousand years ago, it's animal-human hybrids, drawings and carving and statuettes showing part man or woman and part something else — lion or bird or bear" (191–92). Building on these notions of hybridity, theorist Donna Haraway employs recent scientific discoveries about human biology to emphasize the blurry boundaries that exist between human and non-human life forms:

I love the fact that human genomes can be found in only about 10 percent of all the cells that occupy the mundane space I call my body; the other 90 percent of the cells are filled with the genomes of bacteria, fungi, protists, and such ... I become an adult human being in company with these tiny messmates. (3–4)

The discovery that humans are intimately linked with animal counterparts (within both interior and exterior realms) challenges human exceptionalism, the belief that humans are inherently and essentially different and removed from — and therefore superior to — non-human animals. As Haraway and several of the artworks in *Land Marks* indicate, our identities and understandings of our environments (and ourselves) are closely linked to the animals we share these spaces, and even bodies, with.

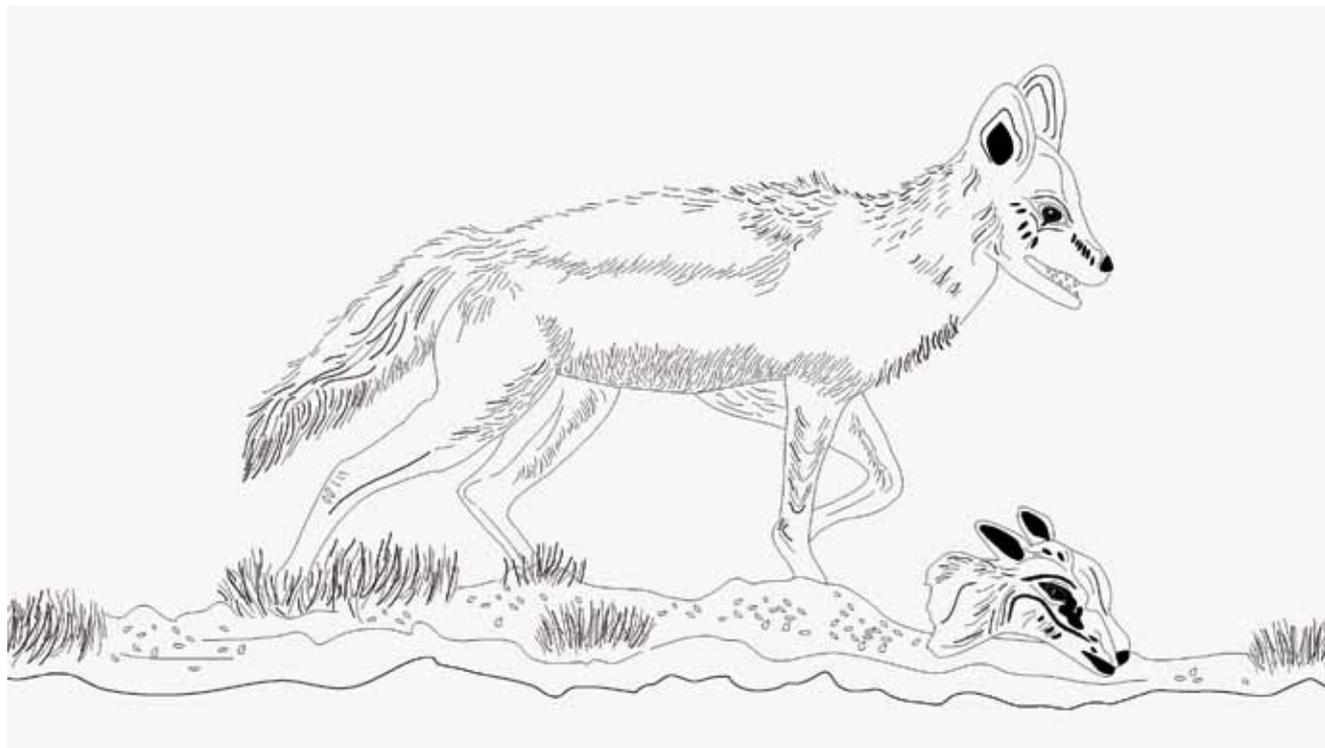
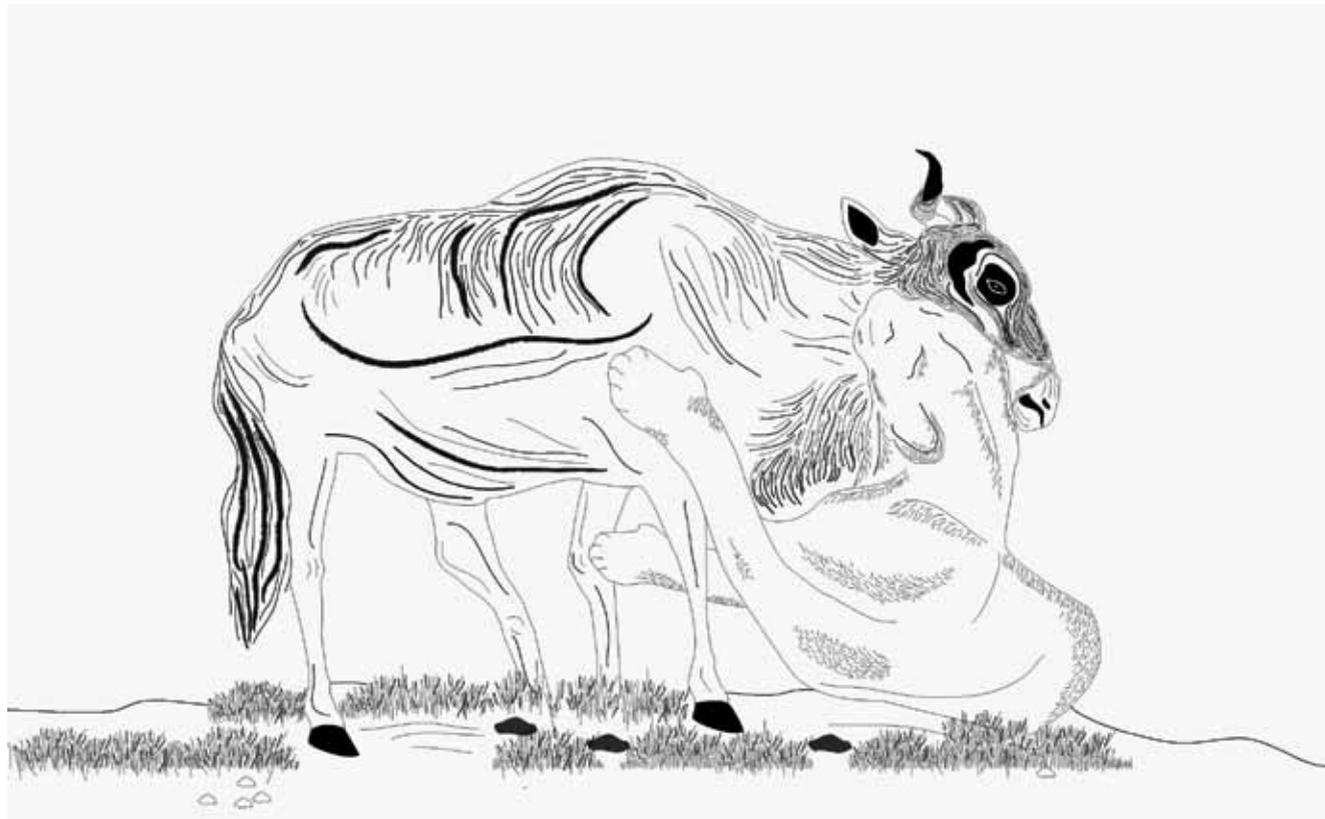
Of course, while animals play an integral role in human identity construction, these relationships are rarely as symbiotic as the hybrids of Havre, Haraway, and prehistoric art would suggest. The works of Wendy Coburn, Susan Gold and Brendan Fernandes reflect these fraught relationships between both humans and animals, and internal to the animal kingdom. Coburn's 2007 work, *Untitled (Buck)*, features a single deer, head tilted as if startled, cast in bronze. Moving around the back of the sculpture, the viewer sees a packet of dynamite strapped to the deer; the deer's imminent detonation becomes apparent. In Gold's work, *Trophy Room Wall Panels*, a relative of the deer, the muntjac, appears. This time death is not imminent, but complete. The centre panel illustrates the heads of four muntjacs, seemingly mounted within the panel. Meanwhile, in Fernandes's *Love Kill* (2009) pairs of animals are captured at the most crucial moment within the predator-prey relationship: the moment of



Brendan Fernandes; *Love Kill*, 2009

the kill. Through explosives, taxidermy and the animalistic embrace of the kill, these works introduce subtly disturbing details that complicate the viewer's potential relationship with the animal; the animals' muted destruction unsettles. The animals cannot be glanced over, claimed, or ignored. Viewers are forced to acknowledge the animals' fates and, on some level, answer for their role in this violence.

While human's destructive role is evident in Coburn and Gold's works, it is less obvious in Fernandes's *Love Kill*. Within this work, echoing Haraway's discussion of the boundaries between the human and non-human, Fernandes complicates seemingly clear hierarchies that exist in the animal world. While non-human animals are frequently grouped together, these general categories tend to overlook the nuanced and complicated relationships of power that are present within the non-human animal world. Throughout the *Love Kill* series short animations illustrate records of "the kill," wherein one animal closes in and begins to consume its prey. The groupings seem to exhibit clear power relationships: lions, jackals, and cheetahs overcome wide-eyed wildebeests and gazelles. And yet, when Fernandes's covers of popular love songs are combined with the subtle, fleeting movements of the animations, a strange



— even humorous — intimacy overtakes the scenes. Like Coburn and Gold's uses of dynamite and taxidermy, these songs introduce a human presence into the work, yet the results are widely different. Here, the music shifts the seemingly clear power relations contained within the animations, and suggests a certain give and take between the parties involved. With a little Dolly Parton moments of undeniably brutal violence can easily be recast as obsessive love; these relationships of power are always mutable and forever shifting.

Elements of taxidermy within Gold and Havre's works nod towards the profusion of taxidermy in contemporary art throughout the past decade. This frequently discussed trend raises questions about art's relationship to the animal, and clearly underscores that human exceptionalism is alive and well. Take, for example, the beautifully grotesque arrangements of Polly Morgan, or David Shrigley's darkly humorous *CAT* (2007), wherein a taxidermied cat stands on its hind legs, holding a sign that reads, "I'M DEAD." These works foundationally rely on an understanding that these animals, whose corpses are modelled and posed for our enjoyment, exist on a separate (and lesser) scale than the humans who observe them. The prospect of comparable projects being completed using human corpses is entirely unimaginable. Like the maps of Champlain, these images reify the animal's position as secondary.

These wide-ranging examples of taxidermy, cartography, and art illustrate that visual culture is not de facto subversive. In fact, these forms can offer dangerously effective ways to categorize, differentiate, and ultimately create hierarchies between lands, people, and animals. But visual culture can also complicate, or entirely reject, the boundaries that have been established throughout Canada's history. Within the *Land Marks* exhibition the stakes are toweringly high: few subject matters are as inherently complex and revealing as the relationships between the land and its inhabitants. Subsequently, representations of land are unavoidably bound up in the welfare and equity of those who inhabit the land. Attempts have repeatedly been made to visualize, own, and control land, yet these representations ultimately reveal as much about the makers as the subjects. We produce our place within the world with the marks we make on it.

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Brendan Fernandes: *Love Kill*, 2009 (video stills)



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Born in Kenya of Indian descent, **Brendan Fernandes** immigrated to Canada in 1989. He completed the Independent Study Program of the Whitney Museum of American Art (2007) and earned his MFA (2005) from the University of Western Ontario and his BFA (2002) from York University in Canada. He has exhibited internationally and nationally, including exhibitions at the Solomon R. Guggenheim Museum, Museum of Arts and Design New York, the Musée d'art contemporain de Montréal, the National Gallery of Canada, the Art Gallery of Hamilton, The Studio Museum in Harlem, Mass MoCA (Massachusetts Museum of Contemporary Art), The Andy Warhol Museum, the Art Gallery of York University, Deutsche Guggenheim, the Bergen Kunsthall in Norway, *Manif d'Art: The Quebec City Biennial*, *The Third Guangzhou Triennial* in China and the *Western New York Biennial* through the Albright-Knox Art Gallery in Buffalo. Fernandes has participated in numerous residency programs, including the Canada Council for the Arts International Residency in Trinidad and Tobago (2006), the Lower Manhattan Cultural Council's Work Space (2008) and Swing Space (2009) programs, and invitations to the Gyeonggi Creation Center at the Gyeonggi Museum of Modern Art, Korea (2009) and ZKM (Center for Art and Media Karlsruhe), Karlsruhe, Germany (2011). He was the recipient of a New Commissions Project through Art in General, New York (2010), was a finalist for the Sobey Art Award, Canada's pre-eminent award for contemporary art (2010), and was on the long list for the 2013 prize. He was recently awarded a Robert Rauschenberg Residency Fellowship. Fernandes is based between Toronto and New York.

<http://www.brendanfernandes.ca/>

Susan Gold is a practising artist and Professor Emerita of visual art at the University of Windsor. Her current interests are in the museum culture of display, and this has her looking into natural history display as a parallel form of cultural representation. With grant support she has travelled widely to gather material for mixed media installation work which has been exhibited at regional galleries, artist-run centres, and in alternative sites, such as natural history museums internationally. Gold has an active interest in alternative economies of cultural representation and creating art outside of the dominant hierarchical "art market." These include site-specific installation, artist-run culture, correspondence art, and performance. Her current projects include organizing an annual city-wide festival, MayWorks Windsor, which celebrates the artist as worker, and a solo exhibition at the McIntosh Gallery, University of Western Ontario and its new natural history facility. <http://www.nobelpeaceproject.com/index.html>

Jérôme Havre studied at the École nationale supérieure des beaux-arts in Paris. He was awarded three scholarships that enabled him to pursue different art practices: silk printing techniques in New York, printing techniques in Barcelona and painting and video in Berlin. Havre was long-listed for the 2010 Sobey Art Award. www.foreignbodies.org/jeromehavre
Jérôme would like to thank Arnaud L'Aquarium for helping mix the soundtrack for *Six Degrees of Separation*.

Mary Anne Barkhouse (Minden, Ontario) examines environmental concerns and Indigenous culture through the use of animal imagery — wolves, ravens, moose and beaver are juxtaposed against a diversity of background situations. Barkhouse was born in Vancouver, BC, and belongs to the Nimpkish band, Kwakiutl First Nation. She graduated with Honours from the Ontario College of Art in Toronto (now OCAD University) and has exhibited widely across Canada. Barkhouse works in various media such as sculpture, photography and jewellery. A member of the Royal Canadian Academy of Art, Barkhouse's work can be found in the collections of the Art Bank of the Canada Council for the Arts, UBC Museum of Anthropology, 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, the University of Western Ontario in London, the McMichael Canadian Art Collection and the Millennium Walkway in Peterborough, Ontario. Recent exhibitions include *Boreal Baroque*, a touring exhibition initiated by the Robert McLaughlin Art Gallery that travelled to the Mendel Art Museum in Saskatoon, Saskatchewan, Gallery Stratford in Stratford, Ontario and other venues in 2007–08, the Toronto Alternative Art Fair International, Toronto (2005), Zsa Zsa Gallery (2005), Toronto, and McMaster Museum of Art, Hamilton, Ontario (2005).

Wendy Coburn is a Toronto-based artist and arts educator whose work spans the mediums of photography, sound, video, installation and sculpture. Coburn studied at Dundas Valley School of Art and the Ontario College of Art (now OCAD University), and holds an MFA from Concordia University. Coburn's work has been featured in such exhibitions as *Photophobia* (Art Gallery of Hamilton), *The Living Effect* (Ottawa Art Gallery), and *Beaver Tales and Uneasy Pieces* (Oakville Galleries), and in festivals including MIX (New York Gay & Lesbian Experimental Film/Video Festival), Transmediale International Media Art Festival (Berlin, Germany), Kassel Documentary Film & Video Festival (Kassel, Germany), and the Dublin Lesbian & Gay Film and Video Festival (Dublin, Ireland). Coburn is currently an associate professor at OCAD University, where she teaches sculpture and interdisciplinary courses and most recently led curriculum development for an Art & Social Change Minor. Coburn is a Fellow in the Sexual Diversity Studies Program at the University of Toronto. <http://www.wendycoburn.com/>

List of Works

Mary Anne Barkhouse

Wolves in the City series: *Abandoned Farm House, Saskatchewan*, 1998; 55.9 x 76.2 cm; cyanotype and Van Dyke print on Arches paper

Wolves in the City series: *Memory Lane, Nova Scotia*, 2000; 55.9 x 76.2 cm; cyanotype and Van Dyke print on Arches paper

Wolves in the City series: *Night Danger, Northern Ontario*, 2000; 55.9 x 76.2 cm; cyanotype and Van Dyke print on Arches paper

Wolves in the City series: *Warton Willie, Warton, Ontario*, 2000; 55.9 x 76.2 cm; cyanotype and Van Dyke print on Arches paper

Wolves in the City series: *Beaver Theatre, Minden, Ontario*, 2000; 55.9 x 76.2 cm; cyanotype and Van Dyke print on Arches paper

Dominion, 2011; 91.4 x 121.9 cm; ink-jet print with metallic marker on Somerset Paper

Red Rover, 2012; 259.1 x 320 x 35.6 cm; mixed media

Wendy Coburn

Untitled (Buck), 2007; 26 x 10.8 x 25.4 cm; bronze

Silent Spring, 2008; 47 x 16.5 x 14 cm; bronze

Fable for Tomorrow, 2008; 17.8 x 17.8 x 14 cm and 17.8 x 17.8 x 14 cm; bisque-fired clay and decals wsssp, 2013; 35.6 x 33 x 50.8 cm; computer with wasp nest

Portrait, 2013; 71 x 109 cm; digital print

Landscape, 2013; 109 x 71 cm; digital print

Brendan Fernandes

Love Kill, 2009; dimensions variable; TV, media player, mixed media armature

Bull, 2011; dimensions variable; TV, media player, mixed media armature

Susan Gold

Trophy Room Proscenium Panels, 2008; centre panel: 213 x 120 cm, left and right panels: 213 x 108 cm; oil on linen

Trophy Room Rabbit with Botanical Prints, 2002–13; 185 x 137 cm; oil on linen; 3 panels, each: 91.5 cm x height varies; oil and graphite on botanical prints on Mylar

In the Case of Muntjac, 2002; 188 x 138 cm; oil on linen

Rabbit and Ptarmigan, 2008; 127 x 95 cm; acrylic on paper

Jérôme Havre

Six Degrees of Separation, 2013; multi-dimensional environment; textile, cotton, iron wire, copper, inkjet prints, soundtrack, acrylic, chalk

Land Marks

Mary Anne Barkhouse, Wendy Coburn, Brendan Fernandes, Susan Gold, Jérôme Havre

Thames Art Gallery

June 28 – August 11, 2013

Art Gallery of Windsor

April 25 – June 22, 2014

Art Gallery of Peterborough

January 16 – March 15, 2015

Curator

Andrea Fatona

Co-Curator

Katherine Dennis

Project Coordinator

Carl Lavoy

Project Assistant

Sonya Blazek

Essays

Katherine Dennis, Andrea Fatona, Caoimhe Morgan-Feir

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