

FROM OBJECT TO REFERENCE

FROM OBJECT TO REFERENCE is a laboratory of experimental art history. It is an initial concrete attempt to locate a tradition within Canadian art, to find the evidence of a history. That is, it brings together these works - separate events, dispersed in the space and time of their original presentation and divergent filiation - in order to let them display a coherent development. This development identifies a character and intention that is specific to the work produced over a period of time in one locale - that is to say, Canadian art of Toronto origin.

The full nature of this development cannot be illustrated in what is essentially an exhibition in process. For instance, the title suggests a development from sculptural object to the conditions of reference established by language or photography, or both together. Due to the circumstances of this exhibition the presentation is weighted to language or photo-textual works. This history, though, basically is a sculptural tradition, but sculpture mediated by language. Part of that mediation has been to direct sculpture from formal objecthood, or formal self-referentiality, to the complex issues of reference outside the work. The works in the exhibition are different tangents of that deflection, whether they establish referentiality by word or photograph or investigate it through the images and texts of media, whether they complicate it artificially or factually, express a subject through an individual voice or index the real.

Philip Monk

FROM OBJECT TO REFERENCE

1972 - 1981

IAN CARR-HARRIS/ROBIN COLLYER
ANDY PATTON/TOM SHERMAN

Curated by Philip Monk

June 4 - 30, 1983

Carmen Lamanna Gallery, 840 Yonge Street Toronto Canada M4W 2H1

Works in exhibition From Object to Reference:

Ian Carr-Harris

Fred, 1972 (CLG)
A Section of Julius Caesar's Left Thigh, 1973 (CLG)
A Man illustrating the muscles of his back..., 1973 (CLG)
Two Men Confirming..., 1973 (CLG)
It was said that the Central route..., 1972 (CLG)

Robin Collyer

Porters Lake, N.S., August 1973, 1973 (CLG)
Untitled No. 1 (One must have the courage...), 1975 (Coll: John Watt)
Something Revolutionary, 1978 (Carmen Lamanna)
Untitled (magazine), 1979 (Coll: Philip Monk)

Andy Patton

Untitled Poster (Description no. 1), 1978 (Coll: the artist)
Untitled Poster (Description no. 2), 1978 (Coll: the artist)
Untitled Poster (Toronto election), 1978 (Coll: the artist)
Untitled Poster, 1980 (Coll: the artist)
Only one way to keep being trapped..., 1981 (Coll: the artist)

Tom Sherman

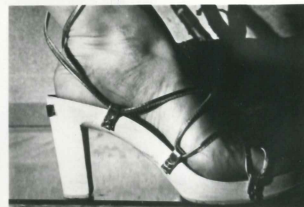
On the Paper, Off the Screen, 1975 (Coll: the artist)
Writing from the Photographs of Rodney Werden, 1977 (Coll: the artist)

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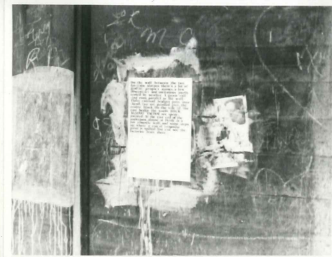
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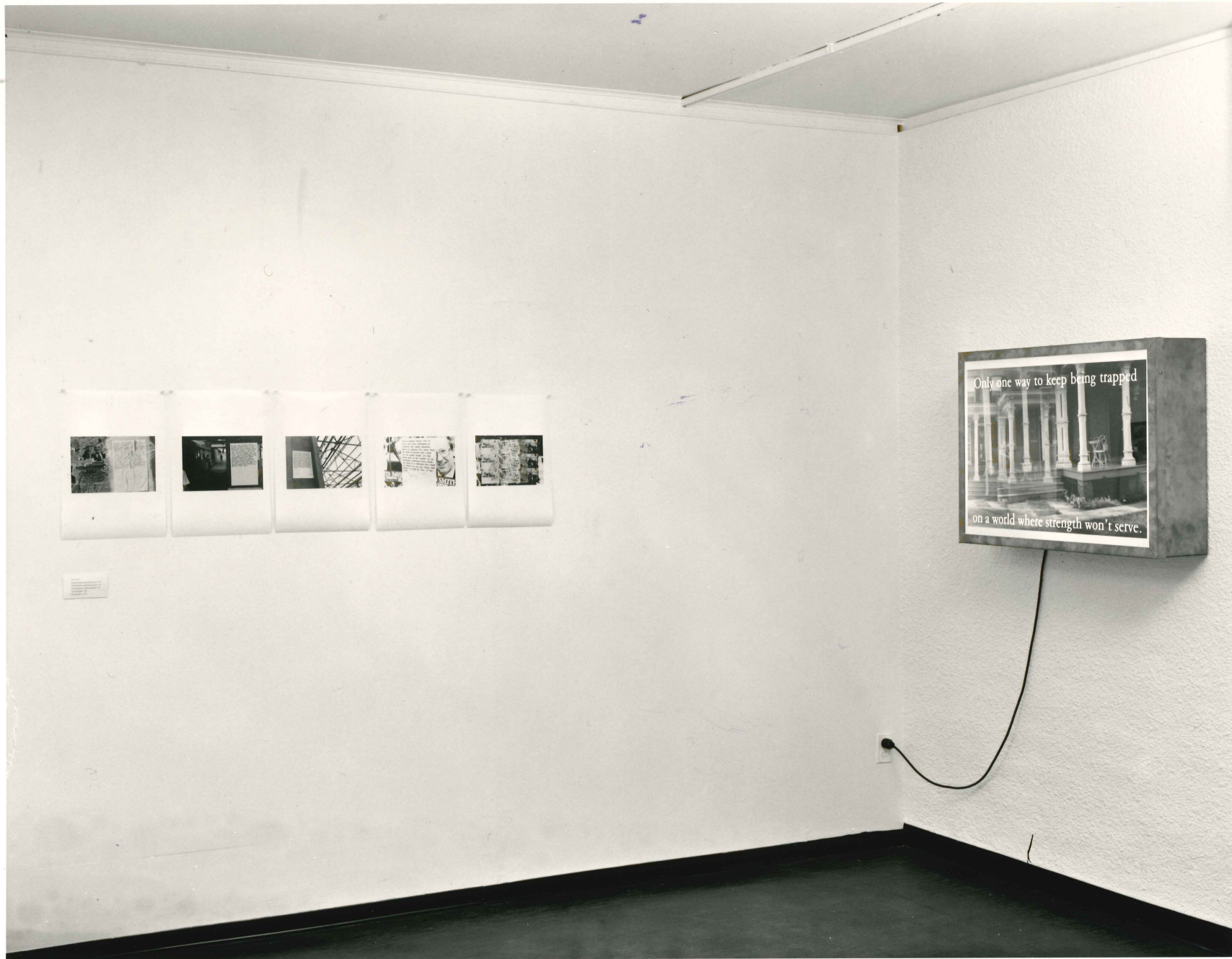
Tom Sherman Writing from the Photographs
of Lynne Cohen and Rodney Warden
August 1-30 Cinema Lumière 290 College Street





Two men speaking that they shaped
events, found love & affection.





Legs they are posed. He found them posed. Her dress fallen down. 2 bracelets on her arm above her wrist. Her wrists are crossed over her stomach. Her top hand relaxed. Thighs with their lines razor sharp. She has shaved her legs within the hour of this picture. Before he arrives, she is in the bath, her legs are posed in such the same way for shaving. She shaves up high on her thighs as well as down around her lower legs to her ankles. She uses a safety razor. A couple of minutes before the photograph, in a split second, her dress of green cotton slides away to settle in loose folds in her lap. A green dress she made herself for the warm weather to come.

The light skin of her legs. The marks: the birthmarks, the pencil-point moles, the slight bruises and the surface scratches hidden in the dry skin shine. Inside those high-heel see-through shoes her red toenails punctuate her toes pressed tight in the form of her clear plastic shoes. A hole for the big toe. Her feet sweat a little where they cannot breathe. There are 7 air-holes in a pin-wheel cluster located bottom-instep of each shoe. Instep vents. The straps, watchband thin, are fastened tight around the heels. With the shoes on she waits for him to show. From her position reclining on the couch, she can see her legs in the mirror hanging on the opposite wall. She sets her legs in pose after pose, pausing, surveying her lines. Rehearsing. Her foot swivels at the ankle immediately prior to each change; she traces half circles in the air with her toes. The still reflection is broken momentarily while she reforms the position of her legs.



A thin silver strap wraps the foot on the wooden shoe. From the way her foot stands in the shoe, she has most of her weight on her right foot--not pictured photographically. The pictured showed foot thrust forward; the angle her leg shoots back and the pressure on the sole indicate the posture of her body. She has a small foot. She weighs approximately 50 kilogrammes. 110 pounds. A stem of dumb cane behind her, Dieffenbachia seguine, parallels the dark line of instep lost in the black of the clay pot. Notice the smooth depression just in front of her tibia, her ankle bone. A man's thumb would fit in it nicely. She sometimes finds her own fingertip touch lingering in this depression as it fills with a tiny pool of skin lotion. After she bathes, she massages a generous amount of skin lotion into the skin of her legs and arms, her legs ending with the oil moist message of each foot.

On the back of the shoe, immediately below the flesh of her heel on a metal tag held by 2 nails, the letters NICI can be read. 18 more of these tiny nails are driven into the shoe to tie down the silver strap that laces the foot in place. A sliver of light reflects off the edge of the nail of her large toe; light off the strip of her nail without red polish. The slice of open space under the bridge of her shoe is filled by the plate glass surface of the table on which she has her foot up on display.