

Andy Patton

Biography

Born: Winnipeg, Manitoba, 1952
Studied: University of Manitoba, B.A., 1972;
University of Western Ontario, M.F.A., 1996.

Wall Paintings done in non-gallery sites

- 2006: *Sant'Apollinare in Brampton*, (wall painting in abandoned silo), Wanless Road, Brampton, Ontario.
2005: *One View of Edo*, (wall painting in abandoned silo), Bradley Road, London, Ontario.
2003/4: *Chemist's House*, (wall painting in empty house), Gibraltar Point, Toronto Islands, Toronto, Ontario.
1999: *Chinguacousy Road Arc*, (wall painting in abandoned silo), Halton Hills, Ontario.
1998: *Gaird Stone Wall*, (wall painting in on wall of ruined building), Gaird Stone, London, Ontario.
I Ching Floor Painting, (wall painting in emptied shed), Halton Hills, Ontario.
1997: *Barragan*, (wall painting in loading dock), University of Western Ontario, London, Ontario.
1995: *Caledon Silo*, (wall painting in abandoned silo), Caledon, Ontario.
1994: *Georgetown Curve*, (wall painting in abandoned industrial site), Georgetown, Ontario.
1993: *Grand Valley Silo*, (wall painting in abandoned silo), Grand Valley, Ontario.
Sales Office, (wall painting in ruined brickworks), Halton Ceramics Work, Burlington, Ontario.
1992: *Assumption University Wall*, (wall painting in staircase of religious college), University of Windsor, Windsor, Ontario.
A Doll's House Exposed to the Elements, (wallpaper work in abandoned industrial site), Georgetown, Ont.
Halton Ceramics Works, (wall painting in ruined brickworks), Halton Ceramics Work, Burlington, Ontario.
1991: *Bedroom Wall (for Micah)*, (wall painting in bedroom), St. Claren's Avenue, Toronto, Ontario.
Georgetown Light, (wall painting in abandoned industrial site), Georgetown, Ontario.

Solo Exhibitions of Wall Paintings

- 2002: *Door to the Window*, goodwater, Toronto, Ontario.
1999: *Displaced Wall Painting*, as part of *Spill*, ALLM, 19 Charlotte St., Toronto, Ontario.
1996: *The Civil Ordering of Night*, ArtLab, University of Western Ontario, London, Ontario.
1995: *Two Curves*, Linda Genereux Gallery, Toronto, Ontario.
Colour on a night like this, Gairloch Gallery, Oakville, Ontario.
1994: *The whole light of the sky/Toute la lumiere du ciel*, Oboro, Montreal.
1993: *Two Cells for Fra Angelico*, St. Norbert Arts and Cultural Centre, St. Norbert, Manitoba.
1992: *Day after Day*, Winnipeg Art Gallery, Winnipeg, Manitoba.

Other Solo Exhibitions

- 2008: *Preface to Crossing the Magpie Bridge*, Birch Libralato, Toronto, Ontario
1990: *Sorrow at the End of the Canal*, Stride Gallery, Calgary, Alberta.
too fine for this human mesh, S.L. Simpson Gallery, Toronto, Ontario.
1989: Embassy Cultural House, London, Ontario.
1988: S.L. Simpson Gallery, Toronto, Ontario.
1987: S.L. Simpson Gallery, Toronto, Ontario.
1985: *Projection in their time*, S.L. Simpson Gallery, Toronto, Ontario.
1983: *The Architecture of Privacy*, Artist's Space, New York City, New York.
The Architecture of Privacy, YYZ, Toronto, Ontario.
1981: *Language and Representation*, A Space, Toronto, Ontario.
1980: *Whoever was here, now wasn't*, The Funnel, Toronto, Ontario.
Anonymous Mechanism, Mercer Union, Toronto, Ontario.

Group Exhibitions

- 2007: *Titles*: Balfour Books, Toronto (curated by thewayupisthewaydown collective),.
- 2004: *Beans, Bananas, and Yams: Performance Art Relics, Residue, and Ephemera*, (curated by Dave Dyment) YYZ, Toronto.
- 2001: *The Way Up Is the Way Down: An Exhibition in a Home*, (curated by Yam Lau), 5 Grafton Avenue, Toronto. *Spilled Edge/Soft Corner*, The Kinderdine Art Gallery, University of Saskatchewan, Saskatoon; The Art Gallery of Victoria, Victoria, B.C.
- 2000: *Poets and Painters*, The Art Gallery at Harbourfront, Toronto, Ontario. *Spilled Edge/Soft Corner*, Gallerie Christiane Chassey, Montreal.
- 1999: *Spilled Edge/Soft Corner*, The Blackwood Gallery, Erindale College, Mississauga, Ont 1996: *Limousine*, Free Parking, Toronto, Ontario.
- 1996: *Review 2: The Monumental New City: Art and Community 1980-85*, Mercer Union, Toronto.
- 1995: *Thirty Seconds + Title* (curated by Jill Henderson), Art Gallery of Ontario, Toronto.
- 1995: *Milieu: Of the Order of Presentation*, curated by Gordon Lebrecht, S.L. Simpson Gallery, Toronto.
- 1994: *Rob-O-Rama: Radiating Circles of Everlasting Love Magic (6 Artists Sample Rob Flack)*, YYZ, Toronto. *Project Room 4: Andy Patton/Douglas Walker*, Mercer Union, Toronto.
- 1990: *Connected Voices*," Art Gallery of Peterborough, Peterborough, Ontario.
- 1990: *S.L. Simpson Gallery 1980-1990*, S.L. Simpson Gallery, Toronto.
- 1989: *Brian Boigon, Andy Patton, Renee van Halm*, S.L. Simpson Gallery.
- 1987-89: *Morality Tales: History Painting in the 80's*, Grey Art Gallery and Study Centre, New York, New York; Laguna Art Museum, Laguna Beach, CA; Berkshire Museum, Pittsfield, MA; Lowe Art Museum, Coral-Gables, Florida; Goldie Paley Gallery, Philadelphia, Pa; Duke Museum of Art, Durham, NC, Sheldon Memorial Art Gallery, Lincoln, NE.
- 1987: *Toronto Exchange Show*, Hallwalls, Buffalo, New York. *Waterworks*, London Regional Art Gallery, London, Ontario.
- 1986: *YYZ World Tour*, The Embassy Cultural House, London, Ontario. *Songs of Experience*, The National Gallery of Canada, Ottawa, Ontario.
- 1985: *The Allegorical Image in Recent Canadian Painting*, (curated by Bruce Grenville), Agnes Etherington Art Centre, Queen's University, Kingston, Ontario. *Fire and Ice*, Galerie Walcheturm, Zurich, Switzerland. *Double/Doppelganger/Cover*, (curated by Paul Groot), Aorta, Amsterdam, the Netherlands.
- 1984: *Late Capitalism*, (curated by Tim Guest), The Art Gallery at Harbourfront, Toronto, Ontario. *Urban Circuit*, Non-Commercial Gallery, Vancouver, B.C.
- 1984: *Evidence of the Avant Garde Since 1957: Selected Works From the Collection of Art Metropole*, Art Metropole, Toronto. *Vestiges of Empire*, Camden Arts Centre, London, England. *Toronto Painting 84*, Art Gallery of Ontario, Toronto, Ontario. *Private Symbol: Social Metaphor, The Fifth Biennale of Sydney*, Art Gallery of New South Wales, Sydney, New South Wales, Australia. *Content/Context*, (curated by Richard Rhodes), Mercer Union, Toronto and The Contemporary Art Gallery, Vancouver, B.C.. *Art and Audience*, Art Gallery of Northumberland, Cobourg, Ontario. *Hundreds of Pictures: A Benefit for Artists Space*, Artists Space, New York City. *KromaLaffing*, Grunwald Gallery, Toronto, Ontario..
- 1983: *From Object to Reference, 1972-1981*, (curated by Philip Monk) Carmen Lamanna Gallery, Toronto, *Department for the West*, Eye Level Gallery, Halifax, Nova Scotia.
- 1982: *Monumenta*, YYZ, Toronto, Ontario. *Words and Images*, The Surrey Art Gallery, Surrey, B.C. *Representation as a kind of Absence*, Open Space, Victoria, B.C. *Transmissions*, (curated by Elke Town), Cambridge Library/Art Gallery, Cambridge, Ontario.
- 1980: *Locations: Outdoor Works by Toronto Artists*, Mercer Union, Toronto.

Digital Project

- 2001: *A Wind Is Perpetually Blowing From the Future*, animation, published as QuickTime movie on CD. (Digital work as memorial to the Russian poet Josph Mandelstam.)

Artists Bookwork

- 1981: *The Real Glasses I Wear*, (bookwork as part of **A Book, Working**), A Space, Toronto, Ontario.

Art and Literary Criticism Published

- The Garden of the Unsuccessful Politician*, (in forthcoming book on Ron Benner's gardens) Musuem London, 2007.
- Looking Back at Those Paintings*, **Ars Medica**, Toronto, vol. 3, no.2, Srping 2007..
- Dimensionality*, (accompanying exhibition, *Dimensionality*), YYZ zine no. 5 vol.5 , YYZ, Toronto, September 2005.
- A Cottage at Year's End*, in **The London Reader: The London Port Stanley Connection**, vol.3, July 2005, edited by Jamelie Hassan and Jean A. Spence, London, Ontario.
- On the Destruction of an Artwork*, (essay on the destruction of Ron Benner's gardenwork) **Fuse** magazine vol.27, no.2 Spring 2004, Toronto.
- March 16, 2003: Sally Spath interviewed by Yam Lau and Andy Patton*, in *Sally Spath/Stephane LaRue*, Art Gallery of York University, Toronto, Ontario, 2004.
- The Texture of the World*, (essay on Ron Benner), "Trans/Mission Vectors", Centre Expression, St. Hyacinthe, Quebec, 2003.
- Sheila Ayearst: Wynick/Tuck Gallery*, **Canadian Art**, Toronto, Winter 2002, vol.19, no.4.
- We See by Jad's Light: Guy Gavriel Kay and the New Sanctuary Mosaicist*, **The New York Review of Science Fiction**, New York, January 2002.
- About Sally Spath's New Paintings*, (text for web site), *Painting Disorders*, Toronto, 2001.
- Someone*, (essay on George Amabile's poetics) in **Prairie Fire**, "George Amabile Special Issue", Winnipeg, Manitoba, vol. 21, no.1 , Spring 2000.
- Ron Benner and the Ecology of Limitations*, (essay on Ron Benner), in **FoodCultures**, edited by Barbara Fischer, YYZ Books, Toronto, 2000.
- Nestor Kruger: Misfit*, Optica, Montreal, Quebec, 2000.
- Glitter Train*, (review of Reid Diamond), **Canadian Art**, Fall 1999, vol.16, no.3, Toronto.
- A Temporal Shortage*, (essay), **Aporia** #2, "Time" issue, Toronto, 1999.
- Mrs. Alving*, (catalogue essay), in **Ghostwriter**, Mercer Union, Toronto, Ontario, 1998.
- Painting in his time*, (essay) in **The Silence of Jack Chambers**, edited by Ron Benner, The Centre for Baalquisian Studies, London, Ontario, Nov.1998.
- Tim Guest, 1956-1998*" (elegy), **Mix** magazine, summer 1998.
- A Proof to Convince You*, (catalogue essay), In **Deadlines: Gordon Lebrecht and Yam Lau**, Cold City Gallery, Toronto, Ontario, 1998.
- Heartfelt Landfill*, (essay on overproduction of art), in **Lola**, Toronto, fall 1997.
- Lustrous Surfaces of Gold*, (catalogue essay), In **Christian Eckart: Disturbing Abstraction**, edited by Mark Cheetham, the ArtLab, Dept. of Visual Art, University of Western Ontario, London, Ontario, 1997.
- Cathy Orfald's Cat*, (catalogue essay) in **Sheila Ayearst: The 401 Towards London**, London Regional Art & Historical Museums, London, Ontario, Sept.1995.
- Lab Report* (catalogue essay) in **Neo-politan**, Place & Show Collective, Toronto, 1995.
- A Persistently Dimming Flashlight*, (essay) in **Poetry and Knowing**, edited by Tim Lilburn, **Quarry Press**, Kingston, Ontario, 1995.
- A Compromised Light: Some Thoughts on Pierre Dorion's Self-portraits*, **C** magazine, Toronto, Winter 1995.
- Snow on the Screen*, (catalogue essay) in **Sylvie Belanger: The Silence of the Body**, Oakville Galleries, Oakville, Ontario, 1994.
- Concordat Proviso Ascendant** by Christopher Dewdney, (book review) **C** magazine #34, Toronto, Summer 1993.
- No Communication Between the Living and the Dead*, reprinted in **The Fiddlehead** magazine, University of New Brunswick, Fredericton, New Brunswick , Autumn 1992.
- Trousers on Head* (catalogue essay) for **Kim Adams**, Winnipeg Art Gallery, Winnipeg, and the Shedhalle, Zurich, 1992.
- The Glow of the Array*, (essay on Kim Maltman's **Technologies/Installations**), **The Fiddlehead**, University of New Brunswick, Fredericton, New Brunswick, Spring 1992.
- No Communication Between the Living and the Dead*, (catalogue essay) in **Wanda Koop**, South Alberta Art Gallery, Lethbridge, Alberta, 1991.
- Sorrow at the End of the Canal*, (catalogue essay) in **Andy Patton: Sorrow at the End of the Canal**, Stride Gallery, Calgary, Alberta, 1990.
- Art and Literary Criticism Published (continued)**

History Evaporates: Philip Monk and Paterson Ewen, (essay) **Parachute** magazine, Montreal, no.55, summer 1989.

Notebook Pages, (essay), **C** magazine, Toronto, no.23, Sept.1989.

Information Systems, (catalogue essay) in **Information Systems**, YYZ, Toronto, 1988.

The Interpretation of Architecture, (catalogue essay) in **The Interpretation of Architecture**, YYZ, Toronto, 1986.

Buchloh's History, (essay) **C** magazine, Toronto, Ontario, Spring, 1985.
Jamelie Hassan at London Regional Art Gallery, (review, with Janice Gurney), **Parachute** magazine, Montreal, no.36, fall, 1984.
Civil Space, (essay), **Parachute** magazine, Montreal, no.31, summer,1983.
Stephen Horne, (review) **Parachute** magazine, Montreal, no.29, winter,1983.
Joanne Tod: Replications (Dark Haired Girls) , **Parachute** magazine, Montreal, no.25, September, 1981.

Publishing History: Books Published (Poetry)

2000: (As part of poetry collective, "Pain not bread": Roo Borson, Kim Maltman, Andy Patton)
Introduction to the Introduction to Wang Wei, Brick Books, London, Ontario.

1975: (Under own name) *Poems and Quotations*, Four Humours Press, Winnipeg, Manitoba, 1975.

Publishing History: Poetry Published

As part of poetry collective, "Pain not bread":(Roo Borson, Kim Maltman, Andy Patton):

"A Cricket's Autumn (An Introduction to Wang Wei)", "Dreaming of Li Bai (An Introduction to Du Fu)", "Thinking of Suzhou (An Introduction to Du Fu)", "Preparing to Leave Guizhou (An Introduction to Du Fu)", **Hayden's Ferry Review**, #29, Tempe, Arizona., Fall/Winter, 2001-2.

"Storm Lanterns (A Variation on Some First Lines by Du Fu)", "Crows (An Introduction to Du Fu)", "Credo: Deep South Mountain (An Introduction to Wang Wei)", "The Gown of A Dead Emperor (An Introduction to Wang Wei)", "Still Evening (An Introduction to Du Fu)", "Forbidden City (from the Late Tang)", "Mountain Range (An Introduction to Wang Wei)", "Standing Straight (from the Late Tang)", "Strange River (From the Late Tang)", **The Capilano Review**, series 2, #28 Vancouver, B.C., spring, 1999.

"The News (An Introduction to Du Fu)", "The Gates of Chu", "Snow-Viewing Room (An Introduction to Wang Wei)", "A Dream (An Introduction to Du Fu)", "Friendship (An Introduction to Wang Wei)", "Scraps of Paper (From the Late Tang)", **Malahat Review**, #126, Vancouver, B.C., spring, 1999.

"The Rise and Fall of Human Breath, (An Introduction to Wang Wei)", "Every Shade of Friendship (An Introduction to Wang Wei)", "The Clouds (An Introduction to Du Fu)", "Drunken Battles (An Introduction to Du Fu)", "Notes To The Poems (From the Late Tang)", "Lazy Afternoon, Thinking About Certain Famous Lines From The Late Tang", "Late Summer (From the Late Tang)", "Variation on a Few Lines From Meng Jiao (From the Late Tang)", "Title and Subject (From the Late Tang)", "Rereading Li Bai (From the Late Tang)", **Malahat Review**, #123, Vancouver, B.C., summer, 1998.

"Fireflies (An Introduction to Wang Wei)", "Sea and Sky (An Introduction to Du Fu)", "Variations on a Few Lines by Guan Yu" (From a Painting of The Late Tang)", "Small Wild Goose Pavilion (An Introduction to Wang Wei)", "Fragmentary Impromptu (From the Late Tang)", **The Fiddlehead**, no.196, summer 1998, Fredericton, New Brunswick.

"In the Forbidden City... (An Introduction to Wang Wei)", **text.**, winter 1997/98, Eppelheim, Germany.

"A Little Primer of Du Fu (An Introduction to Du Fu", "The Constellations (An Introduction to Du Fu", "Mountains and Rivers" (An Introduction to Du Fu"), **Brick**, no.56, spring 1997,Toronto.

Publishing History: Poetry Published (continued)

"Rain (From the Late Tang)", "Water Chesnut Stems (An Introduction to Wang Wei)", "Sun in the Eye (An Introduction to Wang Wei)", "Frost (An Introduction to Du Fu"), "Translation (An Introduction to Du Fu"), "Bitter Heart (An Introduction to Du Fu"), **Matrix**, no.51, Montreal, Quebec.

"A History of The Late Tang ", "The Transmission of Salt (An Introduction to Li Bai and Du Fu)", "Old Prose" (From the Late Tang)", (Pain Not Bread), **Nimrod**, vol.40, no.1, Fall/Winter 1996,Tulsa, Oklahoma.
"Long Ago (An Introduction to Du Fu)," "The Lotus (An Introduction to Wang Wei)," "Spring (An Introduction to Wang Wei)," "The Shadows of the Plum Trees (An Introduction to Du Fu)," (as part of poetry collective, Pain Not Bread),

River Review, University of Maine, Fort Kent, Maine, no.2, 1996.

"A Little Primer of Du Fu (An Introduction to Du Fu", "The Constellations (An Introduction to Du Fu", "Mountains and Rivers" (An Introduction to Du Fu") (Pain Not Bread), **Nimrod**, vol.40, no.1, Fall/Winter 1996,Tulsa,Oklahoma.

"Introduction to the Introduction to Wang Wei", (winner, Long Poem Contest,) **Malahat Review**, (Pain Not Bread), Vancouver, summer, 1993.

Cover Art: Artworks used on covers of books & magazines

"The Architecture of Privacy", (painting) reproduced on cover of **Arts Medica**, Toronto, vol. 3, no.2, Spring 2007..

Roo Borson, *Selected Poems*, MacLellan & Stewart, Toronto

Guy Gavrel Kay, *The Fionavar Tapestry*, 20th Anniversary Edition, Harper Collins, Toronto, 2006. Cover image adapted from "The Flower on the Cliff's Edge", 1990.

"Projection in their Time", (painting) reproduced on cover of *The Memory Garden of Doctor Carranza*, by Marwan Hassan

Critical Bibliography

Art Metropole, *Evidence of the Avant Garde Since 1957: Selected Works From the Collection of Art Metropole*, Art Metropole, Toronto, 1984.

Bradley, Jessica and Nemiroff, Diana, *Songs of Experience*, National Gallery of Canada, Ottawa, Ontario, 1986. (Exhibition catalogue.)

Borson, Roo, "Andy Patton: Silo, an essay", *Descant* 96, spring 1997, Toronto, Ontario.

Burnett, David, *Toronto Painting 84*, Art Gallery of Ontario, Toronto, 1984. (Exhibition catalogue.)

Craven, David, "Toronto," *Bomb* magazine, NYC, Spring 1988.

Cheetham, Mark; *Kant, Art, and Art History: Moments of Discipline*, Cambridge University Press, Cambridge, U.K., 2001.

Cheetham, Mark; "Colville and Patton: Two Paradigms of Value", in *Capital Culture: A Reader on Modernist Legacies, State Institutions, and the Value(s) of Art*, (edited by Jody Berland and Shelley Hornstein), McGill-Queen's University Press, Montreal and Kingston, 2000.

Cheetham, Mark; "The Sublime is Now (Again)", *C* magazine, Toronto, winter 1995.

Clarke, George Elliott, "Pain not Bread a Poundian pursuit", *Halifax Herald*, Sunday, December 31, 2000.

Corbeil, Carole, "A Timely Reminder of Common Ground", *Globe and Mail*, Toronto, May 1986.

Dault, Gary Michael, "A Journey Through the Wall and Back Again", *The Globe and Mail*, Sept. 17, 2005.

Dault, Julia, "Drop-kicking paint into a digital future", *National Post*, Oct.6, 2005.

Dobson, Zuleika, *Vestiges of Empire*, Camden Arts Centre, London, U.K., 1984. (Exhibition catalogue.)

Everett-Green, Robert, "Andy Patton at S.L.Simpson Gallery," *The Globe and Mail*, Toronto, Mar 5, 1987.

Fischer, Barbara, *spilled edge soft corners*, Blackwood Gallery, University of Toronto at Mississauga, Mississauga, Ontario, 2001. (Exhibition catalogue.)

Fischer, Barbara, "Andy Patton: A Certain Kind of Blue", *Gairloch Gallery, Oakville Galleries*, Oakville, Ontario, 1995.

Grenville, Bruce, *The Allegorical Image in Recent Canadian Painting*, Agnes Etherington Arts Centre, Kingston, Ontario, 1985. (Exhibition catalogue.)

Groot, Paul, *Double/Doppelganger/Cover*, Aorta, Amsterdam, Holland, 1985. (Exhibition catalogue.)

Guest, Tim, *Late Capitalism*, The Art Gallery at Harbourfront, Toronto, Ontario, (Exhibition catalogue.)

Guest, Tim, "YYZ Monumenta," *Parachute*, Montreal, no.33, 1984.

Guest, Tim, "Language and Representation," *Parachute*, Montreal, Spring, no.26, 1982.

Haladyn, Julian & Jordan, Miriam, "The Politics of Artistic Space: Andy Patton's Chemist's House", *On Site 15: Art and Performance*, Calgary, Fall 2006.

Lebrecht, Gordon, "Andy Patton, S.L.Simpson Gallery," *Parachute*, Montreal, no.53, 1988.

Lau, Yam, "Space as Expression: Some Thoughts on Dimensionality", *Espace 75*, Montreal, Spring 2006.

Lypchuk, Donna, "From Here to Eternity," *C* magazine, Toronto, Fall, 1984.

Mays, John, "Guest Sets Busy Pace While Surveying Books and Late Capitalism," *The Globe and Mail*, Toronto, Jan.12, 1985.

Miller, Earl, "Andy Patton at the S.L.Simpson Gallery," *C* magazine, no.14, Toronto, summer 1987.

Monk, Philip, "Colony, Commodity, Copyright: Reference and Self-Reference in Canadian Art," *Vanguard*, Vancouver, Summer 1983.

Monk, Philip, "Arguments within the Toronto Avante-Garde," *Parallelogram*, Toronto, April/May 1983.

Monk, Philip, *Language and Representation*, A Space, Toronto, Ontario, 1981.

Morgan, Stuart, "Explosion in the Penicillin Factory, Artscribe, London, no. 47, July 1984.
 Paroissien, Leon, and Latos-Valier, Paula, *Private Symbol: Social Metaphor, The Fifth Biennale of Sydney*, Sydney, Australia, 1985. (Exhibition catalogue.)
 Purdue, Jane, "Building in a Cultural Context", Now Magazine, Toronto, May 1986.
 Parsons, Kelly, and Colebrook Peace, Barbara, review of Introduction to the Introduction to Wang Wei by Pain Not Bread, The Malahat Review, #136, Fall 2001.
 Rhenisch, Harold, "Life After Death: Reinventing the Lyric Imagination", (review of introduction to the Introduction to Wang Wei by Pain Not Bread), Arc, #45, Winter 2000.
 Rhodes, Richard, "Andy Patton: A Space", Vanguard, Vancouver, Feb. 1982.
 Tousley, Nancy, "Patton's Pattern Paintings Glow," Calgary Herald, Calgary, Oct. 17, 1990.
 Town, Elke, "Transmissions," Cambridge Library/Art Gallery, Cambridge, Ontario, 1982.
 Turner, Myron; "Beauty is the Beast", Border Crossings, Winnipeg, Winter, 1995.
 Wood, William, "Skinjobs," C magazine, Toronto, Fall, 1986.

Collections

Art Gallery of Ontario; National Gallery of Canada; Museum London; Canada Council Art Bank; Department of External Affairs, Canada; Fasken Campbell Godfrey; McCarthy Tetrault; Osler, Hoskin & Harcourt; University of Lethbridge; Canadarel; A.E. Lepage; various private Canadian, American, and European collections.

Visiting Artist: Lectures, Studio Visits, and Readings

2007 "Brancusi, Smithsons and The Planetary Sublime", guest lecture, *Geo-Aesthetics*, (graduate seminar, Art History) University of Toronto Art History.
 2006 Simon Fraser University, Vancouver.
Twilight Hour lecture series, Emily Carr Institute of Art and Design, Vancouver.
 2005 Alberta College of Art, Calgary.
 Little Red School House Poetry Primer, Kingston and Desmond, Ontario.
 The Art Bar, Toronto (As part of poetry collective, Pain Not Bread)
 2002 *Michael Ondaatje Presents*, Glendon College, Toronto, Ontario. (As part of poetry collective, Pain Not Bread)
 2001 Toronto School of Art, Toronto, Ontario.
Cargo Kulture Reading Series, Modern Fuel Gallery, Kingston, Ontario.
 Green College, University of British Columbia, Vancouver, B.C., (as part of poetry collective, PNB)
 Open Space, Victoria, B.C., Concordia University, Montreal, (as part of poetry collective, PNB)
 1997 Concordia University, Montreal, Quebec, (as part of poetry collective, Pain Not Bread)
 1996 York University, Toronto, Ontario.
 1993 The University of Windsor, Windsor, Ontario.
 Concordia University, Montreal, Quebec, (as part of poetry collective, Pain Not Bread)
 1990 York University, Toronto, Ontario.
 University of Lethbridge, Lethbridge, Alberta.
 Alberta College of Art, Calgary, Alberta.
 1989 Ontario College of Art, Toronto, Ontario.
 1989 Oboro, Montreal, Quebec.
 1987 Dundas Valley School of Art, Dundas, Ontario.
 1986 National Gallery of Canada, Ottawa.
 York University, Toronto, Ontario.
 London Regional Gallery, London, Ontario
 1984 Sydney School of Art, Sydney, New South Wales, Australia.
 Emily Carr School of Art, Vancouver, B.C.
 1984: *Towards an Intimate Criticism*, The Saskatoon Criticism Workshop; The Mendel Art Gallery, The Photographers Gallery, & A.K.A. Gallery; Saskatoon,
 1984: Simon Fraser University, Burnaby, B.C.
 1983 Scotia College of Art and Design, Halifax, Nova Scotia.

Panel Discussions

- 2005: *Sifting Time, Shifting Space, A Panel discussion* Goethe-Institut, Knowelt Hall, Toronto.
- 2007: "What Wang Wei Says: Painting and Text", *Text as Medium*, University Art Association of Canada Annual Congress, University of Waterloo.
- 2005: *Sifting Time, Shifting Space, A Panel discussion* Goethe-Institut, Knowelt Hall, Toronto.
Some Observations on the Relationship between Studio Practice and Teaching, Big Talk: Community and Conversations in Art & Design Education, Ontario College of Art.
- 2003: Moderator: *Studio, Text, Journal, Drawing*, at *Greg Curnoe Adjusted*, Museum London, London, Ontario.
- 2000: *Wall Paintings: Phillipe von Snick & Andy Patton*, Art Gallery of York University, Toronto, Ontario
- 1998: *Art and Textuality*, Canadian Universities Art Educators Conference, University of Western Ontario, London, Ontario.
- 1995: *The Condition of Painting*, Canadian University's Art Educators Conference, University of Guelph, Guelph.
Cultural grazing: on viewing art in museums, Art Gallery of Ontario, Toronto, Ontario.
Refinding Fresco, Gairloch Gallery, Oakville, Ontario
The paintings of Pierre Dorion, York University, Toronto, Ontario
- 1994: *Art and Money: A conference in honour of Harold Innis*, York University.
- 1991: *Round the Outside, 'Round the Inside, The John Clark Painting Symposium*; Southern Alberta Art Gallery and The University of Lethbridge, Lethbridge, Alberta.
- 1989: *Concept/Process*; Dundas Valley School of Art, Dundas, Ontario.
- 1988: *On Representation: Expressionism*; Ontario College of Art, Toronto.
- 1986: *Criticism and the Artist*, Visual Arts Ontario, Toronto, Ontario.
- 1984: *Mediation or Expression?, The Practice of Pictures: A Conference*; The Rivoli, Toronto; organized by Philip Monk for YYZ, Toronto.

Conferences Organized

- 2002: *Greg Curnoe Adjusted April 2003*, (consulted with Museum London at early stages of planning. Declined to join organizing committee), London, Ontario.
- 2001 *Life and Stuff: We Are Not Greg Curnoe*, organized for the Art Gallery of Ontario, with Robert Fones, Art Gallery of Ontario, Toronto.

Publications Edited

- 2002: (with Robert Fones) *We are Not Greg Curnoe: Materials from a Symposium on the Work and Life of Greg Curnoe*, **Open Letter**, London, Ontario, 11th series, number 5, Summer 2002.

Artist in Residence

- 1993: Winnipeg Art Gallery, Winnipeg, Manitoba.
- 1992: University of Windsor, Windsor, Ontario.
- 1988: Embassy Cultural House, London Ontario.

Lectures Organized and Funded

- 1998: free series of lectures with discussion at Art Metropole: speakers were Daniel Olsen, Jeanne Randolph, John Massier, and Eric Glavin. Speakers paid by Janice Gurney and myself.

Shows Curated

- 2005: *Dimensionality*, YYZ, Toronto, and Forest City Gallery, London, Ontario. Artists: Sheila Ayearst, Robert Fones, Morna Gamblin, Nestor Kruger, Angela Leach, Kristen Peterson, David Reed. (Essay, "Dimensionality" published in YYZ Zine, Sept. 2005.)
Awarded "Untitled Arts Award" , March 2006, for "Best Curated Exhibition in a Non-Public Space."
- 1988: *Information Systems*, YYZ, Toronto. Artists: Andre Jodoin, Arlene Stamp, Douglas Walker, Jaan Poldas, Lee Dickson, David Clarkson. (Pamphlet.)
- 1986: *The Interpretation of Architecture*, (with Alan Tregobov and Janice Gurney), for YYZ, Toronto. At YYZ, Mercer Union, The Gallery at the University of Toronto School of Architecture, Ballenford Architectural Books, The Storefront at 1087 Queen St., The Ydessa Gallery, The S.L.Simpson Gallery, Gallery 76. Artists and architects: Peter Heywood, Susan Speigel, Kim Adams, Don McKay, Brigitte Shim & Howard Sutcliffe, Renee van Halm, Robin Collyer, Blair Robins, Spring Hurlbut, Jane Buyers, Krzysztof Wodiczko, Joe Lobko, Frederic Urban, Stan Denniston, David Merritt, Alexander Pilis, John Shnier, General Idea, Sheila Ayearst, Detlef Mertins, Scott/Natale/Brown, Brian Boigon, James Brown & Kim Storey, Larry Richards, Marc Baraness, Gordon Lebrecht, Ellis Galea, Steven Fong, Andrea Kristof, Marc Gagne, Gail Swithenbank, Bruce Kuwabara, Baird Sampson Architects, Barton Myers Associates, A.J .Diamond & Partners, Jones & Kirkland Architects.

Board Member

1983-1989: YYZ Artists Outlet, Toronto. Founding member of YYZ Publications.

Teaching Positions

- 2005/6 Ontario College of Art & Design, "intermediate Painting", "Contemporary Issues in the Studio".
Emily Carr College of art & Design, "Advanced Painting", "
Visual Art Seminar: Problems in Contemporary Painting."
- 2004/5 Ontario College of Art & Design, "intermediate Painting", "Contemporary Issues in the Studio".
Department of Visual Arts, University of Western Ontario, "Drawing/Painting".
Toronto School of Art, Toronto: "Art History: Past Work for the Present Tense".
- 2003/4 Department of Visual Arts, University of Western Ontario, "Drawing/Painting", plus
Independent Student Special Topics Course: "Painting Photography: Hybrid Studio Practices"
Toronto School of Art, Toronto: "Art History: Past Work for the Present Tense".
Toronto School of Art, Toronto: Independent Student Program, student supervisor
- 2002/3 Department of Visual Arts, University of Western Ontario, "Drawing/Painting".
Toronto School of Art, Toronto: "Art History: Past Work for the Present Tense".
- 2002 Department of Visual Arts, University of Western Ontario, "Artnow".
- 2001/2 Department of Visual Arts, University of Western Ontario, "Drawing/ Painting".
Toronto School of Art, Toronto: "Experimental Studio",.
- 2001 Department of Visual Arts, University of Western Ontario, "4th Year Intensive Painting".
- 1999/00 Department of Visual Arts, University of Western Ontario, "Artnow".
- 1998/9 Department of Visual Arts, University of Western Ontario, "Artnow".
- 1997/8 Department of Visual Arts, University of Western Ontario, "Third Year Painting".
Independent Student Special Topics Course: "Painting Baroque Portraits"
- 1996/7 School of Visual Arts, University of Western Ontario, "Second Year Painting".
- 1995/6 School of Visual Arts, University of Western Ontario, "Third Year Painting".
- 1993/4/5 School of Visual Arts, University of Western Ontario, "Museology: (The contemporary
exhibition system in Canada)
- 1993 Toronto School of Art, instructor: "Intellectual Issues in Contemporary Art".

Teaching Awards

2002: University Student Council Honour Roll, University of Western Ontario.

1997: University Student Council Honour Roll, University of Western Ontario.

Courses Initiated

- 2002: Toronto School of Art, Toronto: "Art History: Past Work for the Present Tense".
*New course developed to give studio art students a view of Western art history, focused on answering the question "why is this past art useful to me today?"
- 1998: Department of Visual Arts, University of Western Ontario, "Artnow".
*New course established which provides a survey of contemporary art practices, various artistic movements since 1945, and brings in visiting speakers.
- 1993: School of Visual Arts, University of Western Ontario, "Museology: (The contemporary exhibition system in Canada) *Museology course hadn't been offered in several years; was completely reworked to study Canada's exhibition system.

Courses Assisted

- 1996/7 School of Visual Arts, University of Western Ontario, assisted Barbara Fischer by running writing workshops for her class, "Art Criticism"

Programmes Administered

- 1999/00: School of Visual Arts, University of Western Ontario, administered Visiting Speakers series and secured Canada Council funding for series.
- 1998/9: School of Visual Arts, University of Western Ontario, administered Visiting Speakers series and secured Canada Council funding.

Examiner for Graduate Thesis Defenses

- 2002: University of Windsor:
2001: University of Western Ontario
1999: University of Western Ontario
1998: University Of Waterloo

Students Supervised

*Served as 4th Year Practicum advisor to several University of Western Ontario students since 1990, and as advisor in Toronto School of Art's Independent Studio Program.
Studio crits with graduate students at University of Western Ontario: Lisa Fedorak, Pedro Correa, Liz Phillips.*