



Playlists

Elisabeth Belliveau, Istvan Kantor, Jamie Q,
Tanya Read, Jerry Ropson and Tara K. Wells

Owens Art Gallery

4 March to 17 April 2011

Curated by Kristen Atkins

Foreword

Playlists is a unique exhibition. Visitors to the gallery are invited to pick up an iPad at the front reception desk, to enter into the exhibition space, take a seat, and select which YouTube videos they want to watch from Playlists compiled by the six artists in the exhibition. If they wish, they can forgo the option of making their own choices on the iPad, and can watch the videos projected in the Gallery in a preselected program. Either way, the viewer is asked to respond to an unusual proposition: that insights might be gained about an artist's work without actually viewing that artist's production, and that such a premise might itself form an interesting exhibition.

This unusual and thoughtful approach to the curatorial enterprise has been developed by Kristen Atkins, the Owens Art Gallery Intern for 2010–11. Her thinking around such issues as audience, exhibitions, communal and virtual space, social media and online sharing, has resulted in an exciting and thought-provoking exhibition—and one which is really fun to view. I want to thank Kristen for her intense and steady focus on the myriad issues around the internet, art and social networking. It has been wonderful to work with her on this project and indeed throughout the entire course of her Internship. I also want to thank all the artists who responded to an open call to submit their playlists of favorite YouTube videos, and to thank especially the six artists—Elisabeth Belliveau, Istvan Kantor, Jamie Q, Tanya Read, Jerry Ropson and Tara K. Wells—whose playlists were selected and who so generously agreed to share.

Thanks also to Lucy MacDonald, Owens Art Gallery Curator of Education and Community Outreach, and Roxie Ibbitson, Registrar/Preparator, for making the exhibition come together. I want to also acknowledge The Canada Council for the Arts for providing critical funding for the exhibition and this publication, and Mount Allison University for its ongoing support of the Owens Art Gallery and its programs.

Gemey Kelly, Director

Playlists

Elisabeth Belliveau, Istvan Kantor, Jamie O,
Tanya Read, Jerry Ropson and Tara K. Wells

In the 1998 romantic comedy, *You've Got Mail*, Kathleen Kelly (played by Meg Ryan) sums up her computer networking experience best: "The odd thing about this form of communication is that you're more likely to talk about nothing than something but ... all this nothing has meant more to me than so many somethings."

The movie follows an online friendship formed between two New Yorkers who have agreed not to delve into any specifics of their real life identities. They have chosen to communicate as anonymous persons on the most basic level. Through their correspondence, they begin to form a close and supportive relationship. Little do they know that away from their computer screens they are business enemies. Although the networking medium in this story is e-mail, this pioneering movie (fluffy as it may seem) questions what it means to exist online. Since the millennium, computer networking has seen exponential growth and transformation. From Pen Pals, Chat Rooms, ICQ, MSN messenger to YouTube, Myspace, Facebook and Twitter we can see the quick turnover and developmental trends in the way that sculpt our online identities. Over the past decade, this development has been engaging, letting us reach out to people all over the world. Like Kathleen Kelly, we increasingly personalize our cyber selves and spaces. In so doing, our cyber lives are increasingly mirroring our physical lives.

Due to this mirroring of our physical and cyber lifestyles, companies are using social networking venues as a medium to advertise ... and there's no escaping it. You turn on the radio in the morning and the topic is cyber warfare and privacy policies. People have also been creating 'nanofiction' by combining their Twitter updates of 140 characters into poetry (Roberts 8). It is interesting to observe this adaptation because every change we make in our cyber lives affects our physical lifestyles (and vice versa). Companies such

as Google are absorbing networking sites such as YouTube and Blogger into one cyber nation—cyber adventure capitalism. Now there is an increasing amount of direction and evolution provided through the federation of sites that make up Google. Search engine ‘algorithms’ keep track of our internet history in order to best direct our online traffic in the cyber world—traffic police. Is this increase in direction on the internet the best thing for our internet use? Google search engine wants to give us the best possible results. These results are normally big companies and top hit websites, leaving the rest of us lost in the remaining results. Isn’t the best part of the internet the free randomness of it all? If we turn our cyber world into a directed space (like our physical world) then do we lose this outlet for freedom and chance?

The circulation of viral videos such as *Star Wars Kid* and the *Numa Numa Guy* has allowed us to learn a lot from strangers who have been exposed in indirect and vulnerable ways (maybe even against their will). However, there is a kind of humane understanding between the audience and creator. The rise of the anti-hero or the everyday Joe celebrity attests to this viral culture. These kinds of videos allow us to watch a very personal moment of a stranger’s life and expose us to the private realm by overstepping time and space. You don’t know what you will come across next on public networking sites. The same goes for the audience who make decisions on what they collect and display in their personalized networking sites. Why do we care and why do we want to share? Our participation creates an online history and, for the most part reflects our impulsive actions.

The exhibition *Playlists* is an interactive space which showcases Canadian artists’ video playlists. There is a strong sense of connection amongst the creators, uploaders, artists and audience, the audience watching the artist, the artist watching the collected, the collector watching the collected—all in the perforated world of the internet. The videos that make up this exhibition have been collected by the artists on their YouTube profiles and presented as their favourites. The artists were asked to send in pre-existing playlists so that they could not reconstruct their playlist identities once they had been selected

to participate in the exhibition. Most of the videos in the artists' playlists are made by strangers. Presenting videos made by anybody creates a democratic platform of opportunity and anticipation of what will come next—as Monty Python would say, “And now for something completely different!”

The exhibition is set up so visitors can watch video playlists on iPads or on a projected video loop. This provides a physical space to network, watch, share and converse in order to break down the cyber realm into a direct phenomenological experience. The exhibition also provides an opportunity to encounter practicing visual artists in a defined social space. This containment in a public allows the private to become public, and networking (literally) in a public space allows for the audience's experiences to be self-directed from a pre-selected menu rather than existing solely in the intangible void of the cyber world. Harnessing the user-generated content and creating a sampler of an artist will hopefully engage audiences to follow up on his/her artwork by creatively navigating similar interests with the artists. Social Networking is on the brink of bridging both our tangible and cyber worlds.

The artists in the exhibition come from a range of backgrounds and interests. Cumulatively their videos create a seemingly unassuming yet extremely revealing profile. Each artist in the exhibition has a different approach to art making, and from their playlists, you can get a sense of their interests. Elisabeth Belliveau's playlist is a concentrated list of her favourite videos which she describes as, “mostly DIY styles, older studio productions or music videos.” There is an overall sweetness and folklore to the videos she presents.

Istvan Kantor's playlist is the only one in the exhibition featuring videos of his own production. In relation to his artistic practice, Kantor's use of YouTube is a political tool to broadcast his message to the world. Initially the idea for the exhibition was not to include any of the artists' own artworks; however, Istvan Kantor's art practice is a hybrid combining his own art practice and his personal political identity.

Jamie Q uses her “Favourited” playlist as a way to collect and keep track of her friend's videos and related videos. She notes: “the videos I choose to mark as favorites are those

that I want to archive for myself, for easy reference in a sort of virtual video library.” Her playlist is fun, colourful and reminiscent of classic late '80s video gaming culture.

Tanya Read's playlist is a loose collection of humorous videos collected over the years. Her artistic practice is devoted to the identity of Mr. Nobody, a character who is just that. However, Tanya Read's accumulating visual history of working with Mr. Nobody has made him somebody ... by being nobody. Tanya says: “Mr. Nobody is a rather existential figure, caught in an endless loop, somewhat absurd, sad and funny. My YouTube picks are similar in being absurd, sad and funny. Somehow it makes me question the grander meaning of things and how insignificant we actually are.”

Jerry Ropson's playlist is diverse. There is an intense, curious spirit of fun in the videos he has collected. He describes his sentiments towards his playlist as ambivalent. It is interesting to take this ambivalence into consideration. Networking sites such as Facebook allow us to network directly with friends, making us self-conscious about our online presentation, whereas YouTube focuses on the content of the site. Generally people do not flock to YouTube to socialize with their friends but instead they comment, collect and watch videos created by strangers. Using a site such as YouTube, where people are watching and connecting with strangers, allows for a freer way of presenting ourselves online because our reputation is not at risk. Is this ambivalence and anonymity more truthful?

Tara K. Wells describes her playlist: “The majority of my favourites seem to contain music, animation and/or humour. I'm a big fan of the short form, and I have a bad memory, so it's a nice feature of YouTube to provide this function”. Most of the animated videos in her collection contain short lively narratives similar to her music videos.

Why is it so important for us to remember? The use of the digital camera is definitely a good example of the over-excessive archiving of our lives. Is this excessive archiving diluting our sense of individuality? Or is this excessive cyber culture encouraging our sense of individuality because we feel lost amongst all this information? We can rest assured that we have the information at the tips of our fingers but do we really need it? For the most part,

we can rely on being independent, by having control of the user-generated content we expose ourselves to.

With the endless amount of information available on the internet it seems unclear what kind of etiquette and privacy is appropriate. As we hear increasingly about Wikileaks, the identity of Julian Assange, and of internet blackouts, it is clear that our real life governing bodies have the power to disrupt our cyber rights and freedoms. Perhaps I have altered the nature of these artists' cyber privacy by introducing them in this exhibition. What is private and what is public? How much of our online activity is a significant part of our real lives? All this online activity is intrinsically being reflected in our physical lives and vice versa. How much of our online profiles can be used as a reflection of our physical existence? In this exhibition, *Playlists*, the artist have provided the 'nothings', so go explore and make 'something' of these playlists.

Kristin Atkins

Works Cited

Roberts, Laura. "A Little Bird Told Me: Twitter Fiction Takes Off", *Broken Pencil*. Issue 45: pg8.
You've Got Mail. Dir. Nora Ephron. Warner Brothers, 1998. Videocassette.

Inhalers Of Anxiety

by nohlsinc



Elisabeth Belliveau Playlist

1. *Inhalers of Anxiety*
2. *'The Centaurs' – Windsor McCay (1921)*
3. *It's Only Love*
4. *Protrude Flow*
5. *A Young Man Who Wished to Gain His Heart's Desire*
6. *Screening Room w/Caroline Leaf and Mary Beams (1975)*
7. *ExtraStrong*
8. *The.toll.collector*
9. *Tyger*
10. *Kid Koala – Basin Street Blues*
11. *Mum "The Made Frogs Smode Till They Exploded"*
12. *Minilogue/hitchhikers choice MORE New*
13. *Chad Vangaalen – Red Hot Drops*
14. *Wilensky's*
15. *Hedgehog in the Fog [Yuriy Norshteyn, 1975] HQ*

Istvan Kantor Playlist

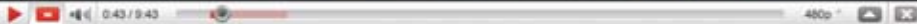
1. *My struggle.mov*
2. *Nineveh sings*
3. *NEOISM Memory*
4. *NEOISM ROSINANTE*
5. *NEOISM Crap*
6. *NEOISM LAST NIGHT*
7. *NEOISM Speaks*
8. *NEOISM SPART*
9. *NEOISM e-BEAT-CULT*
10. *NEOISM NOW! NEOISM ADDICTS*
11. *NEOISM Amen*
12. *NEOISM?! Yeah!*
13. *Istvan Kantor sings Neoist Revolutionary Song*
14. *NEOISM LIGHT*
15. *NEOISM BAFFLE*
16. *NEOISM Waltz*
17. *NEOISM Rules*
18. *Very First Time*
19. *File Cabinet Barricade*
20. *ANTICHRIST – Neoist Hokey Pokey.mp4*
21. *SONG OF THE ANTIHERO*

My struggle.mov

by amerrivory



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I "Love" Harold, Pilot Episode
by TheLoveofHaroldShow



Jamie Q Playlist

1. *I "Love" Harold, Pilot Episode*
2. *I "Love" Harold, Episode 2: A Million Dollar Derriere*
3. *Manipulators*
4. *The Tetris God*
5. *Goodbye Training Wheels*
6. *Art*
7. *The reason she got mad at me*
8. *Fort Thunder Wrestling*
9. *Imaginoid*
10. *Neoteny*
11. *James Kirkpatrick Circuit bent sculpture "early up"*
12. *Neutra Face : An Ode On A Typeface (A Bearded Poker Face Parody)*
13. *"Life is Just a Bowl of Cherries" (Jack Hylton, 1931)*
14. *Lion hugs a woman*
15. *Alone with my giant soap bubbles ...*
16. *Yosemitebear Mountain Giant Double Rainbow 1-8-10*
17. *Yoga*
18. *Back to the Future 1 & 2 Simultaneous Part 1*
19. *Raj Patel: The Value of Nothing*
20. *TMJ Exercises – Kinetic Health*
21. *MOBILE VIDEO VANCOUVER.mp4*
22. *I Am Sitting In A Video Room 1000*
23. *Anna's Dream*
24. *Free Hot Dogs!*
25. *No More Shapes – New Years (Yves')*

26. *Intertidal*
27. *James Kirkpatrick: got cha sound sculpture Feb 2010.AVI*
28. *Brain Trust: Smell the DRAGON*
29. *Pea Brain at Struts Gallery*
30. *MOON8 4 of 6 – Money*
31. *Reading Rainbow – Bees*
32. *Reflection*
33. *Socioroni 2002*
34. *os noon*
35. *David Hoffos – Installations, higher res*
36. *He-man and She-Ra: Secret of the Sword (pt 1)*
37. *Cory Arcangel, “Digital Media Arts”*
38. *Malice in Wonderland*
39. *Euphoria*
40. *Fantasy*
41. *Life is Flashing Before your Eyes*
42. *Eightcubed – Heart Invaders*
43. *Dan Deacon – CRYSTAL CAT*
44. *Il fait beau dans l’métro*
45. *7up “Uncola” 1975*
46. *Panasonic “Glider” 1981*
47. *This American Life*
48. *I Love Led Zeppelin*
49. *Cordyceps Fungus – The mind-control Killer-Fungi*

Tanya Read Playlist

1. *LSD testing (British Troops)*
2. *Turkish Star Wars Training Montage*
3. *Arnold knocks girl unconscious*
4. *Dynamic*
5. *Onie Wheeler – Go Home*
6. *Super Stooges vs. The Wonder Women!*
7. *Do the Tantrum!*
8. *Ted Nugent makes the world safe for guitar*
9. *Bargain Barn*
10. *Screaming Jay Hawkins – I put a spell on you*
11. *Slim Suit Commercial*
12. *Super Broker*
13. *Autopsy for Kids!*
14. *The Wunder Boner*
15. *Music Vest Commercial 1985*
16. *Chippendales' room service*
17. *jozin z bazin (tekst po polsku i po czesku)*
18. *Winnebago Man*
19. *Finnish Disco Lesson*
20. *Cindy and Bert – Der Hund Von Baskerville*
21. *Gas Producing TV Evangelists*
22. *Meet Mr. God*
23. *Kiiiiiii '4 little joeys'*
24. *Natalie Dee's Weiner Jamboree*
25. *Georg*

Roots of Breakdance (Run DMC - It's Like That)

by @Bulenzul



26. *Squirrel Melts*
27. *Count to ten with Nobody*
28. *Frank Chickens Blue Canary*
29. *Flea Market Montgomery*
30. *All 12 Astrology Songs Samples*
31. *Legendary Stardust Cowboy*
32. *Losing You – Jan Terri*
33. *Jan Terry baby blues*
34. *BJ Snowden sings 'In Canada'*

Joseph Beuys - Transformer

by srsugraster

New York 1979



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Jerry Ropson Playlist

1. *Joseph Beuys – Transformer*
2. *The Raccoons intro*
3. *Mr. Dressup Episode 1985 Pt. 1*
4. *Jonestown: Massacre News Reel*
5. *CUB my chinchilla*
6. *Cooking With Spook*
7. *Zombie Kid Likes Turtles*
8. *Girl Freaks Out At The Swimming Pool*
9. *Can't Tell Me Nothing with Zach Galifianakis – High Quality Video*
10. *Bonnie 'Prince' Billy: Careless Love*
11. *RAEL talks about his encounter with the Elohim*
12. *Angelic Healing Touch*
13. *[Original Video] Los Bravos Black Is Black 1967 – Canal Nostalgia*
14. *30*
15. *Beuys*
16. *My Yellow Fall (aka. Johnathan "Beaver" Sheppard)*
17. *Pop Montreal's BIG SMALL – "BEAVER"*
18. *The Black Cab Sessions. Chapter Six: Daniel Johnston*
19. *The Black Cab Sessions. Chapter Thirty-Seven: Lykke Li*
20. *handeling a heteropteryx female*
21. *Giant Hornet in Norfolk, UK*
22. *giant centipede vs tarantula*
23. *Lucky Margarine*
24. *Charles Manson's Epic Answer*
25. *T.V. Party – Black Flag*

26. *Radiolab and NPR Present Words*
27. *Snakes fighting to the death*
28. *Fox Eating Rabbit in Backyard*
29. *Giant Bat-Eating Centipede*
30. *Amazing biggest whirlpool – Tourbillon barrage de la Rance*
31. *Eating Rotten Shark*
32. *Wilhelm Sasnal – Kuchnia*
33. *Wilhelm Sasnal – Touch Me*
34. *Wilhelm Sasnal – Namiot*
35. *The Other: “Rest Energy”, 1980*
36. *Marina Abramovic Interview Terence Koh Show*
37. *T Magazine: T Exclusive | Marina Abramovic – nytimes.com/video*
38. *Artist Spotlight: Andy Warhol Eats a Hamburger*
39. *Andy Warhol and Jean-Michel Basquiat, filmed in 1986*
40. *Duchamp interviews*
41. *Phil Davison, GOP Candidate, Delivers Stark County Treasurer Speech, 9 8 2010*
42. *Celine Dion is amazing*
43. *John Ritter on the Dating Game*
44. *Death Metal Baby*
45. *Medical animation of walking skeleton*
46. *Disarticulated Skull*
47. *The Jam – Art School*
48. *We No Speak Americano ft. Cleary & Harding*
49. *Master of Muppets*
50. *(1/5) – True Norwegian Black Metal*
51. *Crazy acid throwing woman*
52. *Bas Jan Ader – Fall II*

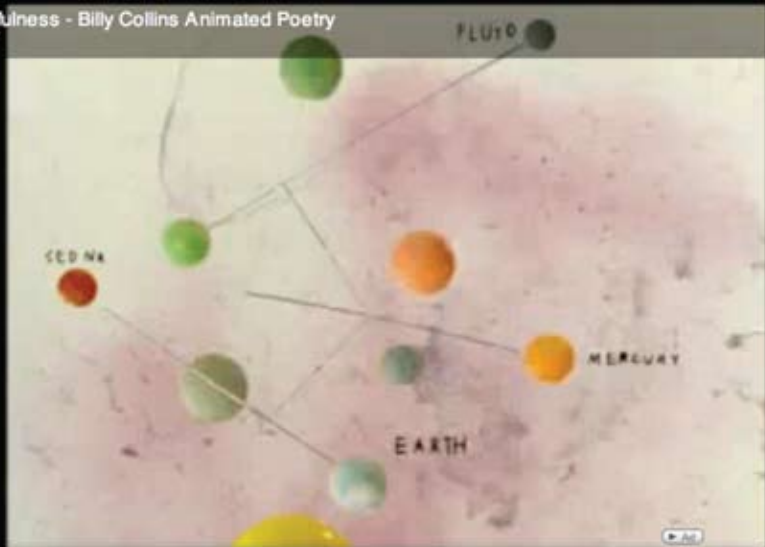
53. *bas jan ader*
54. *I'm too sad to tell you (1971) – Bas Jan Ader*
55. *Joseph Beuys w/ Coyote*
56. *John Ritter – \$25,000 Pyramid*
57. *Lawrence Weiner*
58. *Lawrence Weiner*
59. *Roots of Breakdance (Run DMC – It's Like That)*
60. *Newfie Court*
61. *Minor Threat–12XU*
62. *Sesame Street: Stevie Wonder with Grover*

Tara K. Wells Playlist

1. *Forgetfulness* – Billy Collins Animated Poetry
2. *Morgan and Destiny's Eleventeenth Date: The Zeppelin Zoo*
3. *Boswell Sisters* – Crazy People
4. *MorganMorgansDateWithDestiny.mov*
5. *Western Spaghetti* by PES
6. *Biggest drawing in the world*
7. *My First Crush*
8. *Múm "Rhubarbidoo"* Fatcat Records
9. *Múm "They Made Frogs Smoke Til They Exploded"* Fatcat Records
10. *Portal* – Credits Song 'Still Alive'
11. *Who Is On First?*
12. *Clockworks* by Edward Barrett
13. *Broke Trek* – a Star Trek Brokeback Mountain parody
14. *Utopia*
15. *Rock Plaza Central*
16. *The Superfantastics* – Tonight Tonight
17. *Stop Talking*
18. *"Motus"* Seb Martel directed by Arno Salters
19. *20/120* – Saiman Chow, Sean Dougherty, Chad Colby
20. *20/120* – Pete Circuitt
21. *PLASTIC OPERATOR* – "FOLDER"
22. *Limbo, The Organized Mind (1974)* – Jim Henson
23. *A Fair(y) Use Tale*
24. *SHOTGUN & JAYBIRD* – Tm
25. *The Dead* – Billy Collins Animated Poetry

Forgetfulness - Billy Collins Animated Poetry

by JWHINY



26. *Kid Koala – Fender Bender*
27. *Kid Koala – Basin Street Blues*
28. *Chad Vangaalen – Red Hot Drops*
29. *Chad Vangaalen – Flower Gardens*
30. *Chad Vangaalen – Clinically Dead*
31. *Salvation Army*
32. *Maldroid – He Said, She Said*
33. *Constantines – Working Full-Time*
34. *“For Real” by Okkervil River*
35. *Jeg går en Tur – A self portrait by Lasse Gjertsen*
36. *Amateur – Lasse Gjertsen*
37. *“No More” by Julie Doiron*
38. *Julie Doiron – Me and My Friend*
39. *Peter, Bjorn & John – Young Folks*
40. *this one*
41. *Rock Plaza Central*
42. *TRUCK – The Octopus Project*

Biographies

Elisabeth Belliveau is an interdisciplinary artist working in stop-motion animation, drawing and fibre arts, and the published author of three graphic novels. She completed a Masters Degree in Studio Arts from Concordia University and a Bachelor of Fine Arts from Alberta College of Art and Design in sculpture. She has been the recipient of several grants and awards including the William Blair Brucebo Scholarship. She has been a participant at international residency programs including the Women's Studio Workshop in Rosendale NY; the Banff Centre for the Arts and The National Film Board of Canada. Currently her studio is in between Montréal, Québec and Ithaca, New York.

www.elisabethbelliveau.com

Istvan Kantor (also known as Monty Cantsin, the founder of Neoism), is the recipient of the 2004 Governor General's Award for Visual and Media Arts. He is an action-based media artist/subvertainer/producer, active in performance, robotics, mixed-media, installation, painting, sound, music, video and new media. His main subjects are the decay of technology and the struggle of the individual in a technological society. His work has been described as intellectually rebellious, anti-authoritarian, technically innovative and highly experimental. His radically changing creative ambitions are always related to his living environment and social situation. He has been arrested and jailed many times for his "blood-x interventions" in museums. Kantor was born in Budapest where he studied medical science. In 1976, at age 26, he defected to Paris and from there emigrated to Montreal. Besides his individual work he is bandleader/singer of the Red Arm Band, founder-member of MachineSexActionGroup and the Kantor Family Circus.

www.istvankantor.com

Jamie Q works in a variety of media including painting, drawing, zine-making, printmaking, and sculpture. She has shown her art in exhibitions across Canada, including her first major solo show at Art Metropole in Toronto. Her recent research focuses on the politics and aesthetics of the do-it-yourself ethic, as well as the social potential of art objects and DIY distribution strategies. She has distributed her solo and collaborative art zines across Canada and the United States, recently as part of a group exhibition in Istanbul. Her work has also been shown in Buffalo and San Francisco, and was selected for an exhibition of contemporary Canadian art in Malmö, Sweden in 2011. Jamie Q has a BFA from the Alberta College of Art & Design (2002) and an MFA from The University of Western Ontario (2010). She lives and works in London, Ontario.

<http://jamieq.net/>

Tanya Read graduated from the Ontario College of Art and Design in 1995 and since then has been active in the Toronto art community. She was an organizer and founder of the Impure artists collective and currently co-directs Fly Gallery in her Queen Street West neighbourhood. Read created a character called Mr. Nobody in 1998 and since then her art practice has focused on projects featuring him. Read has made super 8 animations, drawings, sculpture, silk-screened t-shirts and video all featuring Mr. Nobody. Her work has received extensive acclaim in the *Globe and Mail*, the *National Post*, *Canadian Art Magazine*, the *Calgary Herald* and the *Korea Times*. She has exhibited work in Toronto, Calgary, Hamilton, Seoul, Korea and Japan. When not spending time with Mr. Nobody, Read enjoys the rock and roll life playing bass and singing in the band Ethel and the Mermen.

www.mrnobody.org

Starting out from Pollard's Point, a tiny community in rural Newfoundland, **Jerry Ropson** received his BFA from Memorial University, Grenfell Campus and earned a MFA in Studio Arts from Concordia University. He has focused a practice around material based installation, having exhibited his work across Canada, as well as in Europe, Australia and Thailand. He prefers longer walks in cooler months, and hums incessantly. He currently resides in Sackville, New Brunswick where he is an Assistant Professor in the Fine Arts Department at Mount Allison University.

www.ropson.blogspot.com/

Tara K. Wells is a multidisciplinary artist and designer living and working in Sackville, New Brunswick. Her wide-ranging interests are currently focused on animation, printing, drawing, quilting, kinetic and static sculpture.

www.verbsillymonkey.com

Acknowledgements

I would like to sincerely thank Gemey Kelly, Lucy MacDonald, Roxie Ibbitson and Jane Tisdale at the Owens Art Gallery for giving me the opportunity to curate this exhibition. I would specifically like to acknowledge the patience, direction, discussion and insight they provided along the way. Thank you to Robert Tombs for the design of this catalogue.

A special thanks goes out to Elisabeth Belliveau, Istvan Kantor, Jamie Q, Tanya Read, Jerry Ropson and Tara K. Wells for handing over their personal video collections and providing insightful into the ways YouTube users collect videos. It must be difficult to hand over something private, so thanks again to the artists for being so brave.

Finally, thanks to all those in town and away who took the time to listen to my questions and ideas.

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