**Landscape Encounter: Approaching the Inside and Outside of Being**

*Being's poem, just begun, is man.*

Martin Heidegger: The Thinker as Poet

What is landscape? A commonly accepted notion is that landscape is a Western concept, which is not simply a genre of art. It has been a dominating perception of the world for a few centuries. François Jullien claimed that the notion of landscape was first forged in the Renaissance, that it is a part of land that "nature presents to the eye", and this definition of landscape has hardly changed over time (122). Jean-Luc Nancy stated that landscape is a European idea, which appeared at the specific time when Europe was born, and it belongs specifically to Christianity in art (59). While it is Euro-centered, and is often taken as an ideology and not merely an art genre, in critical thinking, it can also be a conscious resistance to the universal application of dominance when the word "landscape" is applied in diverse contemporary landscape-related art practice.

The art historian Gombrich tried to locate where and when the term "landscape" was first put to use in the West. He found that it was first applied in Venice during the late Renaissance. A story about Francesco Petrarch shows how the idea of "landscape" entered the European mind.

On April 26, 1336, Petrarch, the Father of Humanism climbed Mount Ventoux, inspired by his reading of Livy's History of Rome, and fascinated by Philip of Macedon's view of two seas, the Adriatic and the Euxine from the summit of Mount Haemus in Thessaly. In his letter to his former confessor, Dionisio da Borgo San Sepolcro, written on the same night after his descent from Mount Ventoux, Petrarch said: "My only motive was the wish to see what so great an elevation had to offer." This monumental ascent by Petrarch signifies a new epoch of Europe, when people tried to rediscover the classics of Greek and Rome, and saw a world never experienced before. Petrarch and his much later followers among the Romantics sought in the sublime a natural world transformed by the human imagination (Keane, 2012). Petrarch's account of his ascent, focused on his own emotional, intellectual and spiritual struggles, and pictures what will become crucial to a re-born Europe, a new sense of being-in-the-world, the liberation of expressions of emotion, and nature as the world that could be known, imagined, and thus conquered. This has shaped the world that we have now.

Landscape both as a form of art and a concept was born in Europe, but its seeds have grown everywhere. It has spread over the world and transformed the world accompanying the Age of Discovery, through colonization, industrialization, international trade, and globalized modernization. In China the Western concept of landscape entered during the late Qing dynasty and the early Republic of China. This concept was translated through an already existing Chinese word feng jing, which was formed by two characters:

wind" [feng] and "light and shadow" [jing]. Feng originally meant "winds from eight directions", a concept of cosmic space, the messenger of heaven and the earth. When yin and yang are in conflict they become the wind; in later use it came to mean "educating". Jing originally meant "light" or "brightness". The early texts that used the word feng jing to describe a landscape scene first appeared in the period of the Northern and Southern dynasties (420 - 581), in texts such as Liu Yi Qing's "A New Account of Tales of the World"**.** There the Duke of Zhou is recorded as sighing: "the scene of the land has not changed, but the country has changed." It is the same expression as Du Fu's famous poem: "The state has fallen apart, while the mountains and rivers remain." Although feng jing has been used for the Western term, "landscape", what actually is essential to the Chinese mind is this, mountains and waters, shan shui. Western landscape was clearly seen as in some fundamental way different from what appeared in Chinese paintings—so different that the concept of "landscape" has never been confused with the concept of shan shui.

Julien analyzed the difference between the Western concept of landscape and that of the Chinese mountains and waters. He observes that Chinese painters do not paint a corner of the world. Their perspective is not one located at a specific point in the landscape, so their view is not limited. Without this apparent imprecision their imaginative seeing would not be complete. That is why in Chinese landscape paintings, thousands of miles of mountains and rivers can appear in one view, and views from different perspective points can be put together on a single sheet of paper. This way of seeing is encompassing rather than specific, and it does not make the landscape an object of perception. It is less a representation of nature than it is an immersion of the self in the world. However, the art historian Dr. Mark A. Cheetham argued that much of Western landscape is very little concerned with veracity, it is idealized.

To further explain that Chinese landscape is a turning away "from the concern of resemblance", Julien cited the Song Dynasty poet and painter Su Shi's reflection on the forms of natural objects. Su said that mountains, rocks, bamboo, trees, waves, and fogs have no constant forms. Nevertheless, they have an internal coherence that is constant. In that case, to paint is no longer to reproduce an external form, but to grasp the principle of the internal organization that allows a rock, whatever its individual form, to have the "coherence" of a rock—that which constitutes its consistency-and a cloud, that of cloud (123)." It is a manifestation of what Laozi had said centuries before: "The great image has no form".

Landscape then is not a matter of optical but cultural perspective. Ascending a mountain is also a particular cultural tradition in China with many resonances. The contemporary Chinese poet Yang Tiejun's poem "Ascending" reflects the history of this tradition. He wrote:

ASCENDING

Yang Tiejun, translated by Kim Maltman and Roo Borson

The act of ascending in order to write poetry begins with Confucius,

and soon becomes a Confucian tradition,

one inherited by the Daoist sorrow of Chen Ziang's

Ahead I see no men of talent of times past, behind none of those yet to come.

These virtuous figures of historical times, in climbing up and looking out,

were able to gradually abandon personal taste, achieving, finally, a state of passionate engagement.

But it was only with Du Fu's Climbing up like this, with suffering on

all sides that the act of ascending was renewed, and restored once more to the Confucian canon.

At this time, a tradition stretching out ten thousand generations

took final shape – one meant for people afterwards only to gaze on with reverence.

Nowadays, we are no longer able to ascend and write poetry.

Ascending makes us feel doubly small,

with nothing to say. The tradition of ascending

has abandoned us. We don't know

who we are, where we've come from, where we're going,

and always try to wing it, hoping we can just get by.[1]

In this poem, we can see that ascending mountains is not a purely visual experience, but a complex experience that carries with it Confucius idealism and Taoist thinking, and later Buddhist attitudes toward the phenomenal world will also fuse with it.

The Chinese concept of mountains and waters has shaped Chinese characters and moulded Chinese consciousness. In the early 20th century, when the European concept of landscape came into China with the various types of Western art – classical painting, impressionism, expressionism, and the like – there were two main responses. Modern artists in China initially tried to mix Western and Chinese ways of making landscape art while more traditional painters tried to maintain the classical "mountains and waters" painting tradition. However, after 1949, when socialism and realism art became the only accepted art, classical Chinese landscape art, as well as the modern Western–influenced art were both fitted into the socialism art strategy.

This brief introduction to the idea of "landscape" in the Western world and its corresponding form in the Chinese world is crucial for readers in and outside of China to understand what this essay and also the exhibition The Transformation of Canadian Landscape Art: The Inside and Outside of Being will try to convey.

[1] The poem was translated into English by Kim Maltman and Roo Borson in 2013.

I recently asked Canadian painter Andy Patton the question, "What is landscape for you?" His reply was: "Perhaps the simplest answer is to say this—I only really know the land by walking it. It's something to stand on the black rich soil of the Canadian prairies, in summer, when it's cracked in the dry heat." A bit later he wrote: "I think we are the land, the geology we grew up on—it is us, we are it."

One's experience with landscape is intriguing. Nancy believes that a landscape contains no presence, that it is itself the entire presence, and is presented together with culture in a given relationship. It is a localization or locality of sense (Nancy, 58). I think both Patton and Nancy disclose the crucial relationship between a person and a particular landscape— it must be a sense of knowing sprung up from a specific land with which a person has a profound relationship.

For me, landscape is a lived experience and also a learned experience, both a flash of disclosure and an enlightened discovery. I was born in an ancient town in north China, which had been established as a frontier outpost more than two thousand years ago to fight against nomadic people. It is located at the southern edge of the Inner Mongolian desert, where the relics of the earliest Great Wall, before the Qin Dynasty (221 to 206 BC.), still lie in the sands. Probably it was a summer day when I was six or seven years old, I stood in the desert, facing the space embraced by the earth and the sky. Close to the horizon, a river ran through the sand and diminished to somewhere I could not see. The sky was blue, the sand was yellow, and white clouds danced in the air. I was a finite small dot in this vast space. For the first time, I realized my existence in the world and the world itself. But more than that, it was not only my existence and the world that at that specific moment came into being in my mind, I also felt other people, though I did not see a single soul standing in the desert at that time. But I knew that there are people who live or lived or will live somewhere in this great world. That knowledge came seemingly from nowhere, but it brought tears out of my heart and eyes. It was the beginning of my recognition of the world.

Later my family settled in Xi'an. In my teenage years and into my early twenties, I would often go to the nearby Zhongnan Mountains with my family on weekends and holidays. At the time, I read and copied by hand all the classical Chinese poems that I loved, and was fascinated with classical Chinese landscape paintings and calligraphy works. Those works of art and literature transformed my experience of nature. I could never again look at a landscape in China without recalling classical Chinese aesthetics and poetry.

"The country and the people refer to one another", wrote Nancy (51). He was led to this by studying the words pays, paysan and paysage, saying that they could be understood as a declension of a semanteme, that pays refers to location, paysan to occupation and paysage to representation. These three things: location, occupation and representation form one single reality, a canton, which means a corner of the land, the country one belongs to, is attached to and by which one is being held. In our contemporary period, this centering a person as land, and in land has been lost. The borders of landscape have been blurred, it is hard to stay at a fixed location, and life and perception are more often than not in constant shift and movement.

**“Wilderness” and the Group of Seven**

The Canadian landscape art tradition is often encapsulated by the legacy of the Group of Seven, which is promoted by the academic world, and the public education presented by the Canadian government and its various public and private institutions.

Twelve years before I came to Canada, my sister was studying at McMaster University in Hamilton. She sent me some images of Canadian landscape paintings, all of them were of the Group of Seven. They showed traces of influence from European impressionism and post-Impressionism, Cubist art, and Symbolism. But at the same time they were not like the Europeans or like any paintings from other countries. What fascinated me were their colours: rich, deep, burning, even the blues, the greens, the whites and the blacks seemed burning. The brushwork was like the touch of a colour-blade pressed on one’s skin.

Before I moved to Canada in 2009, I was reading Margaret Atwood. I took Atwood’s small book of poetry, The Journals of Susanna Moodie, with me on my immigration flight to Toronto. What she wrote in Susanna Moodie’s tone was like Exodus for me.

> We left behind one by one
> the cities rotting with cholera,
> one by one our civilized
> distinctions
>
> and entered a large darkness.
>
> It was our own
> ignorance we entered (12-13).

I had left behind my own culture and entered into an ignorance, my own; and perhaps also the outside ignorance to a stranger. I went to see the Group of Seven paintings at the Art Gallery of Ontario in the first week after my arrival in Canada. When I returned that night, I wrote to poet John Reibetanz about my visit, and he replied: “I think that their paintings have provided us with a permanent image of the Canadian landscape, one that is comparable to the rivers and mountains paintings of classical Chinese art”. I understand this more and more as I live longer in Canada.

I am always surprised by how deeply the Group of Seven has influenced the consciousness of some Canadians. Ed Pien told me a story about when he was twelve years old, he was studying oil painting. His father was a librarian at the University of Western Ontario in London, Ontario at the time. One day, he brought back some art books for his son, so he could practice by drawing a copy of whatever works he liked. Pien randomly chose some landscapes and copied them. He did a good job. People liked his works

and bought his paintings. He later found out that almost all the paintings he had chosen to paint were from the Group of Seven.

Contemporary Canadian artists often confront the legacy of the Group of Seven. Michael Snow, Robert Youds, Andrew Wright, and many others, have dealt with the symbols, colours, and compositions found in the Group. Last November, Christine Platt and I went to Victoria to visit the artist Robert Youds. In his beautiful little house, he spoke of how he was still fascinated by the touch and the appropriateness of colours the Group of Seven used. Recently Youds did some paintings that could be taken as a dedication to the Group of Seven and their contemporary peers.

While one approach to the Group of Seven attempts to transform their legacy, another focuses more on the social and political context of their work. Many scholars have found the promotion of the Group of Seven problematic, since it frames the "wilderness" or "The Great North" as symbolic of the Canadian national spirit.

John O'Brian has written that the Group of Seven's paintings "played a significant role in the nationalization of nature in Canada (32). In Canada, as well as in other postcolonial countries, landscape has been employed as "a powerful political unifier", used to "consolidate the drive toward national sovereignty". This same drive has also dominated Chinese landscape art since 1949, when a newly united and established country transformed both classical Chinese landscape painting and modern landscape art to suit the needs of a nationalist and socialist art. Landscape was a means to eulogize "the Great Goodness of Rivers and Mountains", in which both the rich tradition and promising future of a nation and country could be depicted. In these paintings, landscape becomes a completely humanized scenery. In Canada (and other postcolonial countries), art instead projected a "fictitious wilderness" onto an "empty land". But that "empty" land had in fact been populated by indigenous people for thousands of years.

Northrop Frye complained that the official Canadian landscape narrative was a false premise, because "identity is local" and "unity is national" (109). Ken Lum, an important contemporary artist and art critic, fiercely criticized the official "the identity-as-landscape narrative", arguing that this neglects the diversity of human identities (2013), in a way which is contrary to Canada's multicultural principles.

In 1971, one Canadian official declared that "there is no official culture, and nor does any group take precedence over any other." Yet the Group of Seven and its associations still have a lasting impact on the Canadian national consciousness. The naturalization plan for new immigrants still focuses on the Group of Seven. But it can no longer be the dominant way of visualizing the nation. And since the 1960s, many Canadian artists have shown what they have actually seen – the inhabited land.

In 1975, when an exhibition of the Group of Seven first toured to China, Gu Xiong, then a young intellectual who had been sent to live in a remote village in Sichuan province during the Cultural

Revolution (1966-1978), was able to see the exhibition in Beijing. Later, as a Canadian citizen and by now a renowned artist, he reflected on the experience: the paintings of the Group of Seven looked so modern and so unconstrained. Although the government thought these works were harmless, non-political, purely landscape art, Gu and his peers felt that these works were political. To him, they looked revolutionary. They appeared as symbols of freedom. Ironically, what was then criticized as a narrow-nationalism propaganda in the Group of Seven's paintings in Canada, had a radically different meaning when it was introduced and transplanted in China.

Later Gu told this story to Andrew Hunter, who is currently the chief curator of Canadian Art at the Art Gallery of Ontario. Twenty years later, Hunter wrote his encounter with Gu's family:

> I realize that everything changed when I met them almost twenty years ago, that since then I have never really looked at a Group of Seven painting without thinking of China, and that I always return to my conversations with them when I think Canada, its past and future. My sense of home changed when I met them, became precarious, unstable, ethereal, I came to think of Canada as not a place but more of an unstable idea, a shifting conversation, a tentative, at time provocative, dialogue between individuals and cultural groups that will never settle and may in fact have passed us by, may have just been a story that now lacks coherence and cohesiveness, that has become frayed, like a dream. (36-39)

Hunter's realization is profoundly touching. An art exhibition of the Group of Seven (and also of Alex Colville[2]) could transform a Chinese generation, due to their thirst for art at that peculiar time. Cross-cultural communication has that magic power to break open the limits imposed on a people and a culture, the way a migrating seed breaks open the soil of a new land.

Canada is one of the world's most immigrant-friendly countries, where the diversity of cultures and peoples will and shall break the narrowness of one dominant culture, while confluences of people, communication and even dissent enriches the life and culture of a country.

O'Brian & White's landmark book Beyond Wilderness: The Group of Seven, Canadian Identity, and Contemporary Art was published in 2007. It is an accomplishment that compiles decades' of experiences and reflections on landscape by artists and scholars. Its great effort to transfer important voices that counter the prevalent representative view of landscape, and give voice to many artists' practices has had a lasting impact on the scholarship of Canadian art. Seven years after its publication, The Transformation of Canadian Landscape Art: The Inside and Outside of Being exhibition wishes to further the exploration in the same field, by presenting what is happening now in the Canadian art world, and what has happened outside the conventions of traditional landscape.

[2] Alex Collville showed in China in the early 1980s. He influenced a generation of artists and art lovers in China. Everybody knew his works, in particular his *Horse and Train*.

While Michael Snow, Iain Baxter&, and Edward Burtynsky are well-known in the international art world, we will also present mid-career Canadian artists, such as Andrew Wright, Robert Youds and Ed Pien. We will look at artists such as Edward Burtynsky and Isabelle Hayeur who have brought us face to face with the environmental crisis, and the works of Rebecca Belmore and Bonnie Devine which have deepened the exploration of identity through indigenous cultures deeply rooted in the land. We will bring forth stories from cross-cultural perspectives; Gu Xiong, Jamelie Hassan and Ron Benner, each take us on a roundabout journey to the converging of cultures, over thousands of years and across continents. We include as well works that approach China as outsiders: Andy Patton's poetic journey into Tang and Song calligraphy sees that art with new eyes. Jean-François Côté's video installations are often a philosophical and technical quest into image and space. They are rooted in the Western philosophical heritage in the broadest sense—Heidegger, Greek and Roman mythology and the Greek tragedies, but some of his works are also curious about Chinese people and their cultural space, such as his video work Chorus. Diversified, stratified, interlaced, disassociated, the exhibition will both present the inheritance and the transformation of Canadian landscape art.

**Transformed Landscapes since the 1960s to the Present**

The 1960s were a turbulent and creative age. Events in Europe and the United States affected the Canadian art world profoundly: the Anti-Vietnam War movement, the Civil Rights movement and women's rights movement, The Beat Generation and Hippies, Tibetan and Japanese Buddhism, all the resounding sounds of the symphony of the 1960s' North American art scenes. The New York and San Francisco art scenes, Minimalism, Pop Art, experimental film and music, the Black Mountain School, Andy Warhol, Robert Rauschenberg, all were important influences. Toronto's Marshal McLuhan became the spokesman for the media world and the global village.

The artists who emerged in the 1960s transformed Canadian art—— Michael Snow and Joyce Wieland in Toronto (though they lived in New York in 1960s for most of this time), Iain Baxter&, Ingrid Baxter and Michael Morris in Vancouver, London's Greg Curnoe and Jack Chambers, in Montreal Guido Molinari and Claude Tousignant, and in the Prairies Ronald Bloore and Kenneth Lochhead. All were major figures. Here I will talk briefly about Michael Snow, Jeff Wall and Iain Baxter&, each of whom has created a corpus of works that explore the conventions of traditional landscape and address the contemporary relationship between the human and the natural world, with the new visual possibilities of transformed landscapes that they have perceived and created.

**Michael Snow and His Visions**

> My paintings are done by a filmmaker, sculpture by a musician, films by a painter, music by a filmmaker, paintings by a sculptor, sculpture by a filmmaker, films by a musician, music by a sculptor… sometimes they all work together. Also many of my paintings have been done by a painter, sculpture by a sculptor, films by a filmmaker, music by a musician. (26)

This text, written in 1967 by Michael Snow, shows the cross-disciplinary thinking that was already surfacing in his art practice. Many of his works dealt with landscape, but these were always technologically-assisted landscape works, landscape seen with the aid of lens-based devices. In Plus Tard, Snow was interested in the "painterliness" of the Group of Seven. The brushstrokes, pure colour surfaces and the subject of the national landscape in these paintings inspired Snow to make something new. He used a still camera to make photographs of the Group's paintings, but with long exposures, and the camera was deliberately moved with the shutter open. In this way, he blended the paintings with the gallery space and "mixed, smeared and blurred" the colours captured by the camera. The camera was Snow's paintbrush. Tila L. Kellman in her analysis of this work, questions the old dialectics of reality and representation. She borrowed Walter Benjamin's famous term "aura", to argue that in Plus Tard, Snow did not strip away the aura of the paintings. Instead, the blurry traces that Snow created enabled photographs "pregnant with potential" (147). Snow and other artists used new techniques to transform the essential elements of the Group of Seven, and in doing so, brought the old subject of landscape into contemporary dialogues of art.

Plus Tard 06, 1977, Michael Snow
Photographic Installation, 25 Ektacolour photographs under Plexiglas with painted wooden frames
Collection of the National Gallery of Canada, Ottawa
Image courtesy of the Artist

Field, another photography work done in 1973-1974, was as an attempt to present a 'family' of images. He wrote:

> Field is a very pure light and shade (black and white) work. Two large photos are positive and negative versions of the same subject: a farmer's field with many small twisted rectangles. These rectangles were snapshot-sized photosensitive papers placed randomly in the field and exposed briefly. In the final work, fifty of the negative images alternate with their positive versions to make a self-portrait of the plants in the field and their shadows recorded by sunlight (54).

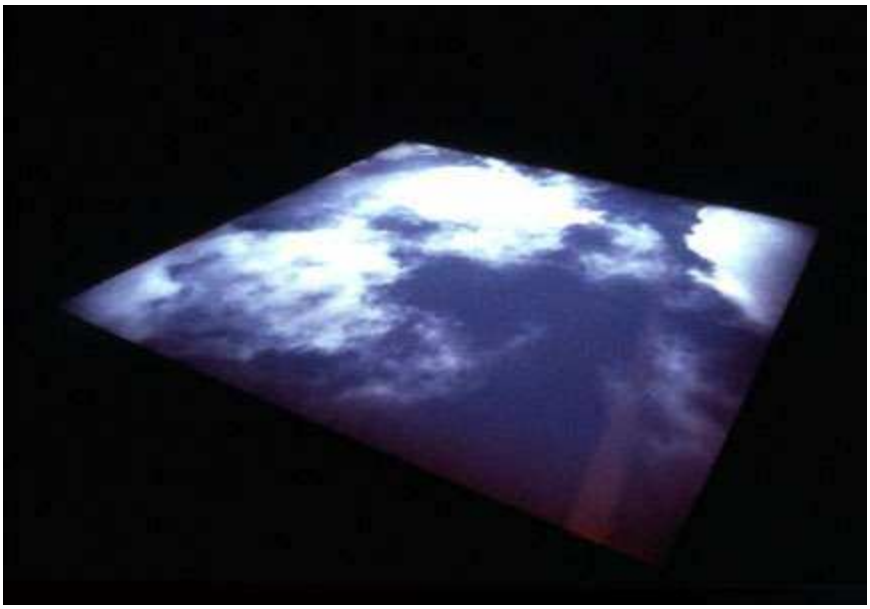
Snow's description of making "self-portraits of the plants" in a wild field reminds me of the Romantic poet William Blake's verse: "To see a World in a Grain of Sand / And a Heaven in a Wild Flower,/ Hold Infinity in the palm of your hand /And Eternity in an hour." In this work, there is a true romantic interest in seeing the earth, although the perspective is not based on our eyes, but on a camera; and also an interest in playing with the image world, which is our second nature now.

Dennis Longwell, in his introduction to the work of The Michael Snow Film and Photography Exhibition at the Museum of Modern Art, New York in 1976, described it in these terms:

> Because Field includes images made both with and without a camera, because it presents us with two views, one positive and other negative, of the same reality, and because it openly invites us to revel in the sumptuous richness of its photographic grays, this work is superior evidence of a mind acutely sensitive to the beauties, the contradictions, and the satisfactions inherent in photographs (1976).

Longwell perceived the two views of the same reality, the natural world, in this complex work. Kellman thinks this work is a site "which Snow transferred nature to the field of representation." She sees the plants in this work as "unauthorized", as wild colonizers of an abandoned field. The photograms, as "direct indices of light", double the historical condition of the weed field. And since the work displaced the field it pictures, the place of the natural world is taken up by the field of representation (133-136).

Interestingly, Andrew Wright's work In Camera: The View From Here, 2000 offers a dialogue with Snow's Field in its strategy of representation and its depiction of nature. Wright used half of a gallery space as a large camera obscura. A lens was mounted in a hole cut into the roof, which allowed a moving image of the sky to be projected onto the floor. The other half of the gallery was used as an exhibition space to present photographs created by the camera obscura—the gallery that had become a camera.



In Camera: The View From Here, 2000, Andrew Wright
Camera Obscura, silver prints
Image courtesy of the Artist

In Field and in Camera, nature makes its own portrait, but with technological assistance. More than three decades apart, the works share certain strategies of representation, yet Snow's meditation on the relationship between nature and its representation is significantly different from that of Wright. As Wright wrote:

> The Camera Obscura brings the immensity and simplicity of the outside world inside to a domesticated, private and individual space. The relationship of scale is reversed—we see sky by looking down instead of looking up and the world is made small, controllable, and charming. The monstrousness of the gigantic is tamed, made cultured. The hope and aim of the Camera Obscura here is in some ways confounded: we see not the accuracy of detail outside, nor a beautiful picture, but presented is an opportunity to witness only moments of representation. It is a democratizing vision: it is different at each moment, but the same everywhere. The view destabilizes our accepted position as fixed subjects at a particular place and time. The world leaks in confronting us with void, space, cloud, and sky. The plethoric nature of the image (hugeness, time, motion, sound) is only partial. [3]

We are far more deeply immersed in image and the represented world now than before.

[3] http://www.andrewwright.ca/#/in-camera/

La Région Centale, 1971 by Michael Snow is an epic poem of landscape. The three hour long sound "movie" is one of the most profound and inspiring experimental film works since the birth of this medium. Snow wanted to translate the landscape tradition into the relatively new medium of film. But he also moved past the representation of the land onto a two-dimensional surface. He saw the possibility of using a constantly moving camera to create a totally open three-dimensional space. As he explained:

> The camera is an instrument which has expressive possibilities in itself. I want to make a gigantic landscape film equal in terms of film to the great landscape paintings of Cézanne, Poussin, Corot, Monet, Matisse and in Canada the Group of Seven… (53)

Snow thinks it is very important that La Région Central is "a source of sensations, and ordering, an arranging of eye movements and of inner ear movements" (59). Like Charles Baudelaire's Correspondence, the power of sensations "expand into infinity", and "sing the ecstasy of soul and senses."

Kellman described her experience of watching this film, as being consumed and physically and psychically invaded, and her sense of self as corporeal constancy being breached (121). But losing a sense of corporeal existence does not mean that she would also lose her perspective. Because La Région Centale "equalizes what is off-screen with what is framed", she found that every view was a landscape rather than raw nature (123). Kellman believes that the movie does not represent a landscape as a stage for human action, instead, it "triangulates" the relationship between spectator, landscape and the image-machine. And this image-machine, the technology, "saves human subjectivity from nature by wrapping both in representation." She writes that this is and must be a tragic consolation (123).

Kellman's interpretation is an effort to challenge the Miltonic tone of Snow's declarations:

it will be a kind of absolute record of a piece of wilderness;

the mechanized movement will be the first rigorous filming of the moon surface;

it will feel like a record of the last wilderness on earth, a film to be taken into outer space as a souvenir of what nature once was;

it will convey a feeling of absolute aloneness, a kind of Good bye to Earth;

it will preserve the wilderness, as well as alone, as rarity (56).

La Région Centale, 1971, Michael Snow

16mm Film (Transferred to HD video); 190:44 minutes, colour, sound
Film still courtesy of the Artist

I do not think that Kellman's "consolation" by "wrapping in representation" is a convincing statement in terms of the relationship between nature and humans. I think that in La Région Centale, Snow makes a roar and an absolutely sad laughter, much closer to W.H. Auden and Chinese poet Su Shi. As Auden wrote: "From the height of 10,000 feet, the earth appears to the human eye as it appears to the eye of the camera; that is to say, all history is reduced to nature... there are no historical values either. (101)" If we view the world as a camera, it creates a distance between the observer, and the world. The uniqueness of both of the world and ourselves shrinks and we are generalized. To represent and to be represented is to let history sink into nature. But we cannot escape this dialectic of being part of history and a nature that has no significance.

Su Shi wrote in his prose poem "On the Red Cliffs":

> Master Su said, "Do you know the water and moon? The one flows on, and yet never goes anywhere, and the other waxes and wanes, yet never diminishes or grows. If you look at them from the point of Change, then heaven and earth never stay the same for even the blink of an eye. If you look from the point of what is unchanging, then all things, and I, are inexhaustible, so what is there to envy? Between heaven and earth, each thing has its master, and if it were not mine, even if only a hair, I would not take it. Only the clear wind on the river, and the bright moon between the mountains: the ear receives one and creates sound, the eye meets the other and makes colour; you can take these without prohibition, and use them without exhausting them. This is the infinite treasure of the Creator, and what you and I can share and rejoice in."[4]

If there is a tragic consolation, would it not be like what Su Shi wrote?

**Eclogues, Cityscape, Infoscape, Globalscape…**

More chasteness to my eclogues it would give

Charles Baudelaire: The Landscape[5]

[4] translated by Pauline Chen
[5] Charles Baudelaire: *Paysage*, translated as *The Landscape* by Roy Campbell

Instead of presenting an idealized life in the countryside, Baudelaire's eclogues are poems of the modern city's life and sensual pleasures. This new type is comparable to but essentially different from Virgil's classical eclogues. It creates a new landscape. In art, it is Manet who echoes Baudelaire's sense of the beauty and pleasure in the "Fleur du Mal" of modern life. A contemporary version of Manet's party in a meadow in a park would be like Jeff Wall's large-scale photographs, The Story Teller or Tattoos and Shadow —photographic tableaux that mimic the scale and drama of historical paintings. In Canadian contemporary art, Jeff Wall, Iain Baxter& and the Vancouver School artists have created contemporary eclogue [6] that depicts the society, its people and their "settlement" in new ways. Sometimes, this new eclogue is called a "cityscape".

For Jeff Wall, to make a landscape is to let people recognize each other under constantly changing conditions. In a landscape, an artist works to make visible the "human distance", which for Wall is a measure of a real social experience.

Since the coming of modernity, thinkers have been aware of the problematic dominance of the gaze that splits a person from the world. Critical reflection on human perception shaping the landscape experience itself has become a contemporary tradition. Cheetham has said that we humans can only apprehend nature through human nature (2013). This statement offers encouragement to find new perspectives and new relationships to the natural world and the landscape.

Jeff Wall used the term cityscape to describe the "in between" of his images depicting the merging of city and country, nature and history. Many other Vancouver artists have also discarded the pictorial "grandeur", "wilderness", and the "awe-inspiring" Canadian landscape, and delved instead into the everyday and the urban space of their time. In the 1960s with his former collaborator, Ingrid, Baxter& explored various components of social life to create new landscapes in the forms of vacuum bags, TV sets, various advertising forms, light boxes, texts, photographs, paintings and installations.

McLuhan wrote: "Precepts of existence always lie behind concepts of nature (28)". Both the earth and people have been shaped by our contemporary conceptions and behaviours. Baxter& has been influenced by McLuhan profoundly, and is recognized as the McLuhan of art. In talking about his own understanding

[6] From The Encyclopædia Britannica: eclogue, a short pastoral poem, usually in dialogue, on the subject of rural life and the society of shepherds, depicting rural life as free from the complexity and corruption of more civilized life. The eclogue first appeared in the Idylls of the Greek poet Theocritus (c. 310–250 bc), generally recognized as the inventor of pastoral poetry. The Roman poet Virgil (70–19 bc) adopted the form for his 10 *Eclogues*, or *Bucolics*. The eclogue, along with other pastoral forms, was revived during the Renaissance by the Italians Dante, Petrarch, Boccaccio, and Battista Spagnoli (Mantuanas), whose neo-Latin Eclogues (1498) were read and imitated for more than a century.
http://www.britannica.com/EBchecked/topic/178193/eclogue

of landscape, Baxter& said: “Throughout my art practice I have been interested in the various uses of the landscape; the situation of the various elements and social attitudes upon the landscape; and the type of technology, ideology, and capital structures that are positioned between the viewer and the landscape.” In his view, the “globalscape” is a synthesis of people and nature culminating in “Infoscape”, a term Baxter& coined, meaning the world as an Information Landscape. In the Infoscape, there are six landscapes: Landscape as Nature, Landscape as System, Landscape as Habitat, Landscape as Artifact, Landscape as Wealth, Landscape as Aesthetics (4-5).

Landscape, 1990, Iain Baxter&
Installation, mixed media.
From The University of Lethbridge Art Collections; gift of the Ruskin family of Calgary, in memory of George Ruskin, 1994

The complexity of Baxter&’s works opens multiple cognitive spaces for spectators, but for Baxter&, art is not just for spectatorship, it is something you must be part of and live with. When I look at Baxter&’s works, his vacuum-inflated landscapes, linguistic puns and installations, I have always found wit and humour in them. The works seem direct and simple and yet that directness and simplicity has been meditated. If Baxter&’s play and use of daily material transforms both commodities and art traditions, it is in a manner like the Zen’s sudden enlightenment, and enlightenment found in daily activities.

In recent years, Baxter& has focused more on consciously ecological work. Four decades ago, McLuhan saw the influence of TV on the world, and wrote: “At the moment that the earth went inside this new artifact, Nature ended and Ecology was born. ‘Ecological’ thinking became inevitable as soon as the planet moved up into the status of a work of art (71).” The media world is if anything more all-encompassing than half a century ago. Baxter& realizes that ecological concerns are, in the end, about “looking at the totality of existence, the whole world and how it fits together".

In his Holberg Prize reception speech, Bruno Latour said: "The Earth is no longer in the background, but very much in the foreground, in constant rivalry with human intentionality. In the meantime, human action has taken on a dimension that matches that of nature itself… "[7] This awareness of urgency, social relevance and responsibility has called forth reaction from many artists, among them, Edward Burtynsky, whose work documents the disastrous environmental damage as the result of global industrialization. The earth is his country, he has said, and named his large scale photography works as "Manufactured Landscapes". In his early years, he was influenced by early American landscape photography and landscape paintings. Pictorial effect is his aesthetics. He transforms the traditional landscape's awe of beauty to an awe of terror at the sheer scale of the industrialized and urbanized world.

The present is always invisible because it is an environment, McLuhan stated. It saturates the whole field of our attention (364). Isabelle Hayeur's concern has largely been the urbanization of the environment, finding neglected aspects of reality and bringing it back for us to face. In the form of Model Homes in Quebec suburbs developments nibble away at the way of life that had endured in the countryside, or the deterioration of water systems in the Mississippi River. She finds in the fragmentations of landscape the compartmentalization of our life and time.

Both Hayeur and Wanda Koop often play with the panoramic perspective (Johanne, 84-87) (Halkes, 20). Koop in particular shows great interest in various mechanical perspectives. In her landscapes paintings, the camera's eye is always present, peering through windows in airplanes and ships, or the rear mirror of vehicles. She also displays a dexterous skill in absorbing aspects of the painterly surface from early masters, such as Piet Mondrian and Giorgio Morandi. Her lessons also come from other cultures; her interest in Chinese visual culture inspired her to create a series of paintings blending together Chinese classical landscapes and masks from Chinese drama. In her Hybrid Human works, figures are placed on the ground of a landscape, but the plane or traditional surface of the landscape is interrupted. The figure seems to be walking into the depth of the landscape, to a horizon that must exist; yet the horizon is not there. The center is void, which creates a painful no-man's land.

## Land for the Indigenous People

Ecological and environmental concerns colour our use of land. In Canada, this is particularly a concern for indigenous people. Historically their land had been appropriated by force and political deceit. Today, the exploitation of the land in the name of profit routinely puts at risk traditional ways of life and indigenous rights over their lands.

The Enbridge's Northern Gateway tanker and pipelines project and the situation of the Shoal Lake First Nations have both aroused intense criticism. The Northern Gateway project will expose the entire area

[7] http://www.bruno-latour.fr/sites/default/files/129-HOLBERG-RECEPTION-PRIZE.pdf

from northern Alberta to the Pacific Coast to the risk of toxic spills of bitumen crude from Canada's oil tar sands. For more than two decades, Burtynsky has travelled around the world to show the impact of the oil industry to the world. Burtynsky thinks of oil "as both the source of energy that makes everything possible, and as a source of dread, for its ongoing endangerment of our habitat."

Shoal Lake supplies drinking water to the city of Winnipeg. Because of a canal built to supply the fresh water, the area where local First Nations people live became a man-made island, making travel difficult and even dangerous. In a bitter irony, Shoal Lake supplies fresh water to the city, but the people of Shoal Lake have to rely on bottled water. Across much of Canada, the lack of clean water on reservations is a public scandal.

"Corporeal involvement" is at the center of Rebecca Belmore's performance works; but Charlotte Townsend-Gault has also written that Belmore's performances have always been "fiercely specific to a location and moral aspiration", and that she has treated each public crisis locally and specifically (Townsend-Gault, 2006). Belmore's recent performance and video work, Perimeter, done in Sudbury last year, is a response to the issues around land. She wears a surveyor's safety vest with a big bright yellow X on it. The bright X also suggests that "X marks the spot" and the "X" with which certain treaties were signed by persons unable to read the treaty they signed. She roams about through various places, the wild fields of First Nations reservation, lakeside communities, land where oil pipes and heaps of dumped industrial waste can be seen. She holds a wavering band, a plastic, fluorescent tape, which for Belmore is a physical line that is sketching and marking through all these territories. She digs out red soil and pats them onto rocks. She stands in a lake still as a statue, and sits on a rock at the edge of a lake, with water washing her feet.

Belmore often makes use of materials found on the site, such as the red mineral powders in Perimeter, or at the Canadian Museum for Human Rights, the clay dug out of the land for massive blankets made of clay beads. Belmore said:

> So if you put fire, earth and clay together, you get ceramics...revisiting this idea of human beings that have always used the earth to make objects that were functional to them, to us...therefore this work is…about our human relationship to the land.[8]

In Heidegger's article "The Thing", he used a jug as an analogy to illustrate the relationship between the sky, the earth, the divinity and humans. A jug is a thing created, and is also the vessel that enables the gift of pouring, the libation. He wrote: "in the gift of pouring earth and sky, divinities and mortals dwell together all at once", and these four "are enfolded into a single fourfold (173)." I see Belmore's use of material directly gathered from the land shares aspects to Heidegger's quest for humankind's dwelling in the world. Heidegger's quest is an idealized pursuit for a long lost ancient memory, and a calling for re-

[8] http://www.cbc.ca/news/aboriginal/first-nations-artist-rebecca-belmore-creates-a-blanket-of-beads-1.2571509

establishment of an ancient relationship between human and nature, while Belmore's work is about an inherited lived experience.

Heidegger is one among many modern thinkers who reflects on the devastating aspects of Western civilization, and questions humankind's place in the world. "My Ego, says Descartes: 'thought', in actuality, appropriating nature." Jean-François Lyotard thus disclosed the consequence of the dominance of the human subject over the world in Western thought (6). Appropriating nature ceaselessly, "the earth was aware of me no longer (Purdy, 52)". Robert Houle takes the same critical attitude towards Western culture. He has said: "Humanism was born in Greece, but the ultimate error of Plato was to suppose the subjective paradigm had objective existence. (1992)"

In 1992, Robert Houle co-curated a ground-breaking exhibition Land, Spirit, Power: First Nations at the National Gallery of Canada, a survey of the historical and contemporary First Nations and Native American artists. In his catalogue essay, Houle discussed what land, landscape, earth and nature meant for the indigenous peoples. For them, what is most important is the sacredness of the natural world. There is "a spiritual understanding of the universe, a sense of the natural and supernatural, and a profound sense of the sacred (1992)." Because their cultures are totally immersed in their specific lands, foods, ceremonies, herbs, and animals, one cannot separate them from their lands. "Nature is a temple", we remember Baudelaire's verse, but we are unable to perceive what the temple means. For many indigenous people who were born in and live in cities, they may be disconnected with the sacredness of nature, and they need to find a new way to approach the natural world.

Houle also wrote:

> There is no word for 'landscape' in any of the languages of the ancient ones still spoken. In Ojibwa, whenever the word uhke is pronounced, it is more an exaltation of humanness than a declaration of property.

It is the land, on which humans live and by which we live, which nurtures us, embraces us, talks to us and keeps stories for us. Heidegger said that "The earth is essentially self-secluding", and man brings the earth into the Open by the work "as it sets itself back into the earth". This bringing work back into the earth can be seen in the works of Rebecca Belmore and Bonnie Devine. Belmore's Ayum-ee-aawach Oomama-mowan: Speaking to their Mother in 1991 is a performance work using a huge wooden horn as a massive megaphone to call to the earth. The work has toured across the country over decades since it was created. When Belmore talked about this work, she said: "It was about having people speak directly to the land, speaking to the Earth, which is the mother of us all, (Belmore, 2014)" In Devine's works Writing To Home Series, she described:

> "The rocks tell a story ages old. Geologists and prospectors saw and read it early on and gouged fathom-deep pits in answer, looking for rare earths and minerals. Everywhere you see their

> restless scratches. Even as the drawings and peckings, the noble stories of the old Ojibwa, fade and expire under their feet."[9]

And in her statement for the work Letters From Home sculptures, she said: "The casts attempt to read and write back the story inscribed on the Canadian Shield."

Ayumee-aawach Oomama-mowen: Speaking to Their Mother, 2008, Rebecca Belmore
performance still from gathering at Johnson's Lake, Banff National Park (Banff, Alberta), July 28th 2008, 1991 sculpture, performance, 2008
Photo: Sarah Ciurysek
Presented by the Walter Phillips Gallery as part of the exhibition 'Bureau de Change', July 12 – September 28, 2008

The Earth listens, speaks to people, and consoles people. "To native cultures, the spoken word is sacred, is essential to our profound belief in the efficacy of language." Houle stated. For artists like Belmore and Devine, body, language, natural material, land, cultural legacy, identity, political concerns are all woven together. The gap between indigenous culture and Western culture will not be filled, if the guilt of post-Europeans cannot be constructively transformed, and voices of the indigenous culture cannot be heard. This new contemporary art by indigenous artists brings us face to face with a world that has long been closed, appropriated and exploited.

**Across Thousands of Mountains and Waters—Confluences of Cultures**

> Gates of The Nine Heavens opened and the magnificent palaces come to view
> Envoys in costumes of thousands countries bow their heads to the royal crowns and flags[10]

[9] From artist's statement

This poem was written by the poet Wang Wei at the height of the Tang Dynasty. It shows a great scene of cultural communications in the past. Xi'an is no longer the ancient capital Chang'an and the center of the world, but traces of the encounters of cultures and peoples still can be found everywhere, in the artifacts, relics, foods, languages, that still are part of the local people's lives. More than half a million Muslim people live in Xi'an. The Great Mosque at the Huajue Lane was established 1275 years ago during the Tang Dynasty, one of the earliest and largest mosques in China. Not far from the Drum Tower, it offers a retreat from the noisy downtown. I passed many days there reading and daydreaming. Outside the Great Mosque of Xi'an is the Muslim district, a network of lanes and shops, restaurants and the stalls of small vendors stretching for miles. It is the most vibrant place in Xi'an.

The multi-cultural presence in Toronto, where I now live, always reminds me of that district. When Yang Chao, the director of Xi'an Art Museum, invited me to curate this exhibition last August, my first thought was to find a work that could connect the Muslim District with Xi'an's local culture and its memory of the Silk Road with that of contemporary Canadian experience. I thought of Jamelie Hassan and her survey exhibition At the Far Edge of Words, which I saw in 2012 at the Museum of Contemporary Canadian Art (MOCCA) in Toronto. One of the finest exhibitions I saw in Toronto, it was a theatre where cultures, histories, personal and public experiences merged in so many ways: in visual and verbal works, documentary and fictional approaches, incorporating ceramic objects, poetry, video, photography, paintings and drawings.

These works made clear that an artist can make a difference through art. What struck me most was Hassan's ability to use diverse cultural experiences and connect them to what is local, personal and lived. I approached Hassan at Ron Benner's corn roast event at Hart House, the University of Toronto last September. I introduced myself to Jamelie Hassan and asked her, "Do you want to join an exhibition in Xi'an, China? Can you make a work which addresses the half a million Muslim people there? Can you connect the Silk Road to our contemporary world?" And she said: "Yes!"

It was at that point that I knew, I would be able to expand the theme of the exhibition—landscape —to new dimensions, crossing borders and times.

Andy Patton has commented that Hassan's work resituates artifacts (Patton, 71). The installation work at the Great Mosque is such a work. Presented there, on the ceiling of the library is the text, Nur, called "The Light Verse" from the Qur'an and is based on calligraphy from the 16th century central cupola of the Hagia Sophia in Istanbul, Turkey and is combined with glass lamps from Cairo, Egypt. The Tang dynasty and the 16th century are bound together; Xi'an, Istanbul and Cairo are entwined together on the long thread of Islamic culture that opens to other cultures. Sacred and enlightening texts, beautiful calligraphic patterns, artefacts, histories, sites and cultures are all combined in this artist's hands.

[10] Wang Wei: In response to Jiao Zhi's poem Morning Court Service at the Great Brightness Palace"

Ron Benner is a maker of gardens, an artist, a photographer, a traveller, a researcher of agriculture, biotechnology, and the global transmission of economic plants and the subsequent transformation of civilizations by the plants on which we depend for food. When Benner and I had our first meeting about the exhibition, he asked me:" Do you know where landscape painting, such as watercolours came from in Ontario? It was from the military things, explorers. The colonizers went everywhere to conquer new lands and people. They needed skilled draftsman to make maps, and paintings. That's how landscape painting spread over the colonized world, the Americas." I was stunned.

Benner's opinion reminds me that artists went to Egypt with Napoleon's army, and that Canadian painter Paul Kane's paintings of First Nations peoples were done when much of the Canadian West was uncharted.

Cheetham argues that although colonization and the landscape genre of art exist together, landscape art has a much older history; for example, images of the landscape appear in ancient Roman wall paintings. The Roman landscape is often populated either by people at work cultivating vineyards and orchards or by mythological figures. Cheetham's view breaks up the notion that landscape art began with the Renaissance. His views suggest new possibilities in the understanding of landscape.

Matthew Teitelbaum, the Director of the Art Gallery of Ontario has said that Benner "used issues of production and exchange of foodstuffs to point to the unacknowledged links between indigenous cultures and our contemporary industrial state (Teitelbaum, 33). It was from Benner that I learned there was also a Silk Route, one that crossed the ocean from the Americas to Africa, the Philippines, South Asia, and China. It is the Silk Road of plants. Inviting Benner to build a garden installation in Xi'an is an effort to acknowledge and reactivate this long neglected Silk Route.

Gu Xiong also looks at issues of food and global exchanges. Migration, the environment and the mass-production of food have become the concern of his art practice. "We live in a 'second' nature," Gu has said. "We have changed our surroundings from a world that supports life, into a synthetic, mass-produced reality. (Gu, 2)" It is a reality like Kafka's Castle, no one can find a way out, but, can one still resist ?

Hassan, Benner and Gu take the responsibility to face the critical issues of the present. They take actions. Patton has argued that Hassan resists the "professionalizing" of art and artists (73), unhappy with the aesthetic distance on which so much of our culture depends (85). This is also true of the practice of Benner and Gu. Their art manifests what Seneca said: "Do not live for yourself alone, so that you do not live for no one", a text written on a ceramic tile in Hassan's Bench from Cordoba, 1982.

Bench from Cordoba, 1982, Jamelie Hassan
glazed ceramic tiles, plywood, colour photograph bookwork
bench: 132 x 88.9 x 64 cm; bookwork: 20 x 15.2 x 2 cm
Collection of Museum London, Canada, Purchased with matching acquisition funds and a Wintario Grant, 1985
Photo credit: John Tamblyn

**Ed Pien's Dreamscape and Contemporary Chinese Ink and Water Landscape Expressions**

Visiting Ed Pien's studio was like walking into the palace on the heavenly Penglai Island in the center of the sea in the Chinese myth. The small studio was covered with his drawings. In colours or white lines on black papers, filled with images of plants, animals, humans, hybrid-creatures, from which narratives were forming. Pien told us he was influenced by the "Classic of Mountains and Seas" (shan hai jing), the book of early China's geography and myth. Drawing from this, Pien makes incised drawings to create a landscape of dreams, one where our subconscious desires act. Nature for him is the inner world of feelings; the external world of nature always inspires fear in him. Is he in this way very Canadian? Is Pien's world from the East or from the West? In recent years, intense debate has arisen about finding contemporary expressions of classical Chinese ink and water art. Some Chinese artists and curators explore archetypal landscape elements: cloud, rock, fairies, myths, sagas – many, like Pien's drawn from the Classic of Mountains and Seas, while others extend the tradition of Chinese Mountains and Waters painting. In spite of growing up in the West, Pien's use of classical Chinese myth seems an echo of this broader movement taking place in Chinese art today.

The poet John Reibetanz said that whenever modern Western poetry came to a point of exhaustion, they would go to Chinese poetry to find inspiration. This happened several times in the 20$^{th}$ century, most notably with Ezra Pound's imagistic poetry. For Canadian artists of Chinese descent, like Ed Pien and

Yam Lau, their work thrives on an imagining of China. This is also true for some artists who have constantly gone back to the past of both the east and the west, such as Andy Patton. For these artists, the ancient could be contemporary, and the ideal could be attained, because the true beauty is immortal and will be reborn in an artist's work. The east is the west.

Soothsayer, 2012, Ed Pien
ink on section black paper, (49 x 30 inches)
Image courtesy of the artist

**Encounter of the East and West?**

In my five year's stay in Toronto, I have often talked about landscape art, both Western and Chinese, with Andy Patton and the poets Roo Borson and Kim Maltman. They urged me to read Al Purdy's My Grandfather's Country and The Country North of Belleville, believing that these lines were a gateway to the spirit of this country, and to Ontario specifically:

> and if I must commit myself to love
> for any one thing
> it will be here in the red glow
> where failed farms sink back into earth
> the clearings join and fences no longer divide(Purdy, 555)

Patton often says he is a Western painter, but he is fascinated by Chinese poetry and literati painting. Calligraphy especially interests him because it shows the possibilities for an art that can be both literature and visual art. Maybe the easiest way is to call this type of art poetics. Before visiting China, Patton often

had doubts about Chinese classical landscapes. But after his visit, he said that he could understand why Chinese landscape paintings were made in that way, that the paintings reflect what you will actually see in the land, mountains and waters.

The great Song dynasty landscape painter Fan Kuan made some of the most important landscape paintings in China's history. Like most of the ancient masters, he retreated to mountains, and often travelled for months to observe and paint the landscape. This tradition lasted until into the mid-20th century in China. By the time of his death in 1955, the painter Huang Binhong had visited Huangshan Mountain more than one hundred times to picture its ever-changing appearance. In Canada, David Milne and the Group of Seven also lived in nature in order to paint it. The *plein d'* air practice of Cézanne, Monet and Van Gogh among others also posits the same relationship between the painter and nature. Patton could be a Song Dynasty painter—however, he thinks his art is an encounter of two cultures, of two places in the contemporary moment, and these two are not reconciled. Nature in his art is a way of comprehending the human world. Your own name, as Borson wrote, "exists in the larger register of human sounds" (Borson, 62).

**Conclusion**

This essay and the exhibition are not a representative survey of Canadian landscape art. Instead, it is an effort to present the current diversity of art practices that address the genre we know as "landscape art", a genre which cannot exist meaningfully in its old form in contemporary time. In offering new perspectives, new techniques, new visions of humans and nature, we hope that these works could be shared with a different country and culture. Equally important, this exhibition will bring Canadian art and artists into a dialogue with both the traditional and contemporary art of China. What Canadian artists have done is a treasure that can be and should be shared by all, and not only because it is increasingly hard to separate the West from China. As Auden wrote: "Soft as the earth is mankind and both / Need to be altered." [11]

Yan Zhou

July 2014, Toronto

[11] Lines from W. H. Auden's poem "In Praise of Limestone"

**Disclaimer**

The ideas expressed in this text are those of the Curator; they do not attempt to give a comprehensive view of Canadian landscape art nor of the careers of the artists mentioned. They do not express the intentions nor the views of the artists discussed.

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