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Weathervane
L'air du temps

November 2005 to January 2006

Oakville galleries

Marlene Creates, Paterson Ewen,
Rodney Graham, Tania Kitchell, Mark Lewis,
Richard Rhodes, Seifollah Samadian, Alan Storey,
T & T (Tyler Brett and Tony Romano), Diana Thater,
Lawrence Weiner, Chris Welsby

Weathervane L'air du temps

19 November 2005 to 15 January 2006

at Centennial Square and in Gairloch Gardens

curated by Karen Love

Exhibition opening Friday 18 November at 7:30 pm at Centennial Square

followed by a reception in Gairloch Gardens at 8:30 pm.

Curator talk Tuesday 22 November at 7:30 pm in Gairloch Gardens.

Weathervane is a collaborative project of Oakville Galleries and the Ottawa Art Gallery.

At a time when the effects of global warming might be twice as catastrophic as previously thought, and extreme climate events threaten us worldwide, it no longer seems mundane to talk about the weather. The exhibition *Weathervane* looks at how contemporary artists think about the weather. For some artists, the study and presentation of the phenomenological aspects of weather has enormous implications. Others use visual and textual strategies to link atmospheric conditions to psychological, social and environmental concerns.

Marlene Creates investigates the human perception of place. Her recent photographic projects ask how we distinguish one place from another, and how notions of territory and belonging are reinforced by public signage.

Paterson Ewen's work reflects his lifelong curiosity about natural phenomena, offering us visions of the cosmos, coastlines, bodies of water, and the weather as "the substance of human wonder rather than scientific data" (Doris Shadbolt, 1977).

Rodney Graham's *Weather Vane* (2002) is a functional object intended to show the direction of the wind. It depicts the artist mounted backwards on his bicycle, an image derived from his film, *The Photokinetoscope* (2001), in which he pops LSD and rides through a Berlin park, apparently in a psychedelic haze.

For years, Tania Kitchell has recorded the weather in a journal entry early each morning; this record forms the core of her practice. In *Fargo* (2004), she integrates her written observations of weather conditions from the film into a large, multi-paneled work.

Mark Lewis's film, *Windfarm* (2001), depicts a California wind turbine farm, provoking reflections about the environment, responsibility, and the future. The film reel revolutions echo the spinning movement of the rotor blades of the wind turbines, as well as the continuous loop of the projected work.

For the last decade, Richard Rhodes has been painting the skies from his third-floor deck, exploring air and openness through colour. The *Available Sky* project comprises solo and diptych paintings, as well as serial groupings, which form an ongoing Toronto-skies catalogue of great depth and subtlety.

Described as a "filmic haiku," Seifollah Samadian's film, *The White Station* (1999), is a nine-minute work shot from the window

À une époque où les effets du réchauffement planétaire pourraient être deux fois plus catastrophiques que prévu et que des événements climatiques extrêmes menacent la Terre entière, parler du temps ne paraît plus banal. L'exposition *L'air du temps* propose d'examiner comment, aujourd'hui, les artistes réfléchissent au temps. Pour certains, l'étude et la présentation des aspects phénoménologiques du temps ont une incidence énorme. D'autres utilisent des stratégies visuelles et textuelles pour lier les conditions atmosphériques aux préoccupations psychologiques, sociales et environnementales.

Marlene Creates étudie la perception humaine du lieu. Dans ses récentes séries photographiques, elle poursuit sa recherche sur la manière dont nous distinguons un lieu d'un autre et l'influence des concepts de territoire et d'appartenance sur cette distinction et comment on les délimite, souvent par la signalisation publique.

Dans son travail, Paterson Ewen témoigne de son inépuisable curiosité des phénomènes naturels et propose des visions du cosmos, de rivages, d'étendues d'eau. Il redonne à l'information phénoménologique « la substance de l'émerveillement humain plutôt que celle des données scientifiques » (Doris Shadbolt, 1977).

Weather Vane [Girouette] (2002) de Rodney Graham est un instrument fonctionnel qui indique, par son orientation, la direction du vent. L'œuvre représente l'artiste assis à rebours sur sa bicyclette, une image tirée de son film, *The Photokinetoscope* (2001), dans lequel il prend du LSD et se balade dans un parc de Berlin, plongé vraisemblablement dans une brume psychédélique.

Durant des années, Tania Kitchell a tenu un registre du temps qu'il faisait tôt chaque matin. Ces annales sont au cœur de sa pratique. Dans *Fargo* (2004), elle intègre ses observations écrites sur les conditions atmosphériques du film en question dans une grande œuvre à panneaux multiples.

Dans son film *Windfarm* [Parc d'éoliennes] (2001), Mark Lewis prend prétexte d'un parc d'éoliennes de Californie pour susciter une réflexion sur l'environnement, la responsabilité et l'avenir. En tournant, la bobine du film reprend le tournoiement des pales des turbines et se réfère à la projection en boucle de l'œuvre.

Depuis dix ans, Richard Rhodes peint le ciel depuis sa terrasse du troisième étage pour explorer par la couleur l'atmosphère et

Cover page: Diana Thater, *White is the Colour*, 2002, installation view

Opposite: Alan Storey, drawing detail from *Climatic Drawing Machine*, 1989





of the filmmaker's apartment in Tehran during a snowstorm. The camera focuses primarily on the figure of a lone, unidentified woman battling the blizzard in a swirling, black chador.

Alan Storey's *Climatic Drawing Machine* (1989) is a 9-metre-high outdoor sculpture based on the hygrothermograph often used in art galleries; its mechanisms record temperature, precipitation, air pressure and humidity, producing a "storm" of "messy, illegible scrawls" (the artist, 1999).

T & T's (Tyler Brett and Tony Romano) large digital prints imply landscapes from a not-too-distant future where freak weather conditions are common and individuals explore imaginative options for alternative energy sources and habitats.

Diana Thater's installation, *White is the Colour* (2002), projects images of white clouds into the upper reaches of a dimly lit, windowed room. Faced with the incongruity of clouds in an interior space, the viewer experiences a moment of uncertainty between the brain's expectation of a cloud, or of art, and the authentic experience inside the room.

For conceptual artist Lawrence Weiner, language designates "relationships of human beings to objects and objects in relation

l'espace ouvert. Le projet *Available Sky* [Ciel disponible] comprend des tableaux individuels et des diptyques, ainsi que des suites qui forment un catalogue en cours des ciels torontois d'une grande profondeur et subtilité.

L'œuvre d'Alan Storey, *Climatic Drawing Machine* [Machine à dessiner climatique] (1989), est une sculpture extérieure de neuf mètres de haut largement inspirée de l'hydrothermographe souvent utilisé dans les musées d'art; ses mécanismes enregistrent la température, les précipitations, la pression de l'air et l'humidité, et produisent des « tempêtes » de « griffonnage illisible » (l'artiste, 1999).

Qualifiée de « haïku filmique », *The White Station* [La gare blanche] (1999) de Seifollah Samadian est une œuvre de neuf minutes tournée de la fenêtre de l'appartement du cinéaste à Téhéran durant une tempête de neige. La caméra s'attache surtout à la figure d'une femme seule et anonyme qui affronte la tempête avec ténacité dans son tchador noir virevoltant.

Les grandes épreuves couleurs numériques de T & T (Tyler Brett et Tony Romano) suggèrent des paysages d'un avenir proche où abonderont les conditions climatiques extrêmes et où les individus

Opposite: T & T (Tyler Brett and Tony Romano), *Solar Trapper*, 2004
Above: Mark Lewis, *Windfarm*, 2001, installation view



exploreront sans fin des idées créatrices de sources d'énergie et d'habitats de remplacement.

Dans son installation, *White is the Colour* [Blanche est la couleur] (2000), Diana Thater projette des images de nuages blancs dans le haut d'une salle fenêtrée et faiblement éclairée. Devant la présence saugrenue de nuages dans un espace intérieur, notre attention est, pour un instant, suspendue entre la perception d'un nuage ou d'une œuvre, et l'expérience réelle à l'intérieur de la pièce.

Pour Lawrence Weiner, artiste de l'art conceptuel, le langage désigne « les rapports des êtres humains aux objets et les objets par rapport aux êtres humains. » *ODDS & ENDS TIED TOGETHER / AS THE DAWN COMES UP LIKE THUNDER* [De petites choses attachées ensemble / Quand l'aube surgit comme le tonnerre] est typique de sa pratique : l'œuvre contient des mots simples, clairs au premier abord, mais dont la combinaison invite à l'interprétation.

Depuis les années 1970, Chris Welsby s'intéresse au paysage et à l'atmosphère et, donc, au défi de saisir leur caractère éphémère à l'intérieur d'une réalité où la technologie se fait insistante. *Windmill III* [Éolienne III] (1974), tournée en une seule séquence, capte le paysage d'un parc dans les pales en miroir d'une petite éolienne.

Les artistes de *L'air du temps* relèvent le défi de la représentation de manière complexe pour traiter de la condition humaine dans le contexte des conditions atmosphériques locales et planétaires. Le climat est omniprésent, toujours changeant et, inéluctable, partie intégrante de notre identité dans le monde.

— Karen Love, commissaire de l'exposition

La Commissaire indépendante Karen Love vit et travaille à Vancouver. Elle est membre du collectif Doryphore Curatorial Collective et membre fondatrice du collectif CABINET : collaborations interdisciplinaires. De 1983 à 2001, elle dirige la Presentation House Gallery et agit à titre de commissaire d'exposition. Dans ce contexte, elle organise 160 expositions, et coordonne la publication d'une soixantaine de catalogues, dont *Facing History: Portraits from Vancouver*, une exposition présentée également à Paris et à Hérouville/Saint-Clair; *Mark Ruwedel: Written on the Land*, une exposition mise en circulation de 2003 à 2005; et *Variations on the Picturesque*, réalisée en collaboration avec Karen Henry pour la Kitchener-Waterloo Art Gallery (2005).

L'air du temps est un projet collectif de la Galerie d'art d'Ottawa et des Oakville Galleries. La Galerie d'art d'Ottawa remercie sincèrement ses membres, commanditaires et donateurs ainsi que la Ville d'Ottawa, le Conseil des Arts du Canada, le Conseil des arts de l'Ontario et la Fondation Trillium de l'Ontario de leur appui. Les Oakville Galleries sont reconnaissantes envers leurs membres, le Conseil des Arts du Canada, le Conseil des arts de l'Ontario, la Ville d'Oakville et la Fondation Trillium de l'Ontario de leur appui. *L'air du temps* a reçu l'appui du programme Tournées et collaborations du Conseil des arts de l'Ontario.

Le catalogue de l'exposition *L'air du temps* est disponible en tout temps pour la modique somme de 25 \$ aux Oakville Galleries et à la Galerie d'Art d'Ottawa. Le catalogue est distribué par ABCartbookscanada.com.

to human beings." *ODDS & ENDS TIED TOGETHER / AS THE DAWN COMES UP LIKE THUNDER* is typical of Weiner's practice: it contains words that are simple, unambiguous, and combined in a manner that is open to interpretation.

Since the 1970s, Chris Welsby's work has been concerned with landscape and atmosphere within an increasingly technological reality. Shot in one continuous take, *Windmill III* (1974) captures a park landscape in the flat, mirrored blades of a small windmill.

The artists in *Weatherwane* tackle the challenge of representation in complex ways, addressing the human condition in the context of local and global atmospheres. Weather is ever-present, ever changing and, inevitably for each of us, an integral part of our sense of self in the world.

— Karen Love, Exhibition Curator

Karen Love is a Vancouver-based, independent curator, a member of Doryphore Curatorial Collective and founding member of CABINET: Interdisciplinary Collaborations. Formerly the Director/Curator at Presentation House Gallery in North Vancouver from 1983–2001, she has produced over 160 exhibitions and 60 publications, including *Facing History: Portraits from Vancouver*, organized for PHG and toured to Paris and Hérouville/Saint-Clair, France in 2004/2005; *Mark Ruwedel: Written on the Land* (tour 2003–2006); and *Variations on the Picturesque*, co-curated with Karen Henry for the Kitchener-Waterloo Art Gallery, late 2005.

Weatherwane is a collaborative project of the Ottawa Art Gallery and Oakville Galleries. The Ottawa Art Gallery gratefully acknowledges the ongoing support of its members, donors and sponsors, as well as the City of Ottawa, the Canada Council for the Arts, the Ontario Arts Council, and the Ontario Trillium Foundation. Oakville Galleries gratefully acknowledges the support of its membership, the Canada Council for the Arts, the Ontario Arts Council, the Corporation of the Town of Oakville, and the Ontario Trillium Foundation. *Weatherwane* received support from the Touring and Collaborations program of the Ontario Arts Council.

The hardcover catalogue *Weatherwane* with essays by Karen Love and Elizabeth May is available for purchase from Oakville Galleries and the Ottawa Art Gallery for \$25. The catalogue is distributed by ABCartbookscanada.com.

Above: Seifollah Samadian, still from *The White Station*, 1999



Inhabiting

The works of Isabelle Hayeur

A Circulating Exhibition

Now available

Inhabiting consists of a number of photographic works by Montréal artist Isabelle Hayeur, selected from three series. *Destinations* (from 2003 and 2004) is comprised of long horizontal photographs depicting landscapes made up of several juxtaposed views, and digitally integrated to form one image; *Model Homes* (begun in 2004 and still in progress) consists of prefabricated model homes photographed singly, and subtly transformed; and *Excavations* (2005 and also in progress) includes images of suburban homes in their “natural settings” shown with what could be defined as x-rays of the geological substrata underneath them.

Each work by Isabelle Hayeur is a collection of images mostly photographed by the artist but sometimes coming from image banks on the Web woven together with the help of *Adobe Photoshop* in order to produce what at first glance appears to be the smooth spread of a real landscape. The manner in which Hayeur succeeds in giving the illusion of a continuous and credible whole to what are, in effect, fragments of representations with different perspectives and on different scales, is truly astounding.

In time, however, the artificiality of the construction becomes visible and one perceives that those landscapes are impossible. They embrace too much nature to be real. They allow too much to be seen—that is, they reveal both the landscape and the subterranean strata that support it—something normally not available to the naked eye. They become too typical, like her representations of model homes overloaded with signification.

Through her choice of images and themes, Hayeur expresses an anxiety about the way humanity has come to occupy the natural territory. The representation not only of a site but of what has happened to it turns her work into something akin to history painting. A history painting that expresses a moral judgment on the rapid degradation of the natural world while also making an acerbic comment on the “residential” folly that has led to the exponential growth of the suburbs.

— Serge Bérard, Exhibition Curator

Inhabiting exhibition specifications

Contents: 14 photographs on laminated Duraflex, bilingual signage on disc, and 20 copies of the book-catalogue.

Catalogue: A full colour, bilingual book-catalogue is included with the exhibition. It contains two different texts by the Curator, one in each of French and English. Each text will be a reflection on issues of translation from the perspective of each language.

Rental fee: \$7000 within Canada (fee does not include artist/curator travel.)

Shipping: via courier.

Availability: *Inhabiting* will be exhibited at Oakville Galleries at Centennial Square from 15 June to 13 August 2006 and will then be available for tour until December 2008.

Above: Isabelle Hayeur, *Nadia*, from the series *Maisons modèles*, 2004



Youth programmes

in English and French

Fall has finally arrived and winter is just around the corner . . . but Oakville Galleries still offers fun and unique art-related activities for children ages 6 to 12 (and some for kids and parents together!) Give the gift of art to your kids and sign up today for our *Saturday stARTers*, Parent and Child Programmes, P.A. Day Boredom Neutralizer, and Winter Art Camps.

Our youth programmes are designed for children to experiment with a variety of art practices both indoors and out. Activities are inspired by Oakville Galleries's exhibitions and the unique site of Gairloch Gardens on the shore of Lake Ontario. Groups are limited to 15 children and are supervised by two art instructors. Most classes are offered in English and French and held in Gairloch Gardens unless noted otherwise.

Saturday stARTers

A series of Saturday art classes offered in English and French. The English programme runs from 9:30 am to 12 pm and the French programme runs from 1:30 to 4 pm.

Cost per session (4 days): \$100
(\$85 for Friends of Oakville Galleries)

Fall session 2: *Play-Draw*

19, 26 November and 3, 10 December
Instructor: Olia Mishchenko

This series of *Saturday stARTers* workshops will concentrate on drawing. Taking inspiration from a variety of contemporary drawing practices, participants will explore the boundaries of drawing through the exploration of different techniques.

Winter sessions

Winter session 1: 14, 21, 28 January, 4 February
Winter session 2: 11, 18, 25 February, 4 March

Saturday stARTers winter session programme descriptions will be provided in late December.

Parent and Child Programme

Taught by professional art therapist Joy Struthers, this course provides a unique opportunity for parents and children to explore art together. Each class encourages and stimulates creativity through investigations of painting, drawing, sculpture, printmaking, claywork and more.

Available in English only for children ages 4 to 6 and their parents. Thursday mornings 10 to 11:30 am or afternoons 1:30 to 3 pm.

Winter session

19, 26 January, 2, 9, 16, 23 February

Cost per programme: \$125/pair
(\$107 for Friends of Oakville Galleries)

P.A. Day Boredom Neutralizer

A full day of art and outdoor activities offered to students of all District School Boards. For children ages 6 to 12. Programmes in English and French from 9 am to 4 pm.

Halton District School Board, Halton Catholic District School Board, le Conseil scolaire de district du Centre-Sud-Ouest, le Conseil scolaire de district catholique Centre-Sud: 2 December

Cost per P.A. Day: \$40
(\$34 for Friends of Oakville Galleries)

Optional child care available from 8 to 9 am (\$4 per child) and from 4 to 5:30 pm (\$6 per child).

Winter Art Camps

4-day programmes for ages 6 to 12, from 9 am to 4 pm

Cost per session: \$160
(\$136 for Friends of Oakville Galleries)

Optional child care available from 8 to 9 am (\$4 per child) and from 4 to 5:30 pm (\$6 per child).

Session 1: *The Light Factory*

27 to 30 December

Instructors: Shaun Dacey and Olia Mishchenko

At *The Light Factory*, children will discover how light can generate incredible images and effects through photographic practices such as pinhole technique, photogram, shadow projection and painted cinema.

Session 2: *Technicolor Winter*

3 to 6 January

Instructors: Denise Frimer and Andréa Lalonde

Where do all the colours hide away for the winter? This art programme will be an occasion to bring colours into the white winter landscape. From transforming the space of the classroom to introducing colourful creations in the outdoor landscape, children will experiment with many different processes and materials.

For more information on any of these sessions please contact an Animateur at 905.844.4402, ext. 26, Tuesday to Sunday from 1 to 5 pm or email <animateurs@oakvillegalleries.com>.

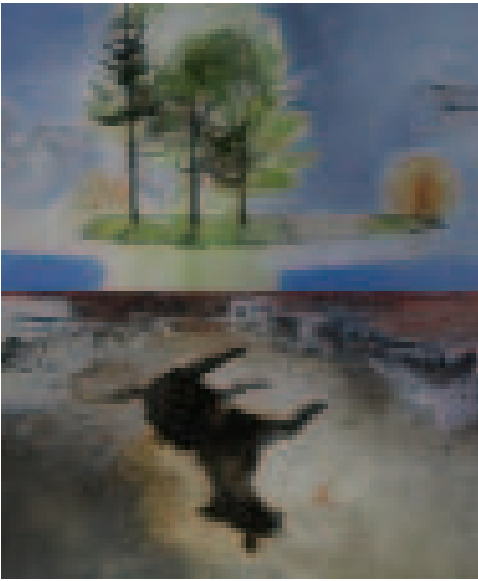
For the latest information on art classes and camps and to download the 2005/06 Elementary and Secondary School Brochures, please visit www.oakvillegalleries.com.

Lead Educational Partner:



Children's art classes and camps are supported in-part by:





You're invited! Participate in *Whereabouts* with Phil Irish

Whereabouts, the latest installment of Oakville Galleries's *Site Scope* public programme, is an interactive Web project that creates a forum for exploring Oakville in a new way. The visually rich experience develops from the memories, lives, and contributions of people from this town. As more people engage with the project, it becomes more revealing, intriguing, and vibrant. What places have shaped the lives of those around you? What secret meanings do these locations hold?

Mapping personal spaces

The core process of *Whereabouts* is mapping. The act of mapping condenses how we view the world into visual form. There are, of course, many ways to map—each prioritizing different kinds of information. The street map of Oakville, and the Sim-Oakville interactive map offered by the Town, offer a public, shared version of where we live. While the attempt at objectivity makes these official maps useful to a great many people, they omit the details, nuances, and stories that make Oakville an intriguing place to live.

Whereabouts offers a forum for alternative mapping, where your own experiences of Oakville can be located, visualized, and shared. In contrast to the official map, *Whereabouts* is subjective, shaped by shifts of memory and emotion. It is deeply personal. Unlike a private journal, however, the personal element is not isolated—rather each personal place that is shared becomes a part of the larger Oakville community.

Why not contribute a map of your own? What place, within Oakville, is important to you? Has a particular place touched you in some way? Maybe your life changed direction there—you made a decision, or something dramatic happened to you. Perhaps it is simply a "secret place" you return to again and again. While a map is enough, another

layer of meaning is added by a paragraph explaining why the place is important to you.

A treasure-hunt of meaning

Maps may be admired in their own right, but they mean more when you follow them. *Whereabouts* encourages you to print the maps on the site, follow the journeys they indicate, and document your reaction to that place or the journey that took you there.

For Phil Irish, artist and creator of *Whereabouts*, following a personal map is a powerful experience:

With a hand-drawn map in my hands, the significance of that person's memory electrifies my own way of seeing. I am filled with curiosity, empathy, and a desire to see beneath the surface. I feel like a pilgrim, seeking something invisible within the everyday world.

As Irish follows as many maps as he can, he will use sketches, paintings, collages, and photographs to document his experiences:

I seek a metaphor within each location, something that shows the uniqueness of the place, and also alludes to the initial experience of the map-maker.

Whereabouts invites you to experience this quest for yourself. Follow a map from the Web site, decode the riddle of how memory and the physical world match up, and record your findings to share on the Web. As more people contribute to the site, a wealth of personal stories and memories will be mapped for the community to enjoy.

Add your voice to *Whereabouts*!

Here's how you can get involved . . .

Visit the *Whereabouts* Web site at: <http://www.oakvillegalleries.com/sitescope/whereabouts/index.htm>

Draw a map to a place that is meaningful to you. Upload it to the Web site, or download another map and follow it.

If you follow a map, send in your response to the journey and place. You can share drawings, photographs, or words.

Check the Web site for a list of dates and times this fall to follow a map with Phil Irish. A group will share the experience of discovering a site together. We will visually document our responses, creating a diverse record of a particular location in the community.

Maps, drawings, photographs and words can be uploaded directly to the Web site, or sent by mail to:

Phil Irish
c/o Oakville Galleries
1306 Lakeshore Road East,
Oakville, ON L6J 1L6

You can also make an appointment to talk to Phil Irish through his e-mail address at: resident@oakvillegalleries.com.

Join Phil Irish for a family workshop on Sunday 27 November from 2 to 4 pm in Gairloch Gardens and share your maps and stories.



Visit The Gallery Shop today!

The Gallery Shop, established in 1977, is located just north of the main Gairloch House at our Lakeshore Road East location. This lovely little building was once the private studio of Mr. Gairdner, a Toronto investment dealer and "weekend painter."

A project of Oakville Galleries's Volunteers, The Gallery Shop features unique handcrafted pieces such as pottery, stationery, glassware, jewellery, hand-dyed fabrics and accessories. Current hours for the Shop are Thursday to Sunday from 1 to 5 pm. For more information about our distinct selection of products call 905.844.3460 or drop by to find that one-of-a-kind gift you are searching for. Friends of Oakville Galleries receive a 10% discount in the Shop.

Immediate volunteer opportunities are available at The Gallery Shop including merchandising, inventory development, sales, promotion, special events and other retail-related tasks. Those interested in learning more about this and other volunteer opportunities at Oakville Galleries should contact Margo Hébert, Director of Development, at margo@oakvillegalleries.com or by calling 905.844.4402, ext. 22.

New publications

Weathervane | L'air du temps

Karen Love and Elizabeth May


The Ottawa Art Gallery and Oakville Galleries (2005)

Hardcover, bilingual, illustrated

\$25

Join us for the opening of our Winter exhibition, *Weathervane*, on Friday 18 November at 7:30 pm at Centennial Square. A reception in Gairloch Gardens will follow at 8:30 pm.

Og₂ Calendar

S	M	T	W	T	F	S
		1	2	3 <i>Parent and Child</i> art classes Fall session GG <i>see p. 8</i>	4	5 <i>Saturday stARter</i> art classes Fall session 1 GG <i>see p. 8</i>
6 <i>Fuzzy</i> final day CS <i>Jin-me Yoon</i> final day GG	7 Galleries closed for installation until 18 November			10 <i>Parent and Child</i> art classes Fall session GG <i>see p. 8</i>	11	12
13	14			17 <i>Parent and Child</i> art classes Fall session GG <i>see p. 8</i>	18 <i>Weathervane</i> opening 7:30 pm CS reception 8:30 pm GG <i>see p. 2</i>	19 <i>Saturday stARter</i> art classes Fall session 2 GG <i>see p. 8</i>
20	21	22 Join curator Karen Love for a lecture on <i>Weathervane</i> 7:30 pm GG <i>see p. 2</i>	23	24	25	26 <i>Saturday stARter</i> art classes Fall session 2 GG <i>see p. 8</i>
27 <i>Whereabouts</i> family workshop with Phil Irish 2 to 4 pm GG <i>see p. 9</i>	28	29	30	<h1>November</h1>		

December

1
Parent and Child art classes
Fall session
GG
see p. 8

2
P.A. Day Boredom Neutralizer
all Halton School Boards
GG
see p. 8

3
Saturday stARter art classes
Fall session 2
GG
see p. 8

4

5

6


7

8

9

10
Saturday stARter art classes
Fall session 2
GG
see p. 8

11



14

15

16

17

18

21

22

23

24

25
Christmas
Offices closed until 3 January

26
Boxing Day

27
Winter art camps session 1
GG
see p. 8

28
Winter art camps session 1

29
Winter art camps session 1

30
Winter art camps session 1

31

S M T W T F S

1
New Year's

2

3
Winter art camps session 2
GG
see p. 8

4
Winter art camps session 2

5
Winter art camps session 2

6
Winter art camps session 2

7

8

9



12

13

14
Saturday stARter art classes
Winter session 1
GG
see p. 8


15
Weathervane final day
GG/CS

16
Galleries closed for installation until 27 January

19
Parent and Child art classes
Winter session
GG
see p. 8

20

21
Saturday stARter art classes
Winter session 1
GG
see p. 8



23

24

25

26
Parent and Child art classes
Winter session
GG
see p. 8

27
Addressing Oakville
Laura Letinsky opening
7:30 pm CS reception
8:30 pm GG

28
Saturday stARter art classes
Winter session 1
GG
see p. 8

29

30
Join Laura Letinsky for an artist talk
7:30 pm GG

31

January



Oakville galleries

at Centennial Square
120 Navy Street
Tuesday to Thursday 12–9 pm
Friday 12–5 pm
Saturday 10 am–5 pm
Sunday 1–5 pm

in Gairloch Gardens
1306 Lakeshore Road East
Tuesday to Sunday 1–5 pm
also location of the administrative
offices, educational facilities,
and The Gallery Shop

Admission is free

1306 Lakeshore Road East
Oakville, Ontario, Canada L6J 1L6
telephone 905.844.4402 fax 905.844.7968
<info@oakvillegalleries.com>
www.oakvillegalleries.com

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Su Ditta

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Installation Assistant:
Brian Davis

Office Manager:
Maria McConnell, ext. 21
<maria@oakvillegalleries.com>

Oakville Galleries is a not-for-profit charitable public art gallery governed by an autonomous Board of Directors. Oakville Galleries is committed to presenting an innovative programme of exhibitions and providing services relevant to its local population. Oakville Galleries aims to make compelling exhibitions that challenge conventional artistic thinking; to present the work of artists who are making a significant contribution to contemporary art; to develop the visual and media arts as both a source and a tool for learning; to bring the many audiences of art closer together and closer to the art; and to encourage visitors to regard art as an integral part of their lives.

Oakville Galleries acknowledges the ongoing support of the Canada Council for the Arts, the Ontario Arts Council, the Corporation of the Town of Oakville, and the Ontario Trillium Foundation along with our many individual, corporate and foundation partners.



Canada Council
for the Arts

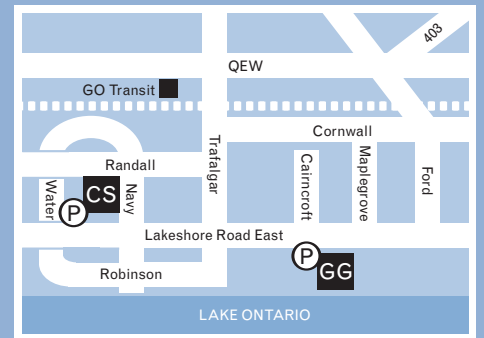
Conseil des Arts
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ONTARIO ARTS COUNCIL
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OAKVILLE



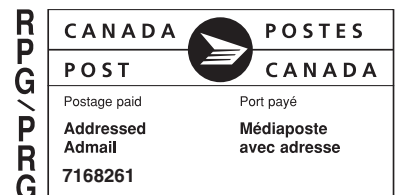
Whereabouts: send Phil Irish your hand-drawn maps, see p. 9.

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Oakville galleries

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Join us Friday 18 November
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