



IMPROVISATIONS 1998  
Galerie de la Ville



## improvisations

une oeuvre collective à grand format et de techniques mixtes créée en galerie

**claudine ascher, victoria block,  
diane collet, micheline durocher,  
loretta fasan, stewart fletcher,  
susan fowler, ingeborg hiscox,  
shirley katz, michel landry,  
helga schlee, cynthia van frank,  
victoria wonnacott**

a collective, mixed media and large-format work  
created in the gallery

**voyez l'oeuvre en cours:**

dimanche, 13 septembre de 13h à 16h et  
dimanche 20 septembre de 13h à 16h

**Vernissage:**

dimanche, le 27 septembre 1998  
de 13h à 16h

**Exposition:**

du lundi, 27 septembre au dimanche, 11 octobre 1998

**"sneak" previews of work in progress:**

Sunday, September 13 from 1 to 4 pm and  
Sunday, September 20 from 1 to 4 p.m.

**Opening Reception:**

Sunday, September 27, 1998  
from 1 to 4 p.m.

**Exhibition:**

Monday, September 27 to Sunday, October 11, 1998

Dollard Recreat

## galerie de la ville

12001 de salaberry, DDO, Que.H9B 2A7

**Heures d'ouverture:**

du mardi au vendredi  
de 14h à 17h;  
mercredi de 18h à 21h  
(sauf soirs de vernissages)  
dimanche de 13h à 16h  
Visites guidées gratuites,  
appeler 684-1010 poste 298

**Opening hours:**

Tuesdays to Fridays  
2 to 5 p.m.  
Wednesdays 6 to 9 pm  
(except opening nights)  
Sundays 1 to 4 p.m.  
Free guided tours,  
call 684-1010 ext. 298

**heures d'ouverture supplémentaires:**

les Jeudis 1 et 8 octobre 1998  
de 18h à 21h  
et les samedis 3 et 10 octobre  
de 13h à 16h

**extra opening hours:**

thursdays, october 1 and 8  
from 6 to 9 p.m.  
and Saturdays, october 3 and 10  
from 1 to 4 p.m.

## IMPROVISATIONS 1998

### MOT DE LA CONSERVATRICE

Contrairement à un public de théâtre, de performances musicales ou de danse qui assiste à l'interprétation du produit artistique devant ses yeux, les gens qui viennent voir les œuvres d'art visuel exposées en galerie ou au musée découvrent un produit fini qui est détaché physiquement de l'artiste. Dans la plupart des cas, des traces du processus de création de l'artiste sont inscrites dans l'œuvre, et même s'il s'agit d'un artiste de renom et que son travail est bien documenté, elles font l'objet de suppositions et de spéculations. Si le spectateur n'est généralement pas familier avec le médium ou la technique, et plus précisément avec la manière dont l'artiste les aborde, des interrogations du genre 'combien de temps ça a pris?' et 'comment se fait-il que ce soit si dispendieux?' peuvent venir déranger l'expérience du traitement, du thème ou du concept.

Cette déconnexion est peut-être inévitable en ce sens que la création de peintures, sculptures et autres œuvres d'art est une activité souvent solitaire. Les artistes en art visuel travaillent seuls en studio et sont plutôt assez protecteurs de leur isolement et de leur intimité. Ils font preuve d'une concentration absolue sur leur médium, leur technique et leur objectif. Cela est cependant regrettable pour le public et même pour les autres artistes, dont l'appréciation du travail individuel de chaque artiste serait vivement accrue s'ils pouvaient voir le développement de l'œuvre en studio, poser des questions au fur et à mesure, et surveiller son évolution.

Pour permettre au public de goûter quelque peu au processus artistique, et dans l'optique d'une 'complète transparence' (pour emprunter un euphémisme de parti politique), j'offre **Improvisations** aux visiteurs de la Galerie de la Ville. Il s'agira d'une série de projets de création en galerie qui permettront aux artistes d'apprécier les approches et les techniques de leurs pairs pendant qu'ils partageront la galerie transformée en studio, et au cours de laquelle le public aura l'occasion d'assister en partie au processus de création.

Dans le cadre d'**Improvisations 1998**, douze artistes ont été invités à se joindre à moi dans la création d'un projet mural format galerie. Ils me donneront un coup de main dans l'installation de rouleaux de plastique et de rouleaux de papier Arches 300 déroulés de façon continue sur tous les murs de la galerie. Chacun des artistes aura accès à une longueur de six pieds de ce papier afin de créer l'image qu'il désire avec le médium de son choix. Leur tâche interactive se définira par l'utilisation des espaces de trois pieds entre ces sections de six pieds pour enchaîner ou relier leur travail à celui des artistes qui se trouvent de chaque côté d'eux. L'accès à la galerie leur sera permis gratuitement pour travailler seul au moment de leur choix, mais ils auront aussi droit à des sessions partagées avec modèle et des heures assignées lorsqu'ils occuperont l'espace avec d'autres artistes. Ils disposeront d'un mois pour compléter leur œuvre avant l'exposition.

La galerie sera ouverte au public les samedis durant la période de création. Les visiteurs seront les bienvenus s'ils veulent rester pendant la journée à observer les artistes au travail (bienvenue à ceux et celles qui aimeraient être un petit oiseau!), poser des questions et suivre le cheminement de l'artiste.

**IMPROVISATIONS 1998**  
**CURATORIAL STATEMENT**

Unlike theatre, dance or music audiences which get to see the art product being interpreted before their eyes, audiences who look at visual arts displayed in galleries or museums see a finished work, one which is physically removed from the artist. In most cases, the traces of the artist's creation process are imbedded in the work, and even if the artist is well known and the work well documented, these traces are the stuff of guessing and speculation. If the viewer is generally unfamiliar with the medium or technique, and specifically with how individual artists deal with them, questions like 'how is it done?'" or 'how long did it take?'" and "how come it's so expensive'" can become distractions from the experience of the treatment, theme or concept.

This disconnect is perhaps inevitable given that making paintings, sculptures and other visual art objects is usually a solitary activity. Visual artists work in their studios often quite protective of their isolation and privacy: their focus and concentration must be on their medium, their technique, their process and their intent. This is, however, unfortunate for audiences, even for other artists, whose appreciation of each individual artist's work would be greatly enhanced if they could see the artist at work in the studio, ask questions, and watch the work evolve.

To give audiences a chance to experience a little of the creation process, and in the spirit of 'full disclosure' (to borrow a political party euphemism), I offer Galerie de la Ville visitors **Improvisations**,. This will be a series of in-gallery creation projects that will give artists the chance to experience their peers' approaches and techniques while they share the gallery as studio, and during which audiences will have the chance to witness some parts of the making process.

For **Improvisations 1998**, I have invited twelve artists to join me to work on a gallery-sized mural project. They will help me install rolls of plastic and of Arches 300 weight paper along all the walls of the gallery. Using media of their choice, they will each have a six-foot length of that paper to create any image the wish. Their interactive task will be to use three-foot spaces between these six-foot areas to make their work segue into or relate to that of the artists on either side of them. They will have free access to the gallery to work alone, at their convenience, but they will also have shared model sessions and assigned times when they will share the space with others. They will have one month in which to complete the work for exhibition.

On Saturdays during the creation period, the gallery will be open to the public. Visitors will be welcome to stay during the day to watch the artists at work (we welcome the fly on the wall), ask questions and keep track of the artists' progress.

Wednesday, September 9th, 1998

THE CHRONICLE

Section C

# Improvisation on the canvas wall



The Chronicle, Clifford Skarstedt photos

Vaudreuil resident Susan Fowler begins her six-foot section of the canvas which covers the walls of the gallery.

*Artists turn wall-sized canvas into a joint spontaneous effort*

BY HOLLIE WATSON  
The Chronicle

Being an artist is, by nature, a solitary occupation.

"When you work alone, you rarely get an opportunity for feedback, or to connect and exchange ideas about a work-in-progress," mused Claudine Ascher, longtime curator of the Galerie de la Ville in Dollard des Ormeaux.

"You usually don't have a chance to talk about it until it's finished."

Ascher said it's a common grievance among the many artists with whom she comes into contact. And that is what prompted her, an artist specializing in clay figure sculpture, to do something about it.

Since Sunday, 13 artists have been working on Improvisations, an experi-

mental project which is being created spontaneously in the de Salaberry Blvd. gallery.

The interior has undergone a transformation with walls papered in white from ceiling to floor, Ascher explained.

Each artist has six feet of wall space to do their own thing. Then there are three

transitional sections where all the artists can draw.

"The objective is for the work to evolve into a single, multi-media piece, while maintaining each artist's individual cachet," said Ascher.

Sculptures and other elements will be integrated into the project, said Ascher, who is also participating.

"The point is to create a nurturing environment for the artists where they

can receive input from their peers."

Another unique aspect of Improvisations is that while the artistic process is unfolding, the public is welcome to view and respond to the project this Sunday and next (Sept. 13 and 20) between 1 and 4 p.m.

"The artists I invited to take part are known to work from the figure and

have a humanistic concept in their work," said Ascher.

Of the 13 artists involved, five are West Island residents.

Diane Collet of Vaudreuil is an accomplished painter whose interpretive acrylics have been

showcased widely.

Loretta Fasan of Dollard des Ormeaux does "amazing, large-scale Renaissanceque paintings," Ascher

**"The objective is for the work to evolve into a single, multi-media piece, while maintaining each artist's individual cachet."**

— Gallery curator and artist  
Claudine Ascher



Stewart Fletcher of Pierrefonds is one of 13 artists in Improvisations.

pointed out.

Stewart Fletcher is a young and dynamic artist who lives in Pierrefonds. He uses the figure for the basis of his larger-than-life works, which sometimes have a historical connotation in keeping with his Scottish heritage, Ascher explained.

Susan Fowler is a teacher at the Visual Arts Centre, The Dorval watercolorist does object-based work.

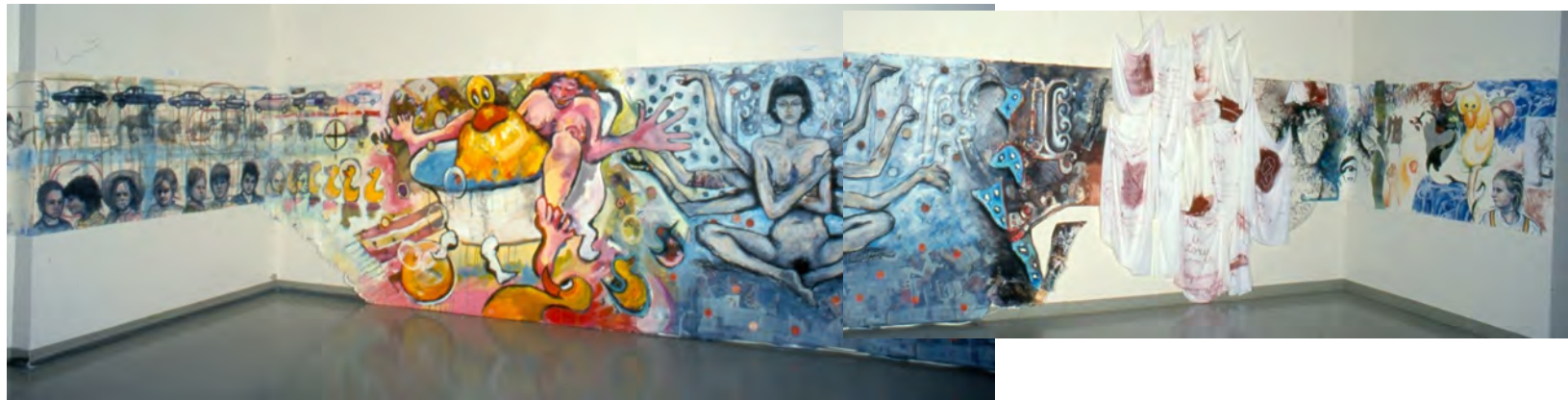
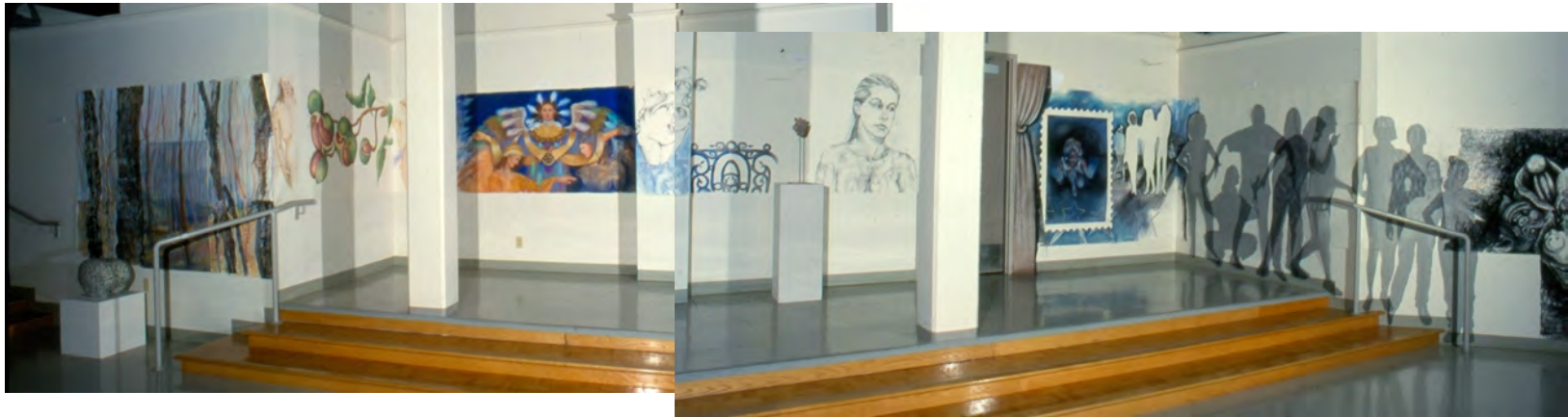
Also featured will be Ingeborg Hiseox of Pointe Claire. The longtime head of the Stewart Hall Gallery is known for her beautiful portraiture, Ascher said.

To mark the completion of the gallery-sized project, a meet-the-artist reception will take place on Sept. 27 from 1 to 4 p.m. The work will then be exhibited until Oct. 11 during regular hours which are Tuesday to Friday from 2 to 5 p.m., Wednesday from 6 to 9 p.m. and Sunday from 1 to 4 p.m. Extended hours have been added for this show only on Oct. 1 and 8 from 6 to 9 p.m. and Oct. 3 and 10 from 1 to 4 p.m. Guided tours for groups of four or more can be arranged.

Galerie de la Ville is located at 12002 de Salaberry Blvd. For more information, call 684-1012, ext. 298.



Toutes Photos:/ All Photos:  
©  
Claudine Ascher



97" x 1,505" x 21"; Techniques mixtes sur papier Arches 300 / Mixed media on 300 Arches paper

## Victoria Block



### Common Denominator

Image: 68" x 91.5" pastel et collage sur Arches/pastel and collage on Arches;  
Objet/Object: 12.5" x 18" x 14" argil;e/clay



Claudine Ascher



Temptation

52" x 118", crayons Berol Prismacolor sur Arches / Berol Prismacolor pencils on Arches

Loretta Fasan



Angels  
43" x 81", pastel sur Arches / pastelon Artches

Cynthia Van frank



Be Still My Heart

Image: 43" x 115", dessin de pastel, et de mine sur Arches / pastel and graphite on Arches  
Objet/Object: 21" x 6" x 8" argile et metal / clay and metal

Shirley Katz



Diva  
97" x 100" , pastel, et collage sur Arches / pastel and collage on Arches

Victoria Wonnacott



Influences

13 formes 'portraits d'ombres' decoupees et installees sur Arches a travers la galerie,  
13 'shadow portrait' mesh figures attached to Arches and scattered throughout gallery

Susan Fowler



Portraits  
70" x 133", fusain sur Arches / charcoal on Arches

Helga Schleeh



Assemblage

64.5" x 91", assemblage techniques mixtes sur Arches / mixed media assemblage on Arches

Ingeborg Jüergensen Hiscox

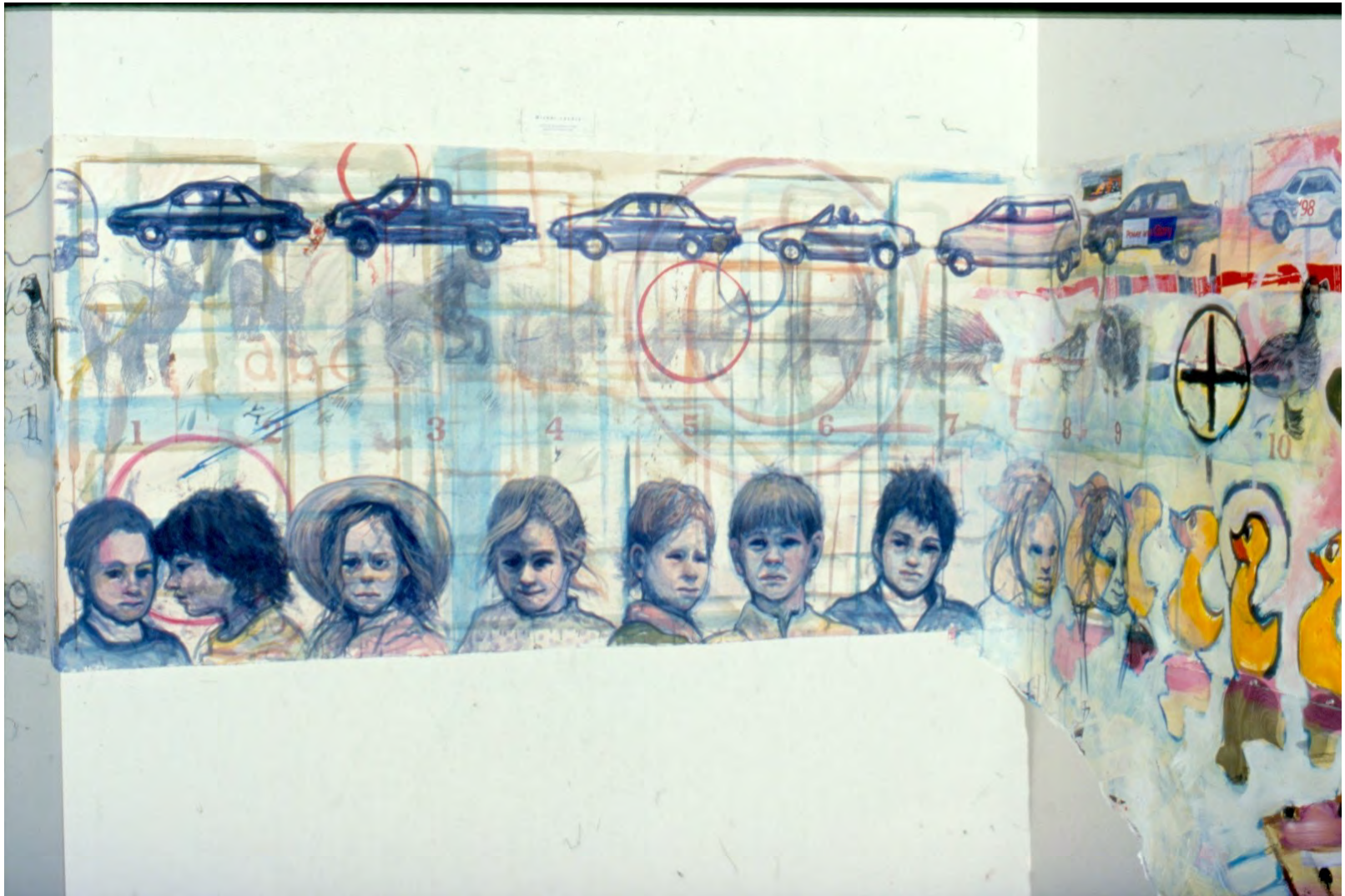


Journey I

97" x 100", assemblage techniques mixtes sur Arches / mixed media assemblage on Arches



Michel Landry



Journey II

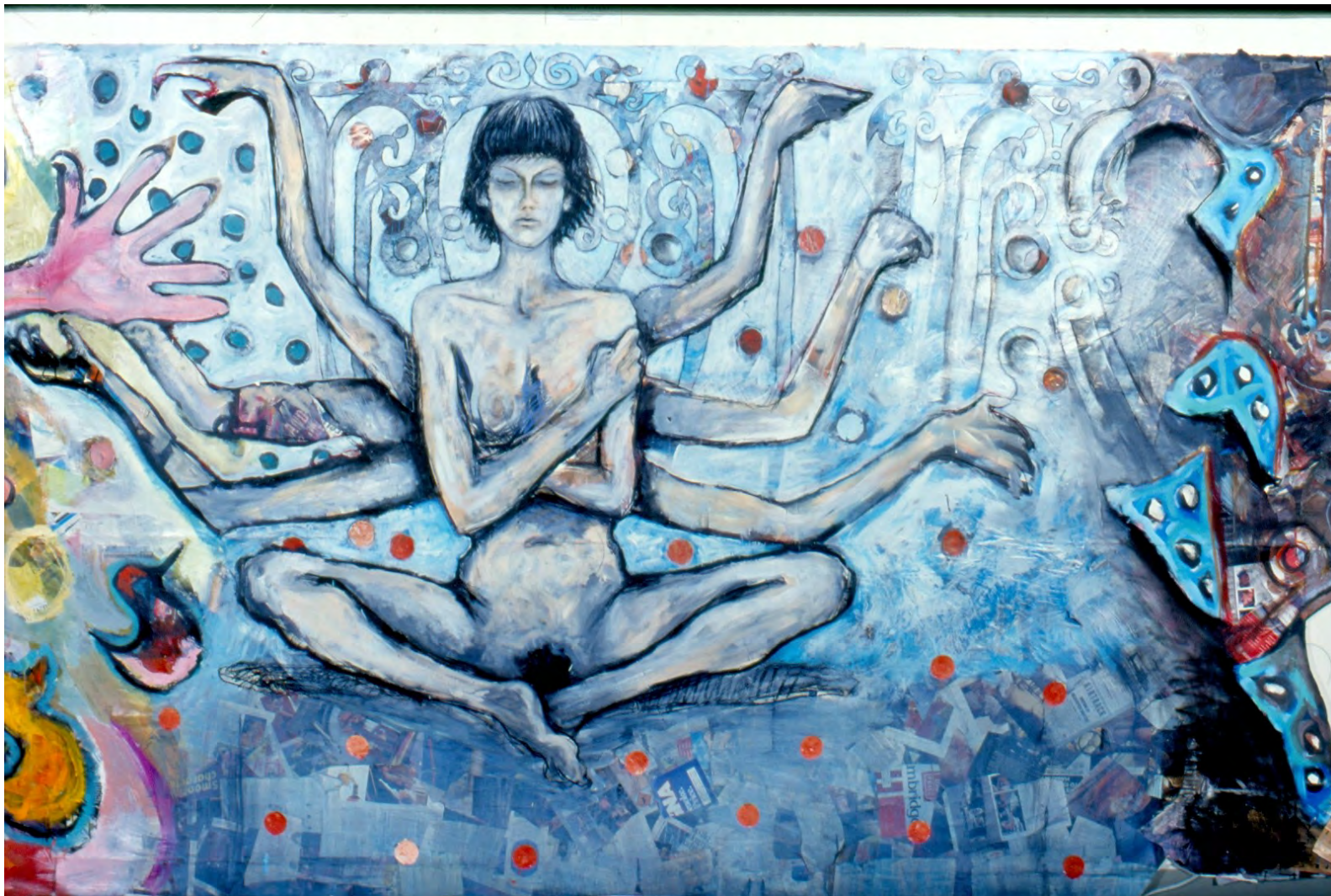
97" x 100", techniques mixtes sur Arches / mixed media on Arches

Diane Collet



Rubber Duckey  
74.5" x 135.5", acrylique et collage sur Arches / acrylic and collage on Arches

Stewart Fletcher



Goddess

74.5" x 119", acrylique et collage sur Arches / acrylic and collage on Arches

Micheline Durocher



Imprint

93" x 121", gravure sur coton sur Arches / print on cotton on Arches

Les Treize Artistes / All Thirteen Artists



The Kitchen Sink  
42.5" x 78", techniques mixtes sur Arches / mixed media on Arches