

purposes. Most interesting in this section is Blackstock's comparison between the tree art's original purpose and its "second journey of meaning," which it has undertaken in recent years. Interviews with elders provide a glimpse into both these worlds: traditional purposes and the little known but important role that these trees can play in generating a renewed understanding of First Nations cultures and their need to protect their lands. The final chapter reflects on Blackstock's journey and provides his vision for a new forestry model, which includes an artist's respect for the trees. It is here that Blackstock's multidisciplinary

approach is most apparent. While the contrast between land-use plans, artists' reflections, and elders' stories is sometimes jarring, the text proves that "Traditional Ecological Knowledge (TEK)" can be integrated into forestry practices. This is shown in how Blackstock uses TEK to bolster his new vision for a sustainable management plan. *Faces in the Forest* is a revealing text that discusses a little known art form, and it also offers scholars an important model when attempting to accord First Nations knowledge the agency it deserves within academic discourse.

All Amazed for Roy Kiyooka

Edited by John O'Brian,
Naomi Sawada, and Scott Watson

Vancouver: Arsenal Pulp Press, 2002. 160 pp.

Illus., US\$15.95/CND\$19.95 paper.

DAVID HOWARD

Nova Scotia College of Art & Design

ROY KIYOOKA is one of the most important yet most under-analyzed Canadian artists of the postwar period. Kiyooka, who was born in Moose Jaw, Saskatchewan, in 1926 and who died in Vancouver, British Columbia, in 1994 at the age of sixty-eight was an accomplished artist in a variety of media, including painting, performance, music, poetry, sculpture, photography, and film. He was also widely known as one of Canada's most important studio instructors, influencing generations of young Canadian artists during a teaching career that spanned over five

decades, beginning at Regina College in the late 1950s and ending with his retirement from the University of British Columbia in 1991. However, his career did not have the kind of spectacular visibility enjoyed by those artists associated with the Painters Eleven or the Regina Five. As Roy Miki, one of the contributors to *All Amazed for Roy Kiyooka*, notes: "Though a central figure in whatever artistic localisms he moved in – from the important Regina years of the late 1950s, to the initial Vancouver years of the early 1960s, and through the Montreal years that led to the Expo

'70 assignment, to Halifax, and back to Vancouver – he always remained that singular figure, 'of' but 'not of' the artistic and literary movements that would eventually be identified as the 'nation'-based cultural mainstream" (74). This book is one of the first to begin the process of examining Kiyooka's entire corpus. While, at 160 pages (composed primarily of four essays and a conference transcript), the book is frustratingly short, it provides future writers and researchers with numerous provocative and stimulating insights.

Sadly, the book is the seventh and last issue of a short-lived but remarkable BC arts journal called *Collapse*, which was an outgrowth of the Vancouver Art Forum Society (founded in 1994). Published as a volume dedicated to the remarkable career of Roy Kiyooka, its contents are drawn from a conference held in the artist's memory at the Emily Carr Institute of Art and Design from 1 to 2 October 1999. The conference organizers emphasized the need to bring together the worlds of poetry and art located within Kiyooka's work and, as a result, have combined serious scholarly inquiry with transcripts of his poetry. This helps to highlight the dialogue and rich interplay between the different media that are central to a fuller understanding of Kiyooka's work. Kiyooka, who abandoned painting as his primary form of expression in 1969 because of "the fucken [sic] art game," could easily be subsumed under the over-simplistic rubric of the disenchanting modernist who abandons the co-opted forms of abstract formalism for a more heterodox approach – one that seemingly points to a radical rupture between modernism and postmodernism.

However, while a self-described postmodern who turned his back on "progress," Kiyooka was also averse to

the bankrupt pre-empting of critical thought that such lazy categorizing is prone to promote. In Sheryl Conkelton's chapter, for example, the tensions and continuities within Kiyooka's work, especially between his earlier large colour field paintings and his later photography, are explored in such a way that one can begin to see the series of themes and lifelong aesthetic commitments that resonate through his oeuvre. Rather than seeing his career as crudely divided into an earlier modernist phase and a later post-modernist phase, what one begins to see is a very complex critical attitude towards modernity, whereby the very fragments and discontinuities in his work and career become an interesting allegory of the relationship between art and society at the end of the twentieth century.

Roy Miki's well-crafted chapter explores the subtle interchange between the personal and historical specificities of Kiyooka's art, as made manifest in his poetic work and which remains "concealed," as Michael Ondaatje has noted, in the formal complexities of his majestic abstract paintings. The criticality of Kiyooka's art, especially his photography, is developed in a fascinating chapter written by Scott Taguri MacFarlane, who focuses upon his photographic project at Expo '70 in Osaka, Japan. Finally, Henry Tsang's chapter focuses upon his memories of participating in some of Kiyooka's studio classes at UBC in the 1980s.

While Kiyooka's career has not garnered the same public visibility as have the careers of some of the artists and groups with whom he associated over the course of his life and work, his legacy may yet demonstrate that he was one of the most astute and critical artist/intellectuals that Canada

has produced in the last half of the twentieth century. This book is both a valuable research tool and an important stepping-stone towards esta-

blishing the full breadth of Roy Kiyooka's contribution to Canadian culture.

Sights of Resistance: Approaches to Canadian Visual Culture

Robert J. Belton

Calgary: University of Calgary Press, 2001. 398 pp. \$59.95 hardcover with interactive CD-ROM and website <www.uofcpress.com/Sights/>.

DAVID MILLAR

University of Victoria

BELTON'S BOOK/CD is a significant step forward in Canadian art history and pedagogy. Like his predecessors (Russell Harper [1966], Barry Lord [1974], William Withrow [1972], Paul Duval [1972], Douglas Fetherling [1987], and Gerald McMaster [1992], to name only a few), he provides a sumptuously illustrated critical overview. Unlike them, he covers a range of art from fine to commercial, folk, Native, and queer; architecture good and bad, colonial and postmodern; photography, performance, and media (omitting only film and broadcast television). Unlike them, he claims no canonical status for his choices and allows the reader/student access to a diversity of competing critical theories besides his own. The lavish illustrations (almost 100 in the colour section, indicated by a palette icon beside the text or monochrome reproduction) are juxtaposed with italicized quotations from contemporaries of the artists as well as later theorists and Belton's own comments, which are based on decades of teaching and are intended to provoke critical thought rather than to

invoke closure. The CD contains the whole book in hypertext, allowing instant cross-reference to pictures, text, and any part of the scholarly apparatus as well as to online discussions at <http://www.uofcpress.com/Sights>. This alone is a significant achievement, but there is more.

Structurally, *Sights of Resistance* contains Belton's introduction to visual poetics, explaining his pedagogical principles in exercises that help one to discern form, content, and context online at his website <http://www.arts.ouc.bc.ca/fiar/hndbk/hom.html>, followed by a historical survey of Canadian visual culture, its chronology from 5000 BC to 2000 AD, and a hundred case studies with full scholarly apparatus.

In one of them, Shelley Niro's 1962 photograph "Rebel," her fortyish Mohawk matron poses (mock-odalisque) on the trunk of a Nash. Belton comments that "'Rebel' also operates as a verb, deriving from the Latin word meaning 'renew the war.' The injunction opens a site of 'resistance' ... The viewer is solicited, in effect, to make war on white sexist oppression" (296). Our White-man response to