

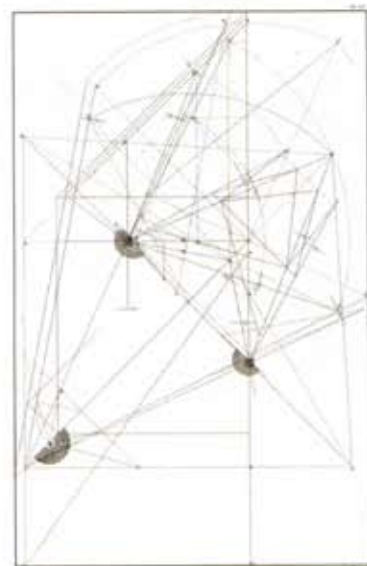


EDITOR'S PICK

TO NOVEMBER 28 Individual works of art often defy definition, so when it comes to taking stock of an entire genre, comprehensiveness is key. Thus, the major survey exhibition titled *Traffic: Conceptual Art in Canada 1965–1980* gathers a whopping 70-plus pieces by homegrown artists including Michael Snow, Lisa Steele and Jeff Wall. The sprawling show groups its subjects by city across four galleries: **Justina M. Barnicke Gallery** features Montreal-based artists; **Doris McCarthy Gallery** highlights Toronto; Halifax is represented at **Blackwood Gallery**; while Vancouver and the Prairies are found at the **University of Toronto Art Centre** (pictured; all page 41). It's a highly ambitious undertaking that succeeds in charting the development of an artistic field that continues to be a wellspring of visual expression in this country.

SCHEMATIC VISION

ON NOW Susan Hobbs Gallery (page 41) is well known as a venue for artists working in the "conceptual" realm, where ideas often take precedence over visuals. Here, acclaimed photographer Arnaud Maggs's latest series, *The Dada Portraits*, are both aesthetically pleasing and conceptually intriguing. Indulging his longtime interest in systems of classification and documentation, Maggs repurposes complex 19th-century carpenters' diagrams as Cubist forms and Dadaist faces. The results, found in such images as *Plate 35 Max Ernst* (pictured), impose new artistic meanings on the old blueprints, guiding the viewer to see beyond their original intent.



MAX ERNST



MORE MOORE **ON NOW** Heralded as one of the most important artists of his time, Henry Moore is well known in Toronto—the **Art Gallery of Ontario** (page 41) has a large collection of his sculptures and sketches. This month the AGO offers new insight into the British artist through *The Shape of Anxiety: Henry Moore in the 1930s*, an exhibition of more than 50 of Moore's early works—such as *Bird Basket* (pictured)—many of which have never been seen in Canada. In striking contrast to the seductive, curving forms commonly associated with Moore, these pieces come from a more tumultuous, rapidly changing time, evoking the political, sexual and psychological anxieties of the post-WWI age.