LOUISE NOGUCHI: Selected Works 1982 - 1985

Louise Dompierre

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Introduction

“In the beginning God gave every people a cup of clay, and from this cup they drank their life.”


The early sculpture of Louise Noguchi always reminds me of this proverb of the Dagger Indians. Like this and many other proverbs, her work often carries a bold image: of life, as here, or, as often as not, of death. Within these poles, her work inquires into the nature of identity and the complex construct of values and beliefs at its basis.

Noguchi is not concerned with self-identity so much as with those culturally transcendent values, attitudes, beliefs and practices which, despite the conflicts they might engender, must be assimilated by the individual as part of human history. The hunt, to which most works in this present exhibition pertain, is one such practice. Whether, as for some, a form of survival, or, as for others, a sport, the hunt remains a primitive form of destruction. If need, at times, justifies its ritual, power and (sometimes) greed are inscribed in many of its gestures. Despite how easy it may be for us to endorse or dismiss it, the hunt cannot be disregarded when considered as a system of values condoned by society through the ages.

Willingly or not, it is drunk from the cup of life.

A Torontonian by birth, but of Japanese-Canadian descent, Noguchi belongs to a tradition of Canadian women sculptors that can be traced back to Florence Wyle, Frances Loring and Elizabeth Wyn Wood, and which includes such contemporary artists as Irene Whittome and Liz Magor. She began exhibiting in the city in the late 1970s, and her first solo show was held at the Carmen Lamanna Gallery in 1982, the same year that the *Monumenta* exhibition was mounted. Two years later, her work was included in the important *The New City of Sculpture* exhibition. Since then, Noguchi has participated in a number of group exhibitions in Canada.

In contrast to the generation that immediately preceded her, and which included such artists as Ian Carr-Harris, Robin Callyer and Tom Dean, Noguchi bypassed the artist-run system to begin exhibiting with a commercial dealer from the outset of her career. However, like many other artists of her own generation, she studied at and graduated from Toronto’s Ontario College of Art.

Noguchi came on the scene when post-conceptualist thought was firmly in place and at a time when the Toronto art system had ripened and attained unprecedented maturity. Her aesthetic is informed both by feminist criticism and by the ‘sixties’ and ‘seventies’ rethinking of the concept of origin and the nature of representation. Like Whittome and, to some degree, Magor, Noguchi relies on various types of historical modes to analyze questions of identity. Her large installations, which dramatically represent moments in the ritual of life, are often based on a dialectic between text and image, subject and object, in a series of complex, interrelated constructs.
Noguchi’s work cannot, however, be accounted for or understood solely within a Western, North American framework. Despite the fact that she was born and raised in Toronto, Noguchi has the added advantage of another cultural perspective: Eastern thought permeates her work. This is particularly evident in the manner and the frequency with which she refers to nature. As Hiroshi Minami has pointed out:

The Japanese have been close to nature for centuries. They seem to have more interest in the nature than in society, and they have made great use of natural symbols in literature and the visual arts. What is the reason for this preoccupation? At least one of the reasons seems to have been the perception of nature and life as one and the same.5

Noguchi’s approach is characterized by the unitary link that she often establishes between nature and culture; by her use of symbols; and, at times, by her ability to distance herself from both the East and the West, finding instead, in the depths of time, shared traditions.

Furthermore, the nature of her discussion of the relationship between mind and body would appear to be related to the Japanese concept of spiritualism, which refers, in Minami’s words, “both to the idea that the spirit surpasses the body or matter in some way, and to the actions resulting from the idea.” This concept can assume three major forms:

First, it is a conviction that man [i.e., human beings] can do the unexpected and superhuman when his [her] “spiritual force” works upon a condition that seems to be beyond human wisdom and strength. In a second form, it is the idea that a spirit can function to change material conditions. Another manifestation is the view that every substance has a spirit, that is, holozoism, the theory of oneness of matter and spirit.6

This last characteristic is particularly evident in The Hunt (cat. 8), a text work completed in 1984-85 and marking the end point of this exhibition. Based on a set of relations, overlaying and intersecting with one-another, this work analyzes the real and imaginary boundaries of transmutation. A long-established practice of “taking over,” of “absorbing” the “other” for one’s own use, the hunt is here used to instigate a relationship with separate but similar practices. Noguchi’s terrain is the grey zone lying in between, the play of will over the other, the act of possession itself. Her work offers a reflection on the transference and near-transference of the “I,” a sort of trans-subjectivization as a means of fulfilling desire: “they became the beast”; “the natives, too, are simplified and absorbed by the
observer”; “I draw to kill the beast”; “He draws our History.”

The Hunt draws on the past and the present, the conqueror and the conquered, the observer and the observed, the author and the artwork, the he and the she, the cultural and the primitive, the conscious and the unconscious, the symbolic and the literal, history and actuality, and power and cultural and sexual relations, doing so in order to lay bare the difficult reality in between, the bridge that often collapses as it is about to be crossed: “I wanted to inform him of the boundaries.”

Like an anthropologist, Noguchi reconstructs these tableaux of failures and conquests re-enacted over the ages by various cultures from the pre-historical epoch of cave painting to her own artistic era and process. Her work probes the instinctive and the more deliberately controlled, finally to bring out the collapse of original values, which “hunters would kill for pleasure.” It engages in a constant dialectical play between the self, the subject and the subject as “other.” Problematic as they are, these behavioral patterns and belief systems are the seeds of identity; they are our history.

On a symbolic level, the “Great Hunter” stands for desire or the wish to possess. Hunting singularly relates to the previously cited Eastern conviction that “man can do the unexpected and superhuman when his ‘spiritual force’ works upon a condition.” Furthermore, it implies the absorption by the subject of an object, that is, an “other” subject which, in turn, presents identity as a composite of other selves.

The text of The Hunt reads, in its entirety, as follows:

The Hunt

1.

The prehistoric hunters prepared themselves for the hunt by drawing their prey. By drawing the animal and mimicking its ways, they became the beast. This gave them courage and helped them to believe in their eventual conquest.

VICTOR

2.

An observer is sent to document a tribe. He records their culture. His photographs reveal their nakedness. Their everyday tasks are simplified for his own expediency. The natives, too, are simplified and absorbed by the observer.

HE draws THEM
REFERENCES BECOME TRUTHS

3.
(The natives were close to the truth—the camera will take your soul away)

VICTIM

4.
Like the hunter, I draw to kill the beast. I draw to kill my own beasts.

5.
I remember an oriental boy from a foreign land drawing the occidental bodies before him in vivid pink flesh colours. I felt embarrassed for him; I wanted to inform him of the boundaries.

HE DRAWS OUR HISTORY

6.
Many regard the Victorian era as the greatest period in the history of the hunt. Hunters would kill for pleasure. They were considered strong and brave for killing wild animals. Most often they would go to exotic places, such as Africa or India, to shoot their game. The guns they carried could kill both man and beast. They were the masters over the world and could show us this: they had the power to conquer the land and all its inhabitants.

BIG GAME

7.
I remember listening to the radio and hearing an author explain how she took extra care in one of her stories when writing about a man shaving. She would pretend to do the chore herself in front of the mirror. Once she had read passages by a male author who described the woman in his story shaving her legs. This struck her as being very awkward and not how she approached the task.

OTHERS HAVE DRAWN HER HISTORY

8.
Like the hunter, I draw the beast to prepare myself for the hunt. Only then can I become the beast.

HUNTERS, THEY CAN KILL.
We draw to kill the beasts
Their Demands Awaken You (no. 7), like The Hunt, implies a power relationship, but this time one based on need and response. The “hunter” takes what he or she considers his or hers by right, the subject becoming a construct of the subject who “other.” The present work exposes the relatedness of demand and response and locates it within the subject.

The sculpted, outstretched arms that appear to have grown out of the floor despairingly attempt to reach towards the drawn form. The child-like female figure, on the other hand, depicted drinking from a cup spilling liquid over her body and beyond, appears indifferent and self-sufficient. This figure would seem to be held or lifted in space by the liquid, like a sacrifice about to be consumed. The work implies a rupture, not unlike the one referred to in The Hunt, pointing towards the idea of a boundary or an inability to reach beyond what the acts themselves imply: a gesture/sign and a pose/sign (side-by-side), but lacking an interconnecting signifier. For if need and response are suggested by the title of the work, and if response is represented by the outstretched arms, the female figure does not appear to be requiring it. Expectation is displaced, the axis of both the demand and the response being located within the individual rather than between the female figure and an “other.” The work views both the need and the response as an internal construct and not as a response to manifested needs outside the individual.

This fact is emphasized by the nature of the relationship established between the two types of representation used by Noguchi. On the one hand, the sculpture refers to a fragmented and powerless physical element characterized by little more than emotions; on the other, the drawing representing the female figure takes the figure beyond the merely physical, suggesting some kind of special force at work, as in a dream, perhaps, where events defy the rational. In any case, whether or not the female figure refers to a myth (as both its pose and gestures suggest) or to a dream, it alludes to what transcends everyday reality.

Three Dreams of Blood (no. 1), the earliest work in this exhibition, similarly involves the juxtaposition of various types of representation. Here, however, the work deals with the notion of transmutation or even metamorphosis, based on a relationship between the conscious and the unconscious within the subject in nature. The work is a giant vessel. Its extraordinary size and emptiness suggest that it is meant to be looked at. Yet, if without a function, it also singularly defies any notion of the merely decorative.

As J.E. Cirlot has written, a vessel is a “symbol whose immediate significance is that of the context in which the intermingling of forces takes place, giving rise to the material world. From this sense arises a secondary symbolism—that of the
Hunters, They Can Kill

1984-85
female matrix.”¹¹ *Three Dreams of Blood* was first exhibited in 1982 in conjunction with two works not in the present survey: the sculptural fragments of *Dream of Blood and Water*, and the drawn, cloud-like form of *Hemorrhaging Dream*.

The text for the latter work, inscribed by hand on the surface of the drawing, reads as follows:

There was a loud crashing sound, in the middle of the night—probably a heavy downpour of rain on the roof. Lying on my front, I was half asleep, half awake.

My skin not yet covered by the sweat from sleep.

Earlier in the evening I had cut my hand deeply, the blood kept pouring out. I couldn’t make it stop.

As I heard the crashing noise I shift in sleep and feel the insides of my body separate and hemorrhage. Liquid slowly seeping out of every pore with the thoughts from sleep.

*Hemorrhaging Dream*, like *Three Dreams of Blood*, functions symbolically but within a double level of symbolic reference: first, through the image of the cloud and, secondly, though the image of rain evoked by the text. According to Cirlot, there are two principal aspects to cloud-symbolism:

on the one hand these are related to the symbolism of mist, signifying the intermediate world between the formal and the non-formal; and on the other hand they are associated with the “Upper Waters”—the realm of the antique Neptune. The former aspect of the cloud is symbolic of forms as phenomena and appearance, always in a state of metamorphosis which obscure the immutable quality of higher truth. The second aspect of clouds reveals their family connexion with fertility-symbolism and their analogous relationship with all that is destined to bring fecundity.¹²

Rain, on the other hand, “has a primary and obvious symbolism as a fertilizing agent.”¹³

The 1982 exhibition that brought these works together involved the juxtaposition of forms of symbolic discourse which strategically disclosed, by means of reiteration and contrast, the various levels of signification of *Three Dreams of Blood*. These are essentially represented by the notions of identity and difference. The idea of the vessel as a symbol of the female matrix is reiterated by both the cloud (fertility) and the rain (fertilizing agent). Fertility is therefore emblematized in the work in the following way: fertility → vessel → cloud → rain. This is further represented by the formal qualities of the vessel, and by the contrast held
between the rough, brownish-red, spiralling-textured interior, through which lightly coloured clay seeps, and the softer, smoother exterior. Fertility, hence metamorphosis, simultaneously expressed through the formal and symbolic language of the vessel, is present in the notion of the cloud and the rain, and is held in distinction from that which encloses, the outer wall of the vessel.

A perhaps more pragmatic consideration of the vessel as receptacle emphasizes the elements of difference: a solid (vessel) and the gaseous (cloud), a liquid (rain) and a solid (vessel), the tactile (vessel) and the evanescent (cloud), the spiritual (cloud) and the earthly (vessel), nature (cloud and rain) and culture (vessel). More importantly, the drawing refers to a dream—that is, to the unconscious—and to the mind, while the vessel relates to the body. The works represent the human body, but as a fractured unit where the physical and the immaterial occupy two different zones and where the nexus of mind/dream/spiritual/immaterial is at one with nature. This can be seen as a reflection of the Eastern notion of nature as a unity and of human beings living in it as part of this unity—a concept that differs from the Western system, where “heaven and earth were, by definition, diagonally opposite, forming a dichotomous world in which man’s place was [is] absolutely crucial.”

The fact that the vessel also suggests an artifact opens up another level of signification, for an artifact has historical meaning and cultural value, and is time-related. In contrast to this, the dream stands as the immediate, individual expression. This image is further reiterated by the relationship established between the title of the work, Three Dreams of Blood, and the actual artwork, just as it also relates to the earlier dichotomous notions of the physical/spiritual and mind/body. In turn this leads to two further relationships: physical — body — history — mind — individual — expression.

The first of these relationships embodies the idea of a construct; the second stands for that which is more spontaneous. Interestingly, the subject as a construct of other subjects, as seen in The Hunt, and the subject as the focus of the dualism of need/response, as in Their Demands Will Aweaken You, are here extended and presented as a complex unit of the conscious/unconscious within nature.

Corpus (no. 2), the second work in this exhibition, was first shown in 1984. It consists of four sculptural elements: a tower-like structure, slightly bent and constructed of a single, rounded and curving form; a clenched fist; a vessel; and a sperm-like form on which the word “DREAMS” appears. As in Three Dreams of Blood, the individual elements have an artifactual quality and are placed on the floor like recent finds at an excavation site.

Corpus may refer to a single body or parts thereof, and the work reads in
those dual terms. The fragment with the word "DREAMS" inscribed on it can be seen as a representation of the mind, and the vessel, as seen earlier, refers to the female matrix. The clenched fist is obvious enough, while the tower might refer to an organ such as the intestine. It is worth noting that, when considered in these terms, all the elements are a sort of conduit with generative power. The mind produces thought, the matrix is potentially life-giving, the clenched fist suggests force while the intestine results in waste. More importantly, these individual elements also signify the subject—a fragmented subject composed of distinctive yet individually powerless units.

The image of the body as conduit and as an inert, powerless mass (as in death) is reiterated in a text that was included in the same show and which depicts the ritualistic bleeding of animals:

When the bleeding of the animal is complete,  
You will cup your hands, feel the purity of  
Draining into the water  
Then releasing its flow  
From the hunt and its refuge  
You will feel the ablation  
You will feel the cleansing  
The refuge in the soul  
The refuge in  
The forest’s shelter.

Bloodless, the animal is as lifeless as the sculptural fragments: an artifact of sorts, representing the past and a practice of domination.

In this text, however, nature is the source of renewal; it "cleans" and "shelters," it is integral to life. This image of the hunter finding refuge in the forest speaks not only of an Eastern concept of life where the subject is purified, hence renewed in nature, but is also slightly reminiscent of this passage from Ludovico Dolce's *Le Transformatione*:

In a clearing in a wood there is a small lake, with a man, kneeling, gazing into the surface of the water—a symbol of contemplation. The background, a hunter on horseback, with a pack of dogs, is in pursuit of his prey.\(^{15}\)

Here, as in Noguchi's text, contemplation is invoked and with it notions of peace and unity within the body in nature. In contrast to this, the dismembered body
parts of Corpus, like the earlier distinction between the spiritual and the physical in Three Dreams of Blood, spell dispersal and fragmentation. Just as Noguchi carries these latter notions from one work to another, with History Can Kill You she will also represent, in the form of a sculpture, the bleeding of the animal referred to here.

The Catch

Looking down from the mountain into a humid and dense jungle, I focus my attention deeper and deeper into its forest. Shifting like vapour, I stop to watch a band of cheetahs feasting on the prey they had just caught. Their catch of meat must be about 50 times more than what they themselves could eat.

A group of hunters stalking close by spy the cheetahs preoccupied with their feast. Taking out their arrows, the hunters stand close to where they are grouped and begin to kill off the animals. After every animal is dead, the hunters start to tear off the cheetahs’ limbs and gorge on the animals’ insides, as well as eating the food the cheetahs had left behind. The catch now has accumulated into a feast about 100 times larger than what the hunters could manage to digest.

Shifting further into the jungle, another hunter takes out an arrow from his sack and aims it at the centre of a trees’ foliage, wherein another cheetah is trapped and trying to get loose.

This text forms a part of The Catch (no. 3), the other three elements of which are: a carcass of pre-historic dimensions, a cornucopia, and the drawing of the cheetah (a small leopard formerly used for hunting deer and antelope in India, where it is now virtually extinct).

The Catch is perhaps one of the most beautiful and complex of Noguchi’s early works. As in the previous works, the installation consists of a text and of
sculptural elements strongly suggestive of an artifact. Like any such remains, the elements are bare except for what may be taken as a deposit on their surface: an empty cornucopia and a fleshless carcass. The text narrates an event. What the work exposes, however, is an event representing three moments in time: first, the pre-event or the drawing of the beast (the cheetah), where the hunter becomes the beast; secondly, the text which narrates the event as it took place; and, finally, the remains, which stand for the present. In this work, Noguchi/the subject is the observer: "I focus my attention...". Like the anthropologist in Victor, she observes the hunter who, in turn, observes the cheetah, which, also in turn, observes its prey. Noguchi is the outsider (in time, in custom), reflecting upon both desire and greed, and upon how they similarly manifest themselves in human beings and animals alike. More importantly, her work exposes how desire and greed inhabit society and how the hunt, first a means of livelihood, then a sport, embodies this notion. For in any conquest, success, self-satisfaction and, sometimes, plenitude (symbolized by the horn of plenty) inevitably co-exist with destruction and death (symbolized by the carcass).

The manner in which Noguchi equates human behaviour with that of animals and brings out the animalistic values in human beings points to the Japanese way of looking at nature:

while the Western scientist tends to regard the animals as objects situated in front of him, somewhat as bacteria under the microscope, his Japanese colleague tends to think in terms of personal relationship with the individuals who have names and whose life stories are often familiar to him. This concept implies the mutation of the object under consideration into a subject or, at the very least, the subject/object as dual presence within the subject. In Noguchi/the subject observes an object, the hunter who, as subject, observes an object, the cheetahs, which, earlier as subject, had observed their prey as object.

History Can Kill You (no. 4), like many of the works in the present exhibition, carries an immediate and obvious reference to the body. Here, the simultaneously human and animal body consists of an upside-down form hanging by the feet over a vessel, which sits on a black, shadow-like human form on the ground. Next to it, on the floor, is an open wooden book in which a face and its imprint, carved into the surface, are inscribed. The hanging figure, the vessel and the book are gilded, giving them a sort of worn yet precious look.

The 1984-85 Noguchi exhibition that introduced History Can Kill You also included two drawings. The first of these, with the sentence/title We Draw to Kill
the Beast (no. 5), depicts an animal with its head severed. The second drawing represents the same animal (unhampered, however), with the inscription, Hunters, They Can Kill (no. 6). On the floor, at the foot of the drawing and in a pose suggesting that the sentence has just been written, is a stretched arm.

As in The Catch, these works are time-related and, on one level, refer to the before-and-after moments of The Hunt: that is, from the conceptualizing to the preservation of the prey. Here, as in the textual component of The Hunt, We Draw to Kill the Beast establishes a parallel between the desire to dominate the animal and the creative act. According to the O.E.D., among secondary, hunting-related meanings of the verb "to draw" are "to search (a wood, covert) for game"; "to cause to come, move, or go"; "to attract by physical force"; "to induce to come (to a physical place)"; "to lead, entice, allure, turn (i.e., to, into, or from a course, condition, etc.)"; "to influence in a desired direction"; "to cause to fall or come upon, to bring (evil or calamity) upon." Thus it could be said that the hunter/artist "draws" his prey graphically in order to "draw" it physically into range. In a mimicking of the pre-historic hunter, the artist also draws the better to apprehend that which he or she wishes to render.

On another level, We Draw to Kill the Beast refers to the "constructed" aspect of history, and to the fact that history involves a process of selection (and of conceptualization), of inclusion and exclusion. Being excluded often means being wiped out, erased. It implies a sort of killing, like the bleeding of the hanging beast. History is a construct of absences and presences, as the book next to the hanging figure suggests, and as does the relationship drawn between the positive and negative sides of the face.

Interestingly, with this work Noguchi reverses the perspective relied upon so far. History Can Kill You, a construct and an object of study, is here seen as subject; You, the subject, is the object of history, a victim of a process, not its instigator. The maker of history—that is, the subject—is absent or only an implied presence in the writing of history.

With works such as the ones included in this exhibition, Noguchi probes into the nature of identity, of the subject as both object/subject and as a construct of values, beliefs and practices engaged in through human history. References to the body are frequent. Fragmented, concrete yet only partially representing the subject, the body is seen in a constant relationship with textual references and at the basis of a finely webbed dialectic where the lines between the instinctive and the rational, the conscious and the unconscious, the primitive and the cultural, fuse within one another in nature.

Louise Dompierre
Footnotes

1. Florence Wyle, Frances Loring and Elizabeth Wyn Wood are three women sculptors who worked in Canada in the first half of this century. The work of Wyle and Loring was surveyed at the Art Gallery of Ontario in 1987. Liz Magor, also recently featured in an AGO retrospective, works in Toronto, while Irene Whittome is from Montreal.

2. The Monuments exhibition, organized by David Clarkson, Stan Denniston and Bernie Miller, was held at YZ Gallery and in several other Toronto locations. It included seventy-seven artists.

3. David Clarkson and Robert Wiens organized this exhibition of some thirty artists in six Toronto locations: Mercer Union, YZ, ARC, Studio 620, Grunwald Gallery, and Gallery 76.

4. While not all the artists who emerged in the late 1960s and early 1970s exhibited in artist-run spaces, many did, there being fewer commercial galleries at that time. However, this was no longer the case in the early ‘eighties.


6. Ibid., p. 134.

7. Louise Noguchi, quoted from The Hunt (no. 8 in the present exhibition).

8. Ibid.

9. Ibid.


11. Ibid., p. 341.

12. Ibid., p. 48.

13. Ibid., p. 259.


16. Louise Noguchi, quoted from The Catch (no. 3 in the present exhibition).

The Exhibition

Note: Dimensions are in centimetres, height preceding width preceding depth.

   Plaster, clay, animal blood and linseed oil
   96.5 x 213.4 x 213.4 cm
   Courtesy, Carmen Lamanna Gallery, Toronto

2. *Corpus* 1983-84
   Plaster, clay, linseed oil and red pigment
   172.7 x 342.9 x 190.5 cm
   Collection: The Canada Council Art Bank/
   Banque d’œuvres d’art du Conseil des Arts du Canada, Ottawa

   Plaster, linseed oil and graphite
   134.6 x 548.6 x 342.9 cm
   Courtesy, Carmen Lamanna Gallery, Toronto

4. *History Can Kill You* 1984-85
   Floor to ceiling
   Wood, paint, plaster, linseed oil and
   manilla rope
   269.24 x 228.6 cm
   Courtesy, Carmen Lamanna Gallery, Toronto

5. *We Draw to Kill the Beasts* 1984-85
   Paper, pencil and linseed oil
   149.9 x 279.4 x 60.9 cm
   Collection: Carmen Lamanna, Toronto

6. *Hunters, They Can Kill* 1984-85
   Plaster, paper, pencil and linseed oil
   149.9 x 279.4 x 60.9 cm
   Collection: Carmen Lamanna, Toronto

7. *Their Demands Awaken You* 1984-85
   Plaster, paper, pencil and linseed oil
   149.9 x 187.9 x 127 cm
   Collection: The Canada Council Art Bank/
   Banque d’œuvres d’art du Conseil des Arts du Canada, Ottawa

   Paper and pencil
   49.8 x 254 cm
   Collection: Carmen Lamanna, Toronto

Biography

1958 Born: Toronto
1977-81 Studied: Ontario College of Art, Toronto
   Lives and works in Toronto

Solo Exhibitions
1982 Carmen Lamanna Gallery, Toronto
1984 Carmen Lamanna Gallery, Toronto
1985 Carmen Lamanna Gallery, Toronto
1986 Carmen Lamanna Gallery, Toronto
1987-88 Carmen Lamanna Gallery, Toronto

Group Exhibitions
1978 Photoworks Gallery, Toronto
1979 *The Viewing Rooms*, New York, New York
1980 *Artventure*, Royal Bank Plaza, Toronto
The Funnel (film screening), Toronto
A.C.T., Toronto
Carmen Lamanna Gallery, Toronto
Carmen Lamanna Gallery, Toronto
*Carmen Lamanna Gallery, Toronto*
First Purchase, The Art Gallery at
Harbourfront, Toronto
Women in Art, Art Rental, Art Gallery
of Ontario, Toronto
Attitude, Canadian National Exhibition,
Toronto
The New City of Sculpture, Studio 620,
Toronto
Territories, Eye Level Gallery, Halifax,
Nova Scotia
How We See – What We Say, The Art
Gallery at Harbourfront, Toronto
Mapping the Surface, Mendel Art Gal-
lery, Saskatoon, Saskatchewan
Patio Lawn Slope, University of Toronto,
Scarborough Campus, Toronto
Art Cologne, Rheinhalten of the Cologne
Art Fair, Cologne, West Germany
Selected Bibliography

1987  
*Drawing Out The Form: Sculpture Touched by Drawing*, The Nickle Art Museum, University of Calgary, Calgary, Alberta  
*Shikata Ga Nai*, Hamilton Artists Inc., Hamilton, Ontario (touring)  
1988  
*The Today Show*, The Japanese Cultural Centre, Toronto

**Awards**

1978  
Ferdinand H. Mariani Scholarship, Ontario College of Art  
1979  
G.A. Reid Scholarship, Ontario College of Art  
1980  
*Artventure Award*  
H.L. Rous Sculpture Scholarship, Ontario College of Art  
Experimental Faculty Scholarship, Ontario College of Art

1981  
W.O. Forsythe Award, Ontario College of Art  
Joan Chalmers Scholarship, Ontario College of Art  
Birks Bronze Medal

1983  
Ontario Arts Council Grant  
Canada Council Project Costs Grant

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- Art Gallery of Ontario, Toronto  
- Private collections, Toronto


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Louise Dompierre

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