

**Revision**, Susan Kealey's installation at the Or Gallery, is made up of a rear-screened film loop and a static projected image. The film sequence, which depicts a bright light shining into an eye and traveling across the screen is, in fact, an optical print of an eye examination - the medical procedure that assesses visual acuity. The footage is derived from an offcut of a documentary film that was made about the artist in 1987 for a french TV series focussing on individuals who have had to face significant physical and social barriers (Kealey became visually impaired in 1985). Over the last few years, she has been deconstructing specific gestures from these offcuts (those portions deemed unsuitable for the film) through calculated manipulation. By these exaggerated, silent re-representations of herself, Kealey questions constructions of female subjectivity and the realist project of traditional documentary. In the darkened gallery space, the eye, with its almost hypnotic repetition across the screen, becomes both object and spectator in relation to the distorted static image of "The Red Maple" by A.Y. Jackson. The compulsive movement of the eye coupled with its relationship to the spectator and the A. Y. Jackson slide complicate the habitual circuit of viewing particularly in a gallery setting.

As a member of the Group of Seven, Jackson's work has come to be read as an iconographic symbol of the Canadian landscape and of Canadian art practice by the general public both here and abroad. The projected slide, itself a reproduction, has been copied from an archival slide typical of those used for instructional purposes by art institutions, a practice further alluded to by the frame of the film screen which recalls a blackboard. While various postmodern practitioners have dealt with the art historical legacy left by European painting, few have reflected on the impact and influence of Canadian schools, such as the Group of Seven.

Kealey's strategy of layering and reproducing images meant for cultural consumption is one of Brechtian distanciation which "liberates the viewer from the state of being captured by the illusions of art which encourages passive identification with fictional worlds." <sup>1</sup>

1. Griselda Pollock - Vision & Difference - Femininity, Feminism and the Histories of Art,  
p. 163, Routledge, 1988.

Similarly, **Brailleography**, a public art project consisting of a series of aluminum braille plaques, encourages an awareness of issues relating to language, audience, access and representation. The plaques which are installed outside cultural institutions are inscribed with either ART, ACCESS, CULTURE or PRIVILEGE.

**Brailleography** was first installed in Toronto last spring to coincide with National Access Awareness Week which seeks to promote awareness and support for the integration of people with visible or invisible impairments within institutional structures. While Kealey's interest stems in part from the fact that she is legally blind, this site specific work raises questions about the relationship of braille to official signage and the representation of language by the Roman alphabet as well as this project's relationship to mapping processes in terms of topography, geography and typography.

Kealey will mount her plaques at the following Vancouver venues:

Artspeak - 311 W. Hastings  
Centre for the Arts - Simon Fraser University  
Charles H. Scott Gallery - Emily Carr College of Art & Design  
Contemporary Art Gallery - 555 Hamilton  
Grunt Gallery - 209 E. 6th Avenue  
Kootenay School of Writing - 152 W. Hastings  
MacEwen Arts - 331 W. Pender  
Or Gallery - 314 W. Hastings  
Perel Gallery - 115 W. Hastings  
Pitt International Galleries - 36 Powell  
Presentation House - 333 Chesterfield, North Vancouver  
Proprioception Books - 709- 207 W. Hastings  
The Western Front - 303 E. 8th Avenue  
UBC Fine Arts Gallery - 1956 Main Mall, UBC  
Video In - 1102 Homer  
Vancouver Art Gallery - 750 Hornby  
Women in Focus - 849 Beatty

**Revision** opens Feb 15 at  
the Or Gallery, 8 pm and  
ee runs from Feb 13 to Mar 3  
Gallery Hours: 12-5 Tues-Sat  
Contact: Nancy Shaw, Curator  
683-7395, 314 W. Hastings