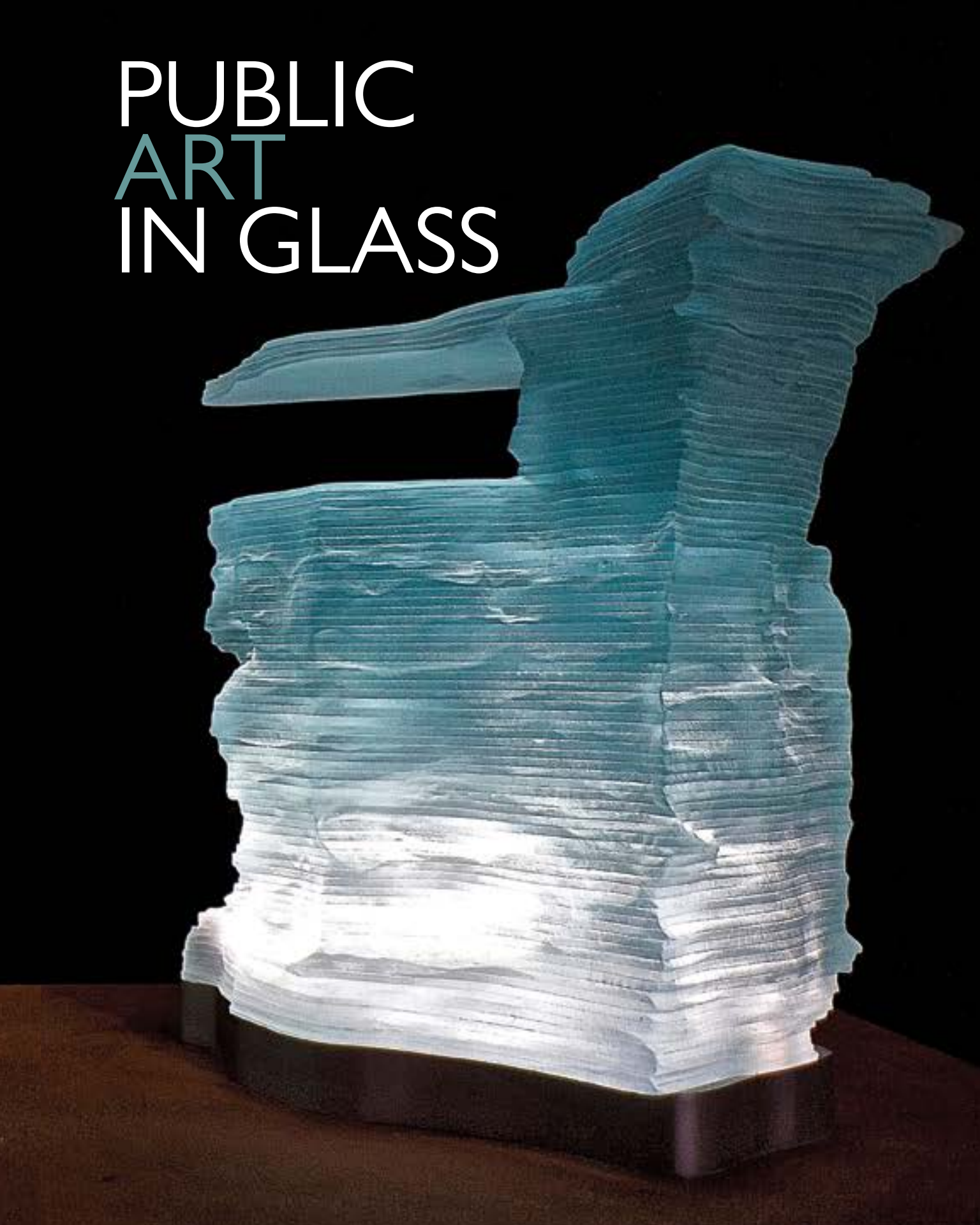
PUBLIC ART IN GLASS



PUBLIC ART IN GLASS

Warren Carther, Sarah Hall, Robert Jekyll and Michèle Lapointe

THE CLAY & GLASS
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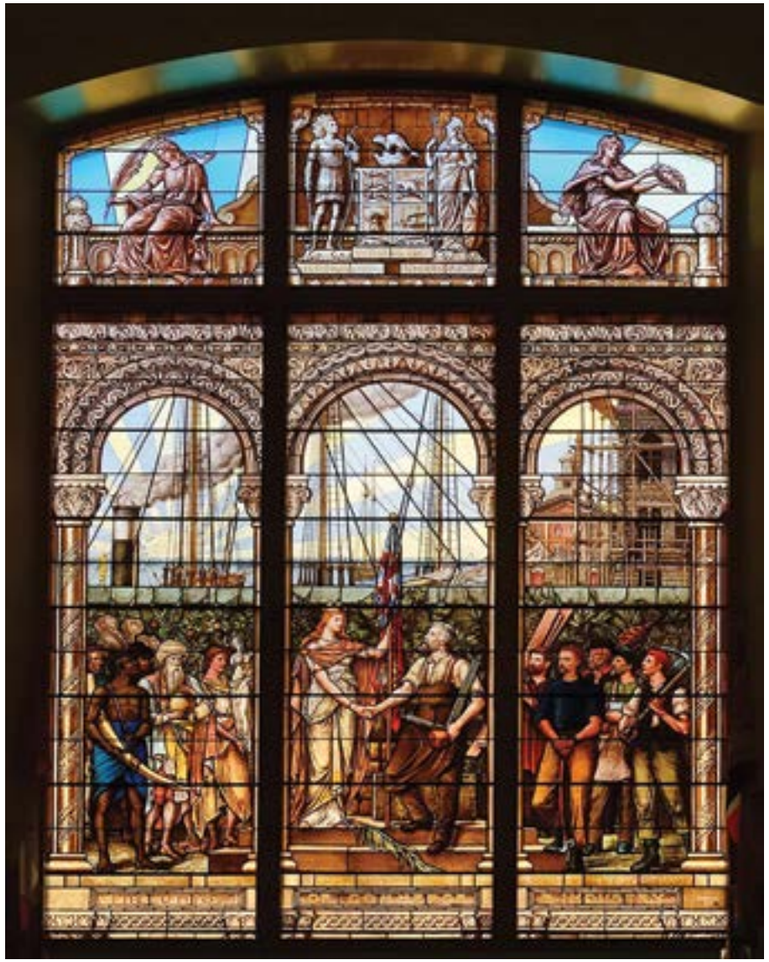

McCausland Studio, Industry and Commerce, City Hall, Toronto, Ontario, 1895. *Photo by Shirley Ann Brown.*

Stained Glass *as* Public Art

Stained glass has a long history as public art. First developed on a large scale in the late 11th century, coloured glass was a transparent and beautiful material to fill the large window openings of the cathedrals and parish churches north of the Alps. It was a barrier to hostile weather conditions, kept out birds, and created an enclosed space which was separated from the distractions of the secular world.

In the 1140s, Abbot Suger of the royal abbey of St-Denis, not far from Paris, assembled a team of glaziers to create a series of stained glass windows for his new church. When done, they were the wonder of the building. In his treatise on the church, Suger explained the two main non-physical purposes of his windows. First was the pedagogical – the narrative scenes depicted were to teach the viewers the biblical stories and truths basic to their faith and to provide examples of moral behaviour. The windows became the visual "bibles of the illiterate." Second was the anagogical – invisible sunlight became the visible and tangible manifestation of God's presence when it passed through the coloured glass membrane and filled the interior with jewel-like hues. Contemplation of transformed light elevates one's thoughts to a meditation on Divine perfection and beauty. Before long, the vast public spaces of the gothic cathedrals and churches of medieval

William Warrington, The Convent and Catholic Basilica, St John's, Newfoundland, 1848. *Photo by Shirley Ann Brown.*

northern Europe were filled with these awe-inspiring feats of light and colour. As the stone walls became more skeletal, the windows grew larger, until the buildings became cages of glass.

Stained glass became such a powerful and effective means of propagating the faith, that when the Protestant Reformation gained momentum in the 16th and 17th centuries, windows were often destroyed in countries where the iconoclastic dissenters gained control. The depletion of the opportunities to create church windows led to new markets for glaziers. Stained and painted glass panels became popular items for display in the private homes of wealthy merchants, often embodying scenes with moral lessons or family coats of arms. Wealthy colleges and universities as well as government buildings inserted stained glass into the windows of dining halls, libraries and stairwells.

It was during the medievalist revivals of the 19th century that stained glass was reborn, particularly in England, France, and Germany. Repairing damage to churches brought about by religious wars and revolution, along with Catholic emancipation, created the need to build new churches. Stained glass was once again seen as an essential aspect of religious buildings and this led to a renewal in the art form. At first, the preference was for windows that were directly inspired by medieval examples. Stained glass, which up to that point had always been a "modern" art,

Above: Eric Wesslow, Canada, Montréal-Pierre Elliott Trudeau International Airport, Montréal, Québec, 1960. *Photo by Shirley Ann Brown.*

keeping pace with the aesthetic changes seen in other forms of painting, became retardetaire and copyist.

The Arts and Crafts Movements of the later 19th century changed the character of stained glass. Artists associated with the movement were free to design according to the artistic tenets of the day. Stained glass was democratized. It found its way into new public spaces, led by the commission given to William Morris's Company to create four windows for the Green Dining Room in the new South Kensington Museum in London in 1866. From there it spread, and now we see art glass in all its forms in every type of public space, from religious buildings such as churches, synagogues and mosques, to secular spaces including schools, court houses, city halls, hospitals, restaurants, train stations, swimming pools, offices, and department stores.

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The earliest public stained glass in Canada dates from the mid 1800s and was imported from England and France. The Convent and Catholic Basilica in St John's, Newfoundland, received windows from William Warrington in London in 1848. In Toronto, Bishop Charbonnel purchased the vast *Crucifixion* window for the chancel of St. Michael's Catholic Cathedral from the Thévenot Studio in Clermont-Ferrand, France, in 1858. That same year saw the installation of the *Evangelist* windows above the altar in Holy Trinity Anglican church across town, fabricated by James Ballantyne of Edinburgh. The first tentative attempts to actually create

Lutz Haufschild, Pasture, Sperling Rapid Transit Station, Burnaby, BC, 2002. *Photo by Shirley Ann Brown.*

stained glass windows in Toronto can be seen in the 1858 *Acts of Mercy* windows in the loft at Holy Trinity. They were designed by English-trained William Bullock in conjunction with the local emerging McCausland studio. German glass, primarily from Mayer of Munich, became popular 20 years later, after their five windows were installed in the chancel of St James' Anglican Cathedral in Toronto. Stained glass in colonial Canada was perceived as a visual link to a continuing tradition and history, a tie to the homeland. Soon, churches of almost all denominations were ordering stained glass windows.

Most groups accepted narrative windows, but the choice of allowable subject was determined by the sect. Catholics and Anglicans had the widest range of possibilities, with biblical subjects and an array of saints and events in Church history. Protestant groups mostly accepted scenes from the life of Christ and images of the apostles. Churches, either because of preference or modest budgets, could opt for purely decorative windows. Memorial windows proliferated particularly after World War I. Families could honour their fallen dead and find an outlet for their grief.

After World War II, following innovations in Europe, religious art glass in Canada moved towards abstraction and non-representation, led by Yvonne Williams and her studio colleagues in Toronto. Light and colour in themselves became acceptable themes to enhance the religious experience as seen in Sarah Hall's windows, *Parables of Light*, in Christ Lutheran Church in Waterloo (2007). Her stained glass towers at the First Unitarian Congregation in Toronto (1993), at Regent College in Vancouver (2007) and most recently at Christ Church Anglican Cathedral in Vancouver (2016) introduced dichroic glass and solar panels into the art glass vocabulary. The towers, illuminated from within during the night, turned stained glass inside out, shining like beacons in the darkness. Stained glass came full circle, back to Abbot Suger's meditations on the transforming power of coloured glass.

Art glass moved into the secular public realm in Canada, slowly at first, with the McCausland Studio's *Industry and Commerce* tribute made for the stairwell in Toronto's City Hall in 1895. After WWII, schools, court houses, airports, transportation systems all became locales for art glass. Marcelle Ferron's magestic *Dancing Forms* in the Champ de Mars Metro station in Montreal (1966) and for the Court House in Granby, Quebec (1979), flooded the interiors with coloured filtered light. Other stained glass works by different artists were installed in the Montreal Metro System, creating the longest art gallery in the world. Lutz Haufschild's *Pasture* in the Sperling Rapid Transit Station in Burnaby BC (2002) recalls, in painted float glass, the lush green meadows of the former site. Eric Wesslow's depiction of *Canada* (1960), as landscape forms in layered, collaged glass graces

Montreal-Trudeau airport. Stuart Reid's controversial *Zones of Immersion*, which stretches the entire length of the Union Subway Station in Toronto was unveiled in 2015. Robert Jekyll's 1992 *Academics* window for Humberside Collegiate Institute must be added to the list. Stuart Reid's stained glass wall, *Dance of Venus*, for the great atrium of the Living Arts Centre in Mississauga (1997) and Sarah Hall's magnificent glass façades for Harbourfront Centre Theatre in Toronto (2011) brought large scale compositions to public buildings in Ontario.

Architectural art glass is always a challenge for the artist. It involves personal interactions on many levels: between the artist and the client, sometimes the architect; the artist, the material and technology; space, light and colour; the earthly and the spiritual; private inspiration and public reception. Stained glass sculpts space and architecture with light. Glass prisms shatter light into dancing colour. The sun moves and so do the shafts of ever-changing gem-like hues. All is transient in an environment transfigured by stained glass, transforming the movement of people who pass through it.

Above: Marcelle Ferron, Dancing Forms, Champ de Mars Metro Station, Montréal, Québec, 1996. *Photo by Kathy Kranias.*

Shirley Ann Brown

Shirley Ann Brown, Professor Emerita of Art History, York University is an interdisciplinary medievalist who also studies the Art and Crafts Movements and architectural stained glass as a modern art. She is the founding director of the Registry of Stained Glass Windows in Canada (RSGC) which documents Canada's art glass heritage.

The Public Art Glass *of Robert Jekyll and Sarah Hall*[1]

The art glass windows of Robert Jekyll and Sarah Hall draw from the long European stained glass tradition of public art. In its relationship to public architecture, art glass serves a distinct role beyond a gallery setting. Within an architectural enclosure, it creates a sensorial experience as sunlight passes through glass and illuminates space with colour. The translucent and reflective properties of glass produce an immersive, kinetic environment for architecture.

Beginning in the 1970s, Toronto-based colleagues Robert Jekyll and Sarah Hall independently designed and made large art glass windows for public architecture across Canada. Engaged with the international post-World War Two revival of stained glass as an art form, these artists contributed to the revitalization of the tradition in Canada. They created new aesthetics for public art that drew inspiration from the innovations of post-WW II German architectural stained glass[2]. The German windows combined new abstract, non-figurative imagery with traditional stained glass leading and colourful, handblown antique glass.

Left: Robert Jekyll, Memorial Staircase Windows (Detail), Royal Military College of Canada , Kingston, Ontario, 1981. *Photo provided by the Artist.*

Opposite: Sarah Hall, Waterglass (Details), Harbourfront Centre Theatre, Toronto, ON , 2011. *Photo by Matthew Lavoie.*

Jekyll and Hall each studied the art and craft of stained glass with leading masters in the UK before returning to Canada to establish studios in Toronto. Study abroad also provided firsthand access to the masterworks of post-WW II stained glass in the UK, France, and Germany. Hall earned her diploma in architectural glass from Swansea College of Art prior to interning from 1977-78 with Lawrence Lee. Jekyll apprenticed from 1972-74 at Burleighfield House with Patrick Reyntiens, serving as his studio manager in his second year.

Jekyll produced stained glass windows for over thirty years. In addition to numerous windows for private residences, he created several large public commissions for buildings in Alberta and Ontario. These include stained glass windows for the Royal Military College of Canada (1983) in Kingston, the Arts Commons (1985) in Calgary, the Canadian Music Centre (1986) in Toronto, and Humberside Collegiate Institute (1992) in Toronto.

Employing traditional techniques with contemporary glass materials, Jekyll made dynamic, abstract window designs. His fascination with the optical properties of glass led him to experiment with unusual textured, industrial, and optical glass along with handblown antique glass. He seamlessly integrated these new and varied types of glass into his windows using traditional leading to join the pieces. Many of Jekyll's abstract designs employed undulating, rhythmic leadlines with saturated colours, imparting a strong sense of movement and dynamism to the

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Left: Sarah Hall, Lux Nova, Regent College, Vancouver, BC, 2007.
Photo by Ken McAlister.

Opposite: Sarah Hall, Lux Nova, Regent College, Vancouver, BC, 2007.
Photo by Michael Elkan.

architectural space.

With the conviction that stained glass is properly an architectural art form[3], Jekyll often created windows that echoed the formal elements of the architectural site while managing the natural light in the building. This can be seen in his centennial project for the staff lounge at Humberside Collegiate Institute, where the vertical and curved elements of the nineteenth century window openings were repeated in the glass shapes and leadlines of his design. Composed of transparent and opaque coloured glass juxtaposed with clear glass, a screen-like effect was achieved with partial views outside.

Working as a designer and craftsperson, Jekyll fabricated the windows in his own studio. This approach served him well given the limited output of his public projects. In contrast, his colleague Sarah Hall designed windows and collaborated with fabrication partners due to the volume and scale of her public projects. These fabricators included Sattler Studio (1995-2003), Mark Leibowitz, John Wilcox, Bernhard Viehweber, and Mark Thompson.

Hall designed over one hundred public windows across Canada and the US. Early in her career she employed traditional leading with handblown antique and industrial glass, designing abstract imagery for numerous churches, theatres, universities, schools, embassies, and hospitals. Hall later adopted the post-WW II German approach to fabrication. Glass artists and designers in Europe typically collaborated with fabrication studios that offered a wide range of technologies and in-house artisans. Beginning in 1999, Hall collaborated primarily with Glasmalerie Peters Studios in Paderborn, Germany, a large fabrication studio serving the global market.

Hall's design aesthetic changed with access to larger kilns and a strong support staff of artisans at Glasmalerei Peters Studios. With the new technologies available to her in Europe, Hall developed a more painterly approach. Her process involved building designs by layering colour and film rather than through traditional line drawings. The new large scale window paintings were made using enamels on float glass, a radical departure from the earlier linear designs Hall produced with leading.

Pioneering the use of solar art glass in the twenty-first century, Hall designed several photovoltaic projects for public architecture. These include *Waterglass* (2011) at Harbourfront Centre Enwave Theatre, Toronto, *Leaves of Light* (2011) at the Life Sciences Building, York University, Toronto, *Lux Nova* (2007) at Regent College, University of British Columbia, Vancouver, and *3 Solar Facade Windows* (2013) at Cathedral of the Holy Family, Saskatoon. Although these solar projects represent a mere 5% of her studio practice, they exemplify the creative possibilites of photovoltaics for art glass installations and set a precedent for green technologies that beautify the built environment.

Drawing on the tradition of stained glass windows while experimenting with new materials and technologies, Jekyll and Hall made significant contributions to the Canadian built environment. Their innovative public art projects highlight the complex relationship between craft, architecture, and technology in the creation of art glass windows.

Kathy Kranias

Kathy Kranias is a ceramic artist, educator, and art historian based in Toronto. Her sculptures are held in Canadian embassy collections in Washington D.C., Belgrade, and Beijing. Solo exhi-bitions include the Art Gallery of Peterborough and the David Kaye Gallery. Kranias served as studio faculty in the Craft and Design Program, Sheridan College from 2004-2012. She has writ-ten for numerous publications, including the Journal of Canadian Art History and the Journal of Modern Craft. Kranias holds a BFA cum laude from Concordia University and a MA cum laude from York University.

Above: Robert Jekyll, Centennial Project, Humberside Collegiate Institute, Toronto, Ontario, 1992. *Photo provided by the artist.*

Opposite: Robert Jekyll, Centennial Project, Humberside Collegiate Institute, Toronto, Ontario, 1992. *Photo provided by the artist.*

Endnotes:
[1] This essay draws from my M.A. research at York University. I wish to acknowledge the Social Sciences and Humanities Research Council of Canada for funding my research on The Evolution of Post World War Two Canadian Architectural Stained Glass through the Joseph-Armand Bombardier Canada Graduate Master's Scholarship (2014).
[2] Interview with Sarah Hall, August 26, 2014. Interview with Robert Jekyll, August 28, 2014.
[3] Russ, Joel and Lou Lynn, 1985, Contemporary Stained Glass: Portfolio of Canadian Work, Toronto, Doubleday Canada, p. 43.

On Transparency and Strength

Art has been in the public sphere for centuries to embellish, to commemorate people and events of historical importance, to educate, and to assert power. Today, public art often focuses on local community values, or it transforms the surrounding landscape to highlight issues and questions of the current time. The art of stained glass developed rapidly in Europe in the Middle Ages in churches and cathedrals to educate and to illustrate passages of the Bible. Eventually, stained glass windows were also used in secular surroundings. To this day, the art of stained glass is still used in public buildings of all kinds. Art historian Shirley Ann Brown discusses stained glass history in an essay for this catalogue. Standalone monuments and sculptures are also part of the landscape of public art and traditionally have been done in concrete, marble, stone or metal. With the development of new techniques and technology, glass can be used in sculptural form to create statement pieces that play on qualities of strength and fragility, transparency and lightness.

Many governments, local, provincial and national, have policies to include public art in the planning and construction of new sites and buildings. The City of Waterloo has a public art program which is committed to "building a site specific Public Art Collection through public commissions, donations, and by encouraging the inclusion of art in development projects." [1] It also encourages temporary and seasonal installations of public art on city property. The mandate of the public art program in Waterloo is multifold and includes a vision "to articulate Waterloo's evolving identity or to celebrate the city's heritage and past traditions." [2] Similarly, Kitchener is looking for public art that will "explore our diversity, tell our stories, and use creativity and imagination … that contribute to the

Opposite: Michéle Lapointe, L'insoutenable légèreté de la plume, l'école maternelle et primaire le Parchemin de Carignan en Montérégie, 1998. *Photo by René Rioux.*

Right: Warren Carther, Euphony (Detail), Ted Stevens Anchorage International Airport, Anchorage, Alaska, 2004. *Photo provided by the artist.*

city's cultural identity."[3] Both cities, like many others in Canada, aim to increase public access to art.

Noteworthy, the City of Toronto will renew its commitment to public art by having a year-long celebration of art and community in 2021. Known as the Year of Public Art, it will "celebrate Toronto's incredible collection of public art and the artists behind it, provide opportunities for artists to play leading roles in the development of public art projects within the city, underscore a commitment to the arts sector as an essential component of a vibrant city, and create more opportunities for the public to connect and engage with the work."[4] The City of Toronto is also developing a 10-year strategy in public art.

In Quebec, there is a government policy in effect since 1961 to allocate 1% of the construction budget of a public building, like a school or a hospital, or for the planning of a public or government site, to the integration of a work of art in its architecture. The selected work must be in harmony with the architecture, the surrounding spaces, and engage with the site vocation and specificity. To date, more than 3700 works of art have entered public spaces since the policy's inception 59 years ago.

These public art programs and policies are good examples of government initiatives to bring art to its residents and to support local artists. The artists selected for Public Art in Glass are known for their engagement with their medium, their practice and public art. We selected four projects for each artist for this exhibition.

Warren Carther, Maquette for Euphony, Ted Stevens Anchorage International Airport, Anchorage, Alaska, 2004.
Photo provided by the artist.

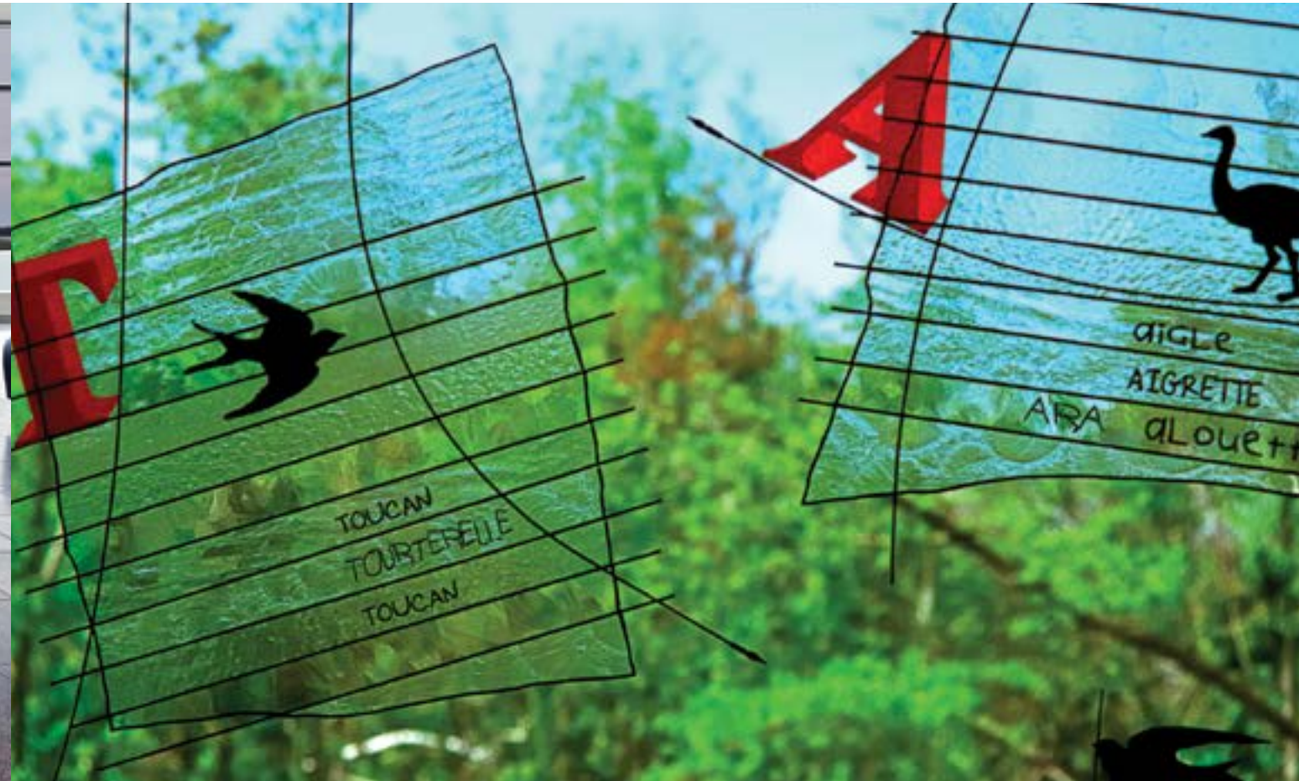
Of course, the actual works of art are not included as they are integrated in buildings and sites, and often are of grand scale. The exhibition thus, focuses on the process and the development of the work, from the initial proposal to the maquette or presentation board to the final work. The latter is included in the form of a photograph taken in situ.

The artists were selected for their contribution to the field. Robert Jekyll (Toronto, Ontario) is known for his more than 30 years of remarkable stained-glass work for public buildings and private homes. He is also respected as a driving force in the recognition of the importance of craft in Canada. Sarah Hall (Prince Edward County, Ontario) is known worldwide for her artistic innovation and as a pioneer of new glasswork techniques. She creates large-scale glasswork for clients around the world. Hall's and Jekyll's work are discussed in an essay by Kathy Kranias in this publication.

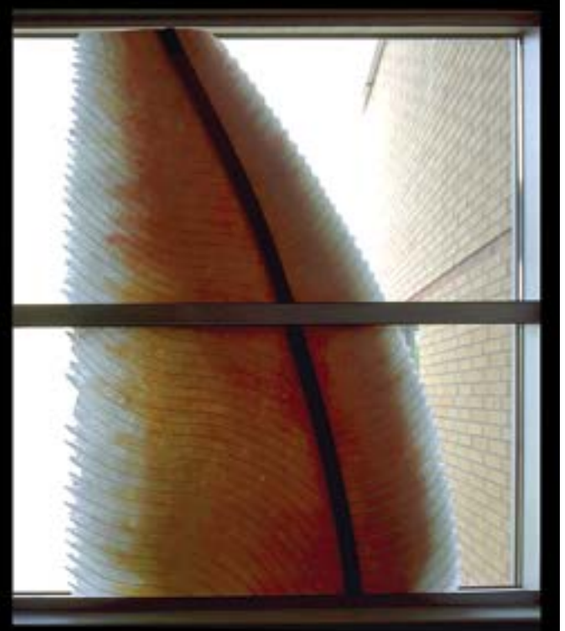
Warren Carther (Winnipeg, Manitoba) is known internationally for his large-scale glass projects. He has developed many processes that allow him to cut, grind, carve and laminate glass. His works have found their way into two Canadian embassies, Tokyo, Japan and London, United Kingdom, and five international airports including *Aperture* (2011) at the James A. Richardson International Airport in Winnipeg, and *Euphony* (2004), at the Ted Stevens Anchorage International Airport, in Anchorage, Alaska.

Aperture is composed of two illuminated glass forms of more than 200 stacked glass layers. They are lit with embedded LED lights that allow the colour of the sculpture to change from blue to violet to gold. The artist mentions that "APERTURE is a response to airport architect Cesar Pelli's fascination with the Canadian prairie horizon which stretches to infinity across the landscape, separating sky from earth."[5] To highlight the prairie horizon, an aperture, a rectangular opening, has been included in the organic shapes of the two forms. It invites the passerby to stop and look through. The aperture frames the horizon line of the prairies visible through the airport's windows. The work itself, the artist writes "can be perceived as windswept snow, river ice at breakup, furrowed farmland, rock strata on the shores of Lake Manitoba or Buffalo stones, the large boulders that sit stoically on the prairie. It echoes one of the most striking architectural features of the airport, Pelli's dramatic cantilevered 'plane wing' roof."[6] The organic forms and the

Warren Carther, Aperture, Winnipeg International Airport, Winnipeg, Canada, 2011. *Photo provided by the artist.*



Michéle Lapointe, L'insoutenable légèreté de la plume (Detail), l'école maternelle et primaire le Parchemin de Carignan en Montérégie, 1998. *Photo by René Rioux.*



geometrical opening combined with the multiple layers of meaning invite us to reconsider how we look at the environment, and emphasizes the complexities of the Manitoban landscape.

Euphony, is composed of nine glass towers standing side by side supported by twenty-one steel columns that frame four escalators in the airport. The work spans 135 feet and is 27 feet tall. Imposing, it is again inspired by the ruggedness of the Alaskan landscape, the mountains, the glaciers, and the icebergs. It also examines the relationship between nature and industry; the organic forms of the landscape are contrasted with geometrical forms, rectangles and circles. The rectangles in a copper colour reference the beaten copper plaques of the Indigenous people "for whom the copper is a cherished symbol of wealth."[7] Carther emphasizes that "within the centre of the circle lies an image within an image. A very hazy landscape or seascape suggests a future that is not clear yet."[8] The circle can be seen as pipeline crossing the landscape, the jet engine from the airport, portholes from cruise ships since Alaska is a destination, or a clock to symbolize the passage of time and human effects on the landscape.

Michèle Lapointe (Montréal, Québec) has contributed to many 1% for public

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Left: Michéle Lapointe, L'insoutenable légèreté de la plume (Detail), l'école maternelle et primaire le Parchemin de Carignan en Montérégie, 1998. *Photo by René Rioux.*

Opposite: Michéle Lapointe, et pourtant, elle tourne (Detail), Bibliothèque de la municipalité de l'ile-Bizard, Quebec, 1995.
Photo by René Rioux.

art projects in Québec. Among them *L'insoutenable légèreté de la plume* (The unbearing lightness of the feather, 1998) for a kindergarten and elementary school and *et pourtant elle tourne* (And yet it turns, 1995) for a municipal library. Installed at the school Le Parchemin, in Carignan, Québec, *L'insoutenable légèreté de la plume* is in two parts: a 6.6 meter tall feather in pâte de verre (glass paste) and an ABC aviary in cut glass. The feather here is a symbol for writing and learning, of liberty - metaphorically to take flight in life. The ABC aviary is located on the right side of the school and bookend by two unique environments; on one side, kindergarten children in the classroom, on the other, a small wooden area where birds fly freely. The aviary is represented with some wire that creates musical staves but instead of notes, the letters of the ABC that one needs to learn to take its flight.

For the municipal library of Ile Bizard, Québec, the artist turned a main window into a large sundial. The title, *et pourtant elle tourne,* is actually a citation from Italian astronomer, physicist and engineer Galileo (1564-1642). Lapointe writes "Galileo's citation… reminds us that, despite appearances, it is the earth that turns and moves around the sun. Just as the sun is a pivot where the earth is attached, the sundial becomes the anchor for the library."[9] Geometric forms following an elliptic arch fill the large window reminiscent of cosmic theories and following Galileo's idea on the elliptic trajectory of the earth around the sun. The installation allows for the sundial time to be read from the interior of the library and give the true time in Ile Bizard.

Above: Michéle Lapointe, et pourtant, elle tourne (Detail), Bibliothèque de la municipalité de l'ile-Bizard, Quebec, 1995.
Photo by René Rioux.

Warren Carther, Sarah Hall, Robert Jekyll and Michèle Lapointe have created public art works that respond to their environment, their location, and engage the communities that they reside in. Each one looked at the purpose of the building, the space allocated to the work, and the communities that used the space. They elaborated concepts and drew ideas on paper, or on the computer. They created prototypes, presentation boards, and maquettes. They consulted with architects, engineers, designers, contractors and the local communities. Once approved, they created the work following the space requirements and the recommendations of all involved.

Glass is strong, yet fragile; transparent, yet it acts as a barrier. It offers endless possibilities to artists. The works selected are examples of public art in glass for specific locations and created with the technology and techniques available. Each artist, at the time they created their work, pushed the limits of the material to conceptually or metaphorically address issues and ideas pertinent to the work and its surroundings. All four artists used the qualities of glass conceptually and metaphorically—strong yet fragile, transparent yet a barrier—to address concerns and issues pertinent to the vocation of the space where the work is installed. Public Art in Glass highlights the work and process behind the realization of such work. Robert Jekyll is now retired. Warren Carther, Sarah Hall, and Michèle Lapointe are still creating work for the public space, exploring new technologies and techniques to surpass known boundaries and limitations of the material.

Denis Longchamps, PhD
Executive Director and Curator

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[1] City of Waterloo, "Public Art," Arts and Culture, [online] page visited December 7, 2019, www.waterloo.ca/en/things-to-do/public-art.aspx [2] City of Waterloo, Public Art Program, available online www.waterloo.ca/en/government/resources/Documents/Cityadministra tion/Policies/Public-Art-Policy.pdf: 4.[3] City of Kitchener, "Public Art Program," Arts and Culture, [online] page visited December 7, 2019, www.kitchener.ca/en/things-to-do/public-art-program.aspx [4] City of Toronto, "Year of Public Art," History, Art and Culture, [online] page visited December 7, 2019, www.toronto.ca/explore-enjoy/history-art-culture/year-of-public-art/ [5] Warren Carther, "Aperture, Winnipeg," artist's website [online] page visited December 7, 2019 www.cartherstudio.com/#/new-gallery-4/ [6] Carther. [7] Warren Carther, "Euphony, Alaska," artist's website [online] page visited December 7, 2019 www.cartherstudio.com/public-art#/euphony-anchorage/ [8] Carther. [9] Our translation for "La citation de Galilée…nous rappelle que, malgré les apparences, c'est bien la terre qui tourne et se déplace autour du soleil. Tout comme le soleil est un pivot où se rattache la terre, le cadran solaire devient un centre où se rattache la bibliothèque." Michèle Lapointe, information sheet for "et pourtant elle tourne."

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Cover Image: Warren Carther, Maquette for Aperture, Winnipeg International Airport, Winnipeg, Canada, 2011 and photo provided by the artist on page 18.

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