

PATRICK MIKHAIL GALLERY

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ANATOMIA

IMAGE LIST

THE DISASTER SERIES

IMAGE 1

Great Fire at Montreal – July 9, 1852
Ultrachromium Print on Lustre Paper
14.5 x 20.5 inches

IMAGE 2

Great Volcanic Eruption of *Mount Tarawera*, New Zealand – June 9, 1886
Ultrachromium Print on Lustre Paper
14.5 x 20.5 inches

IMAGE 3

Burning of the Yankee clipper, *Golden Light* - February, 1853
Ultrachromium Print on Lustre Paper
13.5 x 20.5 inches

IMAGE 4

The *Prince Frederick William* drifting ashore in Calais Harbour – March 12, 1859
Ultrachromium Print on Lustre Paper
13.5 x 23.5 inches

IMAGE 5

Burning of the Houses of Assembly, Montreal – April 25, 1849
Ultrachromium Print on Lustre Paper
13.5 x 20.5 inches

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IMAGE 6

Catastrophe at a ship-launch at Hull, England – 1854 and the American Steamer
Yantic caught in a Cyclone – 1883
Ultrachromium Print on Lustre Paper
14.5 x 20.5 inches

IMAGE 7

Sinking of the *Tuscania* off Scotland - February 5, 1918
Ultrachromium Print on Lustre Paper
14.5 x 20.5 inches

IMAGE 8

The Wreck of the *Underley* off the Isle of Wight, England – 1866
Ultrachromium Print on Lustre Paper
14.5 x 20.5 inches

BLINDED BY SCIENCE

“C”

“R”

“Y”

“K”

“M”

“B”

“G”

Ultrachromium Prints on Lustre Paper
26 x 44 inches each
2006

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ANATOMIA

In her most recent digital series, ***Blinded by Science*** and ***The Disaster Series***, Cindy Stelmackowich uses anatomical imagery from specialized medical archives in Canada and Europe. In these new series, she displays rare images from 19th-century anatomical atlases with highly detailed renderings of the body's organs, muscles, tissues, and secretive pathways that are otherwise hidden from view. Intrigued by the way the Classical medical figure is persistently represented as neither dead nor alive in the lithographic illustrations, Stelmackowich finds these medical mannequins symbolic and allegorical rather than merely objective, empirical, and realistic. ANATOMIA, which refers to the Greek word for separating, cutting-up and cutting-open, proposes a re-reading of how the body has been historically represented, both visually and textually, within medicine. It views the spectacular visions of the interior of the body as a product of desires, speculations, fantasies, and fears.

In ***Blinded by Science*** (2006-2007), Stelmackowich explores the aesthetic and cultural inter-relation between the world of wonder and the minute world of inner bodily space. In this series, colourful transparent glass objects are positioned over, within, and into the anatomized bodies that are, paradoxically, carved up yet aestheticized. The insertion of glass vessels parallels and contains the medicalized bodies in the anatomical lithographs: both refer to magnification, transparency, and illusion as well as vulnerability and fragility.

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In *The Disaster Series* (2007) Stelmackowich inserts 19th-century disaster scenes into the deep anatomical regions of the body; shipwrecks swirl inside the cranium, great fires burn in the chest regions, distressing volcanoes erupt in the lungs. In suggesting that tragedies, losses, and sufferings might lodge themselves deep inside our anatomies, Stelmackowich investigates the central role of disaster in the development of Western science's empirical investigations, notions of "progress" and the construction of identity. In her re-readings of anatomy, the imagining of disasters and the discourse of calamity are given visual and contemplative space.

In engaging directly with the cultural and aesthetic paradoxes of 19th-century medicine's idealized images, these two new digital series suggest that the imaging of the bodily interior is always far from neutral. Artists and anatomists did not simply record anatomical reality: they dramatized, travestied, beautified, and moralized it. ANATOMIA thus provides an alternative to predominant medical imaging agendas that have relied on the ideal of transparency and a visual vocabulary of hyper-realism. Identifying medical illustration as strongly rooted in fantasy, speculation, disavowels, and refutation, Stelmackowich unfolds the mythologies, fears, and rhetoric related to scientific imagination.

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CINDY STELMACKOWICH

Cindy Stelmackowich has been working for a number of years with themes related to medicine and anatomical science. She has incorporated scientific glassware, medical textbooks, test tubes, surgical instruments, and anatomical transparencies into wall installations, sculpture-based works, chandeliers, and light boxes. Her artwork is in dialogue with her Ph.D. research, critical writing and teaching. Stelmackowich has received numerous grants for this work from the City of Ottawa, Ontario Arts Council, the Canada Council for the Arts, and academic research Fellowships. Stelmackowich's current and up-coming exhibitions and projects include; a residency in digital imaging techniques at DAÏMŌN in Gatineau, Quebec; the Virtual Museum of Canada project "Science in Art" organized by Galerie de l'UQAM in Montreal; and "Obsolete Concepts" at A Space Gallery in Toronto. Works from this exhibition will be traveling to various galleries in Saskatchewan, Alberta, as well as Los Angeles in 2008-2009.

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