

PREFACE

To inaugurate the second series of *The Capilano Review* we've chosen to focus on six West Coast artists whose work is often concerned with the literal and metaphorical reconstruction of the fragmented, with *putting the pieces together* — pieces culled from the material world, from personal narrative, from cultural history. For all their differences in method and focus, Tom Burrows, Carole Itter, Al McWilliams, Joey Morgan, Al Neil and Jerry Pethick have much in common, not least of which is their antagonism to programmatic thought, which their work undermines with intelligence and wit.

As did Schwitters and others before them, these artists transform “the waste of the world,” but with particular attention to how materials reveal the splintering of our personal and political lives. Each uses photography in one form or another to question what we know of images, and some also deploy language to question the relationships between perception, feeling and thought. But each has particular concerns: Itter's totems of resistance register the deepening conflict of world and earth; Morgan's distressed images of Hollywood stars make transparent the alienations of fantasy; McWilliams' wall pieces of lead and wax investigate the deceptiveness of mediated images; Burrows' sculptures attack the brutal indifferences of affluence and stereotyping; Neil's rescued objects explore fragilities of cultural identity; Pethick's temporal and spatial layerings of perception celebrate the interplay of order and disorder. And more.

As you will see. Come in, take a look, puzzle the pieces yourself. In *Admonitions* Jack Spicer says, “Things fit together . . . it is the principle of magic. Two inconsequential things can combine together to become a consequence. This is true of poems too.” And of collage, assemblage, installation. What is this thing called *composition*

Pierre Coupey