Winnipeg artist Eleanor Bond graduated with a BFA from the University of Manitoba School of Art (1976). She has had solo exhibitions at the Museo de Arte de Sao Paulo, Sao Paulo, Brazil (1993), Witte de With Centre for Contemporary Art, Rotterdam, (1995), Musée d’art contemporain, Montreal (1998) and the Winnipeg Art Gallery (2000, 1992). She has also participated in numerous group exhibitions: *Canadian Biennial of Contemporary Art* (National Gallery of Canada, 1989); the *Third International Istanbul Biennial* (1992), *Model Homes: Experiments in Alternative Living* (Edmonton Art Gallery, 1999); and *Alignments* (Art Gallery of Windsor, 2001). Her work has been collected by the Stedelijk Museum, Mackenzie Art Gallery, Mendel Art Gallery and the Winnipeg Art Gallery.

Eleanor Bond is a self-appointed visionary urbanist. Her paintings depict, for the most part, fictional places proposing new work and living environments. These proposals oscillate between utopian desire and dystopian failure. Often seen from a bird’s-eye view or aerial perspective, these places are inflected with recognizable characteristics from our post-industrial and technological society.

Bond established and developed her reputation with several series of large unstretched canvases. The Work Station (1984-88) paintings explored unemployment and the need for social, political and economic change and reorganization. A title of one paintings in the series *Displaced Farmers Set Up Capuccino Bars and Fish Farms in Lake of the Woods* (1988) illustrates the nature of the project. With Social Centres (1989-91) Bond pushed the same ideas further as another title indicates: *Rock Climbers Meet with Naturalists on the Residential Parkade* (1989). While the previous paintings were located in North America, her next series Cosmoville (1995) was produced by the artist during an extended stay in Rotterdam and focuses on the social, political and economic issues involved with the unification of Europe and the technological development in the city and the surrounding area.

*Activity in the Inner Harbour is Regenerated by the World Botanical Garden, Constructed with Recycled Materials from the Glass City* as the title suggests, tells the story of recycling and renewal. Bond’s bird’s-eye view of these huge artificial greenhouse islands is enchanting, but also terrifying. It appears that this community has made highly labour intensive effort to secure green space for its citizens. At the same time, it leaves viewers to speculate about the urban conditions that gave rise to such a development. Beautifully executed in brilliant reds and bold turquoise blues, the attractive colours belie the true nature of the environment.
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