

to involve them in finding the solutions to the dilemmas they face.<sup>8</sup> Listening to and learning from students are essential to the humble attitude that physicians, as educators and mentors, must (and are beginning to) adopt. Or, as a young Karl Marx once wrote, “the educator must himself be educated.”

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**Elementary Watson**

The double helix of the mind  
 The winding staircase to the unknown  
 Chasing the appearance  
 Touching operon  
 Being foiled by inhibitor  
 Falling back down the abyss  
 Face white, teeth clenched  
 Grasping at the railing of a dream

**William Hay**  
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*Lifeworks*

**Empirical evidence**

For the past thirty years, artist Lynne Cohen has presented a unique and consistent vision of the world through her photographs. Based in Ottawa since 1973, the American-born Cohen has established an inter-

national reputation for her large-format photographs of public and institutional interiors: halls, offices, classrooms, laboratories, meeting rooms, spas, military installations — utilitarian spaces we occupy in daily life with-

out a second thought. Cohen directs her clear-eyed gaze on these banal environments and exposes them as being loaded with unexpected meaning.

Organized by the National Gallery of Canada in collaboration with the Musée de L'Élysée in Lausanne, Switzerland, *No Man's Land: The Photography of Lynne Cohen* has been thoughtfully mounted by curator Ann Thomas with much input from the artist. The meticulous attention to the arrangement of the sixty-nine photographs on display evokes the care with which they have been executed. The result is an impressive show with a great deal of integrity. The entire NGC Prints, Drawings and Photography gallery is devoted to this comprehensive retrospective of Cohen's work until May 12, 2002.

Cohen's art, like that of her predecessor, Marcel Duchamp (1887–1968) originates in a fascination with ready-made art in everyday environments. Initially working as a sculptor, Cohen first attempted to reproduce samples of found art in the studio. However, she felt this practice resulted in too much artistic imposition on the work. Experimenting with an 8 × 10 view



Courtesy PPOW New York. Reproduction © Lynne Cohen

**Lynne Cohen, Model Living Room, 1976. Gelatin silver print, 111 cm × 129 cm**