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SACKVILLE, NB

SUSAN BOZIC AND
LISA KLAPSTOCK

Struts Gallery

These two women share the medium of photography in common, but little else, yet both are very interesting artists. Bozic mainly works in black and white and Klapstock in colour. Bozic employs carefully set up still like compositions while Klapstock photographs the nature world. Photography is the art medium that suffers the most from amateurs who, because they own a camera, think that they are artists. They are often no more an artist than someone who owns a brush is a painter. However, it does make it difficult to define what *art* photography is. It is not just a question of craft, though both Bozic and Klapstock are masters of their craft, but more one of vision. It is what the artist sees first in their mind, and then transforms into something concrete for a viewer not only to see, but to gain from the experience.

I prefer the literal translation of the French term *nature morte* rather than still life when writing about Bozic's photographs. *Dead nature* just seems better than *still life* in describing her work because something that is still may have the ability to awaken and move on, but dead is dead. Death is so very permanent. Bozic comments: "I construct sets for the sole purpose of creating a photograph and not merely a secondary recording of it." The drapery in the photographs: "...plays an important role as evidence of a contrived space and

setting." She has created beautiful classical images in her *Affectation* series. They suggest that we may think we control nature but in truth we are but spectators to a game whose final outcome is our own mortality.

One has a voyeuristic feeling in looking at Lisa Klapstock's photographs. The images in her *Threshold* series are shot through gaps and holes in fences and walls provide views of what lies beyond. Made over the last five years in urban Toronto laneways, they remind one of the holes in fences at construction sites, but these are images of residential backyards that are private spaces, hence the sense of voyeurism. There is nothing in these photographs that hints of impropriety, no naked bodies, no sex, but we still get a sense of the invasion of something that is meant to be private. This makes them unsettling photographs, even if they provide only a glimpse of a back door or a lawn chair.

If it is true that architecture is frozen music then photography is frozen time. It is moment stopped, seized, by the photographer and made apparent to the rest of us. Both Bozic and Klapstock, using very different methods, demonstrate that it vision and thought that make their photography an art.

Virgil Hammock

SHERBROOKE

EDMUND ALLEYN

LES EPHÉMÉRIDES

TABLEAUX ET LAVIS 1998-2004

Musée des beaux-arts de Sherbrooke
241 Dufferin

Tel.: 819-821-2115

May 1 - September 19, 2004

A student at the Ecole des beaux-arts in Quebec City at the same time as Jean-Paul Lemieux and Jean Dallaire, Allyn received the *Grand Prix at the Concours artistique de la province du Québec* in 1955. He received bronze medal at the Biennial in Sao Paolo and lived in France from 1955. Allyn came back to Quebec in 1970 and now divides his time between Montreal and Georgeville in the Cantons de l'est. *Les Ephemérides* is a show full of reflection and introspection, and

Edmund Allyn
Anatomie d'un soupir, 1999

the black and white works never before seen have incongruous objects, very few people. Everything floats in a dream-like non-space - an entire cosmology - Edmund Allyn's own. This floating world (with apologies to the Japanese) of painted objects and elements from everyday life, all assembled out of Allyn's memory suggests what is "real" can never be seized in its entirety.

Allyn's greatest legacy is his ability to bring a narrative to art. He achieves this without effort and though reality is the source these works build a fiction through symbolic and seemingly arbitrary (but culturally rooted) juxtapositions. We are provided with clues to a story, and all is muted grey tones, black and white, as if these were photos drawn from an old album. Like a concrete surrealism born of an age obsessed with the object metaphor, Allyn's art escapes it all by letting such diverse elements as a Marcel Proust book, a pair of dice (thanks to Mallarmé) a tableau, all float symbiotically in neutral space. In an ink on paper titled *Alone with my Feelings* (2002), a chaotic collusion of forms and objects hover in space; a hat, a frog, corkscrew, rope, umbrella, a fish in an aquarium, identity photo. The centre of the piece has a paint roller laying down what looks like white paint. The whole process was achieved in reverse for the white is the paper and all the imagery, the paint roller and other elements... are painted in. Isn't this the ultimate paraphrase for life, its drama, and the brief nature of our existence in the cosmos? *Edmund Allyn:*

MONTREAL

ALICE BRADSHAW JOHNSON

The Henri Gallery and Studio

310 St-Philippe

Tel.: 514-939-9933

May 6 - 30, 2004

Alice Bradshaw Johnson (1915-2000) was an artist who painted evocative magical landscapes on canvas purely for her own pleasure. Like Van Gogh, Johnson sold only one work during her lifetime, to her friends, Elaine and Christopher Plummer, on their insistence. Unlike the great tormented Dutch artist, she painted for the joy of painting, slowly, meditatively, fascinated by nature and the ethereal light of the moon that illuminates many of her paintings. Though she never tried to exhibit or sell these works during her life, they are now on display for the first time, and offer a rare opportunity to see this reclusive artist's magnificent oil paintings.

Born in Toronto on Sept. 25, 1915 Alice Bradshaw studied painting and drawing at the Central Technical School. She worked in advertising, as a graphic artist, but her true talent was honed during years of solitary experimentation,

Lisa Klapstock
Threshold series

fueled by her unique imagination and sensitivity. She was always first and foremost a painter, and painting preoccupied most of her life. It now forms the unusual legacy she left behind. Bradshaw Johnson moved to Montreal after her second marriage, and then to a lovely farmhouse in Senneville (built in 1864) where her beautiful moonscapes were brought to life. Ensnared in the quiet countryside, and free to explore art and nature, she created a painting style all of her own. Her oils are translucent vistas infused with mysterious light, neither dusk nor dawn, with a brilliant, distant moon hovering above the horizon. Shimmering light cascades gently on a sleepy cluster of houses, reflecting in an expanse of grey lake, illuminating a distant horizon and carrying the eye way beyond the confines of the canvas.



At times, she ventures into the thicket of trees, and then her works become a dense tapestry of foliage, woven with strands of light seeping in, the image infused with the same pale aura found in her moon paintings. Her landscapes are open, welcoming and foreboding, a silent universe lit by the diffused sheen of the glistening orb in the sky. Bradshaw Johnson's palette is equally unique, given to murky, subdued colours, the paint applied with fine strokes, building the atmosphere more than texture. We see a similar

use of colours and brush stroke in a series of portraits that testify to the artist's versatility and her unique transformative approach to reality. The faces of friends and of her only daughter are recognizable, but these are truly painterly images. The features and edges of the figures are muted and meld with the quiet backgrounds. Only those very close to Johnson had the pleasure of seeing these marvelous paintings, and so this exhibition is a moving tribute to an unusual and accomplished painter who will be truly missed. There are still so many corners of that magical universe she created left to be explored.

Dorota Kozinska

PATRICK BERNATCHEZ

MÉCANIQUE ET DÉBORDEMENTS

Galerie B-312

22 April - 22 May, 2004

For his latest show at Galerie B-312 Patrick Bernatchez presents a compelling series of pictures that individually communicate a spectral range of ideas to do with the human condition and the artist's conception of how pleasure/pain are ever present within the matrix of technology.

On entering the gallery, one is greeted by a pretty score of piano music coming from speakers along the ceiling. This music is composed by the artist Bernatchez himself. He has arranged for the music to become compressed over time, entropically swallowing its own traces through endless repetition until,

eventually, there are no intervals. This pretty music contrasts sharply with the images portrayed, and acts as a sort of mood relaxer at the same time. The artist's intention seems to play on and with audio/techno manipulation, as well as with its potential beauty.

Each picture presented differs in medium and content to such an extent that it is hard to find any overriding consistency, something potentially hazardous to appreciating the work. None of the works have any titles. In examining the content of his art I hope to suggest what Bernatchez is trying to communicate through his art. At first glance one is quite taken by the artist's use of blue in almost every work: indigo, deep aquamarine, pthalos and ceruleans saturate most of the surfaces. However when closely held to view, the images beneath the thick resin coated photographs (mounted on sheet metal) offer a grim sort of nature morte. For instance, in one work, the remains of a nightly boys night debauch rest on a coffee table like insects might when preserved under ancient amber. Ashtrays, empty beer bottles, and other detritus are beautiful preserved...

In another untitled work, the surface is decorated by a design that resembles the interior of a cell phone gadget; the lines recall fibre optics perhaps. Underneath the design is a photograph of a face buried under a bouquet of flowers. The face is beautiful except for the fact that it has been attacked with a drill of some sort... the drill holes have

been left to rust. This rococo nightmare might be comparable to Rimbaud's attack on bourgeois romanticism but a vital link connects all of this potential symbolism. The link is the way Bernatchez portrays people in this situation as helpless, passive victims, regardless of all else. The implication is that we are all victims of mass culture to some extent and in the best of anti-art chic, Bernatchez exceeds the standard being set by many of his peers. If anything, Bernatchez is an alchemist fortified with a mercenary spirit.

Isak Elliott Augustine

TORONTO

RODNEY GRAHAM

A LITTLE THOUGHT

Art Gallery of Ontario

March 31 - June 27th

www.ago.net

Like a veritable mini-movie complex with warrens you enter into to watch Rodney Graham's video loops, *A Little Thought* provides North American audiences with more than 25 works by West Coast artist Rodney Graham dating from 1976 to the present. These compositions are like vignettes, poetic short stories, and some feature incredible sound arrangements by Rodney Graham. (Less well known is the fact that Ian Wallace, Jeff Wall, Frank Johnston and Rodney Graham played music together in the 1970s.) Jeff Wall's influence can be felt in the recent *Fantasia for Four Hands* (2002) with its formal and estranged double self-portrait of the artist - doubled again - twice over.

The more recent videos are less concept driven, and the visual quips easier to follow, as with *Photokinoscope* (2001). This features a man on a bicycle. The camera zooms in on details like a playing card attached to the bike's wheel, a flower, a drinking flask. The sense of light, of life and colour, and the music makes this one of Graham's best videoworks ever! And very West Coast! We sense all is a dream, rowing our boats through this constructed universe replete with conundrums and actors acting, with sets within sets. The theatre curtain in *A Reverie Interrupted by the*



Patrick Bernatchez
Untitled, 2004. Gallery view
Patrick Bernatchez show 2004

Police (2003) is itself framed by the films borders. Graham plays a piano playing convict in this one like one of the Marx brothers in a silent era film. The music is very experimental, open...

The false appearance of things, of contexts and meanings may be one the only truth, and these works embrace the drift of cultures, contexts, aesthetic interpretations, ... In *City Self/Country Self* (2000) for instance Graham plays the urbane bourgeois dandy and country bumpkin in the scene. The scene looks distinctly 19th century and European with cobbled streets and the bumpkin gets a kick in the pants from the dandy. This is the video equivalent of mock turtle soup.

Rheinmetall/Victoria 8 (2003) uses a huge 1950s 35 mm projector to project a haiku-like image of a typewriter, its keys, its typeface, its body, gradually being enveloped in snow. Shot with angles and clarity that recalls Paul Strand's photos, this film is truly beautiful. With photo, sculpture and text projects from the past, props, notes, scripts and audio works that reveal the multi-layered antique, Pop and Present-day borrowing typical of Graham's art. *A Little Thought* will travel on to the MOCA in Los Angeles, the Vancouver Art Gallery, and the I.C.A. at the University of Pennsylvania.

John K. Grande



Rodney Graham
Rheinmetall/Victoria 8
2003, 35 mm film, 10.5 minutes
Courtesy: Donald Young Gallery, Chicago

DAVID HLYNSKY

NEW XANADU

DeLong Gallery
436 College St.

The non-spaces of our everyday environment, often referred to as "public space", are very much a physical and environmental equation for the inner state that Marshall McLuhan presaged in his writings on technology, as for instance when he wrote: "What may emerge as the most important insight of the 20th century is that man was not designed to live at the speed of light.... Disincarnate man is as weightless as an astronaut but can move much faster. He loses his sense of private identity because electronic perceptions are not related to space." David Hlynsky has exhibited as a painter and photographer and worked as a graphic designer and writer contributing to projects in live theatre and in children's television production. His most recent photographic exposés of the daily traffic of people in Toronto's Bay St. district reveal blurred, sometimes out of focus blurs of people moving through the hustle and bustle that accompanies the business district of any major metropolis. As photos they are a metaphor for the inversion of self McLuhan described as the future state of life and the human persona in an era of electronic communications. These images are in a variety of size and suggest a dehumanization of physical and public space by design. Mono-dimensional and as flat as a plasma screen, they project an inversion of the private self. The people Hlynsky captures could be anybody but they are eviscerated, stripped of any persona.

Like an urban anthropologist investigating the habits and mores of contemporary business life Hlynsky captures the distance between the persona and the physical body. A loss of innocence exists, even if it is undefined, in the gestures and the movements of these people. Nature is non-existent. These environments are built and orchestrated to demonstrate an indescribably arrogant notion of power. The individual is a dwarf; a hybrid insect. One moves through this place and immediately senses a loss of persona. It is exhilarating just as it is de-



David Hlynsky
The Columns of New Xanadu, 2004

pressing. It feels as if we are being moved and directed by some invisible force. We sense it in the blurred figural forms, the almost cartoon-like body motions. Light dissolves everything. The details vaporize. This scenario is one that takes place daily in the world's cities. Human bodies are clothed. The attire has a coded significance. But the body is likewise an empty container; just surface appearance. Any personal or individualistic attributes have been erased. Hlynsky senses this. A stream and flow enhanced by the architectural geometries. We catch fragments of this out of the corner of our eyes. The new emerging architecture is about the falsity of materials and the surface look of things. This is an imagistic environs not at all structurally determined....

These captured images go beyond social documentary and actively interpret these scenarios. They reveal a people emasculated by the demands of the cultural stereotypes they consume. This is no longer about productivity. It is about *what productivity should look like*. Externally, the photo cachets are like any infomercial, or even the latest music video. We see the cues; this dress or that jacket. This is a reality that looks efficient but is confounding for its lack of personal, cultural or historical context. We find no cues to a personal reading of these photographs. Yet these photographs are exciting precisely because they expose the codes that are as generic as peanut butter or public sculpture. This is a world stripped of any human content. It is effective, but effective only as a projection of the global robotism that has seized our designers, informaticians and advertising people - some of the people who inhabit these non-spaces we move through, generally unable to stay for any length of time. We set our personas aside in a safety deposit box, but our psyches mean-

der, ascend an elevator, traverse a street or parking lot. We are lost in this enigma of change. This general depersonalization of the self is the thematic that David Hlynsky has seized on with great effectiveness. His photos capture a comfortable dystopia where everything looks good on the surface. What we never see is the social disaffection, the dilemmas surrounding questions of identity and community disintegration. It is an ugly, ahistorical phenomenon where production takes place somewhere else on the planet. Hlynsky's photos say all of this - but not in words.

John K. Grande

WANDA KOOP

GREEN ZONE

April 3 - 24th

ANDREA SZILASI

MIRROR

May 1 - 22nd

Leo Kamen Gallery
80 Spadina Ave.
Tel.: 416-504-9515

At Leo Kamen Wanda Koop presents her paintings in varied sizes, on a wall arranged to look like a page on a website. Various sizes of paintings are assembled like informational data. They compete together for our attention. Wanda Koop remains one of the most significant painters of the last two decades in Canada having exhibited at the Venice Biennale in 2001. Having participated in travelling international shows, she considers herself something of a painterly conscience. As Koop commented on her earlier *Sightlines show*: "I



Wanda Koop
Tikrit Green Zone (Tikrit-White Scroll)
9" x 12", 2004, acrylic on canvas

disrupt the comfort, the familiarity, by imposing cross-hairs, brackets, circles, dots and lines - sight lines - over the representations of place, thus evoking long-range rifles, video cameras, surveillance devices. Evoking, too the way electronic technologies are a peculiar condition of the way we now read the world around us, even the 'natural' world."

Koop's current show opens up an altogether unusual perception by creating painting based on the mediatic images we receive in our living rooms of the military terrain, desert or city experience of Iraq. The reality or source for these images is the TV Screen. While in Canada we receive an incessant flow of images, they are pre-selected by the media corporations that present them. Images are also distorted and transformed by the way screen, computer and TV technology transmits, communicates, and presents these data bits. Indeed Koop's paintings are as fictional as the media's transformed, edited images are, for a public not in the know.

We see images much as they are transmitted by CNN or Fox news channel, of Iraq at dawn or dusk, with colours modified by transmission. For instance, a tank has been reduced to squares of colour, pixellated, and is not at all clear. Tiny figures can be seen traversing desert. The people and spaces look as if the contexts are abnormal, unidentifiable. Other images suggest the level of clarity one might have looking through an infrared camera. There is a chromatic and compositional modification in the choice of landscape, of military hardware, of these constructed scenes. Seen together, these images tell us as much about what we do not see, as they do about what we do see which communicates a minimum of information, yet seems reassuring at the same time is disruptive.

Andrea Szilasi's mirror show deals with body language in a series of nudes shot adjacent to reflective large scale mirrors. While composition and lighting and play a role in these formal large-scale works, they seem almost too narcissistic, disconnected from reality. This disconcerting quality is very different from the "woven photographs" binding together two distinct images that Szilasi previously collaged.

WITHIN & BEYOND THE WALL

York Quay Gallery at Harbourfront
May 1 - July 4, 2004
www.berlintonto.com

The Cold War has more potent symbol of the Iron Curtain mentality that prevailed than the Berlin Wall and no city was more politically symbolic of this than Berlin. Between the day the wall went up on August 13th 1961 and the day it came down on November 9th, 1989, Berlin consisted of 340 square miles of city stranded in the Soviet zone. This explains something of Berlin's natural tension and dynamism. *Within & Beyond the Wall* brings German photographers' experiential interpretations of their Berlin, or its surrounds, to Canadian audiences.



Christian von Steffelin's
1996, photo of the Hotel Berolina in Berlin.
National Archives (David J. Martin
Collection);
Wife of Calf Bull, Alberta c.1920's-30's.
(Martin Gropius Bau show)

We see Christian von Steffelin's overviews of the vast transformation taking place since the re-unification of East and West Germany. A partly demolished *Berolina Hotel* (1996) still has its sign. We see it against the sky though half of the building is literally missing! Wolfgang Ritter's photos document a small, unguarded piece of East Berlin, a no-man's land called the Lenné Triangle. Unsupervised, this place became overgrown, unclaimed, until the triangle was sold to West Berlin. Youth liked the site, and hung out there amid the graffiti, garbage, cement and nature. Some-

thing made it strangely poetic. The youth were evicted when the land was sold to West Berlin...the magic dissolved.

Dietrich Oltmanns is a photo voyeur who captures the depressing, absurd conditions of East Berlin after reunification, before any promised changes took place or did not. Ulrich Wust's photos don't seek grandeur or heightened significance. They simply capture urban spaces in their real life condition, as compositions involving architecture, places, structures that speak of human presence and absence. Barbara Metselaar-Berthold's photos from *German Dances* are intimate portraits of social and home life infused with a feeling of tension and the sublimely ridiculous.

where identity cards may be changed at any moment. These visual legends have caught the atmosphere before and after, even surrounding the fall of the Berlin wall with great integrity, and a tinge of regret.

Broken Ground: Canadian Photographs from the New World, an exchange photo exhibition will be held in Berlin at Martin-Gropius-Bau (Sept. 22 - Nov. 8, 2004) and Prague at Galerie Václava Špály (June 8 - July 14, 2004) to complement the Toronto show. The European show juxtaposes archival 19th century Canadian photos with works by Serge Clément, Thaddeus Holownia, David Hlynsky, Rafael Goldchain, Brenda Pelkey and Andrew Danson Danushevsky.

John K. Grande

IAN LAZARUS AND BADANNA ZACK

VIE THE SERPENTINE MOUNDS

Metro Toronto Zoo
www.torontozoo.com (zooarts)

Serpentine Mounds co-designed by Ian Lazarus and Badanna Zack is an environmental land art integration that involved redesigning landforms, two hills on site in the African section at the Metro Toronto Zoo as part of ZooART's new program. Badanna Zack the sculptor believes: "Our planet has changed, not evolved, from a beautiful wondrous paradise to a huge dumpsite." Ian Lazarus, whose brought a sense of topography and the land to the project says: "I am pursuing aspects of a multi-faceted idea inspired by the layering of histories and erosion through time. The resulting sculptures do not stimulate history, but reflect trace elements or imprints of historical evidence left by time's passage."

Opening on June 28, 2004, the *Serpentine Mounds* recalls earlier initiatives such as the California-based Ant Farm's experimental architecture, design, and media arts initiatives in the 1960s and 1970s. More specifically the Ant Farm's *Cadillac Ranch* in Amarillo, Texas (1973-1977) had 10 Cadillacs ranging from a 1949 Club Coupe to a 1963 Sedan pointing vertically out of the earth in a wheat field west of Amarillo, Texas. This Toronto-based

Hansert Lambers photos of Berlin are so *Berliner*. We see scenes of a man amid masses of metal and wreckage in the *Tiergarten*, near *Lutzplatz* (1958) or an *Autolagerhaus in Charlottenburg at Wilhelmsdorfer strasse* (1957). The psychological portraits by Amin El Dib of people with their pets are just a little strange, otherworldly. Kai-Olaf Hesse has a more conceptual edge and captures a former US Embassy Site in Berlin (2000) and a future site for the Monument of the Murdered Jews of Europe in Berlin (1998) which is a series of treadmarks on sand. On viewing the exhibition as a whole one sense the psychological impact, the strange sense one is witnessing lives lived in perpetual uncertainty,



Ian Lazarus and Badanna Zack
Installation view of *The Serpentine Mounds*
May 2004, Metro Toronto Zoo

initiative recycles obsolete cars, and builds them into earth mound structures. The burial of North America's most used consumer vehicles, combines a kind of ancient sense of earth burial. Ironically these sites are neither sacred, nor ancient, but land art that integrates and makes use of the end of the line detritus of the automobile industry. From the assembly line through planned obsolescence to all that rusts is gold, the Serpentine Mounds expresses that entropic state that is contemporary car culture.

Badanna Zack, a co-designer of this project, designed a smaller roadside sculpture *Mound of Cars* for The Tree Museum near Gravenhurst, Ontario earlier on. Raw nature and old cars were towed and built into a pyramid, crushed, and covered with earth to look like the vestige of some past civilization, rediscovered by some archaeologists, maybe in ecotopia, or a future scenario. With its exposed layers of refuse, Zack's Mound of Cars becomes a public monument to contemporary culture's pervasive destruction of the natural environment.

The Zoo project comprises two mounds, a smaller mound where the entombed cars face down hill and a larger mound where the cars point up and curve around the hill. The land area covered by *The Serpentine Mounds* is 45,000 square feet and the height is 27 feet, part of a conservation area within Toronto Zoo. The cars have been stripped

of any harmful contaminants and become part of an earth architecture that recycles man-made product.

Serpentine Mounds is not only a visual art installation but also a way of communicating ideas about environmental conservation and sustainability in a real world environment. This project has benefited greatly from the collaboration and support of the Toronto Solid Waste Management, Terrafox Geo and Standard Auto Recycling.

John K. Grande

REGINA

DAVID HOFFOS

ANOTHER CITY

Neutral Ground
May 15 - June 18, 2004



David Hoffos
Another City, detail, 1999 (dupe)

Lethbridge artist David Hoffos' installation is a chamber of desires constructed by a child with a man's means. It is sentimental, romantic and completely effective in its ability to charm and transport the viewer to Another City. You enter *Another City's* magical space as you would enter the balcony box of an old plush theater, through a black velvet curtain. Nearly a dozen video monitors and projections light the small room. The main feature, beyond a barricade of electronic equipment, is an arced screen bearing a blurry montage of kissing couples. There are more embracing pairs in the installation's second component, a dazzling model of a city.

The cheap but ingenious video projection and curved screen set-up that Hoffos dubs "Cyclorama" is produced by duct taping big lenses to video monitors! Even though the effect is a bit dreamy, that it works at all boggles the mind and is worth the price of admission. The second part is an even more breathtaking display of basement workshop inventiveness. The city is mostly built from panel and girder high-rise kits popular in the 1960s. While there are many other details, the scene is surprising spare given the amazing illusion it offers. The clean, modular design is reminiscent of Moderne sci-fi visions of the future.

Other devices that contribute to the apparition include numerous tiny lights that illuminate the apartment interiors and streets, and the use of mirrors. The miniature resides in a large mirrored box, caus-

ing the city to appear to extend out in several directions. While you know that you are gazing through a sheet of glass and into a model, these effects enable you to willingly suspend your disbelief. This operation is aided by a final illusion. Four video monitors are set parallel to the window and behind the viewer. When you look into the model you see reflected on the glass but you swear that the scenes are unfolding in the model - tiny couples walking, embracing on the street and on an apartment balcony, and a 50s style station wagon that flies through the air!

Another City is unashamedly romantic. There are the romancing couples and also an expressed, romantic nostalgia for the future (as it might be imagined in the pre-World War II movies replayed and remade on the TV of Hoffos' suburban childhood - a world of flying cars and clean, well organized cities and people). His city is a hermetic utopia of simple pleasures and sated desire, and we are voyeurs pressing our noses against the shop window. Hoffos does not quite leave us stranded. He wants us to participate and dream along with him, showing his work, his tricks, his homemade high/low tech. Hoffos lets us in on his secrets and techniques encouraging us to do something similar ourselves.

David Garneau

NEW YORK

CHRISTO AND JEANNE-CLAUDE

THE GATES PROJECT FOR CENTRAL PARK, 1979-2005

Metropolitan Museum of Art
Tel.: 212-570-3951
April 6 - July 25, 2004

Christo and Jeanne-Claude are a duo that have undertaken some of the most ambitious temporary art projects ever. Their first collaboration was *Dockside Packages, Cologne Harbour* (1961). Projects include the remarkable *The Pont Neuf Wrapped in Paris*, and most recently the *Wrapped Reichstag, Berlin*. Comprising over one hundred items, *Christo Jeanne-Claude:*

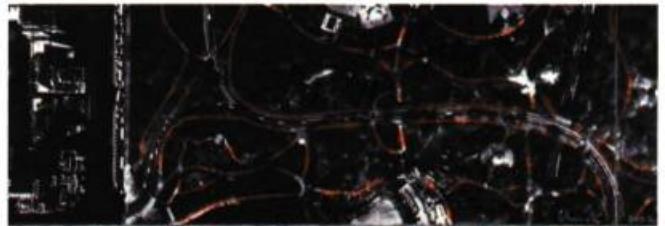
The Gates, Central Park, New York City documents the full realization of this project from its initial conception in 1979, to its rejection in 1981, and recent approval by New York Mayor Michael L. Bloomberg. *The Gates* celebrates the varied and beautiful topography of Central Park, originally designed by Frederick Law Olmsted as Montreal's Mont Royal park was.

In the Metropolitan show we see Christo and Jeanne-Claude's remarkable preparatory drawings and collage works. Christo Jeanne-Claude's incredible skill at bringing lines, color, and atmosphere, collaging elements like photo and pastel, makes these works most attractive. It also helps them to finance their projects through direct sales. As independent artists Christo and Jeanne Claude are devoted to building a visual aesthetic and setting it in place. First intended to have 1000 gates, the projects will run through Central Park, and around the site of the present show - the Metropolitan Museum. *The Gates* now comprises 7500 saffron-coloured 16 foot high

gates. Ranging from 6 to 18 feet in width, the gates will occur every 12 feet over 23 miles of walkways throughout Central Park. Though not as long as the 39.4 kilometre white nylon *Running Fence, Sonoma and Marin Counties* (1972-76), California, *The Gates* is just as colourful, if not more, particularly as it is scheduled to be erected in February 2005, when winter and the absence of other colour elements will make it stand out all the more. Like earlier projects, *The Gates* will be a temporary event, lasting only 16 days, beginning February 12, 2005, weather permitting. Like *The Pont Neuf Wrapped* (1975-85) and *Wrapped Reichstag* (1971-95), *The Gates* celebrates New York as a venue for art. The Gates will bring a blaze of colorful extravagance to New York next February. Everybody welcome!

John K. Grande

The Gates,
Project for Central Park, New York City
Collage in two parts, 2002
Pencil, fabric, charcoal, wax crayon,
pastel and aerial photograph on paper
12" x 30 1/2" and 26 1/4" x 30 1/2"
Collection: Christo and Jeanne-Claude
Photo: Wolfgang Volz



The Gates (project for Central Park, New York City) (Collage in two parts, 2002, Christo and Jeanne-Claude)



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