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 contained 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 providing 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, frozen in its entirety. Edmund Alleyn: “...plays an important role as evidence of a contained 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.

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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 farm-house in Senneville (built in 1864) where her beautiful moonscapes were brought to life. Ensconced in the quiet countryside, and free to explore art and nature, she created a painting style is 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 an expanse of grey lake, illuminating a distant horizon and carrying the eye away 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
MECANIQUE ET DEBORDEMENTS
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, en-tropically swelling 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 over-riding 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, phthalos 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 debuch 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 Rihm’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 Photoheli-scope (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 glass. 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
Police (2003) is itself framed by the films borders. Graham plays a piano playing convict in 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 halo-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

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 expose 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 excised, stripped of any persona.

Like an urban anthropologist investigating the habits and mores of contemporary city 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-

pressing. It feels as if we are being moved and directed by some invisible force. We sense it in the blurred figurative 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 alive 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-

WANDA KOOP

GREEN ZONE
April 3 - 24th

ANDREA SZILASI

MIRROR
May 1 - 22nd
Leo Kamen Gallery
90 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
together two distinct images that evoked 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 mediatonic 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 nude shots 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.berlintoronto.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 440 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.

Dietrich Olmanus is a photo voyuer 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.

**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 beauteous 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
Installation view of The Serpentine Mounds

Ian Lazarus and Badanna Zack are neither sacred, nor ancient, but earth burial. Ironically, these sites were most used consumer vehicles, combined with the vestige of some past civilization, and covered with earth to look like the ruins of some past city. Raw material was towed and hurled, 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 products.

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, Terrafix Geo and Standard Auto Recycling.

John K. Grande

REGINA

DAVID HOFFOS

ANOTHER CITY

Neutral Ground

May 15 - June 18, 2004

Lethbridge artist David Hoffos' installation is a chamber of desires constructed by a child with a man's means. It is sentimental, romantic and complete 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 hurricane 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 grid 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 Modern 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, causing 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 a pavement, and a 50's style station wagon that flies through the air!

Another City is unashamedly romantic. There are the romantic 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 saucy 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 JeanneClaude:
The Gates, Central Park, New York City documents the full realization of this project from its initial conception in 1979, 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