

## ART

# Uncanny cardboard and a video tour de force



OLIVER GIRLING

Standed amongst used appliance stores, street-walkers and The Original Downtown Nuthouse, the YYZ gallery starts the new season with a boom that lights up the eastern edge of Parkdale.

Paired, as usual, are a time-based artist with a static one: Andrew James Paterson presents two new videos, *Pink In Public* from 1993, and *Controlled Environments* from this year; in the gallery (and perhaps outside it) is a new installation by James Carl.

Originally from Toronto, Carl has been on his travels for a good 15 years; he's currently completing a M.F.A. at Rutgers University in New Jersey. He uses cardboard — that not self-evidently seductive material — as his stuff of choice, and hot glue as literally the glue that holds it all together.

The first thought upon entering the gallery is of one of those deep discount places on the Danforth that don't bother clearing the packing crates when they display their merchandise. This is a form of camouflage, a device that forces the viewer to distinguish the art from the non-art. The difference is, as usual, the craft and intention of the artist, which separates a packing-box from boxes that have been formed into replicas of the

appliances that, as often as not, came in them: televisions big and small, washing machines, etc. They look alike.

The replicas are, of course, smaller, just as a photograph of a photograph is smaller compared to the original; the peripheries allow for margins that facilitate thickening into dimensionality, as well as for offcuts that are developed into details like doorhandles, knobs and cooking-rings. This is Platonic art as Michelangelo

## REVIEW

## ANDREW JAMES PATERSON AND JAMES CARL

Paterson presents a talk on his work Sept. 21, 2 p.m. Y.Y.Z. 1087 Queen St. W. Open 11 a.m.-5 p.m., Tues.-Sat. To Oct. 8. 531-7869.

envisioned it: an order of things perfectly parallel to, but never touching, the objects of our daily life; a mediation between the material and the ethereal.

Crafted with enormous care, their effect is uncanny. Tactile, visually alluring, they nevertheless withdraw a step from the world; anticipating their return to the cycle of garbage. (Except the pieces on which Carl has collaborated with his mother: a washer and dryer in beautifully stitched and piped camouflage coverlets.) This exhibition represents the second time in as many months we've seen cardboard used as a powerful sculptural material, the first being Roland Brenner's show at The Power Plant.