

Artists' various interiors interpret a common theme

By LOIS CRAWFORD

Seven oversized three-dimensional "paintings" fill the Main Gallery at the Burlington Cultural Centre this month.

"The space is perfect for this kind of show," says Alan Elder.

Elder is the B.C.C. curator who originated the idea of showcasing current issues in art. Interior Tableaux is the third in a series that began in 1982 with *The Discernible Image* and *The Figure in 1984*.

While the first two exhibitions dealt almost exclusively with figure and form, this show concentrates on environment — usually interiors.

The Centre is proving to be unique in the part it is playing in gathering together artists from across Canada to show collectively on "neutral ground", away from the big city art centres of Toronto, Montreal and Vancouver.

Where was Burlington?

The Centre was packed with out-of-towners on opening night. It was definitely a night of artistic importance for contemporary artists. However, few Burlington natives showed up on the fine spring evening.

It is fascinating to see the varied approaches taken by each artist when given a common theme.

Gary MacLeod's mainly red and green work is reminiscent of a David Hockney theatre set. He has depicted the interior of his home from the entrance hall to the attic stairs. It is delightfully detailed.

Tam and scarf hang in entrance hall, parquet and linoleum floors are reproduced in designs on the set floor. Part of an actual chair and table careen crazily off the walls, while various everyday objects are painted at random upon the set's surfaces. A window frame suspends on a tilt in the centre of the interior.

A playful, cosy atmosphere invites the viewer to enter MacLeod's personal world. He says that he wants people to wander in and around on the multi-patterned floor.

Formal elegance

In direct contrast to the nostalgic, homey feeling in MacLeod's piece is the very formal, elegant Annunciation created by Greg Murdoch, a Vancouver artist. This artist

viewer to guess at their meanings. He is interested in Early Renaissance, "its quirkiness and disguised symbolism".

The viewer gazes through majestic black archways to a distant horizon rimmed with fire. The interior offers a house-like structure on stilts painted "pale blue like the Virgin Mary," says the artist.

Black wings represent the angel, but the viewer may question their color. It is a stunningly beautiful and thought-provoking installation. But you cannot enter it.

Pauline Choi, Toronto artist, selected the most private of personal spaces by depicting a couple in a bathtub. The painting covers three large boards that hinge inward creating an intimate, quiet feeling.

The couple lying in blue water with blue-green strokes of paint cascading down the space behind the tub and a stylized tree to one side add to the peaceful atmosphere.

Bunny Boudoir

John Scott's charming Bunny Boudoir is a complete room, beruffled, curtained and painted in black and white. White bunny faces adorn everything. Some are cute, others rather terrifying against the black background.

Renee Van Halm actually built a corner of a building. Through an open doorway the viewer sees beyond and through another door and beyond that, a roadway leading even further.

An urn positioned in front of the door represents man. This installation has a cool, detached attitude compared to the intimacy of the former.

The one abstractionist work is by Montrealer Michel Daigneault who is living in Hoboken, New Jersey. His untitled installation represents his first showing in Ontario and is an interesting, if somewhat obscure and meandering composition.

Winnipeg artist, Wanda Koop, has been exhibiting in group and solo shows since 1972, longer than the others. Her's is the one disappointment. The two-dimensional painting looks just like a backdrop for a stage set. Not a very interesting one, at that.

The Ooga Booga Suite by Tim Jocelyn is in the Perry Gallery.

Miho Sawada's Picnic on the Grass is in



Max Walters decorated John Scott's Bunny Boudoir at last week's opening of Interior Tableaux at the Burlington Cultural Centre. Scott interpreted the theme with a complete room in black and white with bunny faces running rampant.