

Art as visual puzzles puts the viewer into the role of

interiors/Tableaux, an exhibition at the Burlington Cultural Centre, is a show blessed with being carefully composed, and arriving at the right time. It is not so much that the ideas behind it are new, but that they are central to much thinking about art now.

Seven artists from across Canada participate in this show, which was organized by the Burlington centre and goes from there to the Art Gallery of Windsor. The artists are young, and some are better known than others. They were selected for this show by their aptitude for making "an interior environment in which the viewer can think of himself as acting in much the same way that a performer would act on a stage set....(combining) theatrically, fiction, decoration, vernacular architecture and popular culture," according to the catalogue.



Grace Inglis
artviews

of the 1930s were surrealistic dream-imagery or dada non-art, these interiors or tableaux are cryptic visual puzzles made three-dimensional.

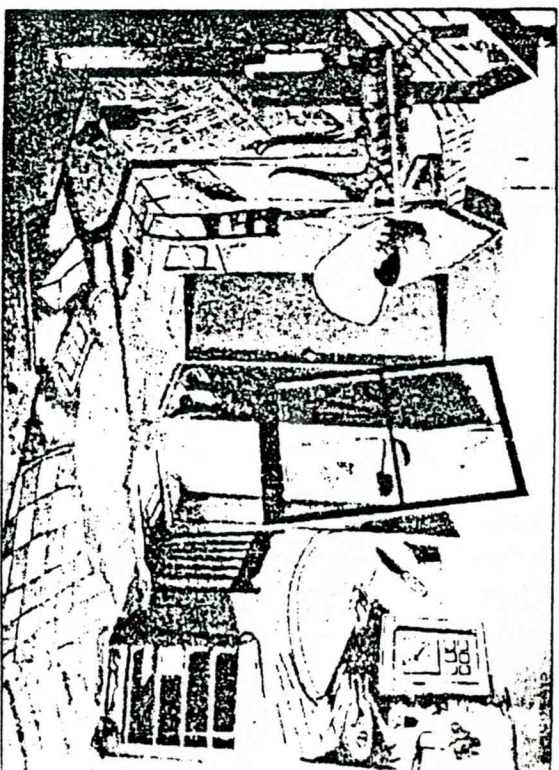
The artists have not only to find a common ground with the audience, difficult in our time, but they also are trying to move away from the walls and directly involve them. The artists are rarely successful in tackling both challenges at once, but one could invent an imagined dialogue or set of characters for some, which would be one good way of measuring.

Special
The making of spaces, dwelling places, belongs to the architect, builder, designer, but the desire to do so starts with many of us at an early age. It is this early sense of making a special place, with a powerful appeal to the imagination, that these artists are concerned with. Its expression here is part of the larger, international move to engage feelings and bring human content back into art.

While Dutch interiors were literal, and stage sets and constructions

Gary Macleod's Familiar Revolution incorporates parts of the artist's own domestic interior scene (chairs, tables, storm windows, lamps, shelves hung in space and sometimes upside-down) in a lively cross between Pop art and surrealist theatre, and it is warmly appealing because most of us have felt the way this set looks.

Renee van Halm's Voor Gerrit has much mystery, a balance between history, art, and present day thought. It has courtyards, hallways, vistas through doors, recalling Dutch interiors. But where they provide an illusion of a domestic space which is reassuring, familiar and pleasing, this tilts, compresses, stretches and disorients the expected recession into space. It needs more developing, but it has much imaginative potential.



Familiar Revolution, by Gary Macleod.

Contemporary

John Scott's Bunny Boudoir is enticing; it pulls us through the bunny-printed curtains towards the bunny-dressing-table and the mirrored bunny herself, but it too, using contemporary idiom, leaves nothing to the imagination.

Wanda Koop's Inside falls short on making a space for us; she only provides a backdrop. Pauline Choi's Robert and Sue is pallid, although one might be able to think up a dialogue here, and Michel Daigault's highly colored ab-

stract construction suffers from having no proper setting in the gallery, and also because, being based on non-objective considerations, no scenario suggests itself.

Interiors/Tableaux could be more beguiling than it is. But at a time when anything called art takes itself far too seriously, who could ask for more than family humor. Christianity, sex and mystery all in the same show? It lasts until June 23.

Along with it at the Burlington Cultural Centre are two other set pieces, Picnic on the Grass by Miho

Sawada in the courtyard, who does not add anything except confusion to the original, and T Jocelyn's Ooga Booga Suite, which is great fun. An extravagant semblance of chairs, table, w panels and clothing made of cut fabric and leather, it lives entirely up to the promise of its name. T Jocelyn will conduct a workshop Cutting Up, on June 1 and 2 at Burlington Centre.

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Wood engravings and books priced by Wes Bates make a reward