

## C SHORTS | RECENT AND CURRENT EXHIBITIONS

young artists working in the new post-bubble economy. The contemporary artists featured in the show were born in the late-sixties-early-seventies era, having come of age in a time of great national wealth. Their work provocatively satirizes consumer culture, instant gratification and urban living. Hiroyuki Matsukage's *Star* is a super-karaoke installation reflecting the celebrity-worshipping tendencies of a mass urban audience. Yuki Kimura's work looks at popular American tobacco companies and their flagrant targeting of Asian youth. Tsuyoshi Ozawa's portable backpack gallery creates a clever conceptual inversion of dealer and consumer. To see Ozawa's *AiAi Gallery*, viewers must call the backpack-wearing "dealer" by cell phone to arrange a meeting point and private viewing. "Big in Japan" will tour the Saidye Bronfman Centre for the Arts in Montreal and the Gendai Gallery in Toronto in 2002. – Si Si Penaloza



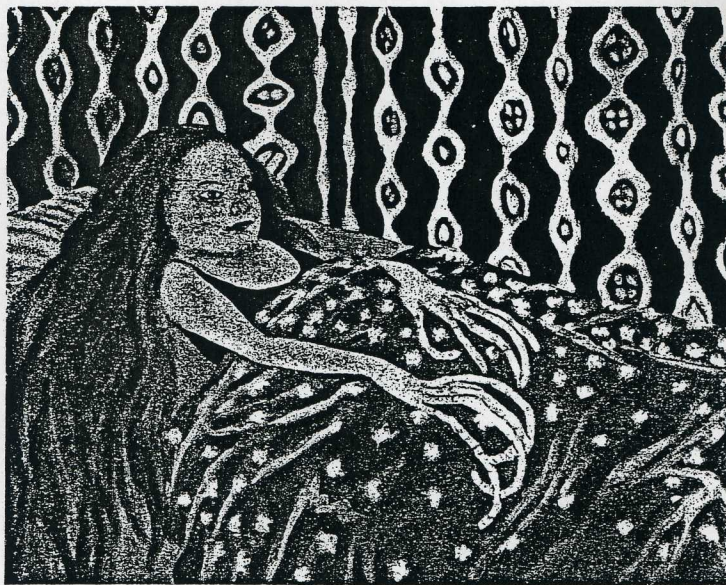
Cliff Eyland / *LKRR85*, 2001, acrylic on colour photocopy wrapped around MDF board, 5 x 3 in, photo courtesy Leo Kamen Gallery

### MULTIPLE MINI

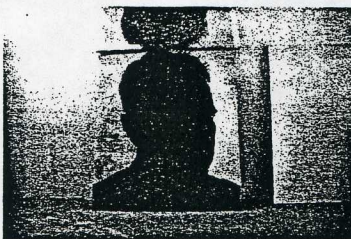
Cliff Eyland at the Leo Kamen Gallery, Toronto  
Closed November 24

Cliff Eyland has been making and dispersing 3 x 5-inch file-card-size paintings since 1981. Thousands of the tiny paintings have circulated and changed hands, while the artist has inserted others into library-card catalogues across North America. Whereas Eyland's production sources a serial approach to conceptual art, the accumulated minute works run an eclectic stylistic range, from surrealist animations to portrait studies to eloquent, simplified Canadian landscapes. In his recent solo show at Leo Kamen, Eyland revealed his first foray into a technological means of image reproduction. Using Adobe Illustrator to generate drawings, he revisited his commitment to the 3 x 5 format. Though the works in "Reproduced Reproductions" were of different sizes, they remained true to scale (30 x 50 and 3 x 5) and maintained a continuity with the filing-card format. Eyland's computer drawings start as on-screen creations, which he develops into effervescent figures and fantastical non-objects. Conscious of the absurdity of his decade-spanning activities, Eyland engaged in a strange new struggle with fragments and wholes in "Reproduced Reproductions."

– Si Si Penaloza



Shary Boyle / *Depression*, 2001, oil on canvas, 10 x 14 in, photo courtesy Katharine Mulherin Gallery



Stephen Andrews / Studio shot of work in progress from his *CMYK* series, 2001, oil on wood panel, 6 x 5 ft, photo courtesy Paul Petro Contemporary Art

### COLOUR CODES

Stephen Andrews at Paul Petro Contemporary Art, Toronto  
Closed November 24

To celebrate the move to his new space at 980 Queen Street West, enduring Toronto dealer Paul Petro presents Stephen Andrews' most recent work. This new body of work, titled *CMYK*, continues Andrews' interest in modes of colour reproduction. The show features four works in oil on wood panel, each measuring 6 x 5 feet. Each work consists of the four process colours used in offset printing: cyan, magenta, yellow and black (hence the title of the show). The graphic intensity of the work builds with each additional layer of colour. Eli Langer is also showing at Petro's inaugural show in the new space.

– Si Si Penaloza

### BACK FROM BERLIN

Shary Boyle at the Katharine Mulherin Gallery, Toronto  
To December 23

After nearly a year in Berlin, Toronto-based artist Shary Boyle brings a new body of work to the Katharine Mulherin Gallery. I first became enchanted with Boyle's drawing practice through watching her draw with India ink on transparencies to the live music of Berlin-based bonafide rock star Peaches. In this public performance, the artist sat at an overhead projector painting her dreamy fishnet-stocking Hallowe'en girls before an intimately gathered audience. Boyle allowed us to see each brush stroke as she made it, transforming the solitary act of drawing into a public projection. More recently, her charismatic paintings teem with the figures of frail, infirm girls, wilting as if under some warlock's spell. They peer from their beds bewitched, in a spellbound or altered state. Boyle references folk mythology and fairy-tale tropes in her portraits of a candle-lit world of glowing beauty and naked dread. Boyle will also be showing at YYZ Artist's Outlet in January, 2002. – Si Si Penaloza



Tsuyoshi Ozawa / *AiAi Gallery*, 1994–, portable backpack gallery, photo courtesy Cambridge Galleries