

Entertainment

«TORONTO STAR»

SECTION E
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THEATRE AS THERAPY

Playwright Sharon Pollock's
Doc no longer a bitter pill, **E4**



COMING HOME

Kate Hennig to reprise
Broadway role in Toronto, **E6**

WHAT'S ON: VISUAL ARTS PREVIEW

Coming to a gallery near you

Summer can be quiet
on the art scene,
but that's just the calm
before the storm

MURRAY WHYTE
VISUAL ART CRITIC

For most of the art world, summer's a time to rest and recuperate. Thank heavens. Otherwise, I'd never survive the fall, which this year is the best and busiest I've seen in a long, long time. What follows is some — but in no way all — of the highlights soon to be seen all over town.

THE ART GALLERY OF ONTARIO

The city's anchor art institution is working a keen balancing act between rootless international superstar culture and the significantly more grounded Toronto scene this fall with their two really big shows. The first, opening Sept. 1, is "**Julian Schnabel: Art and Film**," which tries to tie the famous Neo-expressionist painter's on-canvas work to his more recent film career — and then pins it all, in an inflated moment of cross-promotional chutzpah, to his new movie, *Miral*, which premieres at the Toronto International Film Festival a week later.

Tempering the splashy celebrity-mongering is **Shary Boyle's** aptly named "**Flesh and Blood**," which must be the largest-ever exhibition of the Toronto artist's work. Two years ago, Boyle won the AGO's Gershon Iskowitz Prize, and this show is its result: She takes over four rooms of the museum that typically house its European painting collection, providing her extraordinarily diverse, visceral, hand-made oeuvre — painting, drawing, sculpture, ceramics, projections — an exciting expanse of room to breathe.

I spent some time wandering the space with Boyle last week, and she's cannily chosen to incorporate some of the old paintings into her installation. After a summer spent with the endearingly dorky "**Drama and Desire**" (sorry, theatre fans),



Three filmmakers will be in the spotlight for their art. Left, Julian Schnabel's 2005 *Untitled (Self-Portrait)* is part of "**Julian Schnabel: Art and Film**" at the AGO. Below, a still from 1992's *Lessons of Darkness* by Werner Herzog, to be screened at Brickworks. Bottom, a fanciful creation of Tim Burton, coming to TIFF's Lightbox.



the Boyle show is a rarely seen treat: A Toronto artist given the space she deserves in the city's top art venue. For the Toronto art scene, this is the event of the season. Not to be missed. Opens Sept. 15.

Between these two poles are other gems: "**At Work**," the catch-all title for three exhibitions elaborating the studio practice of three iconic — and personal favourite — woman artists: **Betty Goodwin, Agnes Martin and Eva Hesse**. Sept. 22.

ART continued on E2



WHAT'S ON

One of Brendan Tang's ceramic mash-ups, coming to the Gardiner Museum.



TIFF boosts its status on the art scene

ART from E1

Also that day, the AGO opens a show of Grange Prize for photography finalists **Leslie Hewitt, Kristan Horton, Josh Brand** and **Moyra Davey**.

TORONTO INTERNATIONAL FILM FESTIVAL

I know — this is supposed to be about art, right? Well, TIFF's a savvy collaborator, and has been building its art-world cred for a few years now. This year's sampling of "Future Projections" — including the presentation of famed Vancouver artist **Stan Douglas's "Klatsassin"** at Stephen Bulger and South African icon **William Kentridge's "Journey to the Moon"** at Gallery TPW — only help solidify its status as truly engaged with art-world currents. Both open Sept. 7. There's also that colourful **Tim Burton** show TIFF is importing from the MoMA in New York, but we won't hold that against them. Much. Nov. 22 at the Bell Lightbox.

line between craft and art. A selection of contemporary porcelains, Shary Boyle's work is here at the same time as the AGO, alongside Sobey Art Prize nominee **Brendan Tang**, whose ceramic mash-ups between classical Chinese porcelain and sci-fi manga — seen here recently at the Power Plant — are steadily building him a notable career. With **Carmela Laganse** and **Marc Courtemanche**. Oct. 7.

THE POWER PLANT

Iain Baxter (and no, that's not a typo) is one of the seminal figures of Canadian conceptualism. As part of the N.E. Thing Co., he was fiddling joyfully with prosaic scenes (parking lots, highways) and materials (vacuforms, plastics) in an unabashedly playful un-art way as long ago as the early 1960s. Among the first to embrace photography's mind-torquing potential for art, Baxter produces a series of new photo-based works here, which will show alongside new tapestry works by Los Angeles-based artist **Pae White**. Oct. 8.

MUSEUM OF CANADIAN CONTEMPORARY ART

Fresh out of the box from Halifax, **David Hoffos'** mesmerizing, much-celebrated installation "**Scenes from the House Dream**" touches down Sept. 10. Hoffos, who now lives in Lethbridge, Alta., has been making spellbinding inner worlds in intricate, eerie dioramas for years; "House Dream" has been a national coming-out party, vaulting to prominence at the National Gallery last year (where I first saw it) after opening at the Southern Alberta Art Gallery. We're lucky to have it. Sept. 10.

BEYOND/IN WESTERN NEW YORK

Anchored by the wonderful Albright-Knox Gallery, this is Buffalo's biennial (sort of; the last one was three years ago), but it's Toronto's too: About a third of the 100 artists showing there are from here. Names like **Micah Lexier, Fastwurms, Daniel Borins** and **Jennifer Marman, Reinhard Reitzenstein, James Carl** and **Kim Adams**, to name a few, give it a decidedly homey feel, to be sure. Sept. 24.

ROYAL ONTARIO MUSEUM

The ROM's show of China's famous Terra Cotta Warriors opened with little fanfare in June — summer's a tough time to open anything, believe me — but its fall offering is sure to fare better. The museum's institute of contemporary culture brings us **El Anatsui's "When I Last Wrote to You About Africa,"** a 40-year retrospective of the Ghanaian-born sculptor's work. Anatsui is among the most important African artists, possibly ever. The show, organized by the soon-to-open Museum for African Art in New York, has its world premiere right here. The doors haven't yet opened, but we can rest assured it's a winner. Oct. 2.

THE GARDINER MUSEUM

The Gardiner rarely makes these pages, and it's not for lack of quality — it's a very fine museum, focusing on historical craft — but this fall, its "**Breaking Boundaries**" exhibition pushes it into the contemporary realm, exploring the blurred

UNIVERSITY OF TORONTO GALLERIES

Barbara Fischer, the Barnicke Gallery's director, is the unassuming nuclear reactor of the Toronto art scene, doing seemingly impossible work that, at the same time, is both vital and otherwise neglected: giving important Toronto artists major exhibitions, publishing catalogues, and generally building a memory bank of artistic expression in a city plagued with willful amnesia (she also took **Mark Lewis** to Venice Biennale last year, if you're keeping score). This fall, in collaboration with curators across the country, she kicks it up a notch with "**Traffic: Conceptualism in Canada**," nothing less than a definitive history of the '60s movement that transformed what it meant to make art forever. Opens Sept. 10.

And that's just the biggies. Keep your eyes out for Georgia Scherman Projects' exhibition of the video works of Australian star **Shaun Gladwell** (last seen cuddling dead kangaroos at the Power Plant's "Between Species") on Sept. 8; conceptual duo **Hadley + Maxwell** at YYZ Sept. 9; Jessica Bradley Art + Projects show of Montreal conceptual photographer **Nicolas Baier**, Sept. 11; Mira Godard's show of realist icon **Christopher Pratt** Sept. 18; Oil spills and polaroids — new for him — from **Edward Burtynsky** at Nicholas Metivier on Sept. 16; Barbara Edwards Contemporary's Schnabel-timed show of fellow American Neo-expressionist **Eric Fischl**, opening Sept. 24; **Isabelle Hayeur, Dana Claxton** and **Val Klassen** responding to the work of legendary director **Werner Herzog** — possibly in person — at the Evergreen Brickworks, Sept. 26; and Diaz Contemporary's canny joint exhibition of local heroes **James Carl** and **Kim Adams**, opening Oct. 21.

Oh, and then there's that **Nuit Blanche** thing, Oct. 2. Not to mention the **Sobey Prize** in Montreal in November, for which Toronto artist **Brendan Fernandes** serves as our Ontario emissary.

Whew. Did I forget anything? Probably. I could go on, but I won't. I'm going to rest up instead.