



Janet Cardiff & George Bures Miller, *The Muriel Lake Incident*, 1999

Also worth searching out before it closes the following Sunday is *Projections*, curator Barbara Fischer's sprawling tribute to the projected image in Canadian art. Spread out across four of the University of Toronto's art galleries, this exhibition requires some dedication and downtowners are likely to limit themselves to the two galleries on the main campus. Skipping Scarborough's Doris McCarthy Gallery, they'd miss Stan Douglas' 1986 film loop *Overture*. An early work by an important artist, it's almost worth the trip, but alongside Rodney Graham's *Halcyon Sleep* (seen previously at the AGYU and AGO) and Jana Sterbak's pointless dog-cam walk through Venice, the journey is not so compelling. Over in Mississauga, the *Blackwood Gallery* has a Judy Radul multi-screen projection that continues her habit of jamming video and theatre together, a computer generated train trip through Wittgenstein's house by Nestor Kruger, and a tour of a London housing project by Mark Lewis. The Lewis and Kruger pieces would have been nicely paired with Douglas if the exhibition's theme had been railroads. Radul's work is intriguing and amusing but I'm not sure why she needs all those cameras.

At Hart House's *Justina M. Barnicke Gallery*, you can find another Rodney Graham (one of his best and definitely appropriate to the group theme) and the always inspiring David Hoffos. He seems to be the one contemporary artist taking the notion of projection to the next level, bringing video images out into the world, transforming the gallery space as opposed to day tripping into film like most of his peers. Only at the U of T Art Centre do you get some variation on the exhibition's theme with slide and light projections by Ian Carr-Harris, film experiments by Michael Snow, and documentation of site-specific architectural interventions by Krzysztof Wodiczko, among others. There are some disappointments (Kelly Mark's flickering monitors have been done - by her! - before and Murray Favro's sculptures were out of commission when I visited), but there are enough challenging and historically significant works here to merit a lingering visit.

On a final note, my daughter and I poked our heads into the *Thrush Holmes Empire* and checked out Allyson Mitchell's latest lady-sasquatch. The little one got a kick out of all the pink fun fur squirrels while I, as per usual, questioned the artistic merit of the whole endeavour. I gave up once my daughter, confused by the yeti's hairy nether regions, asked me to explain the bum. It was the best art-related conversation I had all week.



Terence Dick is a freelance writer living in Toronto. His art criticism has appeared in *Canadian Art*, *BorderCrossings*, *Prefix Photo*, *Camera Austria*, *Fuse*, *Mix*, *C Magazine*, and *The Globe and Mail*. He is the media columnist for *This Magazine*, music editor at *Broken Pencil* and editor of *AKimblog*.

Luminato: <http://www.luminato.com/>

Rafael Lozano-Hemmer: *Pulse Front* continues until June 10.

Artcore: <http://www.artcoregallery.com/>

Atom Egoyan and Kutlug Ataman: *Auroras/Testimony* continues until June 10.

*Justina M. Barnicke Gallery*: <http://www.utoronto.ca/gallery/>

*University of Toronto Art Centre*: <http://www.utoronto.ca/artcentre/>