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The Toronto Sculpture Garden, a playground of art self-contained in iron gates at Church and King Street East, is a strange venue for art. This is an outside gallery, so the weather and vandalism sometimes contribute to the artwork itself, and permits more barriers to be crossed, unlike the supervised and controlled gallery spaces we're so accustomed to.



Derek SULLIVAN, *Kiosk*, 2005. Wood, paint, printed material, 365.7 x 162.5 x 162.5 cm. Photo: courtesy of the artist.

The Garden has a "unique partnership" with the City of Toronto (as the city owns and operates the outdoors gallery as a city park), and also with the Louis L. Odette family, who created a non-profit foundation to fund the exhibitions. The space is a quiet haven across from St. James' Cathedral, an old church in the neighbourhood, and provides a place for contemplation amid the sometimes unpleasant unpredictability Toronto's east end. Many shows in this space located at 115 King Street East are projects that are detached from the neighbourhood and its immediate community, although they do invite for personal interaction in a public setting.

Kiosk, Toronto-based Derek Sullivan's encapsulated chamber of style, stands erected, as a secretive object not willing to give in to the desire it exudes. There is no entranceway to this portal; there is no way into its soul, just pasted exteriors of a fan club we can never

be a part of. This is elitism epitomized, whether it's the art elitism we all beg to favour or the inner passageway to ourselves.

Sullivan has used images by the French photographer Eugène Atget, as a departure point to re-create a turn-of-the-century Paris, while still pertaining to his roots of incorporating paraphernalia into contemporary sculpture and public discourse.

Art in public places provides new challenges, a different game for artists to play. Sullivan tests grounds by allowing the sculpture's physicality to be tampered with. While he worked with architect Eric Klaver to materialize the idea and permitted six Canadian artists to apply posters throughout the kiosk's six month duration, recent additions to the *Kiosk* include voluntary posters from the public as well. Somehow there has been a silent invitation to the piece, to use the structure as an advertising venue like many of the billboards around the city. Not unlike

Sullivan's recent piece at the Power Plant, a part of last year's group show "Dedicated to you, but you weren't listening," he continues to use paraphernalia as a subtext for indirect communication.

Much like the absence of an entranceway to the kiosk, there is no way to see what posters lie under the layers of other posters, explaining the temporal nature of paper-based media. The kiosk stands lonely in the much larger Garden space and the minimal approach could have been more fully realized. The *Kiosk* does have presence, albeit a strangely shy one. Behind all the historical ties, this mystery chamber is in fact a typical street-corner poster kiosk. One we long to enter, but is inevitably trapped in the past. ←

Derek Sullivan, *Kiosk*
Toronto Sculpture Garden, Toronto
October 5, 2005 – April 15, 2006

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PARUTIONS

LIVRES REÇUS



Degrés d'hybridité. Regard sur le Mois Multi 6, © Avatar, les auteurs et les artistes, 2005. OHM éditions. 88 pages.

Abondamment illustré de photographies couleurs, l'ouvrage bilingue « présente les œuvres marquantes en arts médiatiques et multidisciplinaires du dernier Mois Multi en février 2005 à Québec » (Marie-France Thérien). Créé par les Productions Recto-Verso, le Mois Multi est un évène-

ment dédié à la diffusion des arts multidisciplinaires et électroniques. En plus d'inclure un CD, le document regroupe des textes signés Alain-Martin Richard, Jocelyn Robert et Émile Morin. www.lenomdelachose.org

Question d'échelle, volet 1/2. Penser grand. Catalogue d'exposition. Musée d'art de Joliette, 2005. 46 pages.

Catalogue bilingue qui accompagnait le premier volet de l'exposition *Question d'échelle*, présentée du 23 octobre 2005 au 29 janvier 2006 – le propos étant « d'examiner la manière variée dont les artistes ont, à divers moments, abordé la question du format de l'œuvre ». Abondamment illustré de photographies couleurs, le document regroupe des textes de France Gascon et de la commissaire Pascale Beaudet. Parmi les artistes, notons Jocelyne Allouche, Marcel Barbeau, Cozic, René Derouin, Peter Gnass, Peter Krausz, Alfred Laliberté et Bill Vazan. www.musee.joliette.org



Hongrie-Canada-Hungary. Reflexions-Reflections. Catalogue d'exposition. © La Galerie d'art Stewart Hall Gallery, 2006. 24 pages.

Abondamment illustré et bilingue, le document rend compte de l'exposition qui regroupe « quatorze artistes multidisciplinaires de descendance hongroise, tous membres du Regroupement des artistes canadiens-hongrois ». L'exposition entend marquer le 50^e anniversaire de la Révolution hongroise de 1956, où 37 000 Hongrois trouvent alors refuge au pays. « Les thèmes de culture et d'identité, souligne Joyce Millar,