



KES TAGNEY/GALERIE LELONG, NEW YORK

Krzysztof Wodiczko is projecting video images of the homeless people he interviewed onto the facade of the Maisonneuve theatre as part of the Montreal Biennial on Oct. 22.

Projecting the plight of the homeless

KRZYSZTOF WODICZKO'S WORK also gives voice to his subjects, while Isabelle Hayeur seduces with her images



JOHN POHL

VISUAL ARTS

anonymity that homeless people already endure.

However, it's premature to judge Wodiczko's work. It all depends on how many people stop and listen. And maybe act.

Isabelle Hayeur is more strident in her video projection on a wall facing the St-Laurent metro entrance, which resembles a construction site.

The marks on the wall trace the demolished building that previously adjoined it, and are visible during the projection, making it a good setting for a critique of gentrification.

Hayeur seduces with her fast-changing images, but what is the alternative to the process of gentrification, which discards people but recycles the building stock?

More of her works dealing with urbanization and the environment will be shown starting Oct. 22, when the biennial opens at the Musée d'art contemporain. About 50 artists will present works at the museum and at 13 other venues, with events scheduled at 22 locations.

The Darling Foundry, another off-site venue, opened two exhibitions: a video by Li Ran, an artist who lives and works in Beijing, and Lawrence Weiner, an American who lives in New York and Amsterdam.

Before Indulgence, After Freedom, Li Ran's video, shows young men talking about life and art in contemporary China, where money



ISABELLE HAYEUR

Murs aveugles is projected onto wall next to the St-Laurent metro station.

talks, political connections are crucial and "a single slip can cause a lasting sorrow."

The title of Weiner's work, *An Abridgement of an Abutment to on near or about the Arctic Circle*, is also its total content, written in chalk on the Darling's brick, two-storey gallery walls.

An Abridgement is one of three works by Weiner in the biennial, all of them conceived during a visit to Inuvik in 1969 and referencing the Arctic as a symbol of the precarious state of the environment.

SBC Gallery has the biennial's most engaging work so far. *M & A* is a creation of Goldin+Senneby (Simon Goldin and Jakob Senneby), who hired an actor to rehearse a play written by a hired playwright.

Gerard Harris is expected to follow the script, but the artists aren't present, so he can improvise as he reacts to

visitors — who have copies of the script and can intervene, said communications director Megan Bradley.

Harris's job lasts until the production budget — which was invested in a hedge fund — runs out.

The investment strategy, developed by investment banker Paul Leong, is designed to profit from detecting early signs of mergers and acquisitions, which are marked by the buying of stock in the target company in small deals that stay below the market's radar.

The actor's uncertain future invades the script as his rehearsal is interrupted by calls on his cellphone, one offering an investment opportunity, the other offering him a job. He gambles on the investment, but can't accept the job — he doesn't know when his current job ends, and the uncertainty starts to drive him crazy.

During the rehearsal, Harris marks the wall with red paint. Visitors ask him if he is the artist, he said in an interview.

"I'm not the artist, I'm the paintbrush," he responds.

Across the hall from SBC, Galerie Dominique Bouffard is showing paintings by Sébastien Maltais of past Canadians' heroes in action. The paintings are done in encaustic (pigments in wax) in black and white, and are based on photographs.

Shadows created by photographers' flashes are evident in paintings of the Rocket Richard era, and Maltais is able to reflect the quality of the colour photography of each era in his monochrome paintings. The painting of Larry Robinson and Ken Dryden reflects the grain and high contrast of the relatively slow colour films of the 1970s.

Pigments don't degrade

when mixed with wax, as evidenced by Roman paintings that retain their vivid colours after 2,000 years.

Long after images in digital media and on paper — and maybe even hockey itself — have disappeared, Maltais's legendary heroes will live on.

The Montreal Biennial opens Oct. 22 at the Musée d'art contemporain de Montréal and continues to Jan. 4. Four panel discussions with artists are set for the McCord Museum on Oct. 22. Many other events and guided tours follow. Information: bnlmtl2014.org.

Projections by Isabelle and Krzysztof Wodiczko on until Nov. 22. Information: bnlmtl2014.org.

Works by Lawrence Weiner and Li Ran continue to Dec. 7 at the Darling Foundry, 745 Ottawa St. Information: fonderiedarling.org and bnlmtl2014.org.

Goldin+Senneby: *M & A* continues to Nov. 22 at SBC Gallery, 372 Ste-Catherine St. W., Suite 507. Investment banker Paul Leong, actor Gerard Harris and SBC director Pip Day will discuss the project at 2:30 p.m., Oct. 23 at the gallery. Information: sbc-gallery.ca.

Sébastien Maltais: *Jouer la Game* continues to Nov. 1 at Galerie Dominique Bouffard, 373 Ste-Catherine St. W., Suite 508. Information: galeriedominiquebouffard.com.

john.o.pohl@gmail.com