

CANADIAN

art

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\$7.95

Don Maynard
VERBGALLERY, KINGSTON

Don Maynard is best known for his formal wall pieces. He usually employs encaustic paint, wood and metal components, such as the coils from the guts of industrial air conditioners. His sculptural installation at verbgallery, *the absence of light*, is something of a departure. This work embodies a political critique that is emphasized by the confines of the gallery space and a sense of claustrophobic isolation.

Upon entering the dimly lit gallery, one is confronted by a large black object with an outline like an aircraft carrier; it seems about to bear down on the viewer. The surface of the sculpture, which is made of wood painted with black beeswax, has a slight sheen, almost the texture of sweaty skin that has cooled down quickly. It occupies the bulk of the narrow gallery, leaving the viewer only a few feet in which to negotiate passage around it. Slabs of the object appear to splay out so that the top of the sculpture is much wider than its footprint.

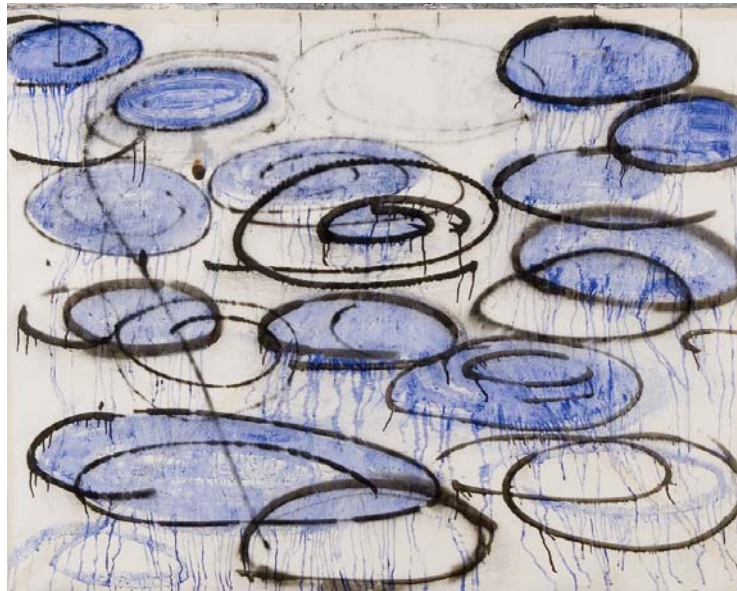
At the rear of the work is an opening that looks like a fissure in a rock wall. It is so dark that it is impossible to judge its dimensions and whether it would be big enough to walk into. Despite having already seen the outside of the sculpture, we consider the possibility that the dark space within holds a larger, possibly enveloping space.

Included in the installation is a didactic wall panel explaining that *the absence of light* is Maynard's response to the Canadian citizen Maher Arar's extradition from the United States to Syria, where he was incarcerated and tortured. Maynard specifically drew on Arar's description of his Syrian jail cell—a dark space, measuring three by six by seven feet, that Arar referred to as his grave.

Maynard's sculpture occupies the same volume as Arar's cell and, in an abstract way, evokes the sense of bleak despair found in Arar's description of it, highlighting the tragedy of Arar's experience and the larger question of the Canadian government's blind and bungling lack of concern for human rights. **BEN DARRAH**

DON MAYNARD *the absence of light* 2006 Encaustic, graphite powder, steel, wood panel
2.08 x 1.93 x 1.22 m
PHOTO HIROAKI MURAYAMA





"Rain #1" (2007)
Don Maynard

Don Maynard in Calgary

CALGARY, Alberta, March 26, 2007- **Newzones** is presenting "Weather Report," a solo exhibition by **Don Maynard**, through April 5.

Maynard's painting is a rich exploration of markings and gestures.

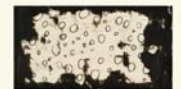
He paints with encaustic, a centuries-old technique of working with molten waxes. His works become carefully built-up surfaces—layer upon layer of texture created with traditional and industrial materials—revealing subtle traces of symbols and graphic iconography. Various traditional and industrial materials create his highly textured surfaces.

Wax meets metal as the artist pushes the limits of his materials as well as preconceived notions of the surface.

Images courtesy Newzones



"Rain #2" (2007)
Don Maynard



"Black Snow" (2007)
Don Maynard



"Change in the Weather" (2007)
Don Maynard



fringe fest

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Bold art and a new vision

Newzones' Sunscreen and Maquettes are powerful visions of abstraction

VISUAL ARTS »»PREVIEW

SUNSCREEN 2006

Runs until August 25

DAVID ROBINSON: MAQUETTES AND LESSER DIGRESSIONS

Runs until September 30
Newzones

HUGH GRAHAM

"It's interesting to see a trend of artists' stronger works showing up more often in Calgary," says Janet Naclia, assistant director of Newzones. "Calgary is now on the list for having artists who were previously seen only in centres such as Toronto, Montreal or Vancouver."

She is speaking of Newzones' sixth annual group show, Sunscreen. Sunscreen's purpose is to introduce Calgary's art fiends to new art, and the new to Calgary art.

Featuring a broad range of oils, photography and mixed-media, Sunscreen 2006 is an exhibition that presents an invigorating

diversity in artistic vision and media. Newzones' approach to art is one of refined choices, reflecting variety as well as captivating art from artists across North America.

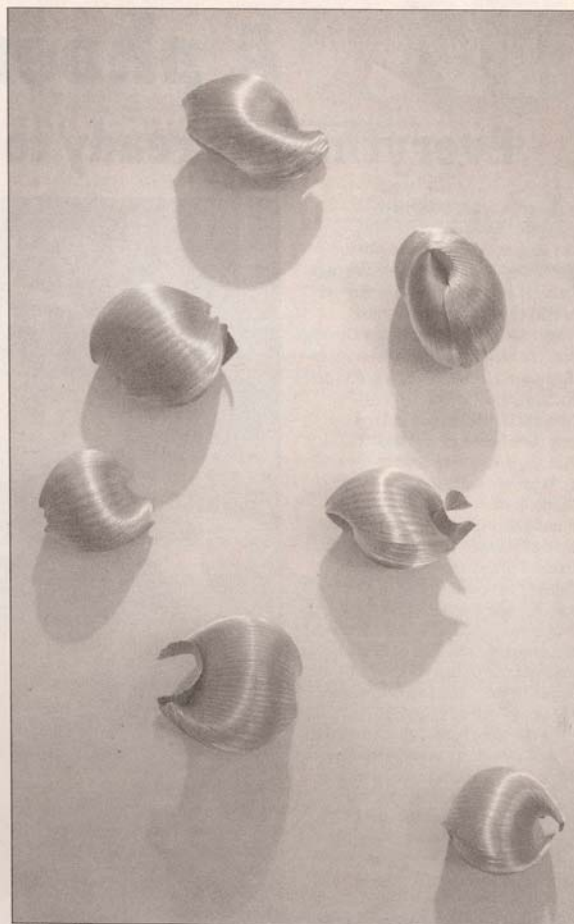
This year's featured artists include Donald Sultan, Bill Fisher, Joshua Jensen-Nagle, Sarah Nind, Jeroen Witvliet and Cathy Daley. Each of these artists is known for approaching their works with fresh insight into painting and the unexplored possibilities inherent in the abstract form.

Bill Fisher's canvases are complex abstractions of urban experience. Placed next to the intense natural paintings of Donald Sultan's *Monarchs*, and Joshua Jensen-Nagle's re-constructed photographic vision in *Nothing Left*, Sunscreen is an exhibition of the art of stark contrasts. The viewer is invited to re-examine each of the pieces for layers of contextual meaning. The works of Sarah Nind, with their almost fetishistic layers of colour, is an amazing foil to the politically stark imagery of Cathy Daley's black and white oils. This year's exhibition is about constantly finding something new around the corner that makes the audience reflect on the sum of its parts as a

greater vision.

Running concurrently with Sunscreen is the one-man show, David Robinson: Maquettes and Lesser Digressions. Canadian artist David Robinson's sculptures are a modernistic appreciation of a classical theme, the male nude. The definition of a maquette is "art in embryo" — smaller pieces that may be rendered in larger scale before completion. Each of his sculptures featured in the exhibition are smaller studies of intimate detail. His *Duolith*, *Nexus* and *Helix Operandi* pieces are placed within the audience's vision to be experienced simultaneously, all amazingly effective as a matched scenario of struggle and tension. One imagines themselves as a giant, wandering into a Dantean garden of punishment and irony. Robinson's *Controposto* is an ironic and even humorous deconstruction of the classical Greek figure standing atop a collapsing cardboard box, undercutting both the message and the medium.

Newzones gallery's Sunscreen and David Robinson: Maquettes and Lesser Digressions are true to their purpose, bringing the new to an audience that is ready and hungry for bold art and vision.



A detail from Don Maynard's *Seedpods*, installation view, aluminum, various dimensions; on display now at Newzones

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DOROTHEA VAN CAMP & DON MAYNARD

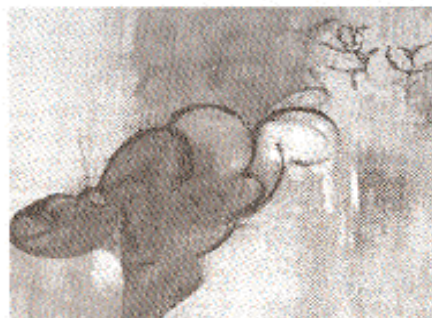
Dorothea Van Camp and Don Maynard share gallery space in complementary ways. Maynard's bulky, dense wall sculptures of glistening metal find echoes in some of the tangled forms within Van Camp's abstract arrangements of color and gesture.

Maynard uses HVAC tubing, aluminum, and copper as the materials for his imposing (but mid-scale) coils of metal. They loop and overlap like snakes made of metal, replacing scales with radiating ribs of metal, bent and burnished into new shapes. The copper tubing piercing them reads as an organic invasion, perforations or the tunnels of hungry insects.

His works run a spectrum from tight, dense coils to looser, fraying arrangements: the difference between implosion and explosion. While not extremely varied, the works have an imposing sculptural presence.

Van Camp's paintings are more retiring, characterized by subtle passages of muted colors. Forms flicker into focus and then dissolve, moving through an atmospheric haze of gestural paint. Appropriated patterns and shapes are submerged under films of paint (in the manner of Sigmar Polke, Van Camp mixes abstract gesture with borrowed imagery), occasionally coalescing. In *Untitled 0528*, a slab of meaty red hangs like a wound, a web of pain hovering over a calm, black panel. In dialectical contrast, the black reads as a still pool, as some kind of balm to the turmoil above.

The fugitive figural glimpses are the most distinctive aspects of other works. One image, in shades of red, could be a huge ham joint or maybe a swollen, bisected heart valve. There's a feeling of either a surgeon or a butcher at work. Another painting collects a tangle of greenish ovals, irradiated calamari loops that suggest a spongy texture. More of these odd moments would bring Van Camp's quieter passages to life. *Shawn Hill*



Dorothea Van Camp. *Untitled 0519*, oil on paper on panel, 25 x 28", 2005.