



**GARY MICHAEL DAULT
GALLERY GOING**

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**PATRICK MAHON
AT THE LEO KAMEN GALLERY**

*\$2,500 each. Until Feb. 13;
80 Spadina Ave., Suite 406,
Toronto; leokamengallery.com,
416-504-9515*

The suite of 24 black and white, silk-screened images on Plexiglass making up Patrick Mahon's Baker Lake House project are all variations on one subject: that of an emblematic, archetypal, severely modernist house - apparently now abandoned - located, a bit capriciously, in Baker Lake, Nunavut.

In the course of looking at all 24 prints, we see the house, centred at the middle of a network-like maelstrom of dense but carefully realized lines (reminiscent of the lines Mahon harvested for his earlier Book of Turbulence from river engravings by J. M.W. Turner), but always shifted slightly as if, like architects, we were viewing the house by revolving it on a computer screen with the aid of a 3D CAD imaging program.

The contrast between the out-of-place stolidity of the modernist building and the shifting, unstable sea of grasses all around it leads almost

**Jon Sasaki's video Vacuum
highlights the never-ending
dedication to a hopeless task.**

COURTESY JESSICA BRADLEY
ART + PROJECTS

inescapably to some consideration of the slippage between the built environment and the natural world that, however awkwardly, receives it.

It leads back, for example, to ideas about the nature of northernness, to the Idea of North (to use Glenn Gould's famous phrase), and the possible place of utopian planning in a stubbornly resistant landscape.

**SO HING-KEUNG
AT INDEX G**

*\$1,000 each. Until Feb. 13.
50 Gladstone Ave, Toronto;
ccexchange.org, 416-535-6957*

I've never been able to work up much enthusiasm for layered, collaged, overlaid, scratched, toned or otherwise abused photographic images, but I'll happily make an exception of this almost indecently handsome and endlessly absorbing suite of images made from 1995-1997 by Hong Kong-based photographer SO Hing-keung and part of Index G's Hong Kong: Tales of a City (Part II).

SO Hing-keung's images are city images, and they team with the city's engulfing, unstoppable complexities.

The photographs appear to be sepia-toned enlargements of Polaroid photos, and the artist has worked the liquidity of the self-processing Polaroid chemicals to his advantage, using the sticky bubbling and smearing in a painterly way and enfolding within these chemical peripheries a visual cacophony of city sites and city sights.

SO Hing-keung's office towers lean and occlude one another; stacks of barrels suddenly take on monumental dignity; a hand flails out towards the camera's lens; superhighways contend with scratches in the negative for graphic authority; three skyscrapers lean up together towards a sky that is now overcast with graffiti; a Buddha suddenly illuminated, not by satori, but by wayward shots of light generated by the photograph's bracingly eccentric and extravagant processing.