

Murray Whyte  
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At Oakville Galleries' downtown space, Toronto's own Mr. Everything, Micah Lexier – he's showing at the Art Gallery of Ontario, the Bank of Montreal's Project Room and Art Metropole, and probably a half-dozen other things I'm forgetting – has curated a tidy little show called "Silent as Glue," .....

But for me, the real winner for me was Gammon's "Studio Pictures," a crude paste-up of various images of her Vancouver studio from 1985 to 1992. Gammon shifts in perspective and various piles of junk move in and out of the frame, but building features – a doorway, a window, a light switch – anchor the space as itself. It's a nice little essay on impermanence and the passing of time, and maybe even this practice of object-making as a desperately imperfect way of marking it. But Gammon points out it's a matter of degrees – a building's a big object, a little more permanent, but in the grand scheme, not much. This business of being here is all about transforming, whether from quarry to skyscraper or the deliberately anti-monumental act of making cardboard, rubber and whatever else into art. But in the end, it's all so much dust, isn't it?