



Installation view of Janet Jones's *DaDa Flow #2* 2006. Acrylic on canvas. 2.43 x 1.37 m

tory and visual display. Inside, light and sound come alive when one picks up the works, with the shaker's strainer acting as a speaker. Across the room, two teapots rest on a movable table. They clank their lids in accompaniment to Ry Cooder's music from the film *Paris, Texas*, as if possessed by a tea-party poltergeist. These pastoral-themed *Wah-wah Teapots* (*Landscape for Alvin Lucier*) crankily suggest a soundscape harking back to the salon days of a bygone era. Tea and scones, anyone?

Noisily moving contraptions aside, my real interest lies in Hlady's ink-on-paper drawings. Here, the aural is transformed into the visual in abstractly notated musical scores. An attempt to visually regis-

ter these sounds renders them simultaneously delicate and frenetic. Hlady creates a practical visual diagram in sound physics with watery traces of sound paths, shapes and patterns from nature. Tiny arrows swim like tadpoles, some in whirlpools coloured with transparent blue or sepia washes. While a number of drawings recall swirling weather disasters and storms, others look positively planetary, floating in space like the Milky Way. One work resembles a dandelion clock waiting for the wind to blow its seeds away. It's in works like these that the viewer can really feel sound without physically hearing it. I think to myself: these are made of the things that would make John Cage proud. CHARLENE LAU

Janet Jones

PEAK GALLERY, TORONTO

Janet Jones's paintings are a sensory delight.

They appear to be composed of forms that are tightly constrained, but then expand beyond this immediate experience to offer a full visual effect that is very physical. Volumes push out into the viewer's space from the dark linear shapes that seem to hold them, moving both toward us and also laterally across the canvases, generating an almost magical optical effect. The paintings oscillate between two kinds of spaces—one geometrical, the other soft—which can be held simultaneously in view through a gorgeous interplay of deep blacks and muted colour, and in meticulous striations of matte and glossy finishes.

This happens in different ways. Three large *DaDa Flow* paintings employ a vertical geometry that suggests the intimidating positive and negative spaces of skyscraper arrays; *Nowhere, Everywhere #4* and *#6*, however, are in panoramic format, like very unreal landscapes. The edges of all of the canvases are painted in bold colours, so that looking at them from either side or from above (if possible) again alters what is seen. Four smaller works all entitled *Solo* are more atmospheric explorations.

In the large paintings, the small crosshairs, ellipses, circles and zig-zag lines that float on top of the primary shapes are puzzling at first. Appearing to hover above the surface, they don't seem integrated with the apparent structure in the works. They are almost irritating: one has to look either at them or past them. Patterns and forms become apparent through the process of concentrating on seemingly extraneous details—a steadied gaze that leads to a looking askance. The strategy is reminiscent of other optical tactics, such as anamorphosis or *trompe l'oeil*, but because of the suggestion of targets and diagrams in Jones's small marks, the optics here make reference more to ideas of surveillance than to the curiosities of perspective.

Although the work is essentially abstract, it is not about absolutes but is instead speculative and provocative. Jones has spoken of an interest in rendering a techno-sublime; the perceptual multiplication in these works leads there, and also to a state that is as ironic as it is beautiful. NELL TENHAFF