

Entertainment

Sculpture Viewer Friendly

Lynda Gammon
Latitude 53
til March 2

review by Greg McHarg

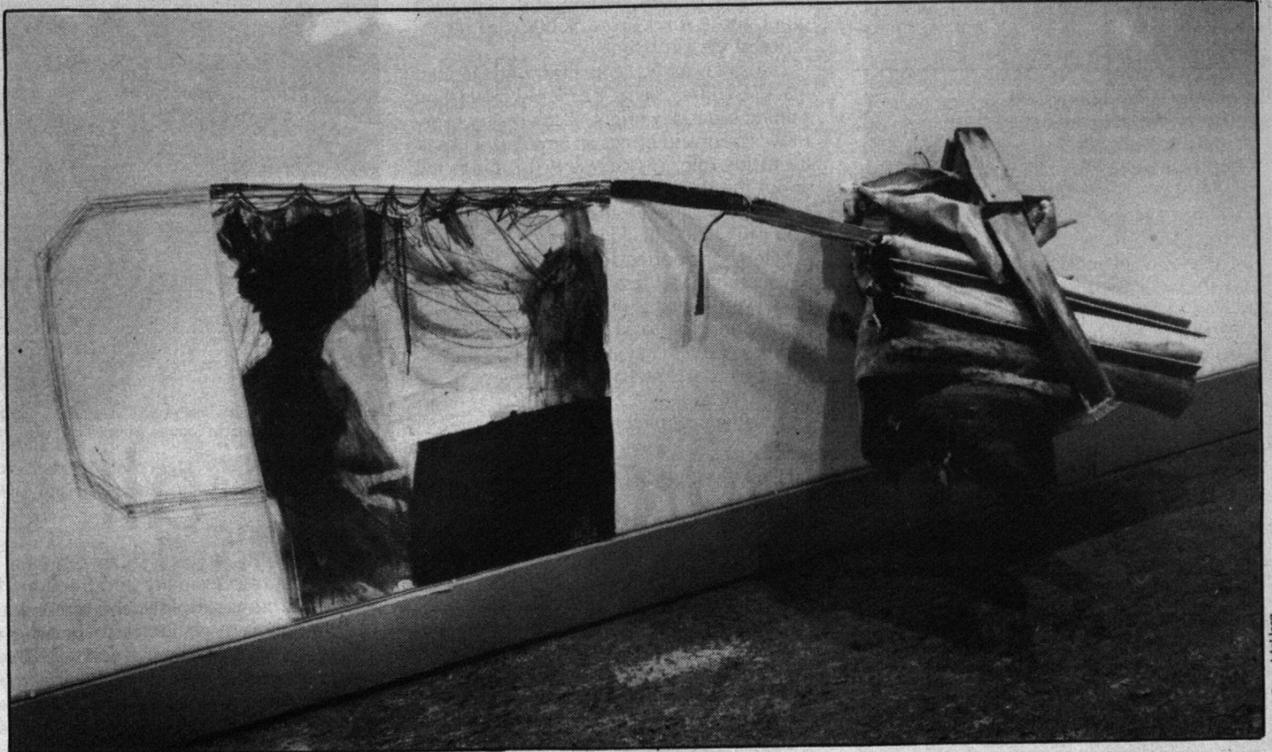
West coast artist Lynda Gammon creates by "imposing order over junk." She brings to her work a childlike fascination with collecting and assembling secondhand materials and experience as a formally trained artist.

Gammon claims to be interested in the history of the sculptural elements and the associations they imply. She enjoys the "physical and psychological sensation of building" in what she calls "a low or post-tech process."

The resulting works are human scale relief sculptures which are composed of scraps of painted paper, cardboard, wood, canvas, and tin held together with wood, glue, nails, and lots of masking tape. Gammon has recently begun exploring her interest in combining these sculptures with pencil drawing, done directly on the surrounding wall. According to her, the drawing is a different creative process than the assembly and is a muse or reflection on the sculpture.

The show is a breath of fresh air. Its success depends on several elements.

Most important is Gammon's careful consideration of structure and texture. She has arranged the disparate elements of the works with sensitivity. They retain their individual identity and at the same time are integrated



Lynda Gammon "imposing order over junk." at Latitude 53.

Photo Greg McHarg

into a structural whole. In a piece which resembles a rake, a large shape of defaced paper at one end balances and contrasts with a sculptural lump of wood scraps and canvas at the other end of the "handle". The varying weights, textures, and colors of the elements give the work a visual richness.

The viewer can't help being surprised at the new identity which emerges from the integration of these humble parts.

Scale is also an important consideration in Gammon's work. The human feeling which is projected by the primitive assembly process is reinforced by the size of the objects. Although they look too frail to be functional, Gammon suggests that they are tool-like.

She states: "I build until it almost looks like something, then I stop." The size and implied associations of these works gives them a familiarity, even a friendliness compared to a towering steel monolith.

The size of the room in which these works are displayed is favourable to their presentation. The room is the size of a living room or, given the association with tools, a garage. Perhaps the human nature of these works would be lost in a larger gallery.

This problem is particularly applicable to the smallest works, but Gammon has addressed it. Her drawing occupies the largest space around the smallest sculptures and gives them added presence.

The quality of the drawing is the only major weakness of the show. The lines lack the sensitivity in placement and application that is evident in the sculptures. Gammon has moved the focus in her content from literal associations suggested in her work to include formal concerns as well. Her renewed interest in structure and composition should lend itself to a more successful application of line.

Lynda Gammon has instilled a surprising vitality in her pieces. Unfortunately, their fragility means that they are not permanent. However, their transience only fuels my curiosity as to how Gammon will conceive their reincarnation.

CALENDAR

galleriesgalleriesgalleriesgalleriesgalleriesgalleriesgalleries

Rituals Systems - Ringhouse til Mar. 2
Lynda Gammon - Latitude 53 til Mar. 2

filmfilmfilmfilmfilmfilmfilmfilmfilmfilmfilmfilmfilmfilmfilmfilm

Clue - SUB Feb. 15 8:00 p.m.
National Lampoon's European Vacation - SUB Feb. 16 8:00 p.m.

musicmusicmusicmusicmusicmusicmusicmusicmusicmusicmusic

The String Trio of New York - Yardbird Suite Feb. 12 - Feb. 15 7:30 p.m.
The Golden Calgarians - 700 Wing Feb. 14 8:00 p.m.

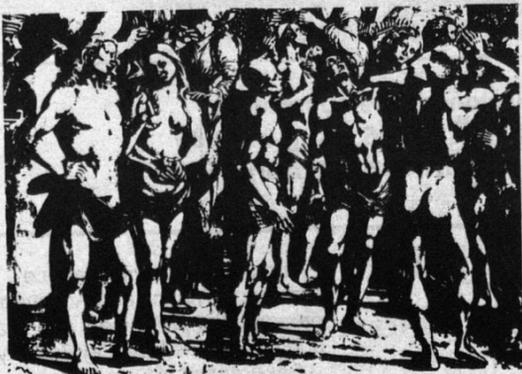
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Mile Zero Dance - John L. Haar Theatre Feb. 20-21

booksbooksbooksbooksbooksbooksbooksbooksbooksbooksbooks

Readings by Smaro Kamboureli and Loal Tostevin - Weinlos Books Feb. 19 8:00 p.m.

Gateway Literary Contest



Rules

1. Open to all persons attending a post-secondary educational institution in Canada, except the employees of the Students' Union of the University of Alberta and writers who have earned more than two thousand dollars from their craft in 1985.
2. All entries must be typed on a single side of good quality bond paper. The name, address, and phone number of the author must appear on each page submitted.
3. All entries must be submitted by noon March 14th, 1986. No late entries will be accepted.
4. Each writer may submit a total of three entries in aggregate.
5. Submission may be in French or English.
6. The winning entries and additional entries selected by the judges will appear in the Gateway Literary Supplement on March 27, 1986. The Gateway shall hold only first North American serial rights to any entries that appear in this issue. All other rights will remain with the author.
7. Entries will not be returned.
8. Entries should be submitted to: LITERARY CONTEST, c/o Suzanne Lundrigan, Room 282, Students' Union Building, University of Alberta, T6G 2G7.

Short story 3,000 words max
Short poem 16 lines max
Long poem 100 lines max

First prize all categories \$100
Second prize all categories \$65

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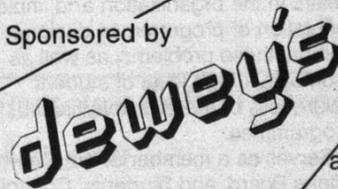
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- 11:00 — \$25.00 cash prize (winners must be present to accept their prize)

All winners will be eligible for the Grand Prize Draw on March 27, 1986, of a trip for 2 to Hawaii.

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