

Moving show settles down in storage space

by Chari Marple

You walk through the silver coloured, corrugated steel labyrinth until you find yourself in front of an olive green door. The number on the door matches that on the paper in your hand. You take the key, which opens the padlock, and insert it.

You hear voices inside. Anticipation overrides apprehension as you pull back the latch and open the door, to reveal a room wallpapered with enigmatic photographs of banal household items. Each picture is labelled with a number.

A segment from *The Prisoner* plays on the harvest-gold television set with rabbit ears, in the centre of the tiny room. The show is about people trapped on an island with everything they want, but freedom. (Never mind the roaming, giant, protoplasmic spheres.)

This installation, by Gwen MacGregor, leaves you with a lot to think about. It is one of eight installations in the *Moving and Storage* show, on until Sunday, March 28, at Securespace Storage Lockers.

A far cry from pristine, white walled art gallery space, the storage lockers supply each artist with a complete and enclosed space. Artists Vera Greenwood and Ineke Standish were inspired by the lockers about three years ago, when Standish was helping Greenwood move some of her things into a stor-

age space.

One reason they thought the lockers would make great artspace was the curiosity provoked by thoughts of what lay behind the locked doors. This element is an integral part of the show — finding the doors and opening them, without knowing what's inside, is as interesting as the contents.

Greenwood compares it to a treasure hunt. I find the sensation of wondering down corridors alone under the surveillance of video cameras more ominous than that. However, the treasure hunt's anticipation and surprise are so much a part of this show I will try to resist talking about pieces in detail. You will want to experience them for yourself, first-hand.

Some installations have a narrative aspect. They speak of memory and associations attached to the items stored. Many of the works are ambiguous. After the first rush of discovery, they leave the viewer with questions. Several have sound components that heighten the setting's inherent suspense.

Moving and Storage will also be visiting Montreal and Toronto. And because installations are site-specific, Ineke Standish feels the show could be quite different in each location. "The spaces impose their own character," she observes.

The show is not in a gallery space, nor does it have an association with any gallery or curator. *Moving and Storage* is put on by an artist's collective. Greenwood

explains, over that last decade, many artists have been coming together to organize group shows themselves — allowing the artists the luxury of not having to rely on a gallery or wait for curators to come to them.

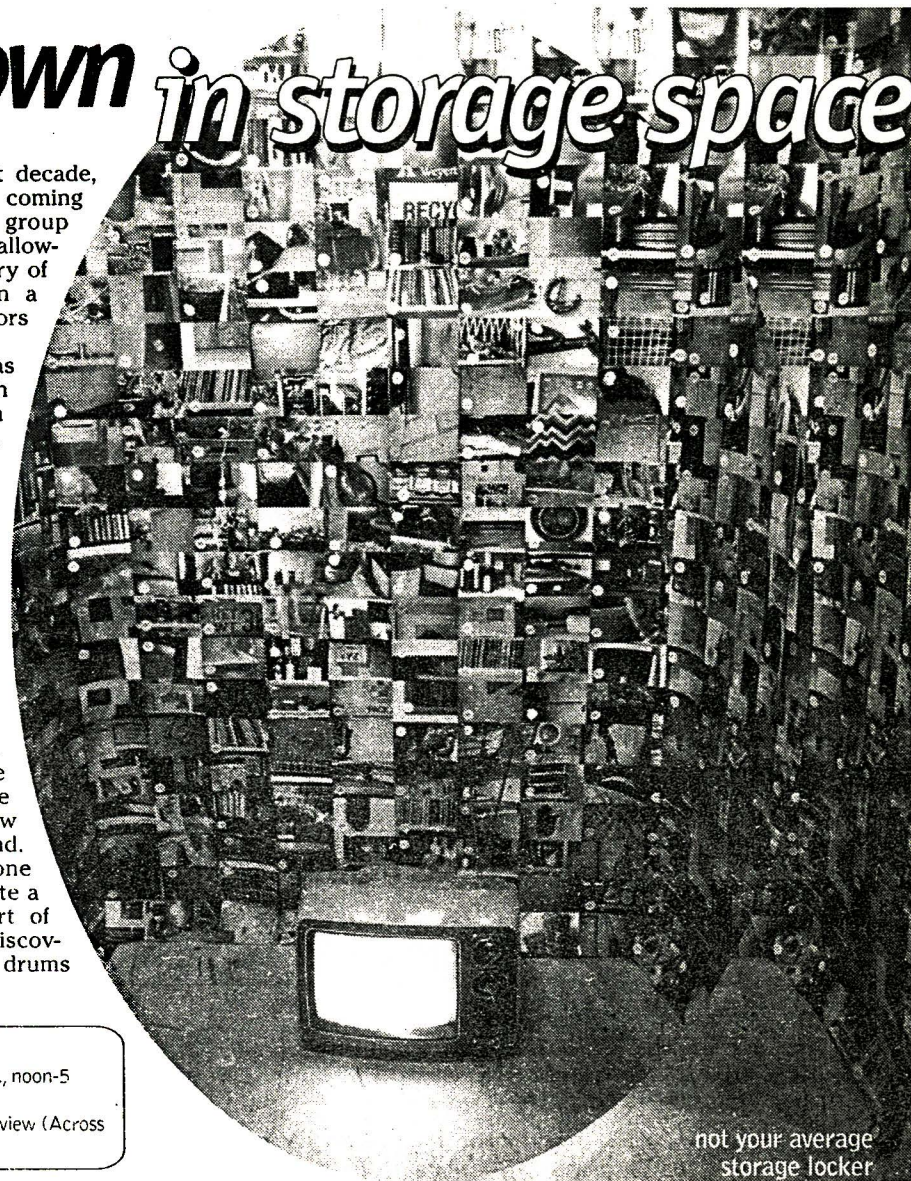
Standish says she was surprised by how much traffic goes through Securespace. When Securespace customers find out there is an art show, some think it's weird, but most are intrigued. Many art patrons, Standish is finding, have taken time to check out the show.

Greenwood sees something new and different each time she views the installations. And because there are other people using the space, you never know what else you might find. On opening night, one artist went to investigate a sound that wasn't part of any of the works. She discovered a man practising drums in one of the lockers.

Moving and Storage

Until March 28 (Wed.-Sun., noon-5 p.m.)

Securespace, 2720 Queensview (Across from Ikea at Pinecrest)



not your average
storage locker