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the richmond  
**REVIEW**

arts & entertainment

# Space: an artist's frontier

*Exhibition questions boundaries with help from a shopping mall*

•Boundless I and II  
•Sept. 9 to Oct. 29  
•Richmond Art Gallery, 7700 Minoru Gate  
•Opening reception, Friday, Sept. 8 at 6:30 p.m.  
•Information at 604-231-6457

by Matthew Hoekstra  
Staff Reporter

For almost three years, Aberdeen Centre has offered Richmond a hip, urban Chinatown. Its crop of Asian-themed retail stores is meant to allow locals the experience of the Orient without an overseas flight.

Now it has competition. Kind of.

Not from some billionaire businessman or oil tycoon but from an artist. Charlotte Wall has merged the facade of the shopping centre with the facade of Richmond Art Gallery in *Boundless I and II*.

"You will get the feeling you're walking into the space (of Aberdeen)," she says. "All of that, I hope, will challenge the viewer in different ways to make them think about what they're seeing."

Wall's work questions structural limits and the nature of boundaries, aiming to entice viewers to ask why they're in an art gallery looking at a different space.

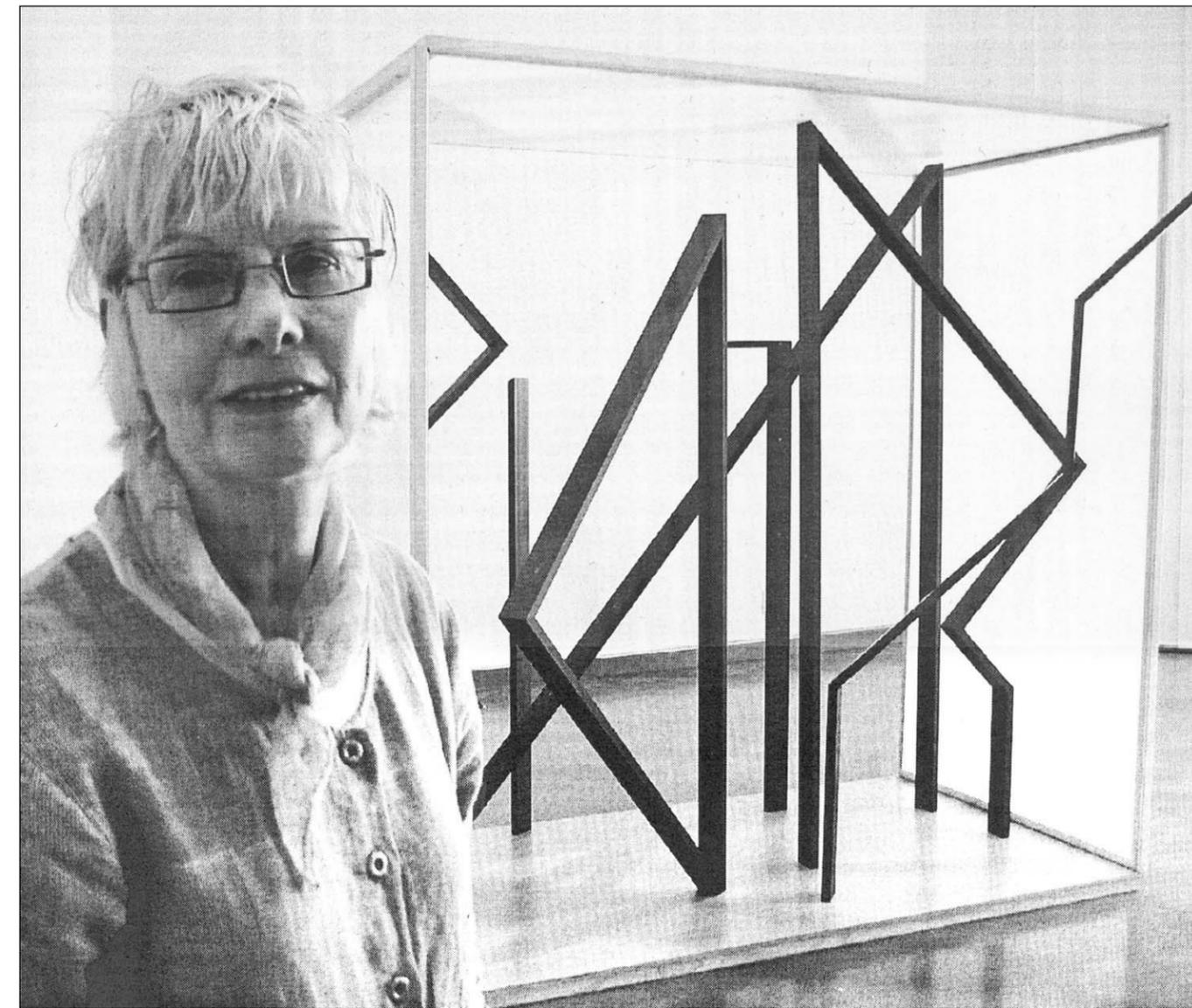
*Boundless II* is showcased in the Minoru Boulevard window, transforming the exterior of the gallery into a scaled-down version of Aberdeen's facade.

Wall had a photograph of the mall printed on panels of Duratrans, a translucent film material. Together, the installation stretches 34 feet long and nine feet high. Fifty fluorescent light bulbs illuminate it.

For viewers inside the gallery, there's a giant image of the view Aberdeen offers its visitors from inside the mall.

By creating a new facade through digital imaging, Wall nails her point of the world entering the space of institutions.

"Our boundaries don't have to end with a shopping centre. Our boundaries can be fluid



Matthew Hoekstra photo

Charlotte Wall has been developing her art practice for the past decade—a practice centred in big and bold installations.

through institutions," she says.

Wall chose Aberdeen because of its challenging architecture, its curved surface suitable for the gallery's space and its ubiquity in Richmond.

"I felt they really suited each other," she says. "I considered using city hall, or another public building, but in the end I felt the shopping centre speaks to the masses—a place we use a lot."

In designing the work, Wall says she wanted to give the gallery a presence that would stop passersby and make them wonder why they were looking at a mall instead of an art gallery.

She's out to change people's perception of art galleries, to see them as a source of things people need, just like the shopping centre—the only difference being the product offerings.

Wall, an Emily Carr grad, has been a full-time artist

based in Vancouver for the last decade. Her other pieces have been largely sculptural and installations. If nothing else, all make bold statements with size.

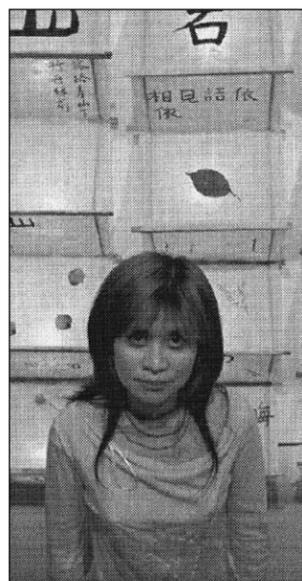
Before working as an artist, Wall worked in education, interior design and studied music—pieces of her life that now contribute to her artwork.

"It was probably where I was heading the whole time, and I don't regret any of it, because I think it has all informed my work."

Her other piece is *Boundless I*, a box stretching under the push of giant rulers. It explores the limitless potential of space, she says, by showing art moving within confines with "agility, expertise and vibrancy."

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Also at the Richmond Art Gallery this month is June Yun's *Even birds choose trees to perch* and Shima Iuchi's *Illuminations*.



Matthew Hoekstra photo  
Vancouver-based artist June Yun uses handmade paper formed on wood and an internal illumination.

Vancouver-based artist Yun uses handmade paper formed on wood and an internal illumination. Yun covers the surface with drawings and ancient Chinese calligraphy to create a narrative with water and mountains as the central imagery. She uses symbolic poetry to tell the story of an exile with strong links to her homeland, China.

Iuchi combines her respect for and knowledge of Japanese traditions, such as papermaking with the social and geographical landscape of her adopted country. Her work combines traditional Japanese techniques in the form of paper crafts and lanterns with photography, collected personal narratives and site-specific geographic exploration.

Guided tours, about 15 minutes long, are being offered for the exhibitions Sept. 23 and Oct. 21: English at 1 p.m., Mandarin at 2 p.m. and Cantonese at 3 p.m.