

DIAZ CONTEMPORARY

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Press Release

GALLERY 1 FRANCISCO CASTRO "SERIE HIEDRA"

Francisco Castro is Mexico's foremost abstract painter, creating works filled with iterations of repeated squares. In his recent 'Serie Hiedra' ('Ivy Series') the squares cycle across different canvases in linen-like beiges with undertones of blue, and neighbouring squares of greens that range from muted and mossy to glowing emeralds. Scrubbed down, washed over, the squares liminally shift out of position—not quite aligning with the canvas's edges, overlapping each other. Castro's paintings both embrace and break with their materiality—enforcing the dimension and construction of the canvases while simultaneously denying them and creating illusional space. It is with great pleasure that Diaz Contemporary presents Castro's first Canadian solo show.

GALLERY 2 ALLISON HRABLUIK & ZIN TAYLOR "NUB"

Allison Hrabluik is a young Toronto-based artist with an extensive national exhibition history, known for her captivating and gorgeous animations that she laboriously constructs. Her animated videos feature sets recreated from stills printed from previously captured video she shoots of the locations—both homey and industrial—that fascinate her. These sets are peopled with figures also cut from stills, which she then animates into life using traditional stop-motion techniques. In Nub Hrabluik presents a series of watercolours on paper that chart the equally detailed and labouriously imagined and constructed inventions of an ingenious farmer. The drawings pull us into the complicated machinations of his mind and daily agrarian needs, solutions for which he has fashioned from modified tractors, oil drums, clamps and stands. These works are testaments to parallel projects of the imagination—the farmer's, Hrabluik's—and also serve as prequels to future animations.

Zin Taylor, recently included in the Powerplant exhibition 'Dedicated to you, but you weren't listening' complements Hrabluik's work with his own drawings, included in Nub. His works are delicate accretions of pencil marks, charting the meandering and delicate forms of dirt clumps arranged to form words, phrases. Spelling out the names of tracks on the album by a Japanese musician to whom Taylor created a video homage, these drawings marked the inception of that video piece. Studies, preludes, companion works, the careful suggestion of a biological material ushered into the realms of the linguistic and the aural, Taylor's drawings record different levels and means of interpretation.