

## ROBIN PECK

OR Gallery  
Vancouver

This installation consists of a new narrow hallway surfaced with large white wall-panels braced out from the brick. There are three objects in a row running the length of this hallway. Each one is dated with a two-month period (from the entrance: Aug.-Sept. 1987, Dec. 87-Jan. 1988, Feb.-March, 1988). Each sculpture is made from cardboard; a construction of boxes painted flat grey. The paint serves to unify the origins of boxes as salvage and also to unify the constructions from a normal viewing distance. Each construction is held off the floor by a base consisting of raw, brown, unpainted cardboard carton.

The large white wall-panels that frame the hallway may possibly refer to Peck's previous work with wall sections but there is no title or indication that this is so. The cardboard constructions are my concern.

Up close the shapes of the boxes provide clues to their previous identities as cardboard packaging surrounding various consumer items; leftovers of middle-class consumption. They can be identified as toothpaste containers and boxes for laundry detergent, breakfast cereal, cigarettes, etc.

On a third wall-panel to the left of the entrance the title of the exhibition is spray-painted graffiti-style black on white:

### FACTORY MODEL

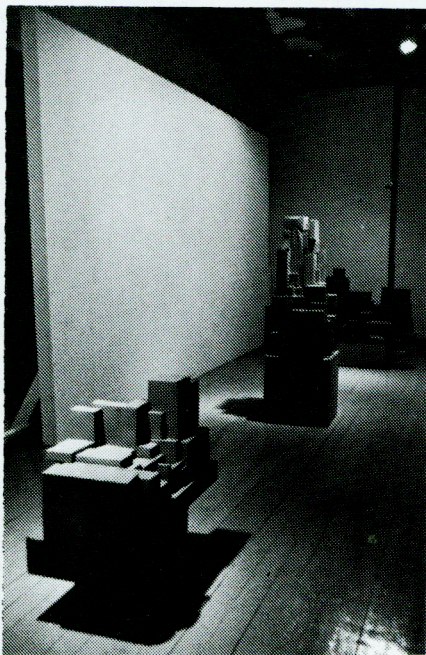
construction consumption

This can make sense when one considers that Peck's constructivist factory models look as much like models for condominium apartments as anything else. The title also appears on the first construction as Model For a Factory Building. There is a difference between the specific and the general title. The row of objects seems to refer to the factory assembly-line as a model for art production. The constructions are fairly small, about the size of ordinary domestic appliances, like microwave ovens or small refrigerators. It is three Models Of a Factory Building as a Factory Model of the means of Art Production (and Con-

sumption). It is like Malevich or any other generic constructivism redone as obsessive modernism.

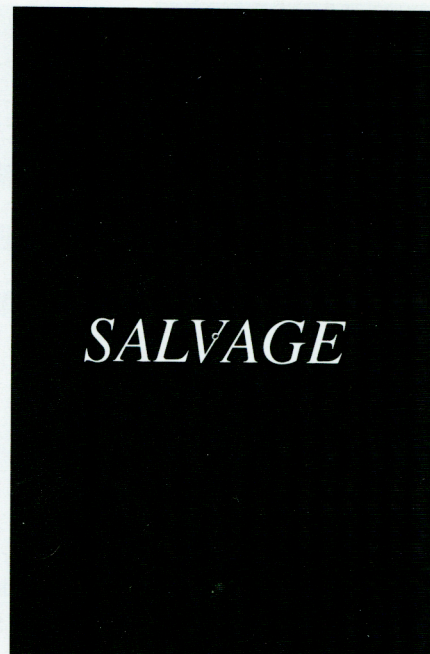
There is a particular wiliness to this way of making art with the artist playing the victim as much as the aggressor in the creative act. The installation is like a quickly made stage or film set: sculpture intended to be photographed; deliberate victimization and deliberate history.

GARRY NEILL KENNEDY



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**Robin Peck:**  
installation view, Or Gallery  
mixed media sculptures  
Photo: David Preston