



Abstract soundscape to concrete landscape

By ANN ROSENBERG

TEMPESTUOUS
West Coast
captured in
Philippe
Raphanel's
Still Life
in Landscape

Philippe Raphanel's landscapes capture the tempestuous West Coast weather he knows from long sojourns on Hornby Island. His one-man show at the Tech Gallery (Simon Fraser University's downtown campus until July 13), entitled *Environ*, features works previously shown at the Diane Farris Gallery in 1990.

In the larger of two works, several abutted drawings of trees at sunset create the effect of a panorama seen through a series of windows. The smaller one is an oil painting of the view from a deck over a storm-tossed ocean.

These fine pieces sum up the artist's contribution to B.C.'s landscape history, a vision that is at once personal and reminiscent of the art of Emily Carr, Jack Shadbolt and others.

Just down the street at the Or Gallery (314 West Hastings) a complementary exhibition presents Raphanel's current, more inward, interpretation of nature. A two-part mural, dominating the gallery, is the French-born artist's first sound-enhanced installation.

At first glance it appears to be a seascape cut in two by an element that resembles a simplified tree or a stripped-down totem pole. A closer look reveals that the clouds hovering over the ocean on either side of the central box are, in actuality, gland-like protuberances that drop a rain of saliva into the waters beneath.

The fact that the show is called *Lip Sync* helps the viewer to perceive this billowing canopy as the inside of a body-part, perhaps a mouth. Four concealed ghetto-blasters repeat a montage of noise.

Lip Sync makes a wry comment on man's intervention in nature (the carefully constructed pole, the interpretive image, the electronically produced noises) and on nature's invasion of our bodily senses. Just as the visual elements combine references to pleasant and unpleasant things, the soundtrack mixes the lofty and the low. Three works of classical music are played along with words declaring war in the gulf.

Two circular images of bodily interiors complete the show. These pink, suggestive orifices are rendered in pastel over a gesso ground, the same technique Raphanel used in the sound-equipped mural.