

GALLERY GOING

GARY MICHAEL DAULT

Kristine Moran at the Angell Gallery

\$2,500-\$6,800. Until May 28,
890 Queen St. W., Toronto;
416-530-0444

Only two years out of school (OCAD), and painter **Kristine Moran** is painting with the verve and passion of someone who's been at it forever.

She has a great subject: urbanism and visionary architecture and design. Building forcefully on last year's explorations in "speed-driven techno-culture," Moran's new paintings — chromatically dazzling and almost off-puttingly *au courant* in their screaming palette of wild, hard, citrus-plastic, acid-edged oranges, bottle-greens and Barbie pinks — embody the mercurial, utopian ideas of non-building Dutch architectural theorist Constant Nieuwenhuis (better known as simply Constant), the artist-architect best remembered, probably, for the epic plans for his New Babylon and for his founding, with French philosopher Guy Debord, of the anarchic Situationists, who loomed large in Parisian thought in the 1950s and 60s. She also references, in her work, the inventions of the avant-garde Archigram group, and certain kinds of buoyant urban thinking from Yona Friedman and Buckminster Fuller, most of which involves elevated cities, cities on stilts, cities lifted, propped and hung in the air, cities up above the ruckus of traffic and the pedestrian requirements of the populace.

The keynote to all this is motion, and Moran's paintings pulse and whirl with it. Maplike, gridlike at base, with gusts of lightninglike drawing (often in an electric white) crackling through the field, and with coagulations of bottled-up pigment jammed on the canvas like gridlock, the paintings heave and whirr and incarnate a world that is perhaps more fun to speculate about than to live in. One thing is for sure, these paintings feel genuinely new, and that is a remarkable, enviable thing.