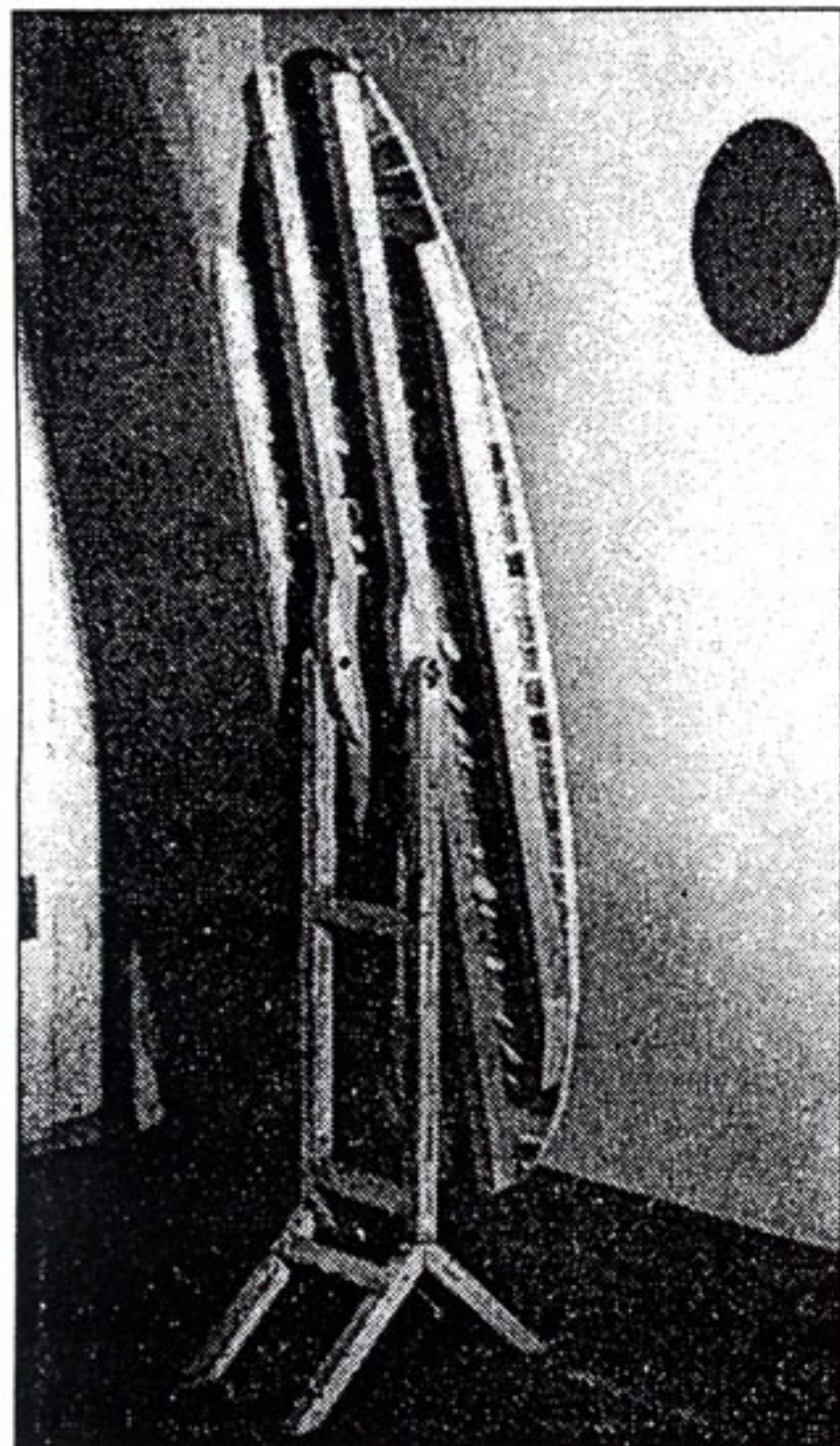


The past reflected in plaster and lath



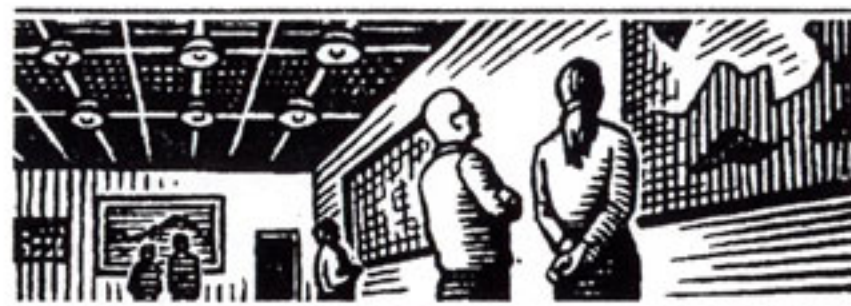
One of Lyla Rye's lath and plaster 'mirrors.'

Using nails and lath salvaged during a recent renovation of the Robert Birch Gallery's turn-of-the century building, Lyla Rye has turned the gallery inside out, setting up cunning parallels between past and present, demolition and reconstruction, men's manual labour and women's fancy-work.

Entering through a corridor with lath on one side and metal-stud dry-wall on the other, you encounter a series of oval, plaster-covered "mirrors," a miniature plaster-and-lath cabin and several fibre works.

A simple but poignant amalgam of Rye's themes is *Log Cabin*, a floor-to-ceiling runner of linen strips that have been pinned together with old nails to form rust-stained "log cabin" squares, like those found in quilts.

Like much of the best of today's art, Rye's installation integrates opposites, especially male and female



Gallery Going

Betty Ann Jordan

gestalts, into a unified whole. Well worth seeing. *Until June 28. 241 King St. E., Toronto. (416) 955-9410.*