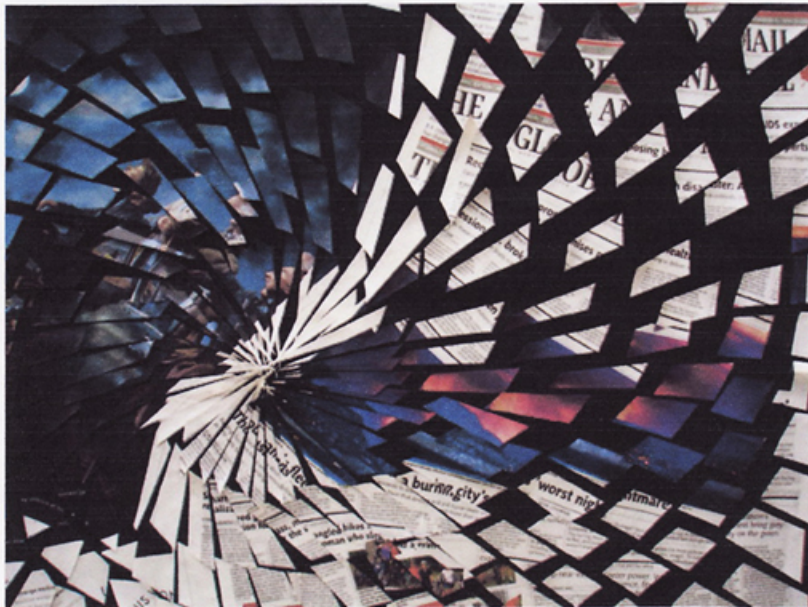


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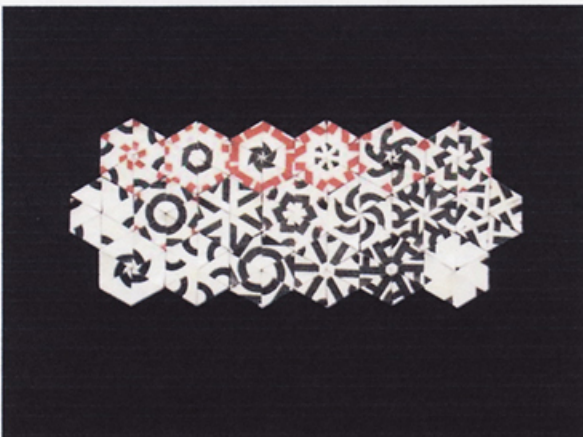
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Read all about it: Kristiina Lahde at MKG127



There's an obviousness to the conceptual conceit of [Kristiina Lahde's](#) most recent work, which just opened at [MKG127 on Ossington Avenue](#); fractured and distorted newsprint, collaged, copied and recombined make the blatant point: that we mainstream media types are information mixmasters who produce a version of the truth, and Lahde's work here seems to be hyperbolizing that notion.

Whether or not such media-critical dialogue is your bag or not, it's impossible to deny that Lahde's works are truly beautiful things: chopped up tiny and meticulously reconstructed, there's a graphic quality to the work that ranges from the elegant to the symphonic (the one above, called "Burning City," qualifies as the latter, I think).



As a fan of tiny gestures -- the exceedingly simple rendered sublime -- I was more struck by the smaller pieces, where the graphical qualities of font and colour are recombined to create elemental, archetypical forms ("Control," left, is a personal favourite for that reason). I also love the idea of such forms being coaxed from the ultimate throwaway in the newspaper -- which, alas, seems more disposable everyday; it's quite a trick to be both important and ephemeral, all the more so render the same both timeless and sublime -- one Lahde achieves, formally, with aplomb. Until Feb. 6.

Untitled: Contemporary art in Toronto and beyond



Murray Whyte covers visual arts for the *Star*. He's also a feature writer for the Saturday and Sunday *Star*. He has written about art for the *New York Times*, *Canadian Art* magazine, the *National Post* and many others.

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