Canadians like to talk about the weather. Living in climes with extreme highs and lows, we have overlearned our own particular meteorological knowledge: 10°C can feel “too cold” or “too hot” depending upon what kind of weather we were anticipating. An extreme case is when the weather is so unseasonal that it forces us to re-evaluate the weather as subjectively experienced, the uneasy interrupting of the psyche with the physical world. Smilde has handled the subject both in his photos and videos, the former titled “Red Sky at Night” and the latter “The Silent Tornado.” The exhibition “Red Sky at Night” places in conversation artworks which each contend in their own subtle ways with atmospheric effects and environments.

The desire for the control over nature is exemplified by Goldstein’s wish: “I would love to be able to do a performance where a black cloud comes over a hill and it would rain for thirty seconds, the wind would change its direction, the current would stop and then the rain would stop for thirty seconds. I would like Mesnil to make the Red sea part.” As is the request to the request. Bertrand Smilde has proposed to work in each of which plastic clouds. Short- lived occurrences continued through water, smoke and spot lighting, these artificial clouds suspended indoors recall a surreal meme. The inversion of inside for outside supports the fantasy of clouds as physically tangible sculpture. Though in reality the clouds dissipate very quickly, the photographic documentation suggests permanence, allowing us to entertain the controlled neutrality of the white cube.

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