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By Catherine Osborne

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Trip Wire - Weirdly, These Crashes Hardly Seem Threatening

Girls, it seems, just want to drive fast cars. And smash them up in a blaze of smoke and fire. Kristine Moran, whose disaster paintings depict flying cars spinning out of control, or careening into the windows of skyscrapers or exploding into turbo fireballs, have been popping up over the past year along with the Queen West strip and with lots of whispered approval. Trip Wire at Angell Gallery is her first solo.

There are eight super-charged paintings in the exhibition, all easy on the eyes in a cartoon animation sort of way. But Moran's skillfully combines high-end design colouring (lifted right from the internet) as her resource for glossy enamel background shades, and thick oil painting that been smeared on expertly with the palette knife.

Weirdly, there is nothing sinister about Moran's futuristic car accidents (plus one train derailment and a dent-free Lamborghini). They have a Bruce Willis action movie zip to them, and the architectural environments they cruise through are courtesy of the great futurist architecture of our time including Moshe Safdie's Habitat and Delugan Meissl's Haus Ray I.

Moran's been a part-time airline stewardess for the past eight years while a student at OCAD (she graduate's this month). But she swears there no direct connection between flying the airways and car crashing other than her fascination for speed and what urban theorist Paul Virilio's has called "dromology," or the idea that science and technology evolution only happens when there's an accident that needs fixing. Strong paintings for a painter just out of art school. --CO

Kristine Moran's Trip Wire runs until June 12 at Angell Gallery 890 Queen Street West.