



dArt contributing writers Mary Hrbacek and Edward Rubin at Mary's opening of her show at Creon in NYC

The blast that shook Manhattan's East Village on the afternoon of the 26th of this March just happened to be next door to *dArt* contributor **Ed Rubin**, who was away in New Orleans at the time. It had come from a five-story red brick building on Second Avenue con-

structed in 1886. No better illustration of the time-worn clichés, "timing is everything" and "location, location, location," was perhaps Ed's fortuitous absence from his domicile.

It must not have been easy for those displaced from their homes, never mind those that lost everything. Ed was kind enough to keep his friends updated with reports such as the following: "I am anxious, nervous, and a bit depressed and living, clothes wise, out of a suitcase so to speak. However, 124 people in three adjoining apartment buildings, all reduced to rubble, have lost everything. Two died, many injured. So in that respect I am blessed. I am staying at a great hotel two blocks away which my insurance is paying for mercifully. Of course I cannot stay longer than three weeks as I am not covered after that. Nobody is my building had any insurance. A number of city agencies, the Red Cross, and East Village non profit organizations have been helping everybody as best they can. My apartment damage is

minimal except for smoke damage. Well, my kitchen was trashed and has water damage and my bathroom ceiling is about to fall. And, well, who knows what else smells of smoke. All of my clothes smell of smoke and I am told that even after having them cleaned the smoke will not go away. Oh yeah, my kitchen window was blown out. The fireman broke down everybody's door, and some people's windows. In running through my apartment, like bulls in a china shop, well, lots of stuff was scattered all over the house. Ugh! I still do not know when we will be allowed to move back into the building. Today I may get a new door and my window replaced. I have some agency people helping me to pack things up and might be storing stuff or? I will keep you posted."

On May 4th Ed wrote: "Today, after living out of a suitcase for the past 43 days I passed city inspection. The vacate order was lifted and I was allowed to move back into my own apartment."



A few images of the progressive destruction that followed the gas explosion in New York's East Village this past March

The idea for an exchange exhibition between San Antonio, Texas and Toronto was something sculptor **Bill FitzGibbons**, a long time *dArt* associate, had suggested quite some time ago. It finally bore fruit last fall as **SATO**, an acronym of the names of the two cities with a vaguely Japanese sound to it. The show opened in San Antonio last October at the **107 Gallery** in the **Lone Star Art District** with five Toronto artists: **Steve Driscoll**, **Inez**, **Christian McLeod**, **Steve Rockwell**, and **Scott Silverthorn** (now living in Vancouver, B.C.). The exhibition took place in a corner of Bill FitzGibbons very large studio, with the Austin/San Antonio band **El Campo** supplying music. A steady stream of Second Saturday art goers took in the show as well as the occasional Lone Star, the National Beer of Texas.

The **Lullwood Group**, a San Antonio collective, are regular exhibitors at the 107 Gallery. For **SATO**, Lullwood members set themselves a

goal to create 12 12"x12" works of art each, exploring the notion that art can be a quiet and intimate conversation between art and viewer. The exhibiting members were: **Esteban Delgado**, **Joseph Duarte**, **Joe Harjo**, **Julie Ledet**, **Clay McClure**, and **Connie Swann**. Their work was installed at the Dupont Street **PSR Realty** offices in Toronto. The series by Joseph Duarte, Joe Harjo, Julie Ledet and Connie Swann were installed in individual offices, visually opened by at least one glass wall, allowing these pieces to interact with each other. Esteban Delgado's geometric works on round paper discs were in the reception area, counter-pointed by the Clay McClure installation at the back exit.

If the geometry of the Delgado works at the entrance had something to say about the designing, planning, and habitation of structures, the McClure food bank-themed works at the PSR office exit, were a comment on homelessness, when the dough for the necessities of life evaporates.



Esteban Delgado's work as seen through the glass door at SATO's PSR Realty installation on Dupont in Toronto



Inez on the left with friends at the SATO show in Toronto with Joe Harjo's photo self-portraits



Lullwood Group members from left to right: Connie Swann, Clay McClure, Joseph Duarte, Joe Harjo, and Julie Ledet the 107 Gallery showing of the Toronto SATO work



Clay McClure's 16 Tons SATO installation at PSR