

ABSTRACT PAINTING

NADA SESAR-RAFFAY

HOME COMING

"My 20 years of painting in Canada have come full-circle," says Croatian-born artist Nada Sesar-Raffay. "These have been years of discovery and, now, liberation." Her earlier drawing- and figure-based art, with its echoes of Willem de Kooning's abstract expressionism, morphed in the mid-1990s into boldly coloured works based on interlocking patches in jittery jig-saw compositions—experiments with collage and communication with the surface. Now on the cusp of her third decade in Toronto, exuberance drives Sesar-Raffay's *Swing* series of abstracts, like *Swing 8* (pictured). With Dionysian abandon, the artist draws us into the alchemy of paint, that quasi-mystical material that so brilliantly conveys the fervid workings of the soul. To see more of Sesar-Raffay's art, visit the Edward Day Gallery (952 Queen St. W., suite 200, 416-921-6540; www.edwarddaygallery.com).



SWING 8 PHOTO BY KAZ EHARA, COURTESY OF EDWARD DAY GALLERY, BRUNO BILLIO SCULPTURE PHOTO BY EVAN DION.

SCULPTURE

BRUNO BILLIO

STACKED

In the luxe green-marble lobby at a Yorkville hotel, Bruno Billio's sculptures—sembled by stacking commonplace objects—have become emblems of the pleasures of travel and respite. Transforming the space into a hall of mirrors, gleaming nickel-plated suitcases, artfully piled, stand at attention across from a pillar of oversized folio books topped by an ersatz vase. Billio, who is also an interior designer and installation artist, hits the streets on October 4, 2008: For the Nuit Blanche arts festival, he and fellow Toronto artist Mahan Javadi have created a matrix of mohair threads lit by laser light. Spanning the exterior wall of a four-storey industrial building, the hairy fibres are rigged so that they appear to vibrate when onlookers yell or sing. For more about Billio, see www.brunobillio.com; his work can be purchased via Tatar Gallery (The Spoke Club, 600 King St. W., 4th floor, 416-360-3822; www.tatargallery.com).

