



Last Saturday night was the opening, at Toronto's MOCCA (Museum of Contemporary Canadian Art) of a rather brilliant and, in a way, unlooked for and unexpected exhibition by Canadian sculptor Walter Redinger. I call it unlooked for and unexpected because, while Redinger had been a high-profile sculptor in the 1960s and 70s—he was a staple in the stable of now legendary Isaacs Gallery in Toronto and had represented Canada at the Venice Biennale—he seemed for most of us to have rather disappeared from view for the twenty-five years that followed.

Clearly, however, Redinger had not been idle. Indeed, he seems to have gone on resolutely making his work—much of which involved constructions in Fibreglas, as well as a prodigious outpouring of drawings and graphics—with a steadily intensifying passion. Central to this long trajectory of his work was a fiercely additive and proliferated sculpture, which Redinger worked on for two decades, called the Ghost Ship (his

MOCCA exhibition is called "The Ghost Ship and other tales from the ether"), a 42 foot long assemblage of fierce Fibreglas shards, points, flanges, hooks and what sometimes look like reindeer antlers.

It was MOCCA Director David Liss's visit to Redinger's West Lorne Studio (west of London Ontario) and his seeing the Ghost Ship in the artist's studio that resulted in the current exhibition. Liss then asked me to write a short catalogue essay about the work, which after visiting Redinger again (I hadn't seen him for twenty-five years), I duly (and joyfully) did. I am republishing it here, in the hope that Redinger and his mythic Ghost Ship might find their way to a whole new audience.