Lum's text works force us to consider the increasing penetration of the public realm by what was formerly considered private/domestic/personal.

Although not exactly site-specific (both works have been exhibited elsewhere), Kohn's installations engage in a dialogue with the architecture and activities of the CAG; Prayer, sited behind and through the building's glass entrance, captures the daily production of words typed into computer terminals; at prayer's end, the visitor is invited to leave a written message on the computer and then put it into a box. The box is then put onto a theatrical smoke machine and carried away. The building's elevators, stairwells, and hallways (Visitors to the CAG can participate in this translation process by simply carrying a copy of Lum's work). In this way to best convey a little history of communications technology within its migrations of people. The demographic anatomy extends, too, to the noncongregated Bills, the letterers and outsiders and individuals consigned to the margins.

Lum's wall-mounted, works installed in the CAG's B.C. Rev- ings Gallery, mimic a kind of low-end commercial signage, with both commercial and noncommercial types and simple, serviceable visuals. At first glance, these works appear to be banal advertisements from the urban landscape. Duchampian homages to the signs you would see outside underwear shops and perhaps unfavorable businesses in a nearby strip mall or some other sale, gaudily throes phenomena. (In his catalogue essay, novelist Michael Turner alludes to Kingsway as a likely site for these signs.) On closer reading, however, it's evident that these works are compressed little fictions, that a history of the proprietors—including their cultural or geographic displacement—can be read into the works. Lum's text work is a different kind of map: it exists between the permanent sign and the impermanent, material ephemeral, a non-objective advertising and the more private impulse to tell a personal truth.

Beneath the signs "Jim & Susan's Motel", for example, is the message "Clean & Comfy Room/Sea, I Am Storage/Free Check Room". Beneath "Amit Thrift Shop/Watch, Jewelry & Shoe Repairs" is the mes- sage "Urgent Sale! Must Go/Moving Back 2 Birtre". Beneath "Kabab Palace is Free Covered Before 7/Peace in Kash-mir/End Conflict/India & Pakistan". Other signs similarly conflate business promotion and announcements of political or religious belief— or domestic disturbance.

Again on first reading, Lum's fictitious signs seem very funny— what else do I say about the strip-club sign that advertises "Ts and Jelio-0 while also calling for an end to racism and homophobia? But on second reading, we are obligated to contemplate the more sobering matter of the intersection of social, economic, and personal contingency that lie behind the messages. In this way, Lum's signs represent a desire to provide a voice for disenfranchised individ- uals and communities.

In quite another sense, however, Lum's text works force us to con- sider the increasing penetration of the public realm by what was for- merly considered private/domestic/personal, a trend that includes people talking on cellphones in public places, television in the house, the ubiquitous advertising, loudly declaring the workings of their bowels, bank accounts, or personal lives to strangers. The strangers unwilling recipients of these declarations. It also includes the increasingly pernicious forms of reality TV in which every action is recorded and every intimacy or privacy is sacrificed on the twin altars of money and celebrity.

Although the signs, language, and methods are quite different, both Lum and Kohn deliver us from the insipid dis- cussion to places of quiet attentive- ness and contemplation.