



PHOTOS: "GIANTS" ©MEUNIERD/SHUTTERSTOCK.COM. "PARADISE HAS MANY GATES" BY CAROLINE TOTH. ALL OTHERS BY KY LAW

Larger Than Life

Huge—and hugely thought-provoking—works of art turn Vancouver into a city-sized art gallery

BY SHERI RADFORD

(Clockwise from top l)
Giants by OSGEMEOS,
 on Granville Island.
*Acoustic Anvil: A Small
 Weight to Forge the Sea*
 by Maskull Lasserre,
 in Leg-In-Boot Square.
217.5 Arc x 13 by Bernar Venet,
 at Sunset Beach. *Trans Am
 Totem* by Marcus Bowcott,
 near Science World. *Paradise
 Has Many Gates* by Ajlan
 Gharem, in Vanier Park

Surely the idea sounded crazy the first time it was suggested: install massive works of art in locations around the city and make them accessible to all. Open to the elements? Yes. Where the public can touch them? Yes.

Somehow, the crazy idea worked.

The fourth iteration of the Vancouver Biennale (vancouverbiennale.com), titled *re-IMAGE-n*, is currently underway. It brings with it pieces such as *Acoustic Anvil: A Small Weight to Forge the Sea* (a giant anvil with a violin f-hole cut into the middle) and *Paradise Has Many Gates* (a mosque made

from chain-link fence). After the exhibition ends in 2020, most of the visiting art will move on to other cities around the world, but a few lucky pieces will get to call Vancouver their permanent home. *Trans Am Totem* (a stack of cars on a cedar tree) started out as a temporary piece, as did *217.5 Arc x 13* (steel arcs). And *Giants* (murals on concrete silos) has become so iconic that a snapshot of it is required proof of any Vancouver visit.

Thanks to the Vancouver Biennale, we expect many more such photo ops in the future. **E**