

# The Art Screen

Commissioned to protect the piano from the sun's rays, this sliding glass screen brings back memories of childhood summers—and '70s-era wallpaper. Three people on the inspiration, function, and execution of "What Would It Be Like to Play a Steinway in a Forest?" BY FATEEMA SAYANI

The resolution had to be good enough to maintain the character of the leaves when the image was enlarged. The colour was tweaked until it looked warm.

The balcony faces Albert Street, and the condo owner, physician Robert Tambay, wanted a more picturesque view—both for himself and for people on the street.

Ballpark: A homeowner planning a similar project should expect to spend \$3,000 to \$4,000.



Maggie Knaus's original photograph is mounted on a steel arm. The right half of the screen slides behind the image, so the viewer can simultaneously take in both the original print and the enlarged image.

Optima Imaging in Gatineau placed the image on a vinyl sheet, then transferred it onto tempered glass, while Adam Frankowski did the computer-graphics work.

## THE HOMEOWNER: Robert Tambay

I saw Paul's apartment in Ottawa Magazine [Interiors edition, 2004]. The article showed his windows, and I thought I'd like to do something similar. I don't like curtains. They're too frilly, and if I had them here, they would close up the entire window. By putting up this glass front and creating a wall, I'm able to put furniture in front of the pane. It's mobile on a track, so you can access the balcony when you need it.

We went through a few options—I thought about white or a pattern—but we thought it would be more interesting to do something daring. I needed convincing. I was worried it would be garish or tacky.

We finally settled on this photo. This is local Canadian content: a photograph of Rockcliffe Park by an Ottawa photographer. Paul worked on the image so that it had the right amount of opacity to maintain privacy. The colour is so beautiful and it's gorgeous around nine in the morning. Everybody who comes in is gobsmacked.

## THE ARCHITECT: Paul Kariouk

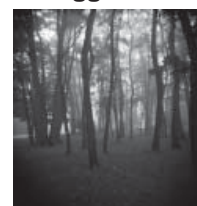
We scanned Maggie's negative at a huge resolution, and I began to manipulate it in Photoshop to achieve the proper opacity/translucency, scale, and colour. The printed image combines a double layer of the original image. This doubles the number of trees and creates an even more spatial image.

After Maggie's image was recreated, I took it to a place that produces billboards, and they output the image on a clear vinyl film that was then adhered to tempered-glass panels. The installation is such that a notch cut from one of the panels allows the altered image to sit behind a print of Maggie's original piece so that a visual/conceptual dialogue can occur between the two works.

We're blowing it up to an unrecognizable scale so that something familiar suddenly becomes unfamiliar. I like this idea of taking something ordinary and common and tweaking it in a way where suddenly it seems a little bit strange and alien, but there's this glint of recognition.

## THE PHOTOGRAPHER: Maggie Knaus

Paul and I are friends. We met at a cocktail party. He bought this image from me two years before he did something with it.



It was shot in Rockcliffe Park. It was in October on a foggy morning—so foggy that you can't see the school or buildings behind it. I was shooting with a plastic \$20 camera called a Holga. It takes 2 1/4 film and has a plastic lens. It gives you an image with out-of-focus edges and a very sharp centre. It was made as a child's toy, and lots of pros use it as a toy. There's a lot of randomness to it. A lot of light leaks in. There's no mirror inside, so what you see through the viewfinder is not what you're shooting. It's off by a couple of inches.

Robert faces the picture while he plays the Steinway, and it's dramatic to watch him play. It's like he gets lost in the woods.