

**John Goodman at
Tatar/Alexander**

Another acolyte of Minor White, John Goodman, explores a smaller slice of Americana in his poetic 1993 work, *The Times Square Gym*. A third of the original 60 black-and-white photographs are on display, enough to establish the filmic, elegiac progression of the series, which records the last 18 months in the life of a rundown but highly regarded training gym for boxers in Manhattan. Goodman begins with *First Look*, a grainy exterior shot of the scripted sign in the window of the second-storey gym, and ends with *Goodbye*, a view from that same window onto 42nd Street, taken shortly before the building was demolished. In between, he employs a fashionably gritty, fast-motion style to record lyrical moments in the lives of the people who frequent the gym. A surreal, hooded figure is seen in the light of the doorway entering the building (*Hood Up*); a boxer bends forward in rapt concentration (*Prayer*); a fast-moving figure who appears to have no head at all stabs at a punching bag (*Headless and the bag*). The men are alone and their faces are obscured; they are nameless players in a primal, existential theatre. Oddly enough, the exhibition also includes three conventional shots of real-life actor Denzel Washington in a boxing ring, taken by Goodman during the Toronto filming of *The Hurricane*. They aren't nearly as interesting as *The Times Square Gym*, lacking the urgency and romance that makes this project so memorable.

\$1,075-\$1,525. Until April 22. 173 King St. E., Toronto. 416-360-3822.