In the Company
of
Emily Carr

CONVOLUTED BEAUTY

In the Company of Emily Carr

Curated by Lisa Baldissera

With essays by Lisa Baldissera, Vinciane Despret and Erika Dyck

MENDEL ART GALLERY
SASKATOON, SASKATCHEWAN
CANADA

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Emily Carr, c. 1901
B-00877, Courtesy of Royal BC Museum, BC Archives

Foreword

Convoluted Beauty: In the Company of Emily Carr features the work of Emily Carr as a key inspiration and point of departure and is the first significant presentation of Carr's work in Saskatchewan in almost twenty years. Emily Carr (1871–1945) is internationally respected for her pioneering of modernity in Western Canada. This exhibition provides a rare international context for Carr's work within Canada by inviting the work of key contemporary and historical artists from the United Kingdom, United States, and Germany, building on her growing international profile with exhibitions such as *Documenta(13)* in Kassel, Germany, in 2012 and *Painting Canada: Emily Carr in British Columbia*, curated by Sarah Milroy, at the Dulwich Picture Gallery in London, United Kingdom, in 2014.

Without the support of colleagues across the world, we could not have presented this exhibition. We are grateful for the collaboration of our Canadian museum partners, the McMichael Canadian Art Collection and the Vancouver Art Gallery, who have generously loaned key Carr works to us, drawn from across her career. We are also grateful for the collaboration of the Jewish Historical Museum in Amsterdam, Studio Wallinger (London), Hauser & Wirth (London), Galerie Guido Baudach (Berlin), Metro Pictures (New York), the LeWitt Collection (Chester, Connecticut) and Galerie Hugues Charbonneau (Montreal), for their generous assistance in the presentation of works by artists Charlotte Salomon, Mark Wallinger, Thomas Zipp, Louise Lawler, and Karen Tam, respectively. The exhibition also features new commissions by Canadians Cedric and Nathan Bomford, Joanne Bristol, Karen Tam, and Kwakwa̲ka̲'wakw artist Marianne Nicolson that explore the transformational themes elicited by Carr's brief stay in England: the sense of exile and illness, the comfort of her ongoing relationship with the natural world and with animals, as well as the formulation of her own artistic identity. As always, our gratitude rests with the artists, whose artistic vision compels us, as Carr's did those many years ago. And we gratefully acknowledge the significant efforts and insights of the collections, curatorial, and communications team, as well as those of the public program team led by Laura Kinzel, which have contributed to the success of the project.

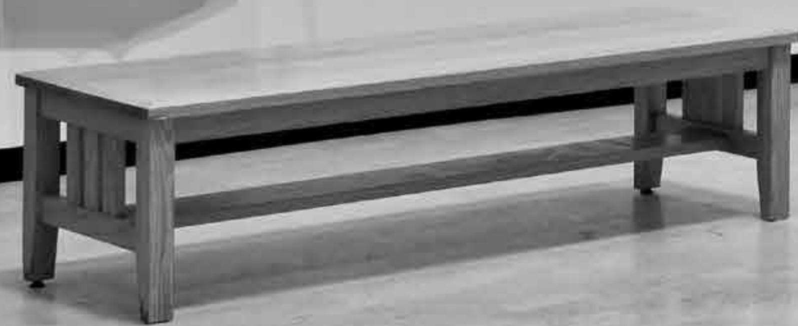
We are grateful to our publication contributors, Erika Dyck, Associate Professor and Canada Research Chair in History of Medicine at the University of Saskatchewan, and Vinciane Despret, Associate Professor in Philosophy at the University of Liège, Belgium. Despret's text for the publication explores what she calls the peculiar Sartrean genius of Emily Carr, and her speculation on Carr's understanding of animals and their ability to "organize" the world, while Dyck's text focuses on clinical architecture, affect, and modernity in relation to Carr. We also thank the staff at the British Columbia Archives for their assistance with the presentation of key archival and support materials to the exhibition.

We are especially grateful to B'nai B'rith Lodge 739 and the Congregation Agudas Israel, as well as Tourism Saskatoon, for their support of this important exhibition. As always, we thank our funders, the Saskatchewan Arts Board, SaskLotteries, the Canada Council for the Arts, and the City of Saskatoon, for their ongoing support of our activities.

Gregory Burke
Executive Director and CEO

opposite
Interior view of Cedric and Nathan Bomford, *Down by the River*, 2014, with
Emily Carr, *Shoreline*, 1936

LES GRIFFURES
DANS L'ESPACE



WILDLY REBELLIOUS AT HEART: RECONSIDERING EMILY CARR'S AURA[1]

Lisa Baldissera

> *Escapology is always about escaping from those forms of bondage of which we are unaware. This is the question of the inquirer. Raising questions of things we are determined by unbeknownst to ourselves.*[2]

In 1899, at the age of 27, Emily Carr left her home in Victoria, British Columbia, and travelled to London, England, to study art, following in the footsteps of her artistic peers, the West Coast artists Sophie Pemberton and Theresa Wylde, who had attended the Westminster School of Art (fig. 1, 7). It was not the first time Carr sought to escape the limits, both literal and psychic, imposed by Victoria. In 1890, when she was eighteen, Carr had approached the family trustee, James Lawson, and asked permission to go to the California School of Design in San Francisco. He agreed, allowing Carr to extract herself from the authoritarian discipline of her elder sister, Edith, who had taken charge of her young siblings after the death of their parents. Edith's rigidity and her lack of interest in Carr's art had made it impossible for Emily to stay at home. But after a downturn in the family's fortunes, Carr was forced to return to Victoria from San Francisco. It took nearly ten years for her to save enough money to finally book her passage to England. Her experiences in the United Kingdom, however, revealed a more complex layering of strategy, impulse, and purpose.

Escapology has been described as a method of escaping literal and psychic conditions of constraint. Its practitioners range from Houdini and those within the world of creative work and theory, to those occupying the liminal spaces of belonging and status, whether refugee, immigrant, or exile—and the citizen or indigenous person who, willfully or unknowingly, resists belonging or is not offered it. In the relatively conservative milieu of inter-war France, French philosopher Michel Foucault developed a tripartite strategy of escapology: exile, resistance, and transgression. Emily Carr, while embodying the Victorian sensibilities of nineteenth-century Canada, enacted a set of behaviours that parallel Foucault's, including exiling herself from her family's social and cultural environment, resisting its norms and expectations, and transgressing codes of conduct for a middle-class woman.

Fig. 1 Emily Carr, *London Student Sojourn: Reunion After the Holidays*, 1901
PDP06116, Courtesy of Royal BC Museum, BC Archives

The exhibition *Convoluted Beauty* includes a selection of works by Emily Carr from across her career, drawn from two major Canadian museum collections, alongside works of contemporary and historical international and Canadian artists. One work from Carr's UK period is included in the exhibition: the sketchbook for *Pause*, produced during her internment at the East Anglia Sanatorium in Suffolk, UK.

In the company of Carr are German artists Thomas Zipp and Charlotte Salomon, UK artist Mark Wallinger, and American artist Louise Lawler. New commissions by Canadians Cedric and Nathan Bomford, Joanne Bristol, and Karen Tam, and by Kwakwaka'wakw artist Marianne Nicolson, explore the transformational notions elicited by Carr's brief stay in Britain: a sense of exile and illness, an empathetic relationship to the natural world and to animals, and the formulation of her own artistic identity.

Figure-Ground Specification in Terms of Structural Information. The Rivalry between Different Pattern Codings (2013) is an example of Thomas Zipp's long-standing interest in psychology, psychoanalysis, and natural sciences, work that has led him to a consideration of the generative qualities of trauma and mental illness, as well as the idea of the artist as self-healer. Karen Tam explores Carr's friendship with Chinese artist Lee Nam and the conditions of his life in colonial Victoria in her commissioned project 鸕鶿飛 *(Flying Cormorant Studio [For Lee Nam])*; and Marianne Nicolson reflects on issues of ecology and neo-colonialism in her painting *Carnival/Carnivore* (2014) and in an off-site billboard project titled *Whose Land Is This Anyways?* in downtown Saskatoon.

In a special collaboration with the Civic Conservatory, *Birdcalls* (1972–81), an installation by American artist Louise Lawler, is presented in the conservatory adjoining the Mendel Art Gallery. The inclusion of Lawler's classic project acknowledges Carr's special relationship to animals, particularly birds, while offering a critique of the structures of the art world. Joanne Bristol also reflects on Carr's relationship to animals and has created for this exhibition *Le Vol Quotidien* (2014), a newspaper and "composition" for birds.

A response to the architecture of the sanatorium has been invited by Cedric and Nathan Bomford in their commissioned installation project *Down by the River*, while Mark Wallinger's 2001 Venice Biennale piece, *Threshold to the Kingdom*, provides a psychic portal to the idea of "crossing over" into unknown territory, as Carr did when she left Canada to pursue studies in the UK.

Fig. 2 *Art School, St. Ives*, early 1900s. Carr is standing on the left with her back to the camera, wearing a hat and an apron. I-68874, Courtesy of Royal BC Museum, BC Archives

> *Every aspect of every event that has happened in the course of human history, all the pain as well as all the love, is ours. This is our greatest treasure… And if one concretizes this in art, if one renders it visible, tangible to experience, one can travel through these forms–opening rather than closing the doors to the past.* [3]

Convoluted Beauty considers the legacy of Carr and the conditions of her production in order to examine the forces of historicization on her life and work. The exhibition explores the possibility that events—in this case of biography, knowledge production, art, and exhibition—are at once historical figurations and immediate, synchronous occurrences, openings for the possibility of encounters that are both mediated by the past and fully present.

Lauren Berlant argues that "the present is what makes itself present to us before it becomes anything else, such as an orchestrated collective event or an epoch on which we can look back. . . . If the present is not at first an object but a mediated affect, it is also a thing that is sensed and under constant revision, a temporal genre whose conventions emerge from the personal and public filtering of the situations and events that are happening in an extended now whose very parameters (when did the present begin?) are also always there for debate." [4]

It is in considering these ephemeral parameters that this project attempts to reconsider key features of Carr's "aura" [5]—the signatures that have become traditional understandings of her legacy, her life, and her work—and to instead consider her within terms that Jacques Rancière has suggested, as a subject produced by global forces.[6] The exhibition uses as its starting point Emily Carr's time in the UK, from 1899 to 1904, to explore these issues against the backdrop of modernity. This sojourn was ultimately a formative experience in Carr's life, not for her success there, but for her experience of unexpected exile and displacement, which resulted in a period of unproductivity and internment in a UK hospital for eighteen months with the diagnosis of hysteria.

After arriving in England, determined to gain the artistic knowledge that would enable her to reach another level in her career, Carr instead encountered a conservative teaching environment at the Westminster School of Art. There

Fig. 3 Emily Carr, *The Olsson Student: These Are the Students Who Laughed at Her Gear,* 1901–2
PDP06127, Courtesy of Royal BC Museum, BC Archives

were also personal tragedies during this time: the death of her younger brother from TB; the end of the courtship of her last suitor, William (Mayo) Paddon; the amputation of her toe as a result of an injury that would not heal. After the first year, she attempted to stabilize herself by going to St. Ives to study *plein air* painting with the seascape painter Julius Olsson at the Porthmeor Studios (fig. 2, 3). His gruff patriarchal ways and insistence that she paint out on the beach—the acceptable vista for landscape painters of the day—where her migraines were triggered, resulted in further discomfort and tension. Only when he left for vacation was she permitted by his associate, Algernon Talmadge, to go up to the Treganna Wood to paint in the shady forest, a more unusual subject matter but one that had resonance with her British Columbia forest scenes. Olsson rejected these works, and Carr returned once more to London. She left her studies a second time and went to Bushey (fig. 4), in the rural area of Hertfordshire, to work with John Whitely at the Meadows Studios—her age being too great to study with the more well known Herbert von Herkomer, whose artist colony had attracted many young students to the area. In the small village of Bushey, Carr found some solace, but eventually her growing sense of displacement and, in Carr's own estimation, her overwork, led to her worsening health. In 1902, after she continued to suffer migraines and illness, her friends at Belgravia called on her sister Alice, who travelled to London from Canada to help. It was finally James Lawson who, on a visit to England, met with the Belgravia family and arranged for Emily to see a doctor, who recommended her internment at East Anglia Sanatorium, where she was accepted with a diagnosis of "hysteria."

Carr's formulation of her own subjectivity, her sense of herself, was marked by this experience. Throughout her life she worked in relative isolation on the West Coast of Canada, outside the core circles of modern art practices, which were particularly dominated by patriarchal and Eurocentric values of society and culture. Carr's own writings reflect her difficulty in understanding the forces that came to bear on her. She vacillates between a kind of shame at her resistant behavior and a resolve that there is no other avenue available to her to express her dissent with the conditions of her life and work. Carr's responses to these conditions may also be read through sociologist Kathleen Stewart's concept of the body as both the "persistent site of self-recognition

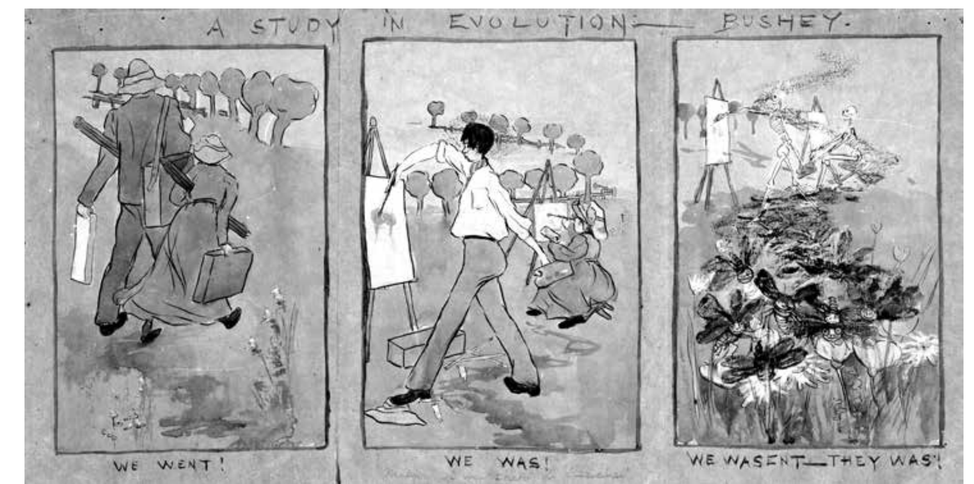


Fig. 4 Emily Carr, *A Study in Evolution—Bushey,* 1902
PDP06156, Courtesy of Royal BC Museum, BC Archives

and the thing that always betrays us."[7] Despite these enormous obstacles, she went on to become one of Canada's most eminent modern artists. As the contemporary Canadian artist Jeff Wall indicates, Carr was an originary force of modern art in the West.[8]

Convoluted Beauty: In the Company of Emily Carr explores the way in which Carr's UK experience provokes discussions of exile, interspecies relations, and the affective force of institutional architectures. The exhibition also troubles readings of mental illness, instead seeking generative and open-ended ways to consider illness, unproductivity, and ideas of the artist as self-healer.

*

Space, like time, engenders forgetfulness; but it does so by setting us bodily free from our surroundings and giving us back our primitive, unattached state. Yes, it can even, in the twinkling of an eye, make something like a vagabond of the pedant and Philistine. Time, we say, is Lethe; but change of air is a similar draught, and, if it works less thoroughly, does so more quickly.[9]

The Berghof sanatorium featured in Thomas Mann's 1924 novel *The Magic Mountain* caters to "all the best people." The middle classes were interred not just for tuberculosis but for mental illnesses as well, as they were in the sanatoria of the Victorian era. In his story, Mann reflects on the decline of European civilization, marked for the author by the atrocities and end of the First World War. The sanatorium may be considered a crucial space of modernity, with its inherent reconfiguration of the patient, a shift from a sense of collectivity and community to a state of isolation and privation. One can imagine that Carr, on her way by coach to the clinic in Suffolk, felt as Mann's character Hans Castorp does as he ascends by train to the mountaintop sanatorium to visit his cousin:

> This being carried upward into regions where he had never before drawn breath, and where he knew that unusual living conditions prevailed, such as could only be described as sparse or scanty—it began to work upon him, to fill him with a certain concern. Home and regular living lay not only far behind, they lay fathoms deep beneath him, and he continued to mount above them. Poised between them and the unknown, he asked himself how he was going to fare.

The clinic where Carr stayed was designed, built, and overseen by Dr. Jane Walker in 1892. Among the first sanatoria used to treat TB patients in England, it provided an alternative to being sent away to "the desert of Egypt, the high plains of California, the high table-land of South Africa, or the, perhaps, more vaunted high mountains of Switzerland" for treatment.[10] Walker was herself remarkable, one of the first female physicians in the UK. She modelled her clinic after what she considered to be a successful centre in Nordrach, located in the Black Forest in Germany, where overfeeding and frigid open-air conditions were considered keys to the restoration of health. Documents found in the Wellcome Collection in London attest to her design, financing, and oversight of the building process. In a pamphlet produced for fellow medical specialists, Walker offered a template for the "ideal sanatorium":

> My idea of such a place would be a long slope (not too steep, otherwise no grass would grow there), of a hill facing south. A southern aspect is not only advisable because of sunshine and warmth, but also because a due south wind is one of the least common and moreover it is a damp wind and not likely to cause dust. If there were some protection from the east by a fairly thick belt of pine trees so much the better...
>
> The soil on which the sanatorium is built should be non-waterlogged, and gravel or sand is perhaps preferable to any other. In the immediate neighbourhood of the sanatorium should be non-cultivated ground; grassy slopes all round the house are the best, because they obviate dust... As to the building itself, it should be one room thick from front to back, with a corridor running the entire length of the building, from east to west, with windows to the north and a door to east and west. How many storeys the building should have must be decided by the length of the slope behind. The fewer storeys the better, probably two is the best for working and practical purposes. The building may be made of stone or brick or wood, or indeed any material outside provided it is everywhere lined with bone-dry pitch pine...
>
> Where space will allow, and space should be particularly abundant in any ideal sanatorium, there should be a covered shelter of the nature of a verandah, either quite away from the house or built as an extension of the ground floor corridor.
>
> Windows should be numerous, and French windows in two divisions opening into the room are the best. The ordinary sash window is not advisable, because at best only half of the window space is available... The lighting should be by electric light, and the heating by some system of hot water or hot air in pipes so arranged that they can be easily kept clean.
>
> The feeding room of the sanatorium is an important point. Many sanatoria err by not recognizing the need of *continuous* fresh air, and consequently the feeding room is stuffy and the air at the end of a meal might be almost cut with a knife! The feeding room, like every other part of the building, should be flooded with fresh air, and it goes without saying that it should never strike anyone coming in as close at any time.

In contrast to Walker's enthusiasm, Carr wrote of her first impression of the clinic, "Sunhill Sanatorium stood on a grassy bump hardly worth the name of a hill. It had a chunky body and two long, long wings, spread, drooped slightly forward so that every window could catch its share of sun during the day. It was now covered in a drape of snow, not a sign of life anywhere; it lay in horizontal deadly flatness, having the cower and spread of a white bird pausing, crouching for flight"[11] and noted that "the great dining room was open to the weather on all sides... All those red noses and purple hands must have looked pitiful."[12]

During her internment, Carr kept a sketchbook, a limited activity permitted within the confines of the "rest cure," in which she documented the routines of the sanatorium, its staff and patients—including her assessment of Dr. Walker, called Dr. Sally Bottle in *Pause*—and descriptions of nature on the grounds and surrounding area. Carr's own report of the effect of the treatments contradicts that of Dr. Walker and speaks to the oppressive quality of the treatment on her psyche and creativity. Carr wrote, "Doctor McNair's office had a window opening onto the Circular Porch so that serious patients were always under her eye. From her room she could look down the right and left terrace, see the long rows of reclining chairs.…From her window the Doctor could time the coming back of each patient from his walk, note if he had over-hurried or dawdled, by timing his arrival on the porch. Everything was horrible clockwork, tick tock, tick tock. You felt like a mechanical toy."[13]

Elaine Showalter wrote in 1993 that to consider the diagnosis of hysteria, one must remember that the term itself emerged "during an era when patriarchal culture felt itself to be under attack by its rebellious daughters," and "one obvious defense was to label women campaigning for access to the universities, the professions, and the vote as mentally disturbed. Whether or not women who were labeled 'hysterical' were associated with the women's movement, they were often seen by doctors as resistant to or critical of marriage, and as strangely independent and assertive."[14] Carr was most certainly a rebellious daughter.

In this exhibition, rather than consider hysteria within the psychoanalytic critiques of the 1990s, German artist *Thomas Zipp* explores the boundaries between normalcy and deviance to discover its stimulating qualities, and is interested in historical figures from art and science who tread the borders between them. For recent projects, Zipp has examined the origins of hysteria, which he considers to be a "quasi-artistic" phenomenon. In his exhibition *Comparative Investigation about the Disposition of the Width of a Circle*, produced as a collateral project of the Venice Biennale in 2013, Zipp set up a fictive psychiatric clinic within the rooms of a Venetian palazzo, which in part examined French psychoanalyst and neurologist Jean-Martin Charcot's experiments at Salpêtrière Hospital in Paris.

In 1928, the term "convulsive beauty" was coined by André Breton in his novel *Nadya*; earlier that year, Breton had published an article in the French Surrealist magazine *La Révolution surréaliste* that had announced the fiftieth anniversary of hysteria, and called it "the greatest poetic discovery of the late nineteenth century."[15] A series of photographs taken in the 1890s by Charcot at Salpêtrière had prompted an imaginative fascination with the hysterical body by the Surrealists, who felt that the gestures of hysteria depicted were revolutionary in their transgression.

Zipp questions the process of diagnosis and the aestheticization of hysteria that took place as a result of these widely circulated photographs. Zipp also plays in a band, titled DA ("Dickarsch" or "fatass"), and music often plays a central role in his installations. Music, for Zipp, is present for its therapeutic and sometimes delirious effect. For Convoluted Beauty, his installation *Figure-Ground Specification in Terms of Structural Information. The Rivalry between Different Pattern Codings* (2013) explores the idea of artist as self-healer or therapist. Here, the viewer/performer is invited to consider the generative possibilities of altered states—whether drug-induced or prompted by mental illness. Zipp provides an opportunity for audiences to experience a haptic condition in both the installation and accompanying musical performance. Zipp's installation also includes a vintage Italian instrument, the Binson Echorec, an echo machine designed in the 1960s and used in the production of "psychedelic music."

For Zipp, the altered state of psychosis, schizophrenia, or hysteria is a

generative hallucinatory experience that approximates the psychedelic, a term invented as a result of research done in Saskatchewan by British-trained psychiatrist Humphrey Osmond. Osmond and his colleagues felt that LSD provided an opportunity to experience the world through the eyes of the mentally ill, and suggested its use by nurses and doctors involved in their treatment to create a more empathic understanding in the caregivers. Zipp's project considers artistic experiences as well as those of mental illness—psychedic, schizophrenic, hysteric—as necessary transgressions. As literary critic Sharla Hutchinson notes: "By artistically presenting social perversions as failed sublimations or desublimations, Surrealists provided audiences with images depicting the restricted nature of social norms. The representation of such socializing failures provided a window of opportunity for artists to shock audiences into being more critical of the social systems that influence human behavior.…That is, for a transgression to occur, a social law restricting individual freedoms must be broken; In this context it is fair to say that convulsive beauty emerged as an art of desublimation."[16]

In *A History of Sexuality*, Michel Foucault discusses what he terms the "hysterization" of the female body beginning in the eighteenth century as a means of disciplining women by pathologizing behavior that deviated from accepted norms of femininity within familial, social, and political institutions and structures, especially within bourgeois homes.[17] British Columbia-born artists *Cedric and Nathan Bomford* further examine the structure of the clinic through its architecture, cannily combining issues of power similar to those that Foucault debates in his interrogations of sexuality and of penal and clinical institutional structures, much as Carr predicts in her descriptions of the oppressive watchfulness of the clinic.[18] For *Convoluted Beauty*, the Bomfords consider the haptic architecture of the sanatorium to create their installation *Down by the River*, a built environment within the gallery. Drawing on Carr's internment at East Anglia—the piece houses Carr's original sketchbook from the period of her hospitalization[19]—they investigate how spaces produce psychic, behavioural, and phenomenological responses in their inhabitants. In the Bomfords' installation, the viewer is also the animateur of their built environments, one who experiences a reconfiguration of the architectural spaces of both the gallery and the imagined space of the clinic.

For their project, in addition to elements of Carr's experience, the Bomfords considered Dr. Walker's 1898 essay on the building of an ideal clinic, "A Contribution to the Hygenic Treatment of Tuberculosis," as well as the history of mental asylums in Saskatchewan. The story of architect Kyoshi Izumi and his revolutionary socio-petal design concept for a new Saskatchewan asylum was key. On the urging of Osmond, Izumi had been invited to visit the existing Weyburn Mental Hospital under the influence of LSD to approximate the experience of psychosis in order to develop a more empathic design for a new clinic. The socio-petal design was one element of a future clinic developed as a result of this experience.[20] The Bomfords incorporate elements of Kiyoshi's own proposed "ideal" architecture (which were ultimately referenced minimally in aspects of the new clinic built in the province).

The Bomfords' resulting structure invites us to climb high above the modernist space of the gallery and facilitates a view of the exhibition and office spaces from above. The weathered boards and insulated tarps, winding staircase, ramp and "widow's walk" lead to both a vista and a dead end.

In previous works exploring ecological, industrial, and social histories through architecture, the Bomfords' provisional style reflects a re-use/re-purpose vernacular common to the islands of the British Columbia coast—provisional or temporary architectures that were also familiar to Carr, most especially in the form of her caravan, which she affectionately called "The Elephant," a vehicle and temporary home she had carted to Goldstream Park and the surrounding areas outside Victoria to enable her to work *en plein air* within the surrounding forests on Vancouver Island. The Bomfords' strategy of "thinking through building" ultimately reveals their power structures—whether a tower, a viewing arena, or, in this case, elements of "an ideal sanatorium"—within the built environment of the gallery.

The Bomfords' playful and sometimes haphazard assemblage style of construction, using found materials and working without premeditated design in response to the site and the materials available, offers a creative pairing with Carr's experience of internment—that of adaptation and survival but also of permeability. The Bomfords' combining of research with a responsive and intuitive process results in architectural designs that are nuanced, witty, and oddly authoritative, and that adapt themselves symbiotically to the existing gallery space. This destabilization provides an opportunity to understand the ways in which architectural spaces are constantly enacting themselves, both performatively and collaboratively, revealing their lack of neutrality. As Peter Sloterdijk writes, "On a metaphysical level,…human beings never live outside of nature but always create a kind of existential space around themselves." [21] The Bomfords' installations "look back" at the spaces that house them, mimicking and unravelling their histories, aspirations, and failures to create an architectural metaphysics for those that experience them.

*

Seeking: long-term relationship. Our relationships with birds are so often short-term: momentary sightings of a single specimen, sky-based appreciation of flock formations, pictures of fluffy owls circulating the internet. Long-term bird relations seem to require some kind of food or architecture to nourish them. We are seeking information on how to eat and build in proximity to birds, including terns.[22]

Throughout her life, Carr's relationship to animals has been presented as a form of eccentricity, which has burdened tellings of her biography. In a sense, Carr's relation to the natural world could be considered a form of escape, a means of creating an assemblage of relations while quietly eluding the proscriptive ties and enclosures of life for a Victorian woman. Carr proscribed a space of freedom within these relations that foreshadowed contemporary interspecies theory. Informed by feminist, queer, and postcolonial theories, interspecies theories question the exceptional status of humans among the planet's species, reformulate human relationships with other forms of biosocial life, and reveal how taxonomies determine the political, economic, and social conditions of human life.[23]

During Carr's initial miserable days at East Anglia, an English songbird found its way through the window. She says, "I heard a scrabbling sound over by the bureau. Prickly with nerves, I darted for the light switch. There, perched on top of the mirror was a tiny brown bird. At the light click she took her head from under her wing and looked at me. . . . The little bird in my room made all the difference. . . . her coming unasked was so friendly, so warming." [24] Carr later proposed

to Dr. Walker that she be allowed to collect English songbirds to bring home to Canada. The doctor, surprisingly, agreed, and the birds Carr collected, whom she called "the soldiers," provided spiritual sustenance for both patients and staff. Carr's project became a way to introduce nature into the sterile proceedings of the hospital, thereby capturing some sense of her connection to the world outside the walls of the clinic.

Canadian artist *Joanne Bristol* has created a "composition for birds" in response to Carr's initiative during her hospitalization. Bristol's work is informed by her sense of "internal architectures" or "architectures of wellness"—acts of spatialization that bring together psychic processes and physical, external ones. She is influenced by feminist insights on interspecies ethology, especially the term *agencement*, coined by Deleuze and Guattari, which she considers a form of "planning" or "layout" that resonates in terms of "internal architectures." For Deleuze and Guattari, *agencement* embraces the sense that philosophical concepts exist within a related constellation of other concepts, and it is their arrangement that gives them their meaning. Not only do they avoid operating in isolation but they coexist and connect in specific, creative, and myriad ways. Both what exists and our statements about these structures are correlative, and neither is prioritized, a property that is comparable to Bristol's nuanced and poetic layering of associated texts within *Le Vol Quotidien* and their allusion to concrete poetry and the vernacular of the everyday.

Bristol is also influenced by philosopher Raymond Williams's concept of "structures of feeling," which suppose that by understanding events as lived structures, one can retrace the lines from the past to the present, and by so doing release unrealized possibilities and latent narratives in order to come to an understanding of the present. Williams' contentions, like those of Berlant, Fleckner, and Zabunyan, offer hopeful ruptures within the forces of historicization. Bristol tempers this impulse within her project by "referring to something more collective and site specific."

She says, "My greatest pleasure in making this newspaper is the kinds of poetic writing I can bring to it addressing nature, culture, mind, body, bird, woman, modes of flight. By thinking of the text as a score, perhaps there is a way to shape its reception so that individuals or groups of people could be invited to read it aloud together, layering different bits to create an 'agencement' of human-bird-ness."[25]

Bristol's performance on the opening evening of the exhibition involved the reading of *Le Vol Quotidien* with two performers. The performance combined silence, breath, and layered and individual voices, stopping and starting in unison or separately, to produce a murmurative iteration of her text: at once verbose, communicative, and open, as well as a closed space of nurturance and nesting. It ignited a sensorium of sounds, whose architecture resonated—anxiously, in repose, in awareness—within the space and within the bodies of witnesses to the piece. Afterwards, Bristol's newspaper was hung in the exhibition space in a quiet reading area; viewers are invited to sit or to take the newspapers home for their reading pleasure.

Louise Lawler's Birdcalls further addresses issues of representation and witnessing, examining the exclusion of women artists from the key art discourses of the twentieth century, at the same time deriding/decrying the history of this exclusion. Lawler's sound and text installation, presented in the Civic Conservatory of the Mendel Art Gallery, is both a trope of and a companion to Carr's own empowered relation to nature. Lawler's work is a critique of the systemized set of procedures that reinforce dominant models of power relations within

institutional settings. In *Birdcalls*, the artist mimics the cry of a bird to create a literal "shout-out" to male artists of the twentieth century favoured by their representation in museums through exhibitions and collections. The work thereby literally "calls" attention to the decentralizing and displacement of women artists within art world structures. The piece began when the artist and her friend were walking home late one evening in New York, after working as part of a team of women on an art installation featuring primarily male artists. The women began sounding out the name of the impresario of the project, Willoughby Sharp, using his first name to ward off potential attackers in the slightly dangerous area they were walking in, but also to acknowledge the deeply imbalanced nature of their gendered work.

*

The potential stored in ordinary things is a network of transfers and relays. Fleeting and amorphous, it lives as a residue or resonance in an emergent assemblage of disparate forms and realms of life. Yet it can be as palpable as a physical trace. Potentiality is a thing immanent to fragments of sensory experience and dreams of presence. A layer, or layering to the ordinary, it engenders attachments or systems of investment in the unfolding of things.[26]

As part of the exhibition's exploration of exile, *Whose Land Is This Anyways?* (2014), a commissioned billboard work by Kwakwa̱ka̱'wakw artist *Marianne Nicolson*, responds directly to a specific work by Carr included in the exhibition, a depiction of the sea monster house at Gwayasdams Village on Gilford Island that belonged to Chief Johnny Scow, Nicolson's great-uncle. Carr's unknowing "family portrait" gives Nicolson an opportunity to critique and consider the ways in which displacement impacts contemporary economies and indigenous peoples, and creates divisions that produce and reproduce conditions of contemporary exile—a continuous colonial moment. Nicolson says,

This work is a cautionary tale. It takes the image of stars and configures them in reference to the national flag of China. The main star is a visual reference to Texaco Oil which was bought out by Chevron, which was then bought out by Shell, a major player in the Canadian Tar Sands; economically, a case of ever bigger entities consuming smaller ones....2014 is the 100 year anniversary of the 1914 McKenna-McBride Land Commission which was portrayed at the time as protecting Indigenous lands in B.C. What it really did was allocate the smallest of reserves possible while opening up the majority of B.C. Lands for development. Today Canada is in the process of approving a highly controversial trade deal with China which is being opposed by a small B.C. based First Nations band...the China-Canada FIPA promises not only that Aboriginal lands will continue to be infringed upon but that through international economic power broking and multinational corporate interests "Canadian" lands and resources are also "up for grabs". The Raven turns and looks at the stars, questioning both the intent and the principles behind Canadian political brokering of "Canadian" lands.[27]

Nicolson's work, like Carr's, questions the future of the natural world under ecological duress. She compares the representation of the Pacific coastal landscape, and the general population's love for Carr's work, to the current political reality of pipelines, fracking, and global warming on the West Coast. Nicolson further probes the exile of traditional First Nations from their lands and traditions, which valued long-term community-based and land-based relationships that upheld ecological imperatives of stewardship. She notes that "Chief Scow's

authority and the rights of the Kwikwasut'inuxw are currently being challenged by a rogue family who claims they are the real Kwikwasut'inuxw," and who have negotiated a cash settlement for the lands. "This family has made profits off fish-farms and are pro-industry.... They have no desire to live within our lands (nor have they ever lived in them) but they would sell our aboriginal title to those lands from beneath the legitimate people who live there for profit. . . . I have been researching their claims for years and they are a falsified fabrication of history."[28]

Involved in a political struggle that has been both consuming and stressful, Nicolson's family has had to address federal and provincial policies structured to gain land through divide-and-conquer tactics. Nicolson says, "The BC Treaty process is corrupt and there will always be individual opportunists who are willing to sacrifice the nation for independent profits usually attached to resource based extractions. People then align themselves with government and industry over community." As a result, "it is the external government now who is dictating our histories."[29]

Nicolson's art practice and political activism resist the approach of the provincial and federal governments, who, the artist asserts, see the land as an object to be exploited. "We are being exiled from our lands, ideologically, politically, and economically. Rural-based living on the land is economically discouraged. . . . lands must be cleared, populations must be urbanized in order to continue with a mandate driven by oil and gas. Only with many voices can we put social justice back into the construction of Canadian policies. . . but people don't realize that we are on the front line on an agenda that would exile the common person from the Canadian landscape."[30]

As Berlant has stated in an interview, "A situation usually gets its shape from the way that it resonates strongly with previous episodes. . . . In contrast, if a situation arises that feels like a massively genre-breaking one, then the situation can become the kind of event whose enigmatic shape repels being governed by the fore-closure of what has happened before."[31]

Nicolson's work in the exhibition, *Carnival/Carnivore*, references the Canadian flag and "previous episodes" of the federal government's relationship with foreign investors—specifically, how it has negotiated with international markets as investors in and consumers of the tar sands. The date 1911 inscribed on the work refers to the year the sea otter hunt ended because fur trade had slaughtered the species, bringing it almost to extinction. Alongside it is another date, 1929, the turning point when from decimating losses of population (70 to 90 percent were recorded, attributed to disease brought by European contact), First Nations populations began to recover and grow. Nicolson's billboard project, presented in downtown Saskatoon as part of the exhibition, takes the challenge outside the gallery and situates it within the public space of Saskatoon. The city, as the originator of the global "Idle No More" movement, and the province, with its own policies of resource development and its negotiations with the Treaty Six First Nations, produces with Nicolson's project a further iteration of Deleuze and Guattari's concept of agencement. For Nicolson, *Carnival/Carnivore* serves as a warning, a reminder of the history of negotiations for lands and title, and a representation of the effects of these historical and contemporary capitalistic modes of engagement on First Nations people.

Karen Tam considers notions of cultural, political, and social exile in her reconstruction of the studio of Chinese Canadian artist Lee Nam. Nam was a friend of Carr's whose relation to the Victoria arts community was strained by the exclu-

Fig. 5 Professor Lui Luk Chun painting fans in the studio of a fan factory, Hangzhou, China, 1973

sion of Chinese immigrants from Victorian society. Carr met Nam shortly after she herself had been finally welcomed into the collegial circle of the Group of Seven, then Canada's nationalistic cultural ambassadors. Carr continued to feel isolated in Victoria, however, and perhaps as a result she was attracted to those whom she also considered outside the mainstream English colonial artists' society that dominated Victoria. Lee Nam had been trained in Chinese brush painting, art, and music but was employed as the bookkeeper of a Chinese merchant when he met Carr. Carr had been attempting, ultimately unsuccessfully, to set up the People's Gallery, an art gallery that would offset the dominance of the conservative Victoria Arts and Crafts Society. She writes, in her book *The House of All Sorts*,

> At the last moment the flower painter, finding that the show was not to be sponsored by the Arts and Crafts, did not show. As I read her curt, last-minute withdrawal, a young Chinese came to my door carrying a roll of paintings. He had heard about the exhibition, and had come to show his work to me—beautiful water colours done in Oriental style. He was very anxious to carry his work further. He had asked admittance to the Arts and Crafts Sketching Class, and had been curtly refused because of his nationality. I invited him to show in place of the flower painter and he hung a beautiful exhibit. [32]

As art historian Gerta Moray points out, "Lee Nam, as an historical figure, has remained invisible, just as his artistic output, lying outside his Euro-Canadian contemporaries' definitions of artistic significance, has been lost from view."[33] In 1907, the Chinese community in Vancouver had been subject to a brutal attack after a parade organized by the Asiatic Exclusion League, comprised of primarily white, working-class Canadians who believed that the cheap labour provided by the exploited Chinese was responsible for the economic slump affecting them. An estimated 15,000 people moved through Chinatown, assaulting residents and destroying property. Even before this, the Chinese community had been subjected to a Head Tax since 1884, which limited immigration and regulated the Chinese population of British Columbia, and had been criticized for their apparent resistance to cultural assimilation—this despite the fact of their forced exclusion from English Canadian society and their regular political and social disenfranchisement.

Fig. 6 Professor Lui Luk Chun on
Mount Huangshan, 1971

Lee Nam's engagement in artistic production may be seen as a form of escapology from these repressive conditions. Karen Tam's installation, which relies in part on Carr's descriptions of his studio, acknowledges that space as a site of resistance. Tam's installation includes the work of her collaborator, Professor *Lui Luk Chun*, a Montreal-based artist (fig. 5, 6). Trained at the China Academy of Fine Art in Hangzhou in 1959, Professor Lui is invited by his former classmates regularly to participate in exhibitions throughout China (fig. 12), and he was invited by Tam to collaborate on this project by reflecting on the Canadian landscape. He produced a series of paintings of the Canadian Rockies from memory, exhibited within the installation. Also exhibited is Carr's 1934 work, *Pine Forest*, from the Mendel Collection; Tam notes that Carr and Lee Nam exchanged art works, and it is possible that Carr's work did indeed appear in his studio at the time.

During her research, Tam reviewed early-twentieth-century phone books in an attempt to trace Lee Nam's address, known only to be on Cormorant Street in Victoria; she discovered that some Chinese families were simply referred to as "orientals," their family names eschewed for the generalized category that reveals the racializing gaze of the colonial settler. Tam's work interrogates the ways in which cultures regard one another.

The *Flying Cormorant* title contains a visual pun in the traditional Chinese characters: it incorporates the story of the semi-domesticated cormorant, captured and used by fisherman to catch fish. The cormorant would be free to dive and chase the catch, but a leash around its throat would forbid it to entirely swallow the fish. The story is a poignant reflection on captivity, with layers of resonance, not the least of which parallels the use of Chinese labour in Canada, while at the same time racist policies forbade the enjoyment of true citizenship and belonging.

Charlotte Salomon's work has been celebrated internationally for its complexity and its courage in addressing personal history under the Fascist regime that shaped the cataclysmic events of the Second World War. Cited by feminist theorist Griselda Pollock as "one of [the twentieth] century's most challenging artworks,"[34] these reproductions of *Life? Or Theatre? A Play with Music* constitute the first time elements of her project have been represented in Western Canada.

Salomon's work, like Carr's, reveals how artists may navigate situations of trauma or physical and psychological infirmity and their impact on the artistic imaginary and sense of artistic identity. During the eighteen months in which she was hospitalized, Carr produced only a small series of drawings (represented in the exhibition digitally) that documented her experience of deep displacement, grief at the loss of her brother, and a sense of social, psychological, and artistic isolation.

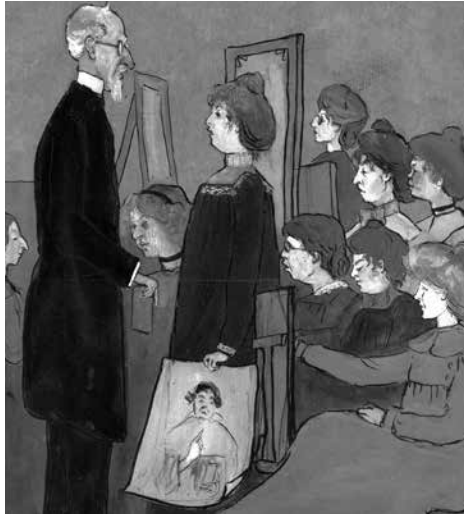
Salomon's work was produced in the aftermath of new family knowledge: her discovery of a family history of suicide, especially among its women. Salomon was faced with the bleak dilemma of following in their footsteps or of choosing to embrace life for herself. Beginning in 1940, when she was twenty-three and in exile on the French Riviera, until her deportation to Auschwitz, where she and her unborn child were gassed in 1943, Salomon created 1,325 gouache paintings using the three primary colours—red, yellow, and blue—as well as white, and descriptive texts with musical and cinematic references. From this group, she selected nearly 800 paintings to create an autobiographical work she titled *Life? Or Theatre? A Play with Music*.[35]

The work is informed by Salomon's experience as an educated and cultured young woman living under the shadow of Nazi persecution. The tone of the gouaches becomes increasingly urgent as Salomon is further enmeshed in ominous personal as well as political events. In its use of art to resolve her pain and confusion, as well as to express her hope and belief in the future, Salomon's project stands as a testament to endurance.

Formally, the piece is structured in three acts: a prologue, depicting the artist's early life in Berlin until 1937; a main section; and an epilogue, which covers Salomon's years in exile from 1939 to 1942. Within the piece, the influence of Italian Renaissance artists such as Michelangelo, as well as of modern artists, including Expressionists declared "degenerate" by the Nazi regime (Amedeo Modigliani, George Grosz, and Ernst Ludwig Kirchner), are evident.

Salomon further divided the piece into themes and subthemes: her parents' marriage, her mother's childhood, and her grandmother's family history before Charlotte's birth. Key narrative threads are signalled by her use of one of the primary colours. Charlotte depicts her mother's suicide, her own tempestuous early childhood, including the series of governesses that tried to raise her after her mother's death and ending with the introduction of her stepmother, the opera singer Paula Salomon-Lindberg, here named "Paulinka." The impact of Fascist Germany on Salomon's father and the family's circle of friends and acquaintances is also addressed. The main figures depicted are given pseudonyms and framed as characters within the overall masterwork of the play, which has the cinematic semblance of a director's storyboard, including multiple points of view, conversations, or simultaneous scenes within one painting.

Ultimately, in *Life? Or Theatre?* Salomon refuses the narrative that others would have written for her. In a final act of self-determination that reveals the core agency and restorative value of the text, she rewrites the "sentence" of her own history. As art historian Michael Steinberg states, "This is both a 'work' in the sense of a work of art and 'work' in the sense of psychological work. It is long and intricate in its engagement of self and history, of the over-determination of and fissures in collective and personal claims of identity; of trauma and recovery at the level of collective and personal historical experience. As such, it



Fif. 7, Emily Carr, *Westminster School of Art Sketch*, 1901
PDP06152, Courtesy of Royal BC Museum, BC Archives

performs what I would call the work of subjectivity. It performs this work, moreover, in the sense of a performative speech act. A performative act is by definition a transformative act."[36]

In the twenty-first century, Salomon has maintained her place as a remarkable figure, demonstrating the terrible cost of persecution and exile, as well as the courage and strength to formulate her own subjectivity and, by so doing, discover her own artistic voice.

Theorist Nikos Papastergiadis writes that "Exile does not connote the space outside society, but the process of crossing borders. If there is a productive and incisive side to this experience, it emerges from the attention to the consequences of shuttling from one position to another and results in an awareness of the unstable equilibrium that regulates both detachment and attachment."[37]

Mark Wallinger's video installation *Threshold to the Kingdom* functions as a kind of celestial portal, extending the concept of "crossing over" into unknown territory from its physical, geographic sense to a spiritual movement. Transforming the ordinary into the transcendental, the artist surreptitiously filmed passengers arriving at London City Airport's international arrivals gate, then slowed their gestures of exhaustion and greeting and set them to the score of Gregorio Allegri's *Miserere*. Wallinger states that customs and passport controls, "the rigmarole that the State puts one through [is] a kind of secular equivalent of the confessional and absolution necessary before entering the promised land. I thought if we showed this very symmetrically and used slow motion, people's gestures would assume a kind of gravitas and become almost like Renaissance paintings. . . . Obviously using *Miserere* helps; even the words seem to suit this appeal to a merciful God."[38]

Wallinger's *Threshold to the Kingdom*, first shown in the British Pavilion at the Venice Biennale in 2001, was accompanied by the artist's own challenge to colonial imperatives: the installation of an altered Union Jack outside the pavilion. In *Oxymoron* (1997), Wallinger replaced the blue and red of the Union Jack with the orange and green of the Irish Tricolour. Wallinger commented, "I knew that I was going to have to remark on national identity. So I looked at the British Pavilion at the end of a broad avenue at the top of a hill. All the pavilions at the Biennale are like caricatures. The German one looks like Albert Speer made it. The French one is neoclassical. The Hungarian one is art nouveau meets Hansel and Gretel. And the English one has pompous echoes of empire. It's not the sort of space that one can pretend is neutral, so I decided to use its position to undermine any residual sense of nationalism."[39] Wallinger's work has, from the outset, been preoccupied with how politics are represented, and he has focused throughout his career on a critique of British society, citing the influence of James Joyce's *Ulysses* and the author's transformation of the everyday into the extraordinary. *Threshold to the Kingdom*'s latent references to settler colonialism and the British empire create an essential interrogation in the realm of nationhood and ideas of identity, particularly in relation to issues of modernity.

Carr, the daughter of British immigrants, expected to feel some resonance with her parents' homeland during this first "return to the Empire." Instead, her formulation of her own subjectivity was crystallized by her sense of not belonging in England.

> We put the orchid in a vase by itself. In my room I had other flowers but this one stood aloof like a stranger in a crowd whose language he does not understand. It grew a little larger; its pouch bulged pouchier, it poised its crown a little more erect. When it was mature, entirely completed, it stayed so, not altering, not fading week after week till six were past. A tremendously dignified, regal bloom. Everyone who looked at it seemed impelled to reverence, as though the orchid was a little more than flower.
>
> In the dark one night the orchid abruptly died. Died completely as it had lived. Died like the finish of a bird's song. In the morning it was shrivelled into a wisp....There was a blank, forlorn miss on my bedside table.
>
> Suddenly I imagined that I understood what had been the link between the strange flower and me. Both of us were thoroughly un-English.[40]

As Papastergiadis writes, "Exile . . . is not measured by the distance of or by the type of location to which one has been expelled, but in the disruption of the mechanisms for cultural and political formation. . . . this process of naming the stranger and the phenomenon of estrangement are integral to the cultural dynamics of modernity, the ways in which modern exile is not exclusively confined to the massive displacement of peoples from their homelands but can also be located in the specific forms of silencing opposition without expulsion."[41]

With the exception of her early art studies in San Francisco, London, and Paris, Carr remained isolated on the West Coast until the end of her life, amongst relatives who had little appreciation for her art, conservative middle-class society, and Sunday painters. Her intellectual inspiration came from a variety of global sources, including Walt Whitman, visiting Hindu priests, First Nations culture, and expatriate Chinese artists. Carr's national recognition came in 1927, when, then in her fifties, she was invited to join the Group of Seven in a major exhibition organized by the National Gallery of Canada in the capital city of Ottawa. Her work thereafter received a grudging respect in the West, though its aesthetic modernity continued to be unpopular.

Carr was the first Modernist painter from the West Coast and the first female artist in Canada to achieve major national recognition. Her work occupies a specific juncture in the story of Canadian art history, when fraught colonial narratives intersected with a nation-building project in which tourism and the internationalization of culture were key to presenting Canada as a unique sovereign state. Her struggle with her British colonial roots put her at odds with the internal preoccupations that guided her work: the landscape of Western Canada where she had been born and raised, and the conceptual elegance and mysticism, as she perceived it, of coastal First Nations art and culture. Carr may also be understood as a post-colonial subject in this context, a figure who was

a disenfranchised subject both as a woman artist working in relative isolation on the West Coast of Canada at the turn of the century, and as a British colonial subject who ultimately discovered that she lacked deep cultural and social resonance with the Empire.w

*

Settle there and be content,
Suffice you then nor dream of home,
Where for miles and miles you roam,
Full of freedom, full of joy,
Four good sisters to annoy,
Bravely face another life
Full of hardships, rubs, and strife,
Thankful for our daily bread,
Let our eyes look straight ahead;
Onward then, nor turn you back,
Heed not comforts that you lack,
Know that what we here would gain
Must be bought with tears and pain,
For what's worth having we must fight -
Be therefore strong and seek the right.[42]

Carr lived in three major cities in her lifetime: San Francisco (1890–93), London (1899–1904), and Paris (1911–12). These were planned study periods in the cultural centres of the time, and on the latter two trips, particularly in England, she suffered from extended illness. The quote above is taken from *London Student Sojourn*, a sketchbook she kept during her first months in London, where her initial attempts to address her sense of dislocation are concealed in an energetic strategy, a kind of romantic purposeful sacrifice in which her artistic emancipation "must be bought with tears and pain."

In Paris, she studied at the Academie Colarossi, but later wrote, "I could not stand the airlessness of the life rooms for long, the doctors stating, as they had done in London, that 'there was something about these big cities that these Canadians from their big spaces couldn't stand, it was like putting a pine tree in a pot.'"[43] This Eurocentric analogy is romantic and misleading but also fascinating and generative. All settlers like Carr were transplants, and on Canada's West Coast, relatively new ones. But to the Parisian doctor, Carr had been naturalized and was now displaced in Europe. During the trip to London, Carr began to distance herself more resolutely from her familial association with England and its Empire, while retaining its internalized colonial gaze; the result of her "crossing borders," in Papastergiadis's terms, meant that her position in relation to Canada and the United Kingdom became visible to her.

What her illness did speak to was belonging, something Carr did not experience either abroad or at home prior to her London trip, and rarely anywhere within an atmosphere of sociality. Her experience of belonging took place during sojourns into the forest, beginning in her childhood, when Carr would leave the family property, which edged what later became Beacon Hill Park, the city's major urban parkland, then a wild area bordering on the oceanfront. She writes extensively of this identification, in contrast to the state of displacement within her family and middle-class Victorian society that matched her displacement in the United Kingdom. Again quoting Papastergiadis,

> Perhaps what is unique to modernity is not just the unprecedented scale of migrations, or even the nature of the imposition or the obligation to leave home, but rather the experience of estrangement that *precedes* departure. In modernity, foreignness is not commensurate with distance traveled.[44]

The "failure" of Carr's pilgrimage to England, therefore, may be read as an expression of this dilemma—a persistent and shared question of identity that speaks to issues of colonial subjectivity and settler-repatriate frameworks, a state of modernity. Deleuze examines this territory, suggesting a special relation between painting and "hysteria"—these ideas paralleling in turn an affective response or an immunological one, in Stewart's and Sloterdijk's terms. Tooling these three concepts, we can begin to consider how deeply strategic Carr's response was:

> Painting directly attempts to release the presences beneath representation, beyond representation. The colour system itself is a system of direct action on the nervous system. This is not an hysteria of the painter, but an hysteria of painting. With painting hysteria becomes art. Or rather, with the painter, hysteria becomes painting. What the hysteric is incapable of doing—a little art—is accomplished in painting. It must also be said that the painter is not hysterical, in the sense of a negation, in negative theology. Abjection becomes splendour, the horror of life becomes a very pure and very intense life.[45]

Carr's writings seem to parallel this concept of "intense life" in her conclusions on the 1927 exhibition *Canadian West Coast Art: Native and Modern*. In carving out a distinct identity as Canadian, at the same time she rejects settlers who do not have her special understanding of the landscape or its people, her idea of nation, and those she imagines belonging there:

> Canada and her sons cry out for a hearing but the people are blind and deaf. Their souls are dead. Dominated by dead England and English traditions, they are decorating their tombstones while living things clamour to be fed...Mine are not so good in workmanship. Only one point I give to mine. I loved the country and the people more than the others who paint her. It was my own country, part of the West and me.[46]

Ultimately, Emily Carr's particular form of escapology resulted in one of the most "productive" careers of any Canadian artist. Her sojourn and internment in England allowed her to discover that, within the terrain of acceptable options, institutions, political and social lives and subjectivities, there existed a labile force which offered a productive space, a generative rupture, that helps to reorganize experience. Her act of creative work under the silence and duress of the "rest cure" was, most crucially, the work of coming into a knowledge of her own deep resilience, a knowledge that would last her to the end of her life.

As Thomas Mann's Castorp observes,

> The Valley would long since have filled with shadows, and while Hans Castorp ate it would grow discernibly darker in the white room. When he had finished he would sit there propped up against his pillows, his empty dishes and his magic table before him, and gaze out into the quickly falling dusk—today's dusk which was hardly distinguishable from yesterday's or the dusk of the day before yesterday or of a week ago. There was evening—and there had just been morning. The day, chopped into little pieces by all these synthetic diversions, had in fact crumbled in his hands, and turned to dust—and he would notice it now, either in cheerful amazement or, at worst, with a little pensiveness, since to shudder at the thought would have been in appropriate to his young years. It seemed to him that he was simply gazing, "on and on."[47]

1 "But Doctor, I am not T.B. I came to London to study Art. I've just worked too hard, that's all." "Precisely." He rang for the maid to show me out. "A year!" I stumbled down the steps of the Specialist, made my way to Doctor Sally Bottle's. Within twenty-four hours I was seated in the train, bound for Sunhill Sanatorium, wildly rebellious at heart." Emily Carr, *Pause* (Vancouver: Douglas & McIntyre, 2007), 17–18.

2 Stephen Wright, "Entries in Escapology (1): Sylvie and Bruno" (opening address to the Open Engagement Conference, organized by Portland State University's Art and Social Practice MFA program, May 2012), "Art and Social Practice," accessed January 13, 2013. http://www.psu-socialpractice.org/paradoxes-loopholes/tag/escapology.

3 From the introduction to Sarkis Zabunyan and Uwe Fleckner, *The Treasure Chests of Mnemosyne: Selected Texts on Memory Theory from Plato to Derrida* (Dresden: Verlag der Kunst, 1998).

4 Lauren Berlant, *Cruel Optimism* (Durham: Duke University Press, 2011), 4.

5 Here, "aura" refers to Walter Benjamin's adaptation of this concept from the metaphysical lexicon, which I further adapt to include the hagiography of the artist, not simply the work.. Miriam Brau Hansen comments that "Aura's epistemic structure, secularized and modernized . . . can . . .be seen at work in [Walter] Benjamin's efforts to reconceptualize experience through the very conditions of its *impossibility*, as the only chance to counter the bungled (capitalist-imperialist) adaptation of technology . . . . At the same time, though, they revolved around the possibility that the new technological media could reactivate older potentials of perception and imagination that would enable human beings to engage productively, at a collective and sensorial level, with modern forms of self-alienation." For a further discussion of Benjamin's use of the term, see Miriam Brau Hansen, "Benjamin's Aura," *Critical Enquiry* 34 (Winter 2008), 336–375.

6 Jacques Rancière, *The Politics of Aesthetics: The Distribution of the Sensible* (New York: Continuum, 2004), 65.

7 Kathleen Stewart, *Ordinary Affects* (Durham: Duke University Press, 2007), 114.

8 Wall is paraphrased in *Documenta (13), The Guidebook, Catalogue 3/3*, ed. Carolyn Christov-Bakargiev (Kassel: Hatje Cantz, 2012), 148. Carr's influence has been recognized recently by her inclusion as a featured artist in the international exhibition, Documenta (13) in 2012, and in the exhibition Painting Canada: Emily Carr in British Columbia at the Dulwich Picture Gallery in London, UK, in 2014.

9 Thomas Mann, *The Magic Mountain* (New York: Alfred A. Knopf, 1995), 4.

10 Dr. Jane Walker, "A Contribution to the Hygenic Treatment of Tuberculosis," *Magazine of the London (R.F.H.) School of Medicine for Women* (October 1898).

11 Carr, *Pause*, 20.

12 Ibid., 32.

13 Ibid., 33.

14 Elaine Showalter, "Hysteria, Feminism and Gender," in *Hysteria Beyond Freud*, ed. Sander L. Gilman et al. (Berkeley: University of California Press, 1993), 305.

15 Louis Aragon and André Breton, "Le cinquantenaire de l'hystérie," *La Révolution surréaliste*, no. 11 (1928), 20.

16 Sharla Hutchison, "Convulsive Beauty: Images of Hysteria and Transgressive Sexuality: Claude Cahun and Djuna Barnes," symploke 11, no. 1–2 (2003): 212–226, http://muse.jhu.edu/journals/symploke/summary/v011/11.1hutchison.html.

17 Michel Foucault, *The History of Sexuality Volume 1: An Introduction* (New York: Pantheon Books, 1978), 104–105.

18 See also Foucault's *The Birth of the Clinic* (1963) and *Discipline and Punish* (1975).

19 The bound sketchbook, from 1903, is comprised of 56 drawings in graphite and ink, and 23 pages of handwritten notations. In 1953, these were published posthumously under the title: *Pause: An Emily Carr Sketchbook*, together with a series of short stories on the experience of her hospitalization written by Carr from recollection in the final years of her life.

20 This is described in detail by Dr. Erika Dyck in her excellent essay, "Psychedelics, Architecture, and a History of Exile," included in this publication.

21 Peter Sloterdijk, *Spheres Theory: Talking to Myself about the Poetics of Space*, Interview at http://www.scribd.com/robertamaraccio/d/20107867-Peter-Sloterdijk.

22 Text from *Le Vol Quotidien*, Joanne Bristol, 2014.

23 This subject is further explored within this publication by Vinciane Despret, in her evocative essay, "Emily Carr: Often the other..."

24 Carr, *Pause*, 27.

25 From email correspondence with the artist, October 29, 2013.

26 Stewart, *Ordinary Affects*, 2.

27 From email correspondence with the artist, June 16, 2014.

28 Ibid.

29 Ibid.

30 Ibid.

31 Lauren Berlant and Jordan Greenwald, "Affect in the Endtimes: A Conversation with Lauren Berlant," *Qui Parle: Critical Humanities and Social Sciences* 20, no. 2 (Spring/Summer 2012): 71-89, http://muse.jhu.edu/journals/qui/summary/v020/20.2.berlant.html.

32 Emily Carr, *The House of All Sorts* (Vancouver: Douglas & McIntyre, 2004), 117.

33 Gerta Moray, "The Invisibility of Lee Nam, Chinese Artist in British Columbia," in *Untold Stories of British Columbia, Papers Presented at the Conference Untold Stories of British Columbia, 1–2 Mar. 2002*, ed. Paul Wood (Victoria: University of Victoria Humanities Centre, 2003), 29.

34 Griselda Pollock, "Theater of Memory: Trauma and Cure in Charlotte Salomon's Modernist Fairy Tale *Leben? Oder Theater?*" in *Reading Charlotte Salomon*, ed. Michael P. Steinberg and Monica Bohm-Duchen (Ithaca: Cornell University Press, 2006), 34–72.

35 For the exhibition, twenty facsimiles have been generously loaned to the Mendel Art Gallery from the Jewish Historical Museum in Amsterdam. The works for this presentation focus primarily on Salomon's art school training, the illness in her family, and her exile in the South of France, culminating in the death of her grandmother.

36 Michael P. Steinberg, "Reading Charlotte Salomon: History Memory, Modernism," in *Reading Charlotte Salomon*, 1–20.

37 Nikos Papastergiadis, *Modernity as Exile: The Stranger in John Berger's Writing* (Manchester: Manchester University Press, 1993), 14.

38 Quoted in Grant Pooke, *Contemporary British Art: An Introduction*, 226. Also see Tom Overton, *Mark Wallinger Biography* on the British Council: British Pavilion in Venice website, http://venicebiennale.britishcouncil.org/people/reference/mark-wallinger.

39 Overton, *Mark Wallinger*.

40 Carr, *Pause*, 59.

41 Papastergiadis, *Modernity as Exile*, 9.

42 Emily Carr, *London Student Sojourn*, 1901 from the British Columbia Archives collection, Royal BC Museum Corporation, Victoria (PDP6095-6116), 2.

43 Emily Carr, Opposite Contraries: *The Unknown Journals of Emily Carr and Other Writings*, ed. Susan Crean (Vancouver: Douglas & McIntyre, 2003), 204.

44 Papastergiadis, *Modernity as Exile*, 13

45 Deleuze, *Francis Bacon* (London: Continuum, 2005), 37.

46 Carr, quoted by Charles C. Hill in "Backgrounds in Canadian Art: The 1927 *Exhibition of West Coast Art: Native and Modern*," in *Emily Carr: New Perspectives on a Canadian Icon* (Toronto: Douglas & McIntyre, 2006), 97.

47 Mann, *The Magic Mountain*, 189.

THEY WHO HOLD THE WORLD TOGETHER

EMILY CARR'S ECOLOGICAL POETICS

A Photo Essay

EMILY CARR: OFTEN THE OTHER

Vinciane Despret

> *When Mouche, my grandmother, was desolate because my mother was in the Congo in 1950, Mamy, my mother, had the good idea of sending Mouche a parrot.*
> *Mouche called it Coco! For thirty years she looked after it as she should, getting bitten from time to time and then cursing Coco as she bled.*
> *One day Mouche died and so Mona, the ex-mistress of Parrain, Mamy's brother, adopted Coco.*
> *And so it is that recently, although Mona, Parrain and Mamy have themselves all died too, I had news of Coco from Mona's son.*

This story was sent to me nearly a year ago now by one of my very dear friends, Thierry Huygen. I know that he wrote it for me and sent it because it intertwines, with a restraint verging on stylistic acrobatics, the two forms of love that touch us, that transform us, that overwhelm us most deeply, most lastingly, and most deservedly – the love that animals reveal to us and the love that we discover for those who have departed and whom we continue to cherish, in one way or another. Often in another.

I don't know if Emily Carr could have written this story. No doubt that is not the relevant question. But I cannot myself imagine writing about her, or rather writing as inspired by her, without acknowledging this strange feeling of familiarity that shines forth when considering this story side by side with her stories. Without beginning from this intuition of a fundamental complicity between these stories and trying to unravel the enigma therein. In one way or another. In one way and another in *this* case.

One might think, of course, that this complicity has something to do with the style, or rather with what its rhythm makes one feel – a result, no doubt, of their being blown through with, or perhaps bounded by, silences; the one and the other very near to a freehand sketch.[1]

More obvious still, for those who are familiar with Emily's bestiary, would be to focus on the parrot.[2] But let us admit that the link is tenuous: Coco came from

Africa, Jane from Panama. We know little about the former, if only that he bit. We know much more, on the other hand, about Jane, about her "God save George," and about the joyous disorder she created, with the graceful humour so particular to parrots. Her beak was likewise to be feared. But it is useless to seek to draw a connection from such small things; the similarity clearly does not lie here.

Because it is not so much the presence of the two parrots, Coco or Jane, that shapes the stories' complicity; rather, it is what these birds actively do that forms the veritable warp and weft of each of these tales: *these animals force the humans to create and maintain relationships.* This is the first meaning I can read in the crossed threads of this web of transmission that wove itself outwards from Coco, and it is exactly what Jane did, in her mischievous way – if only because she sparked the meeting of her three successive owners, who came to recognize one another through the description of her pranks.

Having said that, one realizes that all Emily's animals played this role of forging links between people – in one way or another, usually in another – all through her life. The seagull that Emily gave to the Native woman, Clara, upon returning from an island excursion adopted a role very near to that given to Coco. For "Clara taught her gull to go back and forth between Alliford Bay, where she worked in the cannery, and Skidegate Village. Her home was in Skidegate; her aged mother lived there. When the old woman saw the bird come it was like a greeting from her daughter."[3] As for Woo, the little monkey who for so long shared Emily's life, he took this exercise to the farthest reaches of excellence. And the love Emily had for the Bobtails, those sheepdogs who were never so happy as when they could herd other beings together – no one can convince me for a second that this was by chance.

This was also, in an even more explicit manner, the role played by the "little soldiers," as they were called in the sanatorium – the bullfinches Emily took from their nest and raised by hand, with the dream that she could take them back to Canada so their songs could fill the forests. Those little soldiers galvanized the patients of the sanatorium, victims of despair, of boredom and suffering. These little birds gave new life, new breath, I might even say new hope to the most hopeless; more than that, they ordered and reordered their relationships. The aimless walks of the patients now had a purpose: to find worms, insects, little morsels for the birds; and the great aviary that housed them became the central meeting place for the community.

"Life in the San did queer things to us. Was it our common troubles and discomforts? Or was it the open – birds, trees, space, sharing their world with us – that did it?"[4] To this question Emily Carr replied in the same breath that she didn't know. But all her stories translate into a resounding yes for the second hypothesis.

Because it is most certainly, unquestionably, what *animates* each of these stories. Herein lies the great talent, the sorceress's wisdom, the shamanic intuition of Emily: she felt, she grasped that what animates the world has little to do with what we think of as the organizing forces. Her true genius – genius in the sense offered by Susan Musgrave, revising Sartre: not as a gift, but as the way one invents in desperate situations[5] – was to have been able to break with our normal perception of things: our understanding of the causality of events, our belief in the inanimateness of the creatures of this world. We have the habit of thinking that events and life are of our own making, that our role is primary. Emily inverted this perspective. She knew how to open silences in order to listen, how to hold herself back so that other modes of being might blossom forth, how to let other perspectives reshape how the world lives its life.[6]

I find all kinds of signs of this; and each of the stories in which those signs are found is only one way or another – especially another – of rendering this truth discernible. I believe that what Emily managed to understand and to feel, in thinking and in living the world from the perspective of animals, is that it is they who hold the world together, it is they who are the life and even the memory of the world – because it is the animals who enable the world to remember what it has been. And I believe, too, in reading her work, that she realized this memory is essential to the persistence of the world; it is its insurrection against loss and forgetting.

If my reading is correct, Emily Carr in this way invented an ecological poetics, a poetics that preserves the life of the world within the life and the memory of animals. Thus, what does she remember when her own memory evokes the small village of Sitka? The ravens, without which, she says, Sitka would not be Sitka; the ravens, "noisy, weighty, powerful, swooping, uttering sepulchral wisdoms, winging, wheeling blackly into the deep woods behind the village." Male ravens calling "Ping!" and female ravens replying "Qua!" Emily writes: "To sense Sitka is to see her composed of a three-strand weave – Indians, peace, ravens. Perhaps the most insistently vital, the most unchanging of the three are the ravens. Soldiers and tourists broke Sitka's peace. Civilization cheapened her Indian. But generation after generation her ravens will mate, create, go on, on into time…'Ping-Qua! Ping-Qua!'"[7]

Ravens are, in fact, one of the most crucial characters of the cosmology of First Nations on the Pacific Coast, and these nations ultimately resisted the forces of colonization that Emily saw silencing them and compromising their knowledge. Animals thus not only act to connect humans to humans; they attach and join together the whole of the world. It is birds, I believe, that Emily most trusts to carry out this work – work that never ceases to need doing. Through memory, as I have said, as with the ravens of Sitka; through their songs – songs that keep forests alive, as her dream of bringing bullfinches to Canada would have had it. It is to birds, too, that we owe the fact that heaven and earth hold together. Birds keep heaven and earth from drifting apart forever, so long as they carry seeds, bits of earth, the stones of fruit toward the skies, so long as they can cause a whole length of the sky to descend towards the earth, like that day of great joy when the wild geese arrive to feed in a field and offer up this miracle: "that sky multitude earthed."[8]

This is Emily Carr. An ecological poetics, at once a protest against death and an ontological insurrection,[9] a desperate resistance against the deadening of the world. An ecological poetics that celebrates and upholds the perseverance of life:[10] thus, as she wrote of an old maple tree she was forced to fell, "the maple stumps were left in the ground. One died soon. The other clung furiously to life, her sap refused to dry up, grimly she determined to go on living… Robbed of moisture, light and air, the maple still remembered spring and pushed watery sap along her pale sprouts… The old maple stump would not give up. It seemed no living things in the House of All Sorts had less to live for than that old western maple, yet she clung to life's last shred – she loved living."[11]

1 "I did not know book rules," she wrote in *Growing Pains*. "I made two for myself. They were about the same as the principles I used in painting. Get to the point as directly as you can; never use a big word if a little one will do." (Quoted in Susan Musgrave's Introduction to *The House of All Sorts*, Douglas & McIntyre, 2004, 11.)

2 "Sally and Jane," in *The Heart of a Peacock*, Douglas & McIntyre, 2005, 38–46.

3 "Two women and an Infant Gull," in *The Heart of a Peacock*, 76.

4 "Scrap's child," in *Pause* (Douglas & McIntyre, 2007), 128.

5 Introduction to the *House of All Sorts*, 6.

6 She recounts how, on one of her walks far from the sanatorium, she arrived at a clearing and fell asleep there. Upon waking, she discovered a paradisiacal scene: rabbits bobbed everywhere, and hundreds of birds were singing. But when she went back with doctor (at the latter's request), the miracle did not recur: "We sat down to rest. Silence fell between us. I could feel the Doctor and the Warren were not in sympathy. The Warren would not do any of the things that it did for me the other day. It went stupid, made me feel a liar. The birds were quiet; no rabbits scuttled; not even a cricket gritted his wings". ("A Rabbit Warren and a Piggery" in *Pause*, 103.)

7 "Sitka's Ravens," in *The Heart of a Peacock*, 94–95.

8 "Wild Geese," in *The Heart of a Peacock*, 78.

9 I understand poetry in the double sense of what it *makes*: like *poiesis, poetry* has its origins in the ancient Greek verb *poiein*, "to make," a creative action that continues and transforms the world; and as a *technique*, the art of moving bodies at a distance with words (and with silences). In the philosophical tradition of William James, and even more of Gustav Fechner, the reality of the world, its tangible being, its very stuff, is composed of the totality of consciousnesses that perceive it. Each disappearance of a way of being, therefore, leads to an ontological weakening of the world, a lessening of life. The poetry of Emily Carr is ecological as an outcome of this double meaning of "poetics": she extends, by *recreating*, the existence of singular, situated perceptions of the world – the perceptions of animals and plants. Her poetry thus constitutes an ontological insurrection – she transforms our ways of perceiving the world, leading us to "feel more."

10 Many of her stories celebrate this obstinate outcry of life, whether that of the little cat named Mary Anne, the fight against death of the monkey Woo after being poisoned, or many other examples: "Life, persistent life! Always pushing, always going on" (from "Babies," in *The House of all Sorts*, 177).

11 "Life Loves Living," in *The House of All Sorts*, 57.

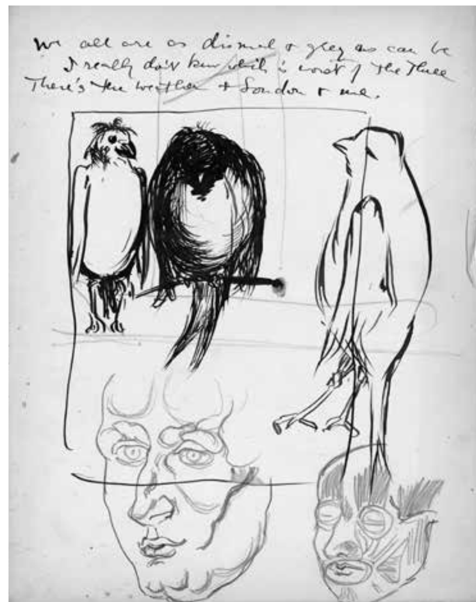


fig. 7 Emily Carr
Three Birds, Two Heads, 1902 (PDP06129)

PSYCHEDELICS, ARCHITECTURE AND A HISTORY OF EXILE

Erika
Dyck

I was NOT always polite, not always biddable. The monotony bored me. I despised the everlasting red tape, the sheep-like stupidity… Time ambled by, days alike as peas in a pod-sleeping, eating, resting. They kept me in bed for three months.
—Emily Carr, *Pause* (p. 63)

Emily Carr was diagnosed with hysteria in 1903 when she was admitted to the East Anglia Sanatorium near Suffolk, England. She then exclaimed: "But Doctor, I am not TB. I came to London to study Art. I've just worked too hard, that's all."[1] For what was likely considered an emotional and/or psychological breakdown, Carr was treated with a rest cure that involved months at a time in a bed in an institution.

During the Victorian period, thousands of women who entered asylums were labelled with a diagnosis of hysteria, which literally means "wandering womb." In England some of those women, like Carr, were sent to sanatoriums to avoid the humiliating stigma of the psychiatric asylum, which was often associated with pauper patients. A sanatorium was considered a more appropriate institution for middle-class women. Victorian women were often considered at risk of hysteria due to their inherent fragility—physical, emotional, and psychological. The dominant cure at the time was rest, which often meant confinement and regularized institutional schedules. Carr's description of her time at East Anglia, which she calls Sunhill in her book of sketches, is a vivid reflection of her sense of alienation and homesick feelings for Canada, but also a time of rest, recovery, and, in unexpected ways, a connection with nature.

She often finds comfort in the presence of animals and nature, a theme that later becomes a prominent feature of her work, but in the sanatorium these connections are described by others as "queer" and "abnormal." There is even some hinting from the staff that perhaps Carr has imagined or hallucinated her interactions with animals, which further confirms their determination to keep her safe within the walls of the institution.

Emily Carr's reflections on her diagnosis of hysteria are limited, and quite concealed at times. She more readily comments on the institutional

fig. 9 Saskatchewan Provincial Mental Hospital in Weyburn, Saskatchewan, c. 1920

environment, nature, animals, and the overwhelming feelings of isolation that consumed her while she lived with little to no privacy in a crowded sanatorium. Her personal commentary provides one window into a strange world of institutional living, psychological insecurity, and emotional instability. Her intimate account is a sensitive portrayal of a woman struggling to resurrect her own identity while being surrounded by confounding figures—some sick, others authoritarian—who cause her to question her own way of being.

The institutionalized routines further depersonalized people like Carr, who found themselves moving to the rhythms of the clinic rather than establishing their own paths. The walls of the institution served as fixed reminders of the rather oppressive and unimaginative environment in which people were meant to heal, relax, and be rehabilitated. Patients were safely removed from the anxiety-producing mess of the urban landscape and plunged into a foreign but vaguely pastoral setting punctuated by the often-Gothic structures that served as mental hospitals.

In Canada, a prime example of this type of facility was the Saskatchewan Mental Hospital at Weyburn (fig. 9), which was the last mental health facility in Canada built according to nineteenth-century design principles (it had been modelled after asylums in eastern Canada).[2] The result was stunning. The institution was an imposing structure on the bald Canadian prairie, complete with a bronze roof. It sat, pavilion style, with work farms nestled in its back quarters and three long wings jutting out from the central structure. The Weyburn Hospital was the largest building in the community and the largest employer. At the time of its opening in 1921, Saskatchewan's Department of Public Health reported that over 1,500 individuals in the province required institutional care. Twenty-five years later this figure had nearly doubled, yet the capacity for accommodating patients remained the same. A national survey conducted in 1945 suggested that the conditions in the hospital at Weyburn were steadily deteriorating and patients were suffering. The report cited it as one of the worst mental hospitals in the country.

Patients housed in these institutions were physically and psychologically cut off from the realities of society, stranded in a segregated and sterile space where they often surrendered their character and individuality at the door, lest they reveal pathologies that might further extend their incarceration. They were forced to conform to a new rhythm of life under hospital surveillance, often without privacy. As Emily Carr wrote,

> Doctor McNair's office had a window opening onto the Circular Porch so that serious patients were always under her eye. From her room she could look down the right and left terrace, see the long rows of reclining chairs... From her window the Doctor could time the coming back of each patient from his walk, note if he had over-hurried or dawdled, by timing his arrival on the porch. Everything was horrible clockwork, tick tock, tick tock. You felt like a mechanical toy... If a patient had a huge misery, knew she must cry, she ran to her room under the San's long brooding wings, ducked behind her scant dressing screen, gave way. It was more indecent to be seen crying in the San than to be seen naked.[3]

Contemporary critics of asylum culture in the 1960s began to question whether madness was treated in these mausoleums or whether it was created under these strange conditions.

This liminal existence has often been credited, however, with stimulating new levels of consciousness. Artists, theologians, doctors, philosophers, and many others have long attempted to cultivate such a state of consciousness—described at times as mad—to stimulate creativity and in an effort to make that which is unstable, productive. One such experiment occurred in Saskatchewan with the aid of lysergic acid diethylamide (LSD). This drug helped users re-evaluate perceptions of space and also notions of sanity in ways that later altered how mental health services were being provided in the province.

British-trained psychiatrist Humphry Osmond was one of the chief proponents of this dynamic area of health research. He was curious about biochemical explanations for mental diseases, but he felt this approach was pushed aside in England by colleagues clinging to Freudian psychodynamic views of mental illness. When Saskatchewan premier Tommy Douglas advertised for psychiatrists in leading international medical journals, Osmond answered the call. He arrived in Saskatchewan in 1951 and soon became the superintendent of Saskatchewan Mental Hospital at Weyburn. He later reflected that he had felt stifled in London, while Weyburn represented an opportunity for adventure.

Osmond's thirst for experimentation was quenched with LSD. A few months after arriving in the province he began studying hallucinogenic drugs, primarily mescaline and later LSD. He worked closely with psychiatrist Abram Hoffer in Saskatoon and Duncan Blewett in Regina and also developed connections reaching beyond the province. For instance, Aldous Huxley beckoned Osmond to California to explore mescaline and later LSD together. Their blossoming friendship over the next several years led to the introduction of the word "psychedelic" to refer to the sensations accompanying an LSD experience, including its mind-manifesting properties, which gave rise to visual hallucinations, distortion of time and space, and a general increase in levels of anxiety. The experience also produced a period of intense self-reflection, which seemed capable of allowing users to generate a perspective on themselves in a manner that resembled an out-of-body experience. After collecting autobiographical writings of people diagnosed with schizophrenia and comparing them with his own perceptions after taking LSD, Osmond concluded that the drug provided critical insights into the experience of madness.

Osmond's model psychosis suggested that LSD might become a critical tool for chemically stimulating empathy among psychiatrists, social workers, and nurses employed in these facilities. Combining Osmond's imaginative perspectives on psychiatry with Huxley's lucid prose and Hoffer's biochemical analysis, the researchers proposed that LSD could offer a window into the perceptual world of schizophrenia. Government officials in Saskatchewan took this idea one step further and invited architect Kiyoshi Izumi to study the asylum under the influence of LSD and to subsequently make recommendations for structural

changes that might aid in the management of individuals with mental disorders.

Izumi began the project in earnest in 1957 after acquainting himself with the drug three years earlier under the guidance of Blewett, head of the Psychology Department at the University of Regina. At that time Izumi wrote: "A most enlightening experience was when I looked up into the prairie sky. I perceived that the world was turning and my immediate reaction was I was in one of Van Gogh's paintings… Subsequently, not only Van Gogh but the paintings of Utrillo, and particularly of El Greco have had certain fascinations for me…this first experience with LSD was a most enlightening experience." [4] Izumi's first adventure with madness through LSD stimulated his interest in spaces, confinement, and the experiences of being exiled from one's community. Significantly, his personal trials as a Japanese Canadian merged with his professional outlook as an architect.

Izumi's parents had immigrated to Vancouver from Japan in the 1910s, and Kiyoshi was born in 1921. After receiving his education at the London School of Economics, Massachusetts Institute of Technology, and Harvard University, he did not relish the thought of returning home to British Columbia, where anti-Japanese sentiments ran high in the late 1940s. Indeed, Japanese-Canadians in that province had been segregated in internment camps during the Second World War and were not allowed to return to the B.C. coast until 1949. Instead Izumi set his sights on Saskatchewan, where there were few Japanese families, no internment camps, and some family friends. Feeling somewhat exiled from his home community, he soon settled in Regina and eventually went into private practice as an architect.

When he began his experimentation with LSD, his reflections were sincere and disorienting: "There was the indescribable feeling of hearing colors, smelling colors, seeing sound and 'seeing' texture in a form which was almost a direct tactile feeling."[5] Over time his observations evolved to help him produce architectural and design reforms that he genuinely believed took the perceptual world of institutionalized patients seriously. Ultimately, his work on architectural space, design, and madness drew international attention.

Izumi incorporated his own personal experiences into his professional craft as he observed the inner spaces of the asylum under the influence of LSD. He readily accepted that in the modernist style in architecture, which prioritized function over form, designs needed to eschew the desires of the architect and instead embrace the needs of the consumer of that space. In the case of the asylum, the consumer was the disenfranchised, alienated, and disempowered patient. Therapeutic spaces, Izumi suggested, must therefore accommodate the emotional needs of patients conditioned to distrust their own perceptions of reality. To redirect those feelings towards a more confident, even empowered, interpretation of one's surroundings meant blending modern architectural features, such as smooth surfaces and flush designs, with a more concerted focus on how detailed features made someone feel in that space.

Izumi's LSD experiments had a significant influence on his sense of design features, structure, and form as they pertained to feelings of belonging or alienation, integration into or exile from one's society. He concluded that decisions about design in hospital spaces were often guided by cost, efficiency, function, or staff preference. Rarely if ever were the patients' views taken into consideration. If the reverse were true, he believed the therapeutic results might be enhanced. For example, "the hard glaring and highly reflective surfaces of polished terrazzo floors, enamel or glazed tile walls and white ceiling tiles created spaces of unusually intimidating qualities particularly if other people were also in this space. The acoustical qualities of such enclosed space heightened the effect of tautness and this quality became indistinguishable with your tensions, both psychically and physically." His findings implied that feelings of alienation from one's community, one's family, or even one's own healthy thoughts were further aggravated by structural settings and design features that amplified a sense of exile from reality.

He also suggested that for patients with disordered perceptions, these institutional spaces became home, whether comfortable or not, so designers should attempt to combine features that merged homelike settings within an institutional environment. He claimed, "One became very aware of the different kinds of an environment simply but not quite accurately expressed by applying the following kinds of adjectives such as hard, soft, warm, cool, hot, cold, resilient, etc. etc. to the visual, acoustical, tactile, olfactory. The otherwise perceived environment involved your emotional, intellectual, conscious and sub-conscious state which was affected by the psychotic qualities of the people." These spaces then created negative emotional and psychological responses that were particularly damaging for people who were confined there due to their disturbing and dysfunctional perceptions.

Izumi grew sympathetic to the plight of the confined patient and further experimented with chemically induced disorientation in an effort to more accurately catalogue spaces from this perceptual framework. Over time, he wrote,

> [I began to see like a patient.] For example how a room "leaked" and this related to perceiving your body become a very geletenanious [sic] and fluid form and "seeing" yourself flow and ooze out through cracks and other openings that are distinct from the accepted openings such as doors and windows. Sometimes it was your soul or mind in a "gaseous" form. To be "startled" by the monotony of one color, in this case, a beige throughout the institution, may sound contradictory but there was such a phenomena which often immobilized you. Similarly, the ubiquitous terrazzo floor, the suspended ceilings, and similar uniformity added to one's confusion of relating oneself to time and space… The number of similar elements in a room, added to the spatial and/or time dimension of the room and also added to a certain difficulty of identifying your own [body].[6]

Many features of institutional spaces that appeared benign to the healthy observer caused anxiety or enhanced a sense of alienation for patient or temporary psychotic voyeur. By carefully linking the environment with emotions and mental health, Izumi made the somewhat radical suggestion that mental hospital spaces ought to be restructured and decorated from the patient's point of view.

Izumi's notes also contained statements and observations that he collected from patients at the Weyburn Hospital, drawing particular attention to the affective qualities of the architectural design. One schizophrenic patient commented on the need for additional space to feel comfortable. He explained to Izumi that he needed "social and emotional freedoms to co-ordinate the body to the environment in a manner which protects freedom to make decisions without interference." This patient continued by suggesting that other people may see the schizophrenic patient as simply fast or slow, ambitious or lazy, and so on, but he explained that his behavioral reactions were related to comfort in the decision-making process, which Izumi interpreted as the need for safe "psychic space."

Meanwhile, Izumi remained under pressure from the provincial government to produce an appropriate design for the expanding mental health system. He ultimately proposed what he called a "socio-petal" model for the new hospital,

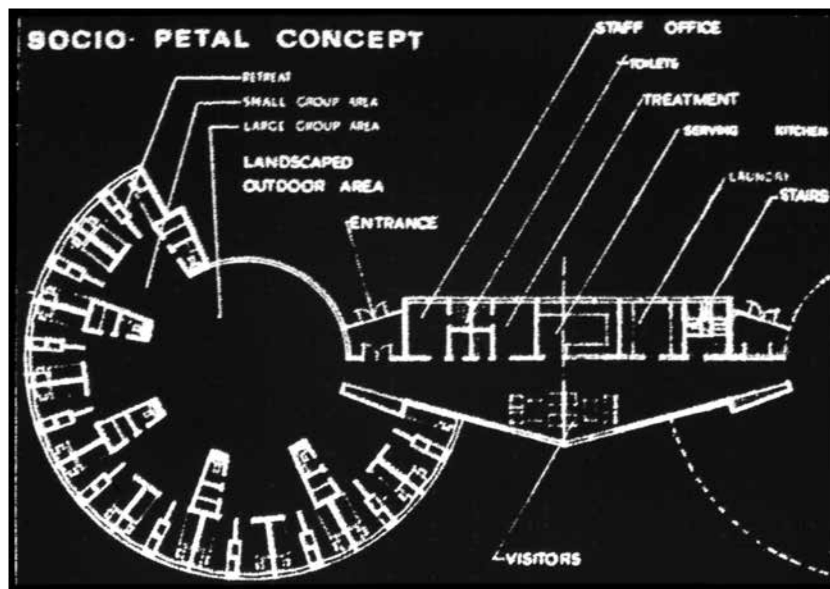


fig. 10 Draft of Kiyoshi Izumi's socio-petal design, c. 1957

a circular design that he felt, based on his observations of disculturation within the institution, would aid the hospital's main therapeutic function by creating space that was conducive to social interactions (fig. 10). In other words, he believed the mental hospital required an architectural layout that fostered community. His socio-petal design incorporated features of modernism and austerity—for example, flat roofs, minimal exterior ornamentation, monolithic volumes, the use of only one color (usually white or off-white), concrete with steel and large expanses of exterior glass[7]—alongside a desire to build a hospital for patients rather than for its staff. The circular design provided private spaces for patients along the perimeter of the building and expanded space for social contact as they moved outside their private space. The extra barriers or buffers, he felt, created unambiguous divisions in the hospital and allowed for an unobtrusive entrance into a room or, similarly, an escape into privacy.

In her description of Sunhill, Emily Carr had complained about the very layout that Izumi was trying to fix, explaining how it afforded little room for privacy or autonomy. She wrote that "all the patients' rooms were on the south side of the corridors; the north side of each corridor was all open windows, the wind roared down with hurricane velocity…patients were forbidden ever to shut windows without permission…I turned into my pillow and cried. It seemed the only logical thing to do."[8]

Izumi worked to adjust this feeling of powerlessness in patients by using spatial designs. Inside the facility, he avoided long corridors that, according to patients and LSD subjects, echoed and reinforced feelings of paranoia and depersonalization, which made the transition from one space to another a frightening experience. In an attempt to limit the feeling of being under surveillance, he removed the central nursing station. In contrast to the arrangement in a panopticon-style building, Izumi suggested that hospital staff have a relatively separate, rectangular area off to the side of the patient-oriented space. He said that this kind of design offered a model for addressing the need for various kinds of "psychic space." Although he was later criticized for retaining features of surveillance through his use of circular designs, Izumi resented these accusations and replied that those spaces were designed with patients, rather than staff, at the centre.

He also paid attention to the interior designs in the institution, retaining his core objective that the institution should foster a design that facilitates the building and rebuilding of social relationships. For example, he focused on the appropriate colouring, texture, and arrangement of floor tiles. Conscious of the ways that coloured tiles could create illusions of distance, security, and gaps or holes in the floor, he carefully chose patterns in common spaces that created a sense of security in a homelike environment. Conversely, he resisted arrangements that created solid lines and might therefore suggest barriers.

His provocative recommendations fell on deaf ears. By the mid-1960s, LSD research had become mired in its association with countercultural activities, drug abuse, and unethical medical activities. Izumi's findings, like those of Osmond and his colleagues, were entangled in a cultural war on drugs that discarded scientific evidence in favour of drug control. Locally, Saskatchewan elected a new government that withdrew its support for pre-existing projects in a strenuous effort to distance itself from the socialist experiment. Meanwhile, new psychiatric medications reached unprecedented levels of commercial and therapeutic success, and their promoters claimed to have unlocked the doors of the asylum and allowed patients to resume their lives in the community. The idea of a new institution, even one imagined from the empathetic perspective of Kiyoshi Izumi, appeared as a relic of the past and as a painful reminder of stagnation and alienation. Izumi's work became collateral damage in a cultural maelstrom over ideology, public policy, and a new era of psycho-pharmaceuticals.

Although his plans were never fully realized in architectural form, Izumi's observations on institutional spaces attracted attention from psychiatrists, architects, and administrators from around the world. Commentators praised the attention to detail and the structural considerations for privacy and personal space within an impersonal setting. While some of the coverage stemmed from the increasingly controversial use of LSD to achieve such perspectives, even the World Health Organization commended Saskatchewan for its courageous efforts to dissolve the psychological walls of the asylum and strive to create a rehabilitative space prefaced upon a philosophy of integration over segregation.[9]

Personally, Izumi cautioned against the casual assumption that modern life outside an asylum shielded one from madness; perhaps he still believed that institutional spaces, with all of their consequences, might yet have something to offer. "The [modern] environment," he warned, "is becoming ever intensely impersonal, depersonalizing, disculturating and dehumanizing."[10] The issue for Izumi was not that the asylum had failed to segregate madness from society, but that modern society had accelerated the pace at which it alienated its members without pausing to consider the consequences. Carr's experience in the modernized industrialized cities of both London and, later, Paris demonstrates this alienation, as during both journeys she quickly tired of the large city: "I could not stand the airlessness of the life [drawing] rooms for long," she wrote, "the doctors stating, as they had done in London[,] that 'there was something about these big cities that these Canadians from their big spaces couldn't stand, it was like putting a pine tree in a pot.'"[11]

Although Emily Carr wrote about the impact of the architecture and routines of the institution on her creative and psychic life more than half a century before Izumi made his comments, they both offered insights into the complicated connections between institutions and madness, urbanity and sanity, and nature and humanity. They both remind us of the way that madness continually influences our society in productive ways, but also of the enduring human impulse to alienate or confine that which we do not understand.

1 Emily Carr, *Pause: A Sketch Book* (Vancouver: Douglas & McIntyre, 2007), 17.

2 The discussion of mental health facilities and research in Saskatchewan, and of Kiyoshi Izumi's experiments with LSD and architectural suggestions, is based on my article "Spaced-Out in Saskatchewan: Modernism, Anti-Psychiatry, and Deinstitutionalization, 1950–1968," *Bulletin of the History of Medicine* 84, no. 4 (Winter 2010): 640–66.

3 Ibid., 32–33.

4 K. Izumi, "LSD and Architectural Design," a report for the Bureau of Research, New Jersey Neuro-Psychiatric Institute, page 5, in Saskatchewan Archives Board, Hoffer Papers, A207.

5 Ibid., 4.

6 Ibid., 6.

7 Stephen Verderber and David Find, *Healthcare Architecture in an Era of Radical Transformation* (New Haven, CT: Yale University Press, 2000), 17.

8 Carr, *Pause*, 21.

9 J. A. Oudine, "New Trends in Psychiatric Architecture: A Report on the First Mental Health Design Clinic," *Mental Hospitals* 9 (1958): 31–34, esp. 32.

10 Letter from K. Izumi to Canadian Mental Health Association, May 16, 1968, 1, SAB, A207, Izumi file.

11 Susan Crean, ed. *Opposite Contraries: The Unknown Journals of Emily Carr and Other Writings* (Vancouver and Toronto: Douglas & McIntyre, 2003), 204.

SKETCH BOOK FOR "PAUSE"

Emily Carr, 1903

selected images from
bound sketch book with 56 drawings
in graphite and ink, and 23 pages of handwritten notations

McMichael Canadian Art Collection
Gift of Dr. Jack Parnell

WHY DON'T THEY MIND THEIR OWN BUSINESS?

top left
Just as you're feeling better/And joy your bosom fills,/ Down falls your heart to zero/For in comes nurse with pills.

bottom right
March 30–31 Found several nests, mostly thrushes', and built largely in furze and brambles.

top right
Why Can't Men Mind Their Own Business?

bottom left
By the roadside/Good Friday 1903/"'Morsel and I"

bottom right
Our Medical Advisers

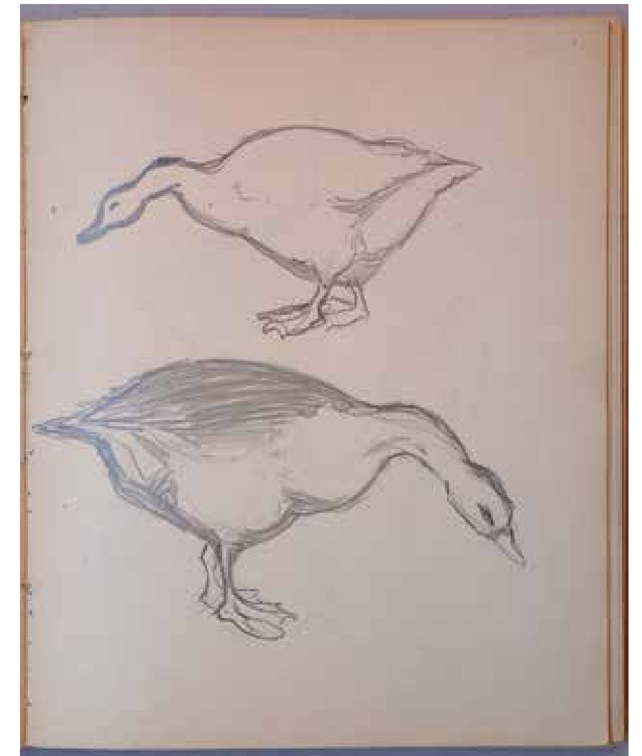
top left
5 o'clock a.m./Ap 15, 1903/Darn 'Em

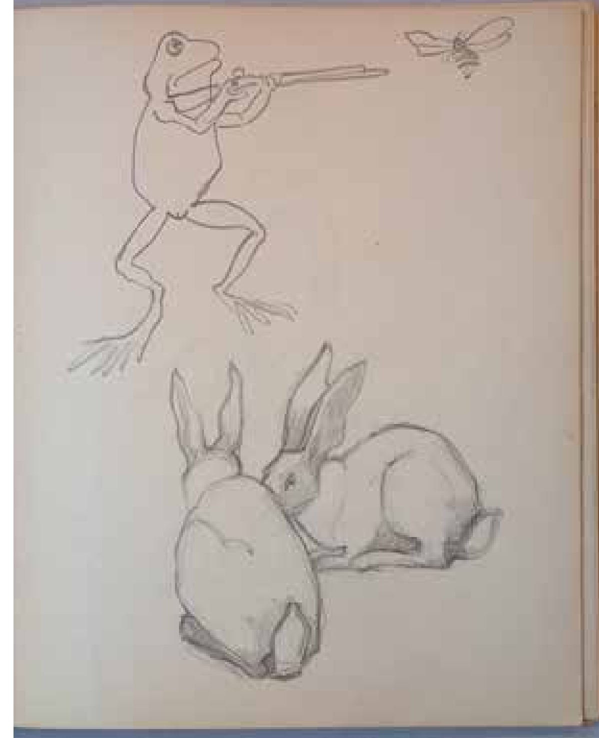
top right
Morsel and Patty Worming

bottom right
Rings on his fingers/A hook in his nose/Vulgarity pure,/ wherever he goes.

top
Reunion of The Morsel & the babe./ May 1st/Anticipation

bottom
Receipt for bringing out full expression of Hokey's countenance





top left
The beast depositing his food in an envelope as soon as Doctor's back is turned prior to burying it.

bottom
Hokey — only 3 eggs, 6 sausages, 2 porridges, 3 cups of tea and a little bit of bacon besides toast and butter. Whats the good of my taking a tonic if I cannot get more than that for breakfast Matron!

CONVOLUTED BEAUTY: IN THE COMPANY OF EMILY CARR

Cedric & Nathan Bomford
Joanne Bristol
Emily Carr
Louise Lawler
Marianne Nicolson
Charlotte Salomon
Karen Tam
Mark Wallinger
Thomas Zipp

opposite
Interior view of Cedric and Nathan Bomford, *Down by the River*, 2014, with archival photo installation

Emily Carr, Sketchbook for "Pause," 1903 with Cedric and Nathan Bomford, *Down by the River* (detail), 2014

Cedric and Nathan Bomford
Down by the River, 2014
mixed media installation

with Emily Carr, Shoreline, 1936; Marianne Nicolson, *Carnival/Carnivore*, 2014; and Emily Carr, *Strangled by Growth*, 1931

Emily Carr
Strangled by Growth, 1931
oil on canvas
Collection of the Vancouver Art Gallery, Emily Carr Trust

Emily Carr
Shoreline, 1936
oil on canvas
McMichael Canadian Art Collection
Gift of Mrs. H.P. de Pencier

Emily Carr
The Crying Totem, 1928
oil on canvas
Collection of the Vancouver Art Gallery, Emily Carr Trust

Joanne Bristol
Le Vol Quotidien, 2014
newsprint

previous
Karen Tam, in collaboration with 呂陸川(Lui Luk Chun)
鶣鷲飛 *(Flying Cormorant Studio [For Lee Nam])*, 2014
mixed media installation
opposite
鶣鷲飛 *(Flying Cormorant Studio [For Lee Nam])* (detail)

Emily Carr
Pine Forest, 1934
oil on paper
Collection of the Mendel Art Gallery
Gift of the Mendel family, 1965

Karen Tam, in collaboration with 呂陸川 (Lui Luk Chun)
鶣鷲飛 (Flying Cormorant Studio [For Lee Nam]) (detail),
2014

Fig. 11 Two of Professor Lui Luk Chun's painting teachers, artists Pan Tianshou (1897–1971) and Wu Fuzhi (1900–1977), on Anhui province's Mount Huangshan (a recurring subject of poetry and Chinese ink painting since the Tang Dynasty), 1962

Fig. 12 Professor Lui Luk Chun (top row, 2nd from the left) with his university classmates, including his wife, Wang Wen Rong (bottom row, 2nd from the left), at the China Academy of Fine Arts in Hangzhou, 1959

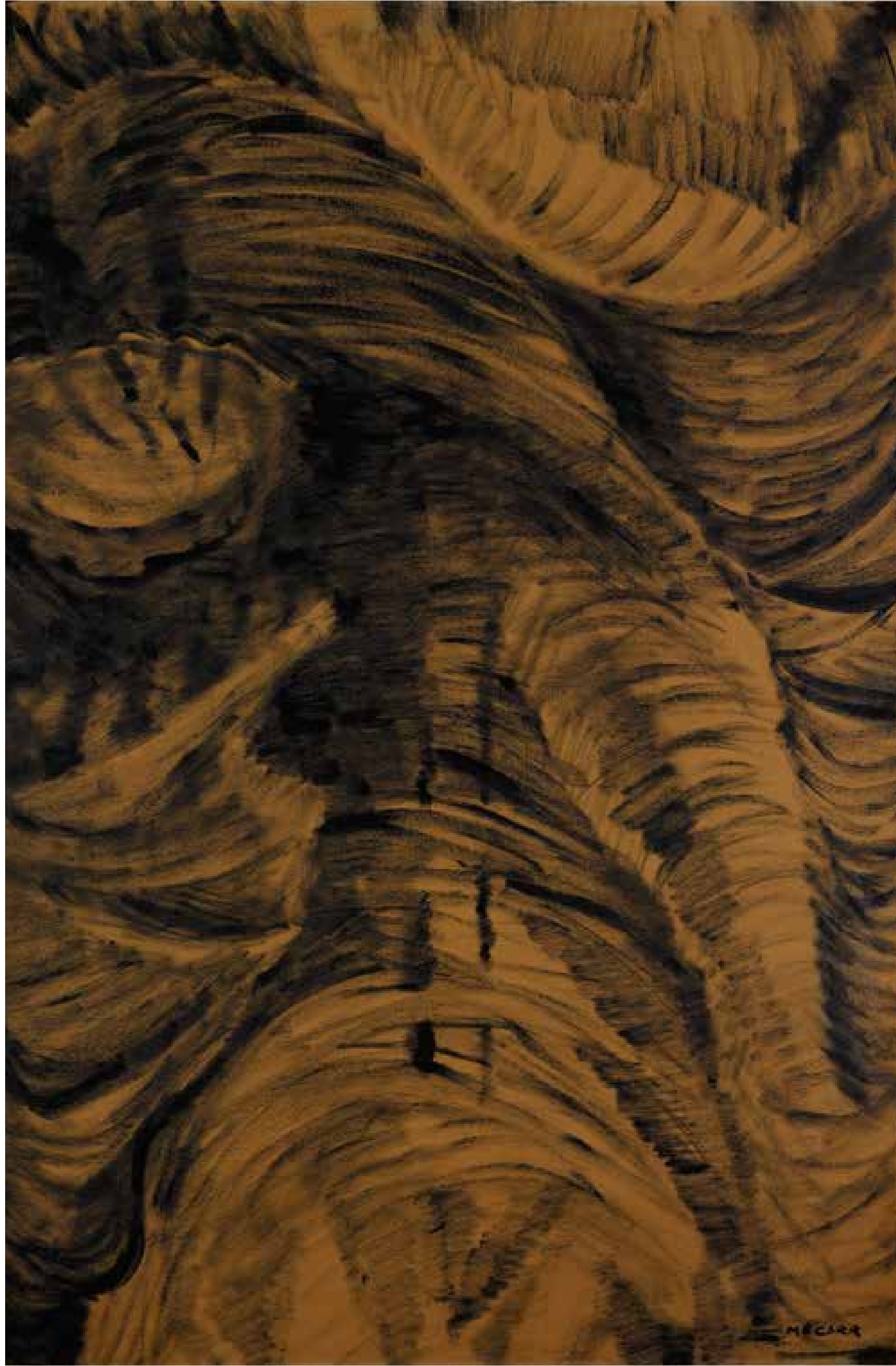
Karen Tam, in collaboration with 呂陸川 (Lui Luk Chun) 鸕鶿飛 (Flying Cormorant Studio [For Lee Nam]) (detail), 2014

following
Karen Tam's collaborator, Professor Lui Luk Chun, in his Montreal studio, March 2014

Emily Carr
Dancing Trees, c. 1940
oil on paper laid down on canvas
McMichael Canadian Art Collection
Gift of Dr. and Mrs. Max Stern, Dominion Gallery, Montreal

opposite
Thomas Zipp
Figure-Ground Specification in Terms of Structural Information. The Rivalry between Different Pattern Codings (detail), 2013
mixed media installation

following
installation view



Video stills from the performance by Thomas Zipp of *Figure-Ground Specification in Terms of Structural Information. The Rivalry between Different Pattern Codings*, 2013

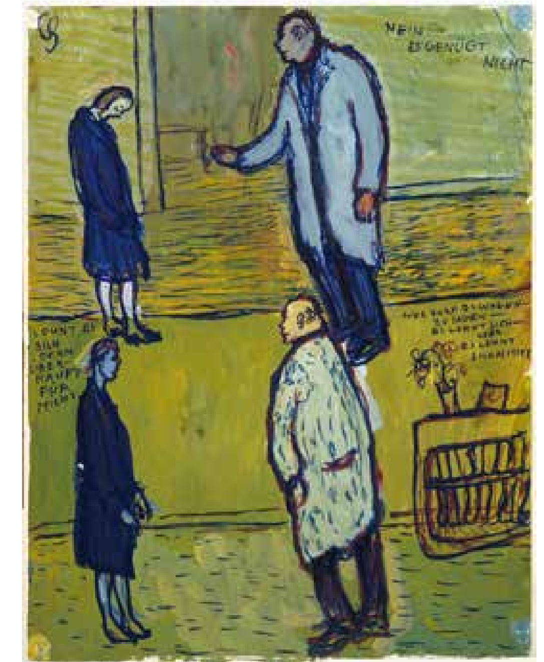
Mark Wallinger
Threshold to the Kingdom, 2000
video installation

Charlotte Salomon
selections from *Life? or Theatre?* 1941–43
fascimiles of the original gouaches
Collection of the Jewish Historical Museum, Amsterdam
© Charlotte Salomon Foundation
Charlotte Salomon ®
See p. 114 for accompanying text.

4597

4294

4304



4338

4794

4175

4808

4857

Emily Carr
Brittany, France, c. 1911
oil on paperboard
The McMichael Canadian Art Collection
Gift of the founders, Robert and Signe McMichael

Emily Carr
Return from Fishing, Guydons, 1912
oil on paperboard
Collection of the Vancouver Art Gallery, Emily Carr Trust

Marianne Nicolson
Whose Land Is This Anyways? 2014
billboard installed in Saskatoon, Saskatchewan

Marianne Nicolson
Carnival/Carnivore, 2014
acrylic on wood with brass, copper, silver inlay

Louise Lawler
Birdcalls, 1972–81
audio recording and text, 7:01
LeWitt Collection, Chester, CT
installed in the Civic Conservatory at the Mendel Art Gallery

VITO ACCONCI
CARL ANDRE
RICHARD ARTSCHWAGER
JOHN BALDESSARI
ROBERT BARRY
JOSEPH BEUYS
DANIEL BUREN
SANDRO CHIA
FRANCESCO CLEMENTE
ENZO CUCCHI
GILBERT and GEORGE
DAN GRAHAM
HANS HAACKE
NEIL JENNEY
DONALD JUDD
ANSELM KIEFER
JOSEPH KOSUTH
SOL LEWITT
RICHARD LONG
GORDON MATTA-CLARK
MARIO MERZ
SIGMAR POLKE
GERHARD RICHTER
ED RUSCHA
JULIAN SCHNABEL
CY TWOMBLY
ANDY WARHOL
LAWRENCE WEINER

Cedric and Nathan Bomford
Down by the River 2014
mixed media installation including salvaged
dimensional lumber, tarps, OSB plywood
dimensions variable
Courtesy of the Artists

Joanne Bristol
Le Vol Quotidien 2014
newsprint, rack
57.5 x 71.0 cm (paper), 38.0 x 82.0 cm (rack), 63.0 x 82.0 cm (overall)
Courtesy of the Artist

Emily Carr
Sketchbook for "Pause" 1903
graphite, ink on paper
20.7 x 16.5 cm
McMichael Canadian Art Collection
Gift of Dr. Jack Parnell
1973.8

Emily Carr
Brittany, France c. 1911
oil on paperboard
46.8 x 61.7 cm
McMichael Canadian Art Collection
Gift of the founders, Robert and Signe McMichael
1974.11.3

Emily Carr
Return from Fishing, Guydons 1912
oil on paperboard
96.2 x 65.2 cm
Collection of the Vancouver Art Gallery, Emily Carr Trust
42.3.51

Emily Carr
The Crying Totem 1928
oil on canvas
75.3 x 38.8 cm
Collection of the Vancouver Art Gallery, Emily Carr Trust
42.3.53

Emily Carr
Strangled by Growth 1931
oil on canvas
64.0 x 48.6 cm
Collection of the Vancouver Art Gallery, Emily Carr Trust
42.3.42

Emily Carr
Pine Forest 1934
oil on paper
60.8 x 91.4 cm
Collection of the Mendel Art Gallery
Gift of the Mendel family, 1965
1965.4.9

Emily Carr
Shoreline 1936
oil on canvas
68.0 x 111.5 cm
McMichael Canadian Art Collection
Gift of Mrs. H.P. de Pencier
1966.2.1

Emily Carr
Dancing Trees c. 1940
oil on paper laid down on canvas
90.2 x 59.7 cm
McMichael Canadian Art Collection
Gift of Dr. and Mrs. Max Stern, Dominion Gallery, Montreal
1974.18.3

Louise Lawler
Birdcalls 1972–81
audio recording and text, 7:01
recorded and mixed by Terry Wilson
LeWitt Collection, Chester, CT

Marianne Nicolson
Carnival/Carnivore 2014
acrylic on wood with brass, copper, silver inlay
157.5 x 337.8 cm
Courtesy of the Artist

Marianne Nicolson
Whose Land Is This Anyways? 2014
billboard
304.8 x 609.6 cm
Courtesy of the Artist

Charlotte Salomon
Life? or Theatre? 1941–43
4175, 4176, 4180, 4185, 4188, 4189, 4294, 4304, 4329, 4338,
4351, 4597, 4625, 4668, 4763, 4794, 4808, 4836, 4857, 4969
fascimiles of the original gouaches
31.2 x 24.1 cm (original dimensions)
Collection of the Jewish Historical Museum, Amsterdam
© Charlotte Salomon Foundation
Charlotte Salomon®

Karen Tam, in collaboration with 呂陸川 (Lui Luk Chun)
鸕鶿飛 ***(Flying Cormorant Studio [For Lee Nam])*** 2014
6 scroll paintings and 4 framed ink paintings by Professor Lui Luk Chun,
6 scroll paintings by Yuen Yin Law, collection of unmounted ink paintings
and calligraphy, books, brushes, ink sticks, ink stones, ink cakes, brush
pots, brush holder, brush hangers, wood paperweights, seals, seal ink,
seal-carving wood block, jade turtle, xuan paper, cricket cages, rocks,
palette, ink bottle, paint, oilcloth, felt, desk, tables, chair, piano, bamboo
flute, shelving units, cabinet, backing boards, fake goldfish and fishbowl,
rotary phone, clock, lighting fixture, framed photographs, porcelain dishes,
containers, and vases, plates, calendar, ceramic pots, bowls, boxes, wood-
en stand, glass bowl, abacus, towels, plastic container, fan, fake flowers
dimensions variable
Courtesy of the Artist
The artist acknowledges the support of the Canada Council for the
Arts for the realization of this project. Last year the Canada Coun-
cil for the Arts invested $157 million to bring the arts to Canadians
throughout the country. L'artiste remercie le soutien du Conseil
des arts du Canada pour la réalisation de ce projet. L'an derni-
er, le Conseil a investi 157 millions de dollars pour mettre de l'art
dans la vie des Canadiennes et des Canadiens de tout le pays.

Mark Wallinger
Threshold to the Kingdom 2000
video installation, 11:12
Courtesy of the Artist and Hauser & Wirth, London

Thomas Zipp
Figure-Ground Specification in Terms of Structural Information.
The Rivalry between Different Pattern Codings 2013
amplifiers, speakers, bass drum, toms, snare drum, cymbals, gui-
tar, organ, bench, Binson echorec 2, cables, stools, mirrored tables,
mirrored stools, wardrobe, 4 masks, 4 pairs of rubber boots, 4 T-shirts,
4 overalls, black buckets, wooden apples, drawing, painting, carpet
dimensions variable
Courtesy Galerie Guido W. Baudach, Berlin

Archival photographs in the exhibition and source material, as indicated, for the photo essay, They Who Hold the World Together: Emily Carr's Ecological Poetics.

Inscriptions on the back of the original photographs are included in quotation marks.

Unknown photographer
Emily Carr with her pets, Woo, the monkey on her right shoulder;
dogs Koko and Ginger Pop; and Adolphus the cat 1930
inkjet print from original photograph, printed 2014
B-02224, Courtesy of Royal BC Museum, BC Archives
(photo essay pp. 44–45)

Unknown photographer
Emily Carr at the age of 16 with a bird perched on her arm 1887
inkjet print from original photograph, printed 2014
B-07510, Courtesy of Royal BC Museum, BC Archives
(photo essay p. 36)

Unknown photographer
Emily Carr with a little girl, four dogs and her monkey, Woo 1936
inkjet print from original photograph, printed 2014
C-00605, Courtesy of Royal BC Museum, BC Archives
(photo essay p. 42)

Unknown photographer
"Prince Pumkin, Lady Loo, Young Jimmy, Adolphus the cat, Kitten,
Chipmonk, and parrot & self in garden at 646 Simcoe St."
Emily Carr and pets 1918
inkjet print from original photograph, printed 2014
C-05229, Courtesy of Royal BC Museum, BC Archives

Unknown photographer
Woman and young girl outdoors holding three pets, two Brussels Griffon
dogs and a cat by the name of Adolphus, belonging to Emily Carr c. 1920s
inkjet print from original photograph, printed 2014
C-05236, Courtesy of Royal BC Museum, BC Archives

Unknown photographer
Emily Carr with her Brussels Griffon dog c. 1930s
inkjet print from original photograph, printed 2014
F-01220, Courtesy of Royal BC Museum, BC Archives

Unknown photographer
"A picnic with the Indians and old Billie dog, Q.C.I."
Emily Carr, centre, on the beach with two other women at
Cha'atl, Queen Charlotte Islands, British Columbia 1912
inkjet print from original photograph, printed 2014
F-07756, Courtesy of Royal BC Museum, BC Archives
(photo essay pp. 50–51)

Mrs. S. F. Morley
Emily Carr and her caravan, "Elephant," at the southwest end
of Esquimalt Lagoon, Colwood, British Columbia 1934
inkjet print from original photograph, printed 2014
F-07885, Courtesy of Royal BC Museum, BC Archives
(photo essay pp. 40–41)

Unknown photographer
Emily Carr and her three dogs c. 1930s–40s
inkjet print from original photograph, printed 2014
F-07887, Courtesy of Royal BC Museum, BC Archives
(photo essay p. 46)

Unknown photographer
"Billie the dog, Sallie the cockatoo, and Jane the parrot,
Vancouver, [British Columbia]"
Three of Emily Carr's pets 1909
inkjet print from original photograph, printed 2014
F-07888, Courtesy of Royal BC Museum, BC Archives
(photo essay p. 52)

Unknown photographer
"Miss [Emily] Carr, Billy [the dog, and] Helen [Clay],
Beacon Hill, [Victoria, British Columbia]" 1914
inkjet print from original photograph, printed 2014
G-00410, Courtesy of Royal BC Museum, BC Archives
(photo essay p. 37, detail)

Edythe Hembroff-Schleicher
Emily Carr's pet monkey, Woo, warming herself at the
campfire, Metchosin, British Columbia 1934
inkjet print from original photograph, printed 2014
G-00413, Courtesy of Royal BC Museum, BC Archives

Unknown photographer
Carr with Dogs and Cat and Woo in a Dress c. 1930
inkjet print from original gelatin silver print, printed 2014
Photographs of Canadian Artists Collection, E.P. Taylor
Research Library & Archives, Art Gallery of Ontario, Toronto
© 2014 Art Gallery of Ontario
(photo essay pp. 38–39)

Ruth Hembroff Herrington
"Preparing supper while waiting for Emily to return from sketching"
Emily Carr's caravan, "Elephant," Metchosin, British Columbia;
Helen Hembroff Reich (left with Brussels Griffon dog), Frederick
J. Brand, Edythe Hembroff-Schleicher (then Brand) 1935
inkjet print from original photograph, printed 2014
G-01185, Courtesy of Royal BC Museum, BC Archives

Unknown photographer
One of Emily Carr's bobtail sheepdogs c. 1930s
inkjet print from original photograph, printed 2014
G-02843, Courtesy of Royal BC Museum, BC Archives

Unknown photographer
Emily Carr and Woo, the monkey, perched on her right shoulder,
in backyard, Simcoe St., Victoria, British Columbia 1930
inkjet print from original photograph, printed 2014
G-02845, Courtesy of Royal BC Museum, BC Archives
(photo essay p. 47)

Unknown photographer
Two of Emily Carr's bobtail sheepdogs c. 1930s
inkjet print from original photograph, printed 2014
G-05040, Courtesy of Royal BC Museum, BC Archives

Unknown photographer
Emily Carr's cat Adolphus at 646 Simcoe St.,
Victoria, British Columbia c. 1910–19
inkjet print from original photograph, printed 2014
H-02809, Courtesy of Royal BC Museum, BC Archives

Nan Cheney
Emily Carr seated on porch steps with her Brussels
Griffon dog and black cat 1930
inkjet print from original photograph, printed 2014
H-02811, Courtesy of Royal BC Museum, BC Archives

Nan Cheney
Emily Carr seated in her studio and holding two of her pets,
316 Beckley St., Victoria, British Columbia 1938
inkjet print from original photograph, printed 2014
H-02812, Courtesy of Royal BC Museum, BC Archives

Unknown photographer
Lady June, the dog, and Emily Carr wish Ira Dilworth a Merry Christmas 1942
inkjet print from original photograph, printed 2014
I-51568, Courtesy of Royal BC Museum, BC Archives
(photo essay p. 37, detail)

Archibald Murchie
"In the Cariboo"
Emily Carr on horseback during her visit to the Cariboo 1909
inkjet print from original photograph, printed 2014
I-51569, Courtesy of Royal BC Museum, BC Archives
(photo essay p. 43)

Unknown photographer
Emily Carr with her monkey, Woo c. 1930s
inkjet print from original photograph, printed 2014
I-61505, Courtesy of Royal BC Museum, BC Archives
(photo essay pp. 48–49)

Cedric Bomford (b. 1975, Canada) is a photographer and installation artist whose work examines power relations implicit to built environments. The work of *Nathan Bomford* (b. 1977, Canada) consists of photographs of empty spaces without specific narratives, yet full of theatrical presence. Recently, the brothers have worked in a new direction, collaborating on projects that represent a logical progression of their previous work and shared interests. Their collaborative works include *Deadhead*, an installation produced by Other Sights for Artists' Projects in Vancouver, British Columbia (2014), and an installation for the group exhibition *when the grid goes* soft at MOTinternational in London, England (2013). Additionally, their work has been exhibited at Vancouver Art Gallery (with Jim Bomford); Open Space Gallery, Victoria; the International Symposium of Contemporary Art, Baie-Saint-Paul, Quebec; and the Nanaimo Art Gallery.

Cedric Bomford received an MFA from Malmö Art Academy in Sweden and has been exhibited in such spaces as Kunstverein Hannover, Kunstverein Heidelberger, and Künstlerhaus Bethanien, Germany; Bonniers Konsthall, Sweden; Azad Art Gallery and Parkingallery, Tehran; and the Taipei Fine Arts Museum, Taiwan. Nathan Bomford received an MFA from the University of Victoria, British Columbia. His work has been exhibited in solo and group exhibitions in Germany and across Canada.

Joanne Bristol is an artist whose work investigates relationships between nature and culture, and between the body and language. She received an MFA from Nova Scotia College of Art and Design in Halifax, Canada, and has presented installations, performances, and videos in North America and Europe. Bristol also writes and curates, and she has taught at a number of Canadian universities. She is currently completing a PhD at the Bartlett School of Architecture in London, England, using performance and writing to study interspecies relationships in urban contexts. Her thesis, titled *interspecies spaces*, combines research in spatial culture with the emergent field of animal studies.

Emily Carr (b. 1871, Victoria, British Columbia) was one of the first artists of national significance to emerge from Canada's West Coast and became a leading figure in Canadian modern art in the twentieth century. She is best known for her paintings of the totemic carvings of the First Nations people and the forests of British Columbia. Carr's creative and intellectual inspirations were unconventional and stemmed from a variety of sources: journeys to indigenous villages of British Columbia; humanist philosophers and writers; First Nations culture; and international travel to France, the United Kingdom and the United States. With the exception of early art studies in San Francisco, London, and Paris, Carr spent the greater part of her life in Victoria, where she remained mostly isolated, in collegial terms, and struggled to receive critical acceptance. Carr's national recognition came only in 1927, when she was invited by Eric Brown, the director of the National Gallery of Canada, to participate in the *Exhibition of Canadian West Coast Art: Native and Modern*. Through this exhibition, she was introduced to the work of the Group of Seven and formed an important friendship with Lawren Harris, who became a significant influence. After visiting Ottawa for the opening, Carr returned to Victoria and began the most prolific period of her career. Her work was later shown at the Tate Gallery in London in 1938 and at the World's Fair in New York in 1939, confirming her reputation on the national and international stage.

In the decade prior to her death in 1945, Carr devoted much of her time to writing. Her first book, *Klee Wyck* (1941), received the Governor General's Literary Award in 1942. Carr represented Canada posthumously in its first participation at the Venice Biennale, along with David Milne, Alfred Pellan, and Goodridge Roberts. Nearly 70 years after her death, Carr's international profile continues to grow, with a recent exhibition at Germany's dOCUMENTA (13) and an upcoming solo exhibition, *Painting Canada: Emily Carr in British Columbia*, at the Dulwich Picture Gallery in London in 2014.

Louise Lawler (b. 1947, Bronxville, New York) is an American artist. She graduated from Cornell University, Ithaca, New York, in 1969. Since the late 1970s her practice has considered the working contexts of art and objects. Lawler is known for her photographs that include images of art in museums, private collections, auction houses, and storage. Her images are an exploration of the social, economic, and environmental factors that shape a work of art.

Lawler has exhibited extensively throughout the United States and Europe, and has been included in major exhibitions at the Metropolitan Museum of Art, New York; the National Museum of Art, Oslo; and the Musée d'Art Moderne, Paris. Her work is represented in collections around the world, including the Museum of Modern Art, New York; Guggenheim Museum, New York; and Tate Gallery, London. Lawler lives in Brooklyn, New York.

Marianne Nicolson ('Tayagila'ogwa) (b. 1969, Comox, British Columbia) is an artist of Scottish and Dzwada̲'enux̱w First Nations descent. The Dzwada'enuxw people are a member tribe of the Kwakwa̲ka̲'wakw Nation of the Pacific Northwest Coast. Nicolson's artistic training encompasses traditional Kwakwa̲ka̲'wakw forms and culture as well as Western European-based art practices. Her work engages with issues of Aboriginal histories, politics, and language, arising from a passionate involvement in cultural revitalization and sustainability.

Nicolson completed a BFA from Emily Carr University of Art and Design, Vancouver, in 1996, followed by studies at the University of Victoria, British Columbia, where she received an MFA (1999), a Master's in Linguistics and Anthropology (2005), and a PhD in Linguistics, Anthropology, and History (2013). Nicolson has exhibited paintings, photographs, and installation works locally, nationally, and internationally. Recent exhibitions include the 17th Biennale of Sydney (2010) and the nationally touring group exhibition *Beat Nation*, organized by the Vancouver Art Gallery (2012). Her solo shows and installations include *The Return of Abundance* (Art Gallery of Greater Victoria, 2007) and *The House of Ghosts* (Vancouver Art Gallery, 2008).

Charlotte Salomon (b. 1917, Berlin, Germany) grew up in middle-class German-Jewish Berlin. In 1939, amid escalating Nazi aggression, she was sent to live with her grandparents in the South of France. When her grandmother committed suicide, Salomon learned that eight members of her family, including her mother, had committed suicide over the years. To avert a nervous breakdown, the 23-year-old confronted her own story through painting. Within a year she created over 1,300 small gouaches, using elements from films and comics, adding pieces of music as accompaniment. She selected 769 of these paintings to form a work titled *Life? or Theatre? A Play with Music*.

In 1943, when Salomon was 26 years old, she was arrested and transported to Auschwitz, where she died as part of the Nazi campaigns of mass extermination of Jewish citizens. Her epic work *Life? or Theatre?* had been left with her non-Jewish doctor for safekeeping, and in 1971 it was donated by Salomon's father and stepmother to the Jewish Historical Museum in Amsterdam. *Life? or Theatre?* was exhibited for the first time in 1961, and major exhibitions of the work have since appeared at the Royal Academy of Arts in London in 1998; Art Gallery of Ontario, Toronto; Museum of Fine Arts, Boston; and Jewish Museum, New York.

Karen Tam (b. 1977, Montréal, Québec) is an artist whose research focuses on the various forms of constructions and imaginations of seemingly opposing cultures and communities, expressed through her installation work, in which she recreates spaces such as the Chinese restaurant, karaoke lounge, opium den, and other sites of cultural encounters. Tam received an MFA in Sculpture at the School of the Art Institute of Chicago and has exhibited her work in Canada, Ireland, United Kingdom, Austria, and United States since 2000. She has participated in residencies in Germany, Austria, Ireland, United States, Canada, United Kingdom, and China; received grants and fellowships from the Canada Council for the Arts, Conseil des arts du Québec, and the Social Sciences and Humanities Research Council of Canada, and was long-listed for the Sobey Art Award 2010. Recent exhibitions of her work have been held at Plymouth City Museum and Art Gallery (Devon, United Kingdom), University of Toronto, Victoria and Albert Museum, Chelsea Art Museum (New York), Musée d'art contemporain de Montréal, and Irish Museum of Modern Art (Dublin).

Tam lives and works in Montréal and London, where she is a doctoral candidate at the Centre for Cultural Studies, Goldsmiths College, University of London. She is represented by Galerie Hugues Charbonneau.

Mark Wallinger (b. 1959, Chigwell, Essex) is a British painter, sculptor, and video artist. He studied in London at the Chelsea School of Art (1978–81) and Goldsmiths College (1983–85). From the mid-1980s his work has addressed the traditions and values of British society, its class system, and organized religion. He is known as an artist who never repeats himself, and the range of approaches he has adopted reflects his wish to have a broad appeal and highlights his roots in a tradition of British left-wing thought.

Wallinger's works include the sculpture *Ecce Homo* (1999), the first artwork chosen to occupy the Fourth Plinth in Trafalgar Square; the permanent installation *Via Dolorosa* in the crypt of the Duomo in Milan; *Sinema Amnesia* (2012) outside the Turner Contemporary in Margate; and *State Britain* (2007) at Tate Britain, for which he was awarded the 2007 Turner Prize, having previously been nominated in 1995. His work is displayed in the collections of many leading international museums including the Tate; the Museum of Modern Art, New York; and Centre Pompidou, Paris. He is an Honorary Fellow of Goldsmiths College and of the London Institute, and has received an honorary doctorate from the University of Central England.

Thomas Zipp (b. 1966, Heppenheim, Germany) lives and works in Berlin. He studied at Städelschule in Frankfurt and Slade School in London from 1992 to 1998. Since 2008, he has been a professor at the Universität der Künste in Berlin. Based on a long-standing interest in the fields of history, psychology, and natural science, as well as an interest in the pictorial exploration of people's thoughts, feelings, and perceptions, Zipp's work explores a gray area where definitions of normalcy versus insanity are questioned.

Zipp's solo exhibitions include *Comparative Investigation about the Disposition of the Width of a Circle*, 55th Venice Biennale (2013); *ENGLAND ATTACKED BY THE AMERICAS*, Kunstverein Oldenburg (2012); and *The World's most complete Congress of RITATIN Treatments*, Kunstraum Innsbruck (2011). His work have been presented internationally at the 11th Dakar Biennial of Contemporary African Art (2014); Herzliya Museum of Contemporary Art (2011); Museu de Arte de São Paulo (2010); Kai 10 | Raum für Kunst, Düsseldorf (2009); Museum of Contemporary Art, Miami (2008); ZKM, Karlsruhe (2008); Rubell Family Collection, Miami (2007); 4th Berlin Biennale for Contemporary Art (2006); P.S.1, New York (2006); and Tate Modern, London (2006).

Lisa Baldissera is Chief Curator at the Mendel Art Gallery in Saskatoon, Canada. She holds MFAs in Creative Writing and Art from the University of British Columbia and the University of Saskatchewan, respectively. She has worked as an independent curator, consultant, and writer, and was Curator of Contemporary Art at the Art Gallery of Greater Victoria, a public art museum in British Columbia, Canada, from 1999 to 2009. While at the AGGV, she produced over 50 exhibitions by local, Canadian, and international artists. Currently she is developing a PhD project on Emily Carr's London years (1899–1904) at Goldsmiths College, University of London.

Vinciane Despret was born in Anderlecht, Belgium, and grew up near Liège, where she still lives today. Initially a philosophy student, she later returned to school to study psychology. Shortly thereafter she discovered ethology, the study of animal behaviour, and gained a passion for the study of humans who work with animals. She was hired by the Faculty of Philosophy at the University of Liège. Her career combines an interest in human psychology and ethology and an interest in what she calls "the political consequences of our theoretical choices." The answer to the question "How do we live with animals?" in this respect, is a crucial example of the influence of choice, both epistemological and political. Despret's text for the publication explores what she calls the peculiar genius (in Sartre's sense) of Emily Carr, and her speculation on Carr's understanding of animals and their ability to "organize" the world.

Erika Dyck is Associate Professor and Canada Research Chair in History of Medicine at the University of Saskatchewan, Canada. She completed her PhD in History of Medicine at McMaster University in 2005. From 2005 to 2008, Erika was the co-director of the History of Medicine Program at the University of Alberta, where she was cross-appointed to the Department of History & Classics and the Faculty of Medicine & Dentistry. She is the author of two books and one edited collection: *Psychedelic Psychiatry: LSD from Clinic to Campus* (Johns Hopkins, 2008); *Facing Eugenics: Reproduction, Sterilization, and the Politics of Choice* (University of Toronto, 2013); and *Locating Health: Explorations of Healing and Place* (with Chris Fletcher) (Pickering & Chatto, 2011). Dyck has also worked with psychiatric survivors and institutionalized men and women, together with a team of scholars, to bring patient perspectives into digital archives and interactive historical websites; with Megan Davies and Bob Menzies on www.historyofmadness.ca; and with Rob Wilson on www.eugenics.archive.ca. Dyck's text for the publication focuses on clinical architecture, affect, and modernity in relation to Carr.

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ink and graphite on paper
22.7 x 17.7cm
PDP06129, Courtesy of Royal BC Museum, BC Archives

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37.1 x 28.4 cm
PDP06116, Courtesy of Royal BC Museum, BC Archives

3. Emily Carr
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4. Emily Carr
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10. Draft of Kiyoshi Izumi's socio-petal design, c. 1957. Published in Fannie Kahan, *Brains and Bricks: The History of the Yorkton Psychiatric Centre* (Regina, SK: White Cross Publications, Division of the Canadian Mental Health Association, 1965). Reproduced with permission from Barbara Kahan and the Canadian Mental Health Association, Saskatchewan Division.

9. Saskatchewan Provincial Mental Hospital in Weyburn, Saskatchewan, c. 1920. Photo courtesy of Soo Line Historical Museum, Weyburn.

11. Two of Professor Lui Luk Chun's painting teachers, artists Pan Tianshou (1897-1971) and Wu Fuzhi (1900-1977), on Anhui province's Mount Huangshan (a recurring subject of poetry and Chinese ink painting since the Tang Dynasty), 1962. Photo: Lui Luk Chun

12. Professor Lui Luk Chun (top row, 2nd from the left) with his university classmates, including his wife, Wang Wen Rong (bottom row, 2nd from the left), at the China Academy of Fine Arts in Hangzhou, 1959. Photographer unknown.

6. Professor Lui Luk Chun on Mount Huangshan, 1971.
Photo: Wang Wen Rong

5. Professor Lui Luk Chun painting fans in the studio of a fan factory, Hangzhou, China, 1973. Photo: Wang Wen Rong

*Presented in the exhibition in the form of digital reproductions on iPad

Charlotte Salomon, *Life? or Theatre?* (1941–43)

English translations of the original German texts for the selections on pages 104–105.

4175
FRANZISKA: 'In Heaven everything is much more beautiful than here on earth—and when your Mommy has turned into a little angel she'll come down and bring her little lambkin, she'll bring a letter, telling her what it's like in Heaven, what is up there in Heaven.'
Franziska was of a somewhat sentimental disposition. She would often take the child to bed with her and tell her about a life after death in celestial spheres, a life that was said to be simply glorious and for which she seemed to have a terrible yearning, and she often asked Charlotte whether it wouldn't be wonderful if her mother were to turn into an angel with wings. Charlotte agreed that it would, only she asked her mother not to forget to tell her in a letter—which she was to deliver personally as an angel and deposit on Charlotte's windowsill—what it was like up there in Heaven.

4294
'One, two, three, four, five, six, do you play witch's tricks? Now we are only three.'

4304
ACT TWO
The swastika—a symbol bright of hope. The day for freedom and for bread now dawns—Just at this time, many Jews—who, with all their often unmistakable efficiency, are perhaps a pushy and insistent race—happened to be occupying government and other senior positions. After the Nazi takeover of power they were all dismissed without notice. Here you see how this affected a number of different souls that were both human and Jewish!

4338
PROFESSOR: 'No, your work is not satisfactory.'
CHARLOTTE: 'Oh Professor, is it worth my while to go on with my painting?'
PROFESSOR: 'Who dare say whether it is or it isn't—it's up to you.'

4597
Meanwhile Charlotte is totally absorbed in her efforts to express in an etching Daberlohn's profound subconscious fascination for her. A man standing by the sea, surrounded by a group of young people. He is addressing them, and they are listening. In the background a youth of medium height points to his forehead. He is implying that they are all round the bend and crazy.
CHARLOTTE: 'Even if it drives me out of my mind—I have to get it the way I want it. The print still isn't right. The print still isn't...'

4794
One evening, while walking in the glorious countryside, the following poem burst forth from the mangled heart of seventy-year-old Mrs. Knarre: 'The world is filled with suffering and horror. Virtue and reason now prevail no more. Friendship and trust are all destroyed. Is this the threshold of a dawning age? Ah me, if only peace were not so far. Yet, changing hearts and souls of men withal, Nature remains, unchangeable and fair. Birdsong resounds, the trees and flowers bloom, and all around the silv'ry moonlight swathes mountain and dale in opalescent mist. Why all this questing for Creation's meaning, why all this searching for the whence, the whither? Just as, in fading, Nature has endured, so is survival of our ash assured!'

4857
'Joy, O joy, divinest spark, daughter of Elysium, let us come from out the dark into Thy most sacred realm.'

opposite
Emily Carr with her Brussels Griffon dog, c. 1930s
F-01220, Courtesy of Royal BC Museum, BC Archives

Published to record the exhibition Convoluted Beauty: In the Company of Emily Carr, presented from June 27 to September 14, 2014 at the Mendel Art Gallery, Saskatoon, Saskatchewan, Canada.

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