

Person/ue

# Person/ne

Curated by Lisa Baldissera

May 11 – September 2, 2019



# Contents

Foreword	7
Person/ne	81
間 / MA	101
Exhibition List	118
Proximities	135
Person/ne Forum: Ethics of Care	139
Procession for Pleasure & Dionysus	146

# Foreword

What brings people together, in a spirit of understanding, community and empathy? The project, *Person/ne*, presented from May 11 to September 2, 2019 at Griffin Art Projects, has as its central focus, how artists address citizenship, empathy and care in their works, and by so doing, perform the important work of examining how solidarities are formed and nurtured and how political resistance may take place within artistic practice. Through an exhibition of Canadian and international artists from private collections and artists' studios, alongside public programs, residencies, artist talks, open studio events and performances, *Person/ne* includes archival, contemporary and historical works from across artistic disciplines and practices.

This publication documents the project and its events and programs, and posits a potential curatorial method for working together as we address the complexity of lives lived in the 21<sup>st</sup> century—forming a vital and energetic co-created response to the conditions of the neoliberal, ecological concerns, new contestations of globalization and precarity, in order to think through how best to create co-transformative spaces in which to work, live and to be together. The site of this conversation, as it has been through the centuries, is often in the work of artists as they envision futurities and re-configure the present with new forms. *Person/ne* presents their configurations, attestations and models for this engagement.

We are grateful for the support of the Freybe Foundation, North Vancouver Recreation and Culture, Canadian Heritage, as well as Chernoff Fine Art, for their assistance and support in realizing this project and collectors Kathleen and Laing Brown, Inna and Michael O'Brian and Bruce Munro Wright, as well as private collectors from West Vancouver, to realize this project. Sincere thanks are also extended to the artists, presenters and collectors who have generously shared their knowledge, insight and work with us, in order to make this project possible.

Lisa Baldissera  
Director

**Stephen Waddell**, *Restorer*, 2014, archival pigment print, 83.8 x 66 cm, Private Collection,  
West Vancouver











Small white label with text, likely identifying the artwork.



Small white label with text, likely identifying the artwork.



















Leon Maurice Waeli Croquet  
 Four vertical pieces of paper  
 1918-1919  
 10.5 x 15.5 cm approx. each  
 Collection Leon Waeli Croquet, London, UK





**Léon Maurice Henri Coupey**, *Various Postcards*, 1864-1925, 15.24 x 8.89 cm approx. each, Collections of Pierre Coupey (West Vancouver), Holly Coupey (Toronto) and Annik Coupey-Smith (Eastbourne UK).







(Another way:  
Kill the boy, hang him out for a week or so;  
slice him up very fine; bodysuits let him  
then summer publicly during twenty-four  
hours; add salt and pepper to taste, and serve  
very hot, on toast.



"A useful costume for a useless boy is composed of an ordinary sailor jacket, made of strong linoleum, and which is fastened at the bottom to the base of a parrot's cage. The cage is ~~now~~ must be made very strong, and is trimmed at the bottom with a few bells in order to

warn the public of the boy's vicinity. The cage will be found useful not only in regard to the safety of "outriders", but even to the occupant of the inside it is likely to be very beneficial in avoiding, or minimizing, the risk of falling from the third floor windows etc.

A thirty-pound shot, fastened with a steel chain or ~~wire~~ stout wire rope will also be a blessing to mothers.

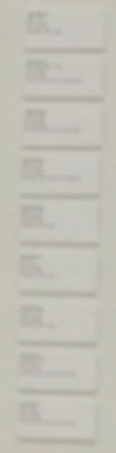
MY SUGGESTION

for a new suit for SONNY CORINNE.  
L. C.

dedicated  
(by permission)  
to







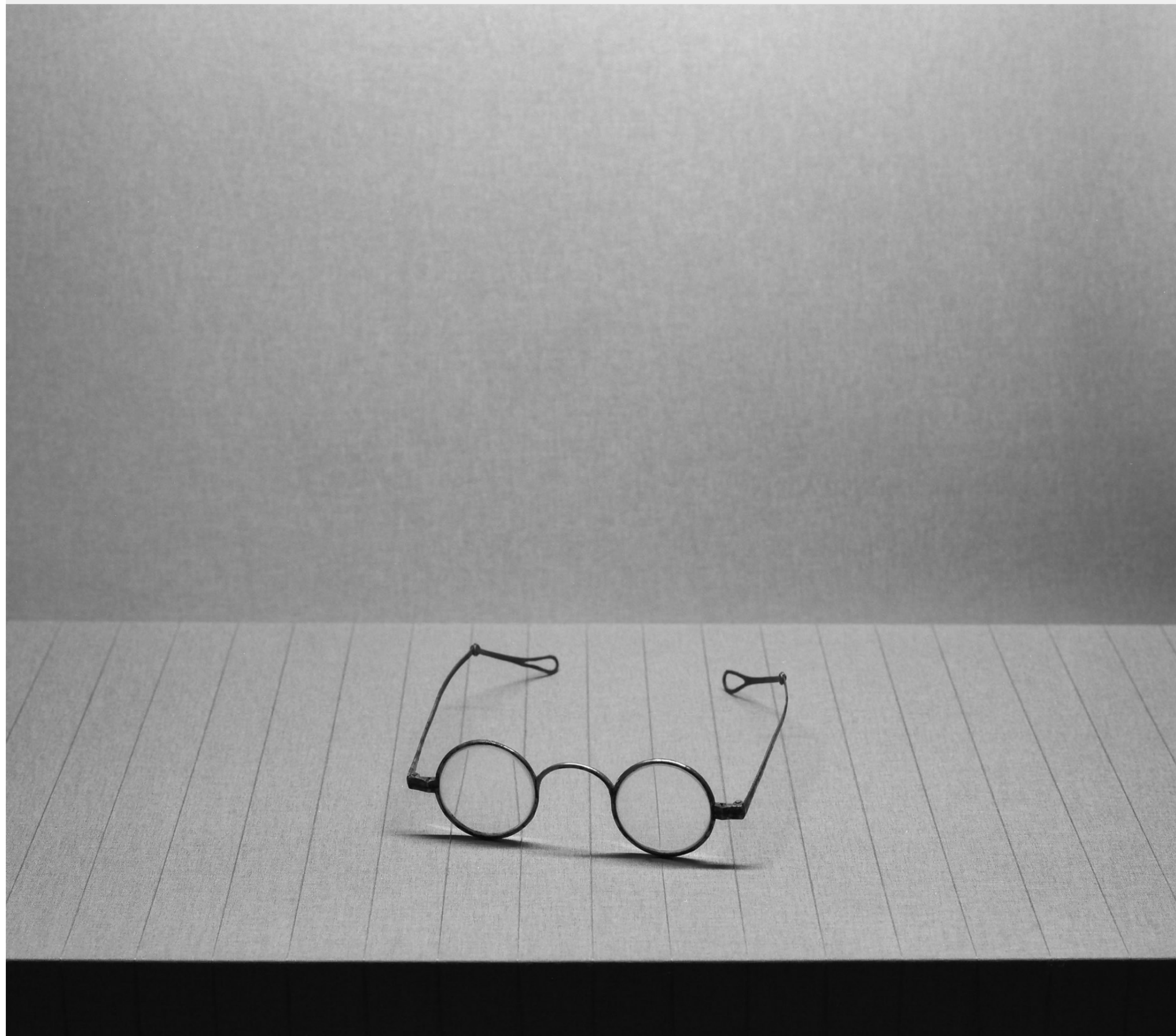








**Ricarda Roggan**, *Apokryphen (Arthur Schnitzler, Brille)*, 2014, Silver bromide print, 50.8 x 58.2 x 3.3 cm, Private Collection, West Vancouver









**Zoe Kreye**, *Headjug, Ritual Object for Pleasure and Dionysus.*, 2018, Ceramic, Dimensions Variable, Collection of the Artist







Small white labels with black text, likely artist names or titles, are visible on the wall to the right of the large wooden pedestal.









WINKLEMAN  
gallery

ADOPTION AGREEMENT

This is an agreement between Winkelman Gallery and a visitor to the exhibition "Adopt Lenin" by Yevgeny Fiks.

By signing this agreement I, Lainy Brown, certify that I am receiving this object at no cost. I also certify that upon taking the object from the installation "Adopt Lenin" by Yevgeny Fiks, I will never sell, or otherwise enter this object in the market, or accept money in exchange for this object, or donate it to a museum for a tax deduction, or make any profit from this object in any shape or form.

I will be the sole holder of this object for the remainder of my life unless I pass it on to someone or an institution without monetary gain or tangible benefit to me, and only after having the recipient sign a copy of this same form. Upon my death the object will go to my heirs with same restrictions attached.

Actions constituting a breach of the terms of this agreement will result in a forfeiture of the object to Yevgeny Fiks or his appointee, with all costs to be paid by the breaching party.

I agree to collect this object during the last three days of the exhibition (Thursday, Friday and Saturday, October 1-4, 2008) and understand that all objects not collected are returned to the artist.

yf2008-215

Large, black bust, matte surface

Recipient of Lenin object: <u>Lainy + Kathleen Brown</u> Address: <u>557 St. George Street, Vancouver, Canada</u> Phone: <u>604 640-4222</u> E-mail: <u>brown.artconsulting@gmail.com</u> Signature: <u>[Signature]</u>	Representative of Winkelman Gallery Edward Winkelman Address: 637 West 27th Street New York, NY 10001 Phone: 212.643.3152 E-mail: info@winkelman.com Signature: <u>[Signature]</u>
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637 West 27th Street, New York, NY 10001 T: 212.643.3152 / F: 212.643.2040 www.winkelman.com





**Shawn Hunt**

*Moon Ancestor*, 2019

Mixed media (wooden mask)

24 x 14 x 11 inches

Inna and Michael O'Brian Collection

**Stephan Balkenhol**

*Figure: Woman in Purple Dress*

(*Figurensäule: Frau mit violetter Kleid*), 2005

Sculpture

Wawa wood, painted

165.5 x 35 x 25.5 cm

Private Collection, West Vancouver

**Sonny Assu**

*Longing #29*, 2013

Bronze

48.3 x 22.9 x 30.5 cm

Collection of Bruce Munro Wright

**Yevgeniy Fiks**

*Adopt Lenin*, 2008

Metal + Adoption Certificate

22 x 16 + 29 x 23 cm

Collection of Laing and Kathleen Brown

**Norman Tait**

*Weeping Volcano Woman*, n.d.

alder, hair (horse)

45.7 x 33 x 25.4 cm

Inna and Michael O'Brian Collection

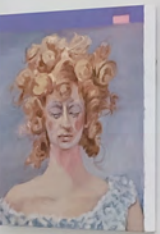
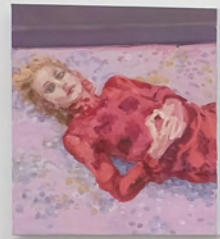




Small vertical text label, likely an artist's name or title, mounted on the wall.









**Janet Werner**, *Welch St.*, 2019, Oil on canvas, 91.4 x 61 cm, Courtesy of the artist and Parisian Laundry, Montreal









**Sophie Calle**, *The Dice*, 2000, Ivory dice set in red leather box with satin lining (printed with gold text), suede and leather interior, die, display box, 8.9 x 7.3 x 7.3 cm, Collection of Laing and Kathleen Brown





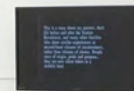






Lam Wong, 間 / MA, 2019, Mixed media, Dimensions variable, Courtesy of the artist









**Stan Douglas**, *Pembury Estate*, 2017, C-print on dibond, 156.6 x 306.6 x 10.8 cm, Private Collection, West Vancouver









Sima Khorammi, *Sima's Story*, 1989, 16mm b/w, 20 minutes, Courtesy of the artist





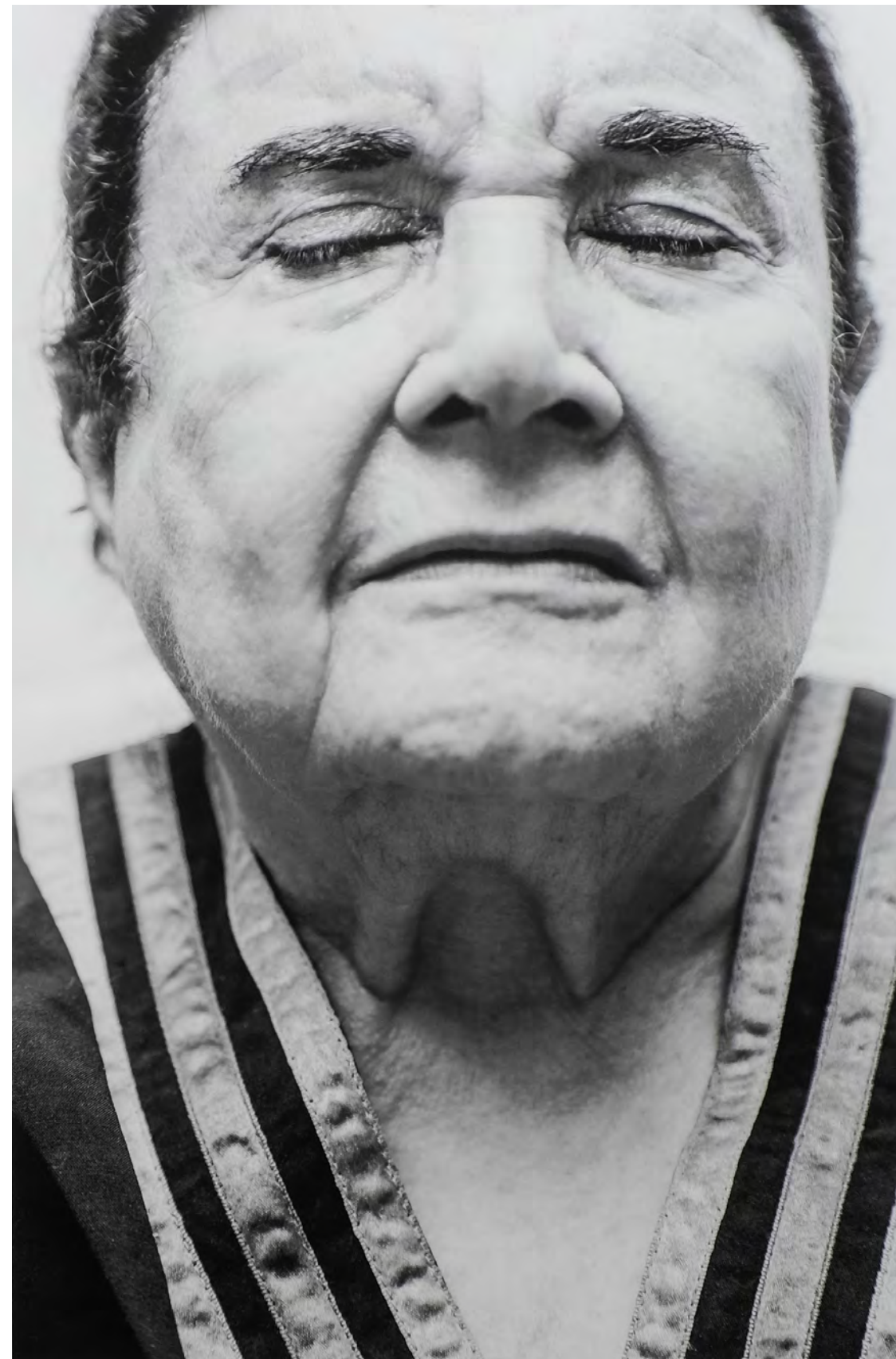
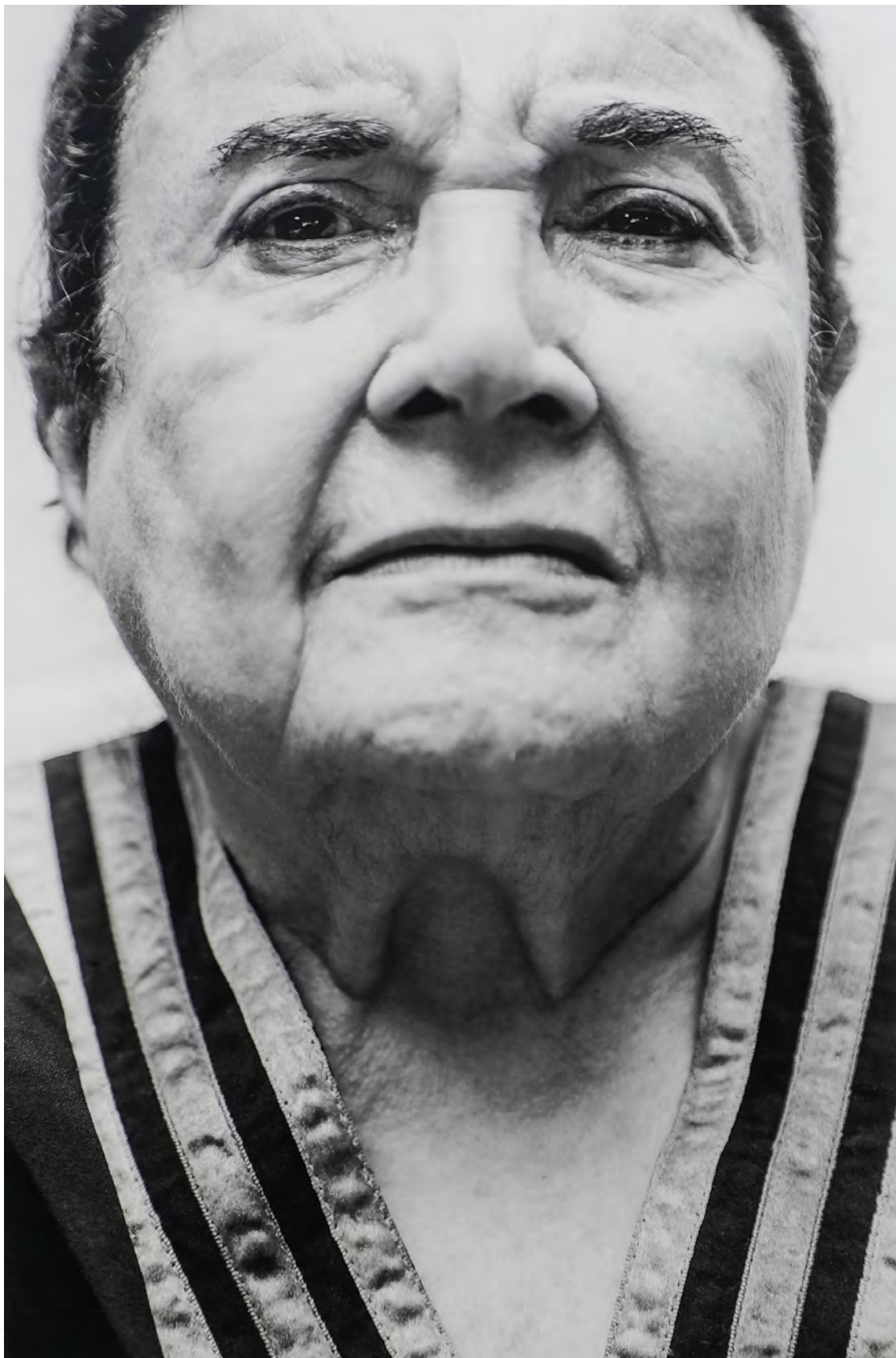
**Sislej Xhafa**, *Beh-rang*, 2004, Single channel video, Dimensions Variable, Collection of Laing and Kathleen Brown





**Ai Wei Wei**, *Handcuffs*, 2012, Huali wood, 40 x 13 x 2.5 cm , Collection of Bruce Munro Wright





**Mahdyar Jamshidi**, *The Ecology of Pain: Pooran Farrokhzad*, 2016, Black & white inkjet, photograph, 116 x 82.50 cm, each, Collection of the Artist (Left and Right)





Emily Jacir  
Crossing Surda  
2002  
DVD  
132' 48" and 32' 45"

Emily Jacir, *Crossing Surda* (a record of going to and from work), 2002, DVD, 132' 48" and 32' 45" videos, Collection of Laing and Kathleen Brown (Installation view; overleaf, detail)





SHARP

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## Person/ne

**Beginnings: Artists' Approaches to Rupture, Agency, Freedom and Care**  
Lisa Baldissera

*they were photographed on the beach. the one in the center has a sailor's cap, he puts his hand in front of his eyes, the one on the left of the picture has a dark sweater and his hand on his hip; he who is on the right is the youngest, he must be 13 or 14 years old, wearing a jacket. they gaze in front of them except the youngest who looks to the right; his face, which is only seen in profile, seems to focus on something that we do not discern.<sup>1</sup>*

This translation of text written on an archival photograph, dated 1959, seems to depict a straightforward transcription of one fleeting and rather unremarkable day in the childhood of French conceptual artist, Christian Boltanski. The photo, simply titled, "Christian Boltanski and his brothers, 5/9/59" pictures in childhood, the artist and his distinguished brothers, the sociologist Luc Boltanski and the linguist Jean-Elie Boltanski. They are shown on the beach in their youth in what appears to be a family photograph, before they became formative figures for French and international culture. They are teenagers, poised at the beginning of fashioning an understanding of adulthood, of freedom, choice and of what public life might mean.

For the philosopher Hannah Arendt, freedom is not the simple act of choosing between one thing or another, or to stake a claim on the world unfettered by the needs or wishes of others. For Arendt freedom arises out of one particular birth-right: by being born, we are beginners. Within our beginning, is the freedom, the capacity to bring something to the world that did not exist before we joined it. We are a change agent—we bring with us the unexpected, the unanticipated and the delightfully unknown. Freedom is part of birth, of natality—it is in fact that new beginnings arise with each new birth—not simply as an *a priori* embodied newness but as a potentiality to join the world with our own uniqueness—and

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<sup>1</sup> Transcription accompanying the photo, *Christian Boltanski et ses frères* (Christian Boltanski and his brothers), 1969.



within this potentiality exists all the arc of the world, stretching out before us.

It is no wonder we celebrate each new birth! Within these beings who join us in a world already underway, are those who will perhaps find connections between matters of the heart, mind and soul which confound the contemporary moment—and which are always political—as they struggle with/towards justice, solidarity, peace and compassion. These ideals, which have been so inherently a part of the record of human thought through history—and of which visual arts are one of its primary expressions—are themselves the products of those born before, who struggled with things as they were. They sought, through some instinct which is a combination of the survival of the body, the self, the family, the community—the collectivity of a shared planet that in the 21<sup>st</sup> century, we have become acutely aware of as our host. Perhaps if we could be generous guests, or consider how to care for those with whom we share this site of our becoming, we may also become the politically aware and empathetic beings that have haunted the dreams of mystics, artists, activists and politicians alike.

*Person/ne* is a project comprised of an exhibition, a publication, performance works, residencies, and public programs, including a day-long forum entitled *Person/ne: The Ethics of Care*, and *Proximities*, which featured artists in dialogue with curators. Taken together, the project as a whole seeks to address the power of self-narration and storytelling, as it unfolds within the uneven co-existence of rupture and accord, violence and compassion in 21<sup>st</sup> century life, and how artists have addressed the sites of these encounters. The exhibition, residencies and public programs offered spaces for solidarity and reflection, as well as naming those elements of contemporary experience which continue to be part of the unfinished projects of justice and empathy.

*Person/ne* presents the agency of taking action through art making. Alternatively meditative, declarative, political and insistent, the artists' works reveal acts of care, citizenship and personhood, or cognizance of its lack, through a variety of unexpected means. Working with private collections, works from artists' studios as well as four artists-in-residence—North Vancouver painter and Traditional Tea Master, Lam Wong, Montreal painter Janet Werner, Vancouver based performance artist and sculptor Zoe Kreye and Iranian conceptual artist Mhadyar Jamshidi—this project examines the ways in which artists consider contemporary ideas of citizenship, agency and compassion in an era of Big Data and reputational economies including new technologies for surveillance and migration.

The French, *personne*, indicates both someone and no-one; *person*, indicates both an individual and a citizen with inherent rights and freedoms. This project explores the shifting nature of the individual in relation to nation-states and their uneven structural distribution of care or of violence, and how, exempt from shared ideas of care in a neoliberal condition, the individual navigates her own ethical conditions of agency and citizenship. Contemporary and archival works

by Canadian and international artists are presented including moving image, photo-based projects, painting and sculpture.

\* \* \*

*Value moves between us or is foreclosed. The exchanges are conditioned by profoundly ancient and constantly reinventing protocols, protocols we enliven, figure, and transform with our bodies and their words, by beginning. This beginning is what anyone belongs to.*<sup>2</sup>

The exhibition opens with *Restorer*, the photograph of a young German conservator seated in a softly lit interior whose tones and surfaces are reminiscent of a 17<sup>th</sup> century Renaissance masterwork. She is impervious to the photographer that shapes her image, yet the lighting and the gesture are studied—painterly in their composition and features. This work by Stephen Waddell is part of a series of works titled *During the Day*, in which Waddell documents everyday life and figures, unposed. Although he studied and worked with Canadian photographer Jeff Wall and has developed his art practice within the environment of the photographers of the Vancouver School, Waddell's approach presents a new generation who attend to the beauty of the unstaged and the quotidian and to the observation of the unspectacular. The conservator quietly repairs the marbling on the interior of a church, an act of care, of restoration; Waddell noted at the time of documenting her that she had attended to her task as though he was not there, with seriousness and focus—an absolute dedication to its need for her attention.

The project of documentation is also one of the artist Christian Boltanski's primary concerns. The artist is known for his obsessive archive and concept of 'small memory'—the memory that survives in each individual's life underneath the metanarrative of history: much like the detailed reveries of Marcel Proust, in his novel, *In Search of Lost Time*, small memory is comprised of a favourite stroll along a riverbank, a conversation, a family story, a method for peeling an apple. In his work, *Search for and presentation of everything remaining from my childhood* presented at the Pompidou in 1969, Boltanski made an archive of objects which seem to attend to a desire to preserve memory, history and by doing so, presence. While the work invites a reading of nostalgia, it may equally be a work of marking a site of becoming for these three young men. Boltanski also gestures toward collective memory—and how an archive belongs not only to an individual but contributes to the record of history. Self-narration, storytelling, welcomes the individual into the zone of the public sphere, as Boltanski does with this photograph and its text.

In Omaskêko Cree artist Duane Linklater's *Untitled 2 (a poem for Jimmie Durham)*, lines of text have been cut out individually and reassembled across a flattened

2 Lisa Robertson, "The Prosody of the Citizen." [https://www.sfu.ca/humanities-institute/contours/issue1/issue1\\_p8.html](https://www.sfu.ca/humanities-institute/contours/issue1/issue1_p8.html) Accessed August 21, 2020.



Sago cigarette package showing the dangers of smoking; tobacco is used traditionally for ceremonial purposes, for healing and to give thanks for good fortune. The poem is assembled at the conceptual nexus of Indigenous and settler colonial relations; addressed to the American artist Jimmie Durham, what has been sacred now circulates as a commodified form. Linklater's message to Durham shows cultural practices set against capitalist consumerism. The text is a lament, yet it is also the site of naming the conditioning of Indigeneity within colonization; the collage is akin to a ransom note, something assembled that hopes to remove the trace of the sender, but in Linklater's message it is instead a poetic lament rather than a demand, a combination of found visual poetry and emissary.

Like Linklater's poem, Sonny Assu's *Longing* series emerges from the conceptual practice of found and readymade. Created from cedar block remnants left behind by a luxury log-home developer that had leased Assu's family's traditional territory on north-eastern Vancouver Island to harvest its cedar, the work is a commentary on both museum and consumer culture. While exploring the piles of discarded pieces that had been left behind, Assu, who is Ligwilda'xw of the Kwakwaka'wakw Nations, discovered off-cuts that, to him, were striking in their resemblance to pre-fabricated Northwest Coast masks. Some of these 'ready-mades' were left in their natural form, and with others, such as *Longing* # 29, Assu formalizes their "inherent beauty" by covering them in copper. It is a doubling of meaning—copper is a sign of wealth Kwakwaka'wakw culture; the bronzing also emphasizes their display as museum objects to call attention to Western ideas of "high art," by showing instead the quietly expressive power of ordinary objects. The project reflects on the concerns of colonization and cultural property, which congregate over two primary areas of contention within settler colonial imagination: land and cultural expression. On the West Coast of Canada the history of displacement is acute, and while the cultural expression of Indigenous people has historically been exported for presentation at expos from the St. Louis and Chicago World's Fairs in 1889 and 1893 respectively, which included 'live exhibitions' of Indian people,<sup>3</sup> and Expos '67 and '86 to the Commonwealth Games Vancouver Winter Olympics of 2010, at home, the debate on resource extraction and sovereignty continues, even after the end of the Potlatch ban which had outlawed ceremony and the making of ceremonial objects in the 19<sup>th</sup> and 20<sup>th</sup> centuries. Assu says, "The poetics of a chainsaw paired with centuries-old growth rings reveal the wisdom of these once majestic cedar trees. Each one has a face and story within—and therefore also an inherent wealth."<sup>4</sup> Assu also connects his gesture to museum practices of display in relation to Indigenous

3 In Chicago, the Department of Indian Affairs helped to arrange the recurring exhibition, "Indians of Canada Pavilion," which included a rotating group of children who were interned in residential schools operating new technologies and equipment to display their assimilation, including operating machinery to show their industrial training.

4 Sonny Assu, from the Artist's Website. <https://www.sonnyassu.com/> Accessed April 2019.

art and culture:

Historically, dominant cultures and ruling authorities have taken it upon themselves to preserve artifacts from perceived lesser societies, displaying the objects in galleries as a sign of their own wealth and authority. Today, we show our prosperity by accumulating posh, inanimate objects. And perhaps subconsciously we display the waste from this consumption (water bottles, disposable coffee cups, product packaging) as further markers of wealth... *Longing* is my commentary on what these waste products could have been. The display of these discarded objects, using museum-quality mask mounts, assigns wealth in an artistic and anthropological sense. Through this work I challenge the institutions to collect remnants of our consumption culture.<sup>5</sup>

Masks are ceremonial within Kwakwaka'wakw culture; each has a story and dance that is associated with it, and which archives history and passes on information to those witnessing the performance, arising from the nation's oral traditions, often portraying not only status and family relations, but also attesting to the presence of supernatural beings who had powers of transformation and metamorphosis.

The word *person* is an early 13<sup>th</sup> century one, from the Old French *persone* meaning "human being, anyone, person." It derives from the Latin *persona* which meant a "human being, person, personage; a part in a drama, assumed character," which was also originally "a mask, a false face," such as those made of wood or clay worn by the actors in late Roman theatre. Assu's *Longing* #29 is installed in the company of figurative works by German artist Stephen Balkenhol, Heiltsuk artist Shaun Hunt, Nisga'a sculptor, Norman Tait, and Russian-American artist Yevgeniy Fiks. Each of their sculptural 'portraits' attends to the politics of appearance—of how the story of selves is told across a matrix of "ancient enlivening protocols"—relations that are political and intimate. This constellation of figures situated in proximity to one another attest, each in their own way, to how figures are shaped in imagination—and how the imaginative cosmos is itself shaped and not neutral.

Stephen Balkenhol's painted figure of a woman, and the plinth it stands on, is carved from a single piece of wood. Her expression and gesture are impartial, though she has specificity: she is white, blonde and female. The figure has the appearance of a work of folk art, yet it also stands as a kind of cipher for imagination, a figure who may be someone, or no-one, a *person/ne* who represents

5 Assu, Artist's Website.



the blank promise of being, in Arendt's terms. "One is not born but becomes a woman," famously wrote De Beauvoir—and here this may be further extended to the fact that one is also not born, but becomes, a subject, and our site of becoming is specific. We are born into specific cultural, social and political conditions which shape our becoming. Nor is one born a citizen, but becomes one through action and speech, according to Arendt; such action is crucial to reshaping the imaginary of political and social life.

Balkenhol's work calls attention to how this imaginary functions. It is an operation which is an assumption about which speaking positions are central—white normative subjectivity functions similarly, in making assumptions about whose positionality is 'inside' and who is 'outside' in terms of agency and power. As De Beauvoir tells us, "Man is defined as a human being and woman as a female – whenever she behaves as a human being she is said to imitate the male."<sup>6</sup> De Beauvoir shows us, fascinatingly, how politics functions, and how by appearing and enunciating our own stories within the meta-structure of these conditions, each of us has a crucial iterative politic, telling our stories for ourselves, rather than deferring to meta-structures which would define us.

Like Assu's work, Hunt and Tait introduce us to a cosmology that, rather than responding to the normative conditions of white settler experience, call instead to Indigenous histories and ways of knowing, which predated the colonial configuration of beings, bodies and citizens. *Weeping Volcano Woman*, by Tait, shows the figure of a woman 'giving birth' to the figures of frogs that emerge from her mouth and eyes. The work is reminiscent of medieval tomb figurines, which in Western tradition marked the passing of the body back to the natural world. Here, the figure of the *Weeping Volcano Woman*, her eyes closed, refuses our gaze. She is a figure of absolute self-containment and power, an origin figure, bringing life into form from the ashes of endings. Volcano Woman is a supernatural figure that refers to Nisga'a history: the account of a volcanic eruption in the Nass River region where the Nation has been located for centuries. This account of displacement, of environmental disruption and of the supernatural forces that form part of this cosmology is here reflected in Tait's sculpture. The sculpture and the story it represents, attest to continuance, to survival and to the cycle of life. Tseax Volcano that is located on the northwest coast of British Columbia erupted 250 years ago and killed up to 2,000 people, destroying three villages. It was the second youngest volcanic eruption in Canada. Studies of the volcano in the scientific community have combined Indigenous knowledge in conjunction with Western scientific data, to learn about the region's natural history.

Hunt's *Moon Ancestor*, combines the artist's training at Capilano College and UBC with his mentorship and training with the Cowichan/Syilx artist Lawrence Paul Yuxweluptun and his father, the renowned artist and carver Bradley Hunt,

6 Simone De Beauvoir, *The Second Sex* (New York: Vintage Books, 1997), 295.

to reshape traditions of mask-making by reorganizing their elements in a fusing of tradition and contemporary practice, re-using and re-attaching, splitting and reforming its figural elements. The result is a 'shape-shifting' figure, which is powerfully shattered, and reforming, before our eyes. Hunt addresses the re-emergence of Indigenous culture after contact formally, and its attempts at assimilation and cultural repression. His work speaks instead to resiliency, and to solidarity as a key feature of this resilience:

Our people came to realize that they were not separate from each other, they were not separate from the animals, or the land. Old problems and disagreements were put aside. They understood that they were no longer individual spirits separated by families, clans, and nations. We realized that our power was now dependent on each other, for we are truly all one spirit.<sup>7</sup>

Yevgeniy Fiks' work, *Adopt Lenin*, points to story of an ideology—Communism—as one of the most pervasive ideologies of the 20<sup>th</sup> century, which dominated the post-War imagination and initially offered hope for collective care. Instead, after its demise, Fik's noted a growing market for Soviet-era revolutionary memorabilia—effectively placing the figure of Lenin back within a reinscribed political imaginary driven by capitalism. This work was initially part of a larger installation of Soviet souvenirs that the artist collected, that he calls "Communist antiquity." Fiks began collecting Communist era souvenirs as they appeared within this new secondary market: statues and posters, photographs and sculptures and then displayed them in an exhibition where they could be taken away for free by visitors on a 'first-come first-served basis.' The new 'collector' was provided with a certificate, an agreement that the work would never re-enter or be recirculated in the market, nor would the new collector benefit from its sale. By withdrawing this object from the circulation of the market, Fiks symbolically also withdraws its ideology from recirculating for profit.

\* \* \*

*One's life has value so long as one attributes value to the life of others, by means of love, friendship, indignation, compassion.*<sup>8</sup>

7 Shawn Hunt, from the website, <https://potlatch6767.com/artists/shawn-hunt/> Accessed September 29, 2020.

8 Simone De Beauvoir, *The Second Sex*.



Iranian artist Mahdyar Jamshidi’s photographic portrait of Pooran Farrokhzad is part of his larger series, *The Ecology of Pain*. *The Ecology of Pain* documents what the artist calls “the evidence of pain in the eyes of people from across cultures and aims to present the influence of culture on the expression of pain, which almost begins at birth and extends throughout one’s lifetime.”<sup>9</sup> Jamshidi’s project began in Iran in 2014; the artist travels to different countries to record the variety of cultural expressions of pain. For *Person/ne*, photographs of the eminent Iranian writer, poet, playwright and encyclopaedist, Pooran Farrokhzad were selected from the series.

Farrokhzad was the author of the *Encyclopedia of Women Culture Makers*, the first comprehensive women’s encyclopedia in Iran, and her siblings were the influential Iranian poet and film director Forough Farrokhzad, and activist, Fereydoon Farrokhzad. The family suffered greatly during the course of the regime and as a result of personal tragedy: Pooran’s sister, Forough, a controversial pioneering feminist poet, died in a car accident in 1967 and her poetry was banned for more than a decade after the Islamic Revolution. Pooran’s brother Fereydoon was forced into exile after the revolution, and after relocating to Germany was the victim of an unsolved murder in 1992, which has been attributed to the Iranian regime. Like other members of her family, Pooran was forbidden to leave the country and refused permission to publish her work. Jamshidi was the last photographer to take an image of Farrokhzad, on June 10, 2016, six months before her death.

Jamshidi writes,

The experience of pain is composed of sensory, emotional and cognitive components. Avicenna, the Iranian physician, believed that pain is a feeling of a contradictory quality and his treatment for pain was to recommend washing the eyes. Eyes hold the evidence of pain in human beings. According to new research at the National Institute of Health in Washington, scientists believe eyes may also be able to show evidence of trauma. But, how does this translate for the eyes of spectator?<sup>10</sup>

\* \* \*

The Afghan war rugs exhibited in the exhibition are drawn from the period 2000 to 2005. They represent a hand-weaving tradition used by women in Afghanistan that reaches back thousands of years. Traditionally, their subjects were floral and domestic patterns, and on occasion, images taken from daily life. In 1979,

9 Mahdyar Jamshidi, Artist Statement, May 2019.  
10 Mahdyar Jamshidi, Artist Statement, May 2019.

after the Soviet invasion of Afghanistan, their subject matter began to include civilian experiences of war: images from the media, grenades, tanks, rocket launchers and fighter planes.

In 1969, Italian conceptual artist Alighiero Boetti designed an embroidered world map for his participation in Documenta 5. Entitled *Mappa*, each country was represented by the patterns of its national flag. Boetti’s work investigated the changing geo-political boundaries and ideas of sovereignty between countries as they develop over time. During his research for *Mappa*, Boetti traveled extensively in Afghanistan, where he operated the One Hotel from 1971 until the Soviet invasion in 1979. Boetti’s work from this period was considered ground-breaking, and The One Hotel was once again featured, along with a series of seminars and lectures as part of Documenta 13.

While working in Afghanistan, Boetti commissioned artisans to produce his embroideries in what came to be known as the “Boetti style” where both everyday and political content began to appear in both Afghanistan and Pakistan as a result of his influence. In Afghanistan, he commissioned local artisans and ultimately, made 150 maps over a period of 20 years during while he travelled and lived with artisans in Kabul, Afghanistan, and Peshawar, Pakistan.

After the Soviet departure from Afghanistan in 1989, Muslim Sharia law was introduced in which strict rules governing religious, political, social, domestic and private life became the norm, and particularly changed the lives of women. Despite this, the rugs continued to be able to communicate their experience across borders. War continues to be a dominant theme and in this selection, their iconography includes events such as the 9/11 attacks, drone warfare, and the movement of foreign armies across their lands, creating a woven archive of their daily lives.

Ann Newdigate’s evocative tapestry series, *Sentences*, address the fraught history of South African Apartheid, as part of her early experience growing up in Cape Town. Newdigate’s work begins with watercolours which address her concerns with human rights, justice and violence, as she witnessed it. Newdigate was part of an anti-Apartheid White South African movement. The work from the series, *She had never touched a camera before*, is a Medieval Style woven tapestry, in silk, linen, wool and cotton that uses as its source found text: an article in the former South African newspaper, “The Weekly Mail,” on the research of independent documentary filmmaker, Lindy Wilson, who made a film about political prisoners on Robben Island. Wilson had interviewed ex-prisoners in Cape Town.

The transcribed article embedded in the tapestry reads,

Untrained in any formal sense Lindy Wilson started film-making in response to a deeply felt concern at the lack of historical



documentation. Her first film, “Last supper at Horstely Street” involved a family facing forced removal from the area after it was declared a white Group Area. She had never touched a camera before. “I felt if we just had pictures at least we had something...” While she conceived the idea and found the money for “Robben Island: Our University”, it was a film made “by all of us” and one she hopes “goes beyond the political clichés of South Africa,” in the same way that those who served together on the island succeeded in transcending their political differences.

One of the film’s most poignant moments comes when Neville Alexander describes how, while working in the prison quarry, he heard a child’s voice—for the first time in ten years. Everyone strained for a first glimpse of that child, which was, of course, hurried away by a warder. But it brought home the extent of their emotional deprivation.

Weekly Mail, August 19, 1988

The second work from the *Sentences* series presented here, *Fanakalo and the Vanishing Signs*, made in the same materials, addresses the structural violence of the industrial Fanakalo language. Fanakalo was an invented composite of approximately 14 different African languages, constructed by the mining industry to facilitate managerial and overseer interactions with migratory labourers. These men, who, like all Africans were legally required to carry passes, were granted temporary work permits to leave their homes and families to come to Johannesburg and live in all-male compounds. Finding a newspaper article (which was also framed and present in the exhibition space) triggered Newdigate to create *Fanakalo and the Vanishing Signs* after Apartheid had ended. Referring to the use of this synthetic “language” the reporter also wrote that the “whites only/slegs blankes” signs which denied access to people according to official race classification and had been common on South Africa’s beautiful but restricted beaches, were later said to never have existed. Newdigate’s work points to this attempt to erase responsibility, and indeed documentation, of Apartheid’s white supremacism and its cruelly administrative structural violence.

Within the exhibition, and proximate to Newdigate’s tapestries is a 19<sup>th</sup> century Kwakwaka’wakw dance apron. Little information is currently known about its maker. It is an exquisite ceremonial object, made from fabric and deer hooves, which would have been selected for their soundmaking capacity as well as their significance to the wearer and their beauty. Kwakwaka’wakw dance aprons are traditionally used in ceremony, and their designs incorporate a variety of objects including ivory, bone, abalone shell, copper and other materials deemed of significance to the dancer. This object references the body of the dancer and its

presence would have helped to usher the story that the dancer wished to convey as sound and movement. The story told in gesture, sonics, rhythm and presence, attests to the fullness of political being through embodiment. The apron itself is a trace of this ceremonial practice and its sacredness, of the breadth and range of how political, social and psychic being are inscribed and performed.

Ricarda Roggan’s *Apokryphen* series is comprised of a series of black-and-white photographs that are made in the dark room; the artist refuses the digital to instead create an archive in images of objects drawn from museum and library collections that had belonged to famous writers, philosophers or composers who were significant historical figures. They are newly ‘figured’ as archives and as objects in Roggan’s series—the object’s neutral staging in each image further emphasizing how each object carries the ‘aura’ of their original owners, the way objects that belonged to any deceased beloved do—as talismans for remembrance. Such objects confirm that they were once with us, among the world of things, and indeed their traces, their mitochondria, dirt and smudges, may still form part of the patina of the objects they left behind. The objects Roggan selected range from an image of Martin Heidegger’s pocket watch, Johann Sebastian Bach’s rostrum or a pencil belonging to Kurt Tucholsky. As art historian and curator Hubertus von Amelnunx writes, “By carefully arranging them...Roggan is able for a moment to liberate the things from the destiny of being linked to their own history, so as to bring them both to light for us, the history and the redemption. Ricarda Roggan’s things bring their beginning and their end together, and back to the beginning. Things in time, things in space.”<sup>11</sup>

Things in time and place ‘liberated from the destiny of being linked to their own future’ organizes the political power of an extraordinary collection of postcards exchanged between two lovers in Paris and London in the 19<sup>th</sup> century, shown publicly within this exhibition for the first time. Leon Maurice Henri Coupey was in love with his wife. It was a love that lasted from the moment of their courtship to the end of their lives. Beginning as an intercontinental correspondence writing, then from within the city of Paris after their marriage, Coupey’s drawings, writings, doodles and embellishments of found and made postcards, are remarkable archives of joy, wit and celebration. His grandson, Pierre Coupey, is along with his siblings, heir to this magnificent collection of more than 100 cards, which archives their courtship. The cards trace history, sometimes written on the backs of the images of feats of the Parisian urban planning initiated by Baron Haussman under Napoleon III, such as building of new train stations, boulevards, aqueducts and other public works that were taking place in the mid 19<sup>th</sup> century, celebrating modernism’s achievements through architecture and a newly emerging civic care. The city’s first public sanitation was emerging, in part due to the typhoid outbreaks that had centred on its water supply—the city’s

11 Hubertus von Amelnunx, “The Destiny of Things. Die Apokryphen von Ricarda Roggan,” in *Ricarda Roggan: Apokryphen*. (Leipzig: Spector Books, 2014), 78.



new sewers became a beacon of achievement and testament to state care and compassion. Alongside this civic and national renewal, was the courtship of two lovers: Coupey and his beloved Kate. Coupey's writings and drawings document the birth of their children, their aspirations and hopes, shared jokes, and insights of life within the modernizing French and British nation states—including his fury at the postal workers who sometimes complained of the illegibility of these cards when they became so layered with drawings and embellishment that the workers could not read their addresses properly.

\* \* \*

*I have always liked others to make decisions for me. B. and I played a game: on even-numbered days he made the decisions, on odd-numbered days I did. When he left for the States he gave me a dice to replace him. [Inscription from The Dice, Sophie Calle, 2010]*

Love stories also inform the work of Sophie Calle, a leading French conceptual artist, well known for exploring her own emotional and psychological experiences through interdisciplinary practice. She addresses relationships through witty and tough works that consider things such as freedom and control, intimacy and distance, as well as the impact of gender on social and institution norms. In a work called *Take Care of Yourself* (2007), first exhibited in the French pavilion at the 2007 Venice Biennale, Calle invited 107 women from a variety of professional and personal perspectives to interpret a break-up letter in which the lover signs off with the sentence that is the work's title; the women include a linguist, police officer, opera singer, clairvoyant and scientist among others, who determine whether grammatical, legal or other infractions have occurred in the break up note. For *The Dice*, Calle gestures further towards elements of shared power, demonstrating the vulnerability of openness to others as well as the chance nature of events and circumstances. The work also gestures towards an understanding of the happenstance of relation—the 'rolled dice' of fate in which some cleave together and others are torn asunder, whether it is lovers, friends or nations. Like game of chance demonstrated in the film, *The Way Things Go*, by Swiss duo Peter Fischli and David Weiss, Calle also calls our attention to Walter Benjamin's "Angel of History"—that inspired that duo—but shows us how such an 'angel' also takes its place as a witness to ordinary events that might result in extraordinary historical consequences. In this sense, Calle's work echoes a feminist logic of attending to one's own 'backyard'—to the ways in which affection or violence are formed at the outset, to the chance recoveries or losses that govern the relationships between people and the stories that are told, whether these are acts of history or of autobiography.

Love and chance are also animated in Janet Werner's fictional portraits, drawn from the collaging, layering and reorienting of figures of young women torn from fashion magazines, reformed from figurines and other objects of popular cul-

ture and show the young white female figure as performing and subjected to the structural violence of neoliberal aspiration within capitalism. Werner's process of folding and reorganizing, like the chance in a game of exquisite corpse, give birth to the constructed women in these paintings that are portraits of no one. These figures cover their faces, stare blankly out at the viewer, are truncated by appendages that do not match them—and seem trapped in a house of mirrors of gazes which circle dizzyingly, turning and returning—while promising happiness and fulfillment at the same time as they attest to loveless relation. The young, female figures pictured in these paintings, as theorized by the French theory collective Tiqqun, articulates the body as the site of capitalism a place of marketization, display and exchange—they are at once alluring and repelling—though not repulsive. They inspire—much the way the most glamorous figures do—as capital, shimmering with possibility that is never realized. Werner's girls resemble data. They show the numbing quality of the contemporary reputation economy which extracts value from even the most private and intimate aspects of being. As Tiqqun notes, "When a Young-Girl giggles, she's working."

Situated alongside this work, and offering a possibility for not-working, are the ceramic vessels made by Zoe Kreye; each titled *Headjug, Ritual Object for Pleasure and Dionysus*, Kreye's sculptures are painterly and sensuous, bearing the gestures of her hands as she built them. Their glazed surfaces are a play of colour against form, while these 'head jugs' also comprise part of the performance work that was performed during the exhibition. Kreye's residency at Griffin Art Projects preceding the exhibition, was an extended research project, gathering together dancers, massage therapists, children, writers, chefs, friends and other artists to spend an afternoon collaborating with her to consider what embodied research can do.

Kreye's collaborative community projects "look to engage the public in relations beyond aesthetics, with the goal of building inclusive, bottom-up associations that have the potential to be small catalysts for change within dominant social systems. Often looking outside the realm of art, her projects take the form of clubs, workshops, adventures, discussions and social events.

Kreye explores transformation and collective experience in order to navigate how to appear within the public sphere as a political and embodied subject. She unpacks relationality through aesthetics that instead looks to reformulating hierarchies, in what she calls a "bottom up approach" to inclusive associates that have the potential to be the catalyst for change with the metanarratives of established life under neoliberalism. Workshops, conversation, gatherings, journeys and clubs are her materials. Kreye is the gracious host to a party of friends and about-to-be friends, opening the potential for new relations. Her work is the work of moving beyond appearances into relationality. Her performance, *Procession for Pleasure and Dionysus*, was comprised of collective of dancers, audience members and chefs, to produce an event that involved a procession, a walk, a



celebration and a feast. Kreye’s gestures are meant to restore and to facilitate being together.

\* \* \*

*Pembury Estate* is an immersive cinematic photograph of the reconstructed scene of the Tottenham Court riots of August 2011. The viewer is forced to hover above the scene of Mare Street and Pembury Estate in Hackney, showing the roads and intersections, police, demonstrators and rioters from above, mimicking London’s infamous surveillance technologies. It is also the viewpoint of the Sky News helicopters that documented the events as they unfolded, and from whose archival footage the artist Stan Douglas draws. Digitally suturing together photographic reconstructions of these videographic instances from the site, taken from his own helicopter footage assembled over the course of four months (in which several of the key buildings have been reinserted, which had since been removed, renovated or destroyed), Douglas shows us a ‘map’ of violence and state refusal. Sparked by the murder of Mark Duggan by police, a Black British man whose family attempted to address their grief by demonstrating at police headquarters and were instead ignored, the riots spread to the largest cities in the UK—London, Manchester, Liverpool and Birmingham. Douglas’s conceptual works address moments in which the status quo is ruptured. As Douglas says in a 2017 interview, “There is the same condition [as in Canada] of being harassed and profiled by police, not being taken seriously as a citizen and in many cases people who were paid to protect you, were afraid of you. The French riots in 2005 foreshadowed what happened in 2011, and again now with the Black Lives Matter images... The streets are these arteries where the people, the police and objects are all interacting...not focusing on mayhem and that fascinates me.”<sup>12</sup> As interviewer Kieran Yates tells us, “Douglas aims to tell the story of how humans interact and mobilise, and how bodies physically communicate tension, fear and solidarity non-verbally.”<sup>13</sup>

*Crossing Surda*, (a record of going to and from work) is a two-channel video installation by Palestinian artist Emily Jacir, documenting the artist’s ‘commute’ to work across the city of Surda to Birzeit University along the only road that remained open to allow Palestinian citizens to pass from one area of their territory to another. The road, according to the artist, connected thirty Palestinian villages to Ramallah and was at the time of her project, bifurcated by an Israeli checkpoint occupied by soldiers and tanks. Daily commuters, including children, the elderly

12 Stan Douglas, quoted by Kieran Yates in “Artist Stan Douglas: Why I Restaged the Riots” in *the Guardian*. <https://www.theguardian.com/artanddesign/2017/oct/25/artist-stan-douglas-2011-london-riots><https://www.theguardian.com/artanddesign/2017/oct/25/artist-stan-douglas-2011-london-riots>. Accessed March 2019

13 Kieran Yates, “Artist Stan Douglas: Why I Restaged the Riots.”

and the disabled, were forced to walk along the single artery, sometimes rerouted or forced to wait, sometimes fired on by live ammunition, tear gas and sound bombs as the Israeli Occupation Army cleared the road. Jacir says,

On December 9th, 2002, I decided to record my daily walk to work across the Surda checkpoint to Birzeit University. When the Israeli Occupation Army saw me filming my feet with my video camera, they stopped me and asked for my I.D. I gave them my American passport and they threw it in the mud. They told me that this was “Israel” and that it was a military zone and that no filming was allowed. They detained me at gunpoint in the winter rain next to their tank. After three hours, they confiscated my videotape and then released me. I watched the soldier slip my videotape into the pocket of his army pants. That night when I returned home, I cut a hole in my bag and put my video camera in the bag. I recorded my daily walk across Surda checkpoint, to and from work, for eight days.<sup>14</sup>

Jacir’s project demonstrates one possibility, one method, for vulnerable subjects to speak, and by so doing become resilient and resistant figures. Jacir documents the injustices taking place within this region, and allows them to be witnessed. The remarkably quotidian nature of this violence, the unimaginable situation of its presence within the daily lives of those who attempt to get on, to get by, to work and to have ordinary lives, shows us that violence is not just spectacular but banal and numbing. Jacir’s act of resistance is an act of archiving, of documentation and of making these forces visible.

The artist, Ai Wei Wei, has also had his movement in the public sphere, and his appearance there as a subject, mitigated against and interrupted continually by state surveillance and legislation that seeks to silence him. His response has been to turn its apparatuses of suppression into an element of his work. The artist’s refusal and resilience is seen poignantly in the intimate work *Handcuffs*, in this exhibition. The work is made of Huali wood, or Chinese rosewood popularized during the Ming Dynasty by the imperial family and the wealthy. Its significance is two-fold: its increasingly inflated contemporary market value due to market demand (which has also in turn increased its scarcity from overharvesting), and its history is as a material that was used at scholar’s tables, to denote the scholar’s value within society.<sup>15</sup> Ai’s editioned handcuffs are made from either jade or Huali, both precious materials that gesture to the artist and scholar.

14 Emily Jacir, <https://www.ibraaz.org/publications/42>. Accessed September 29, 2020.

15 In a 2015 Christies auction, a set of four Ming dynasty Huali armchairs sold for \$9,685,000. Source: Auction Central News. <https://www.liveauctioneers.com/news/style-century-magazine/chinese-huanghuali-furniture-precious-wood-elegant-design/> Accessed September 7, 2020.



ar's value in pre-Communist Chinese society while the artist's interest in craftsmanship and care, despite the suppression that the object itself evinces, bring hope and poignancy to the work. It is as though through his care and attending to the beauty of the craft, Ai shows us what might have been—and what still could be, if beauty, compassion and sentience were the guiding political forces of nation states and of the citizens whose lives they shape.

Iranian-Canadian filmmaker and photographer Sima Khorammi documents the lives of her parents after they are forced to remain in Canada, when a family visit to their daughter on Canadian Prairies turns them into refugees. The parents' visit takes place just as the Iranian Revolution is worsening, and erupts into violence, and they are forced to give up their lives in Iran shockingly and immediately over the course of a few months. The artist's father, a retired engineer and civil servant, must return to work, now as a mechanic in small-town Canada, while his wife, Khorammi's mother, grieves the loss of her extended family as she attempts to make friends with the Prairie wives who do their best to welcome her. It is a story of displacement and exile, made most poignant by its suddenness and the age of Khorammi's parents as they attempt to navigate these losses. Khorammi's film layers the textures of the domestic interiors, architecture and landscape of the new country alongside images of her parents. Her mother often looks bewildered, separate, a figure disembedded from her surroundings.

The poignancy of loss and the durational effects of political violence are also evident in Kosovo artist Sislej Xhafa work, *Beh-Rang* is a mesmerizing video, which continuously plays, featuring a burning bicycle filmed in the city of Kabul. The bicycle is a poetic symbol standing in for the body of the citizen—and for particular bodies: those caught in the crossfire, civilians attempting to live their lives despite the conditions that surround them, but also those of activists, such as the ones in Tiananmen Square, whose pile of abandoned bicycles attested to those who went missing or were murdered in the massacre that took place there. The bicycle in Xhafa's work is a 'body'—and what he calls 'poetics of violence' may also gesture towards the mesmerizing nature of the screen, which normalizes its presence into an almost meditative form. The work indicates whose bodies are likely to be caught in the uneven flow of politics across the bodies of citizens.

Situated in the exhibition space at the centre of these works, is an installation by Chinese-Canadian artist, Lam Wong. 間 / MA. Wong's project, which is comprised of an art installation and a series of Tea Ceremonies during the course of the exhibition, speaks to the political power of witnessing and care in the face of such forces. The work's components--tea, mirror, charcoal, seal chop, Chinese calligraphy depicting the Heart Sutra or Prajñāpāramitāhṛdaya, tea seed, obsidian, tea cup, wood, river rock, bamboo ladle, meditation cushion, chawan, tea accessories and ceramic teaware objects—are themselves a poetry of mate-

riality. These materials attest to the rituals of everyday life, which sustain, even as the most unexpected erupts all around us. Wong is also Buddhist, and his work focuses on the everyday and attests to how our bodies attune us for empathy, through the shared vulnerability which governs sentience. At the same time, Wong's work demonstrates how such care is always mediated and must be attended to with patience and humility. Wong is a Chinese Tea Master and his graceful performances throughout the exhibition, occurring as they did one-on-one with visitors, or in groups both onsite and offsite at Capilano River, offered solidarity, solace and community. The vessels used by Wong are also an archive that documents a community of the artist's friends, including ceramic works by artists Ann Rurak, Danny Kostyshin, Glenn Lewis, Hu Wei, Robert Stickney, Wayne Ngan and Wei Cheng. Within these vessels, a selection of rare teas are steeped, poured and served.

Wong's installation and performances form a kind of refuge or reservoir of slow time, or non-time, within the exhibition space. Its vessels, aromas, waiting, and pause in the 'exhibition viewing' are touchstones for how empathy may spontaneously emerge in any situation. The piece is accompanied by Wong's transcription of the Buddhist poem, "The Insight that Brings Us to the Other Shore" which is translated in its entirety within this publication. For Wong, 間 / MA is a meditation on the political and spiritual emancipation that may begin in emptiness, for as the poem attests,

...all phenomena bear the mark of Emptiness;

their true nature is the nature of

no Birth no Death

no Being no Non-being

\* \* \*

the highest mantra,

a mantra beyond compare,

the True Wisdom that has the power

to put an end to all kinds of suffering.



Therefore let us proclaim

a mantra to praise

the Insight that Brings Us to the Other Shore.

Gate, Gate, Paragate, Parasamgate, Bodhi Svaha!

Gate, Gate, Paragate, Parasamgate, Bodhi Svaha!

Gate, Gate, Paragate, Parasamgate, Bodhi Svaha!

\* \* \*

Poet and art critic Lisa Robertson writes, “Any subject is supported, spoken, and carried or disallowed and foreclosed by others, in a matrix of reciprocity, empathy and power that conditions the very possibility of embodiment.”<sup>16</sup> *Person/ne* gestures in a variety of ways towards these moments and ruptures, setting aside seamless market-driven ideas of personal brand and reputation, to instead consider the most riveting scenes of a life, or the most quiet, ordinary moments, and to consider the ways in which despite the chaotic and the unpredictable, one may still espouse a set of values, an ethics of care, whether in micro- or macrocosm. In fact, according to the philosopher Hannah Arendt, one becomes a person by inserting herself into the world through action and speech. Arendt also believed that an active process of thinking was the ‘means by which someone constitutes himself into a somebody, a person or a personality.’ It is also possible, in Arendt’s formulation, for someone to refuse these requirements of personhood, by refusing to think and to act.

A person, in this sense, is also a citizen, ready to think or act on behalf of an ideal, a desire or another human being. What then calls one into such personhood, and therefore, into public life? Often it is love—of an idea, of another person, of a set of ethics, values or aspirations. These acts of personhood can also constitute acts of care. Within a contemporary environment, how is it possible to remain attuned and ready to care for these things?

This exhibition considers the contemporary challenges to personhood that are effected by forces like social media, surveillance technologies, the influence of Big Data and the reputation economy (Uber and AirBnB-style ratings of the self and others) or the marketing language of ‘personal brand.’ *Person/ne* considers alternatives to these challenges, through an array of artistic works and practices that may be seen as sites of agency in Arendt’s terms and examines the way in which artists consider contemporary ideas of citizenship, agency and compas-

16 Lisa Robertson, *The Prosody of the Citizen*.

sion. The works in the exhibition suggest artists’ attention to presence and relationality, of care and intimacy that may call us into solidarity and proximity with one another—ways in which one may be invited, once again, to care.

The works in the exhibition, through their processes, methods and conceptual practices, respond to a range of 20<sup>th</sup> and 21<sup>st</sup> century sites of personhood and citizenship, crossing geographic and psychic borders, alongside practices and processes of personhood in Arendt’s sense—the agency of taking action through art making, including fictional portraiture or portraits that themselves bear witness, through love letters, tapestries and storytelling, through the documentation of crossing national borders or through the care of remembering—histories, relationships, events and people. The artists’ works also may effect a meditative pause in either a set of behaviours or in a narrative of history—opening a gap into which emerges something revolutionary at just the right moment.





# 間 / MA

**Lam Wong**  
 ”間 / MA”, 2019  
 106.5 x 71 in

MA No.1 - The Space Between Objects (Wu/Mu)

Art installation and Tea Ceremonies.

Tea, Mirror, Charcoal, Seal Chop, Chinese Calligraphy (Heart Sutra / Prajñāpāramitāhṛdaya), Tea Seed, Obsidian, Tea Cup, Wood, River Rock, Bamboo Ladle, Meditation Cushion, Tea Accessory, Ceramic Tea Ware, Chawan.

\*WuYi Mountain TongMuGuan Red Rock Tea by Xiao HeM-ing. Chawan and Ceramics by Ann Rurak, Danny Kostyshin, Glenn Lewis, Hu Wei, Robert Stickney, Wayne Ngan, Wei Cheng, and unknown artists. Zen Meditation Cushion courtesy of Gareth Sirotnik and Zen Centre of Vancouver.



## *Translation of Calligraphy*

### **The Insight that Brings Us to the Other Shore\***

Avalokiteshvara  
while practicing deeply with  
the Insight that Brings Us to the Other Shore,  
suddenly discovered that  
all of the five Skandhas are equally empty,  
and with this realisation  
he overcame all Ill-being.

“Listen Sariputra,  
this Body itself is Emptiness  
and Emptiness itself is this Body.  
This Body is not other than Emptiness  
and Emptiness is not other than this Body.  
The same is true of Feelings,  
Perceptions, Mental Formations,  
and Consciousness.

“Listen Sariputra,  
all phenomena bear the mark of Emptiness;  
their true nature is the nature of  
no Birth no Death,  
no Being no Non-being,  
no Defilement no Purity,  
no Increasing no Decreasing.

“That is why in Emptiness,  
Body, Feelings, Perceptions,  
Mental Formations and Consciousness  
are not separate self entities.

The Eighteen Realms of Phenomena  
which are the six Sense Organs,  
the six Sense Objects,  
and the six Consciousnesses  
are also not separate self entities.

The Twelve Links of Interdependent Arising  
and their Extinction  
are also not separate self entities.  
Ill-being, the Causes of Ill-being,  
the End of Ill-being, the Path,  
insight and attainment,  
are also not separate self entities.

Whoever can see this  
no longer needs anything to attain.

Bodhisattvas who practice  
the Insight that Brings Us to the Other Shore  
see no more obstacles in their mind,  
and because there  
are no more obstacles in their mind,  
they can overcome all fear,  
destroy all wrong perceptions  
and realize Perfect Nirvana.

“All Buddhas in the past, present and future  
by practicing  
the Insight that Brings Us to the Other Shore  
are all capable of attaining  
Authentic and Perfect Enlightenment.

“Therefore Sariputra,  
it should be known that  
the Insight that Brings Us to the Other Shore  
is a Great Mantra,  
the most illuminating mantra,  
the highest mantra,



a mantra beyond compare,  
the True Wisdom that has the power  
to put an end to all kinds of suffering.  
Therefore let us proclaim  
a mantra to praise  
the Insight that Brings Us to the Other Shore.

Gate, Gate, Paragate, Parasamgate, Bodhi Svaha!  
Gate, Gate, Paragate, Parasamgate, Bodhi Svaha!  
Gate, Gate, Paragate, Parasamgate, Bodhi Svaha!”

\*Translation of installation calligraphy from the installation 間 / MA.

## *Ceremonial Tea Performances with Lam Wong*

間 / MA No.1 - The Space Between Objects (Wu/Mu), Friday, May 10,  
Griffin Art Projects.

間 / MA No.2 - The Stillness Between Movements, Saturday, June 15,  
Griffin Art Projects Residency.

間 / MA No.3 - The Silence Between Sounds, Saturday August 10,  
Capilano River.



All images from Tea Ceremony Performance with Lam Wong: 間 / MA No.3 - The Silence Between Sounds, Capilano River, Saturday August 10, 2019, Dimensions variable









MA No.3

The Silence Between Sounds

Tea Ceremony, Art Installation at Capilano River  
Aug. 10 2019, Lam Wong + Griffin Art Projects

間













十温







# Exhibition List



**Stephen Waddell**

Stephen Waddell began his artistic career as a painter. He then moved to film and photography. All three media have affected his choice and presentation of subject matter. Waddell studied under Jeff Wall, and became interested in Wall's preoccupation with the continuity of painting's visual traditions and strategies in contemporary photographic practice.

*Restorer*, 2014, archival pigment print, 83.8 x 66 cm, Private Collection, West Vancouver



**Ann Newdigate**

Ann Newdigate has exhibited her tapestry work and drawings widely in galleries in Saskatchewan and across Canada, as well as in the United States and Australia. Of her art, Newdigate said, "I am interested in paradox and I am intentionally ambiguous. I like to think my work forces people to take a second look. I want to communicate the paradoxes of stereotyping – the stereotyping of women and the decisions facing them – whether to be passive or active, for instance – and the stereotyping of art."

*Sentences: She had never touched a camera before*, 1986, Cotton warp. Mixed media weft: silk, linen, wool, synthetic blends, 198.12 x 198.12 cm, Collection of the Artist



*Sentences: She had never touched a camera before* uses as its source found text, reprinted below, from the South African newspaper, "The Weekly Mail", now called "The Mail & Guardian" about the research of independent documentary filmmaker, Lindy Wilson, who made a film about political prisoners on Robben Island. Newdigate says the source text "conveys the gist of the tapestry which is (deliberately) not easy to read."

*Sentences: Fanakalo and the Vanishing Signs*, 1993, Cotton warp. Mixed media weft: silk, linen, cotton, wool, synthetic blends, 167.64 x 137.15 cm, Collection of the Artist





ils se sent fait photographier sur la plage. celui qui est au centre a une casquette de marin, il met la main devant ses yeux, celui qui se trouve à gauche de l'image a un pullover fencé et la main sur la hanche; celui qui est à droite, c'est le plus jeune, il doit avoir 13 ou 14 ans, porte un blousen. ils ont le regard fixé devant eux à l'exception du plus jeune qui regarde vers la droite; son visage qu'en ne voit que de profil semble concentré vers quelque chose que nous ne discernons pas.  
christian boltanski et ses frères 5/9/59

### Christian Boltanski

Christian Boltanski is best known for his photographic installations, the artist explores life, death, and memory in his practice, often focusing on the Holocaust as he blurs the boundaries between truth and fiction. "You can tell the truth more truthfully than with the truth itself," he once quipped.

*Christian Boltanski et ses frères (Christian Boltanski and his brothers)*, 1969, Photograph, 30 x 24.5 cm, framed, Private Collection West Vancouver



### Duane Linklater

Duane Linklater is Omaskêko Cree from Moose Cree First Nation. Working in performance, installation, film and other media, Duane Linklater addresses issues of cultural loss and recovery as well as authenticity, appropriation and authorship. He often collaborates with others, reconsidering oral traditions where the transmission of knowledge, stories or histories is essential to future generations.

*Untitled 2 (a poem for Jimmie Durham)*, 2014, Sago and DK cigarettes boxes, labels, poem excerpt, 46.6 x 38.9 x 3.8 cm, Private Collection, West Vancouver



### Ricarda Roggan

Ricarda Roggan began her career by photographing spare constellations of furniture in dank, grey rooms, or piled up in isolated dark spaces underneath transparent plastic tarps. There has always been a sense of forlorn isolation in her still lifes, beginning in those cramped rooms in which she took great care to place old tables and chairs in just the right arrangements.

*Apokryphen (Kurt Tucholsky, Handscheu)*, 2014, Silver bromide print, 50.8 x 58.2 x 3.3 cm, framed, Private Collection, West Vancouver  
*Apokryphen (Martin Luthere, Holzstuck)*, 2014, Silver bromide print, 50.8 x 58.2 x 3.3 cm, framed, Private Collection, West Vancouver  
*Apokryphen (Martin Heidegger, Taschenuer)*, 2014, Silver bromide print, 50.8 x 58.2 x 3.3 cm, framed, Private Collection, West Vancouver  
*Apokryphen (Ernst Junger, Zundholzer)*, 2014, Silver bromide print, 50.8 x 58.2 x 3.3 cm, framed, Private Collection, West Vancouver  
*Apokryphen (Christoph Martin Wieland, Rindenstuck)*, 2014, Silver bromide print, 50.8 x 58.2 x 3.3 cm, framed, Private Collection, West Vancouver  
*Apokryphen (Arthur Schnitzler, Brille)*, 2014, Silver bromide print, 50.8 x 58.2 x 3.3 cm, framed, Private Collection, West Vancouver





## Janet Werner

Janet Werner's work as a painter focuses on the fictional portrait as a vehicle to explore notions of subjectivity and desire. Her paintings operate within and against the genre of conventional portraiture, taking found images of anonymous figures in popular culture and imbuing them with fictional personalities. The final paintings are composite portraits that retain aspects of the original while also embodying notions of transformation, innocence and loss.

From left to right, see page 50 and 51:

*Ruth*, 2019, Oil on canvas, 50.8 x 40.6 cm, Courtesy of the artist and Vivianeart, Calgary  
*Back (landscape)*, 2018, Oil on canvas, 70 x 78.7 cm, Courtesy of the artist and Vivianeart, Calgary  
*Back (landscape)*, 2018, Oil on canvas, 70 x 78.7 cm, Courtesy of the artist and Vivianeart, Calgary  
*Little G*, 2018, Oil on canvas, 78.7 x 61 cm, Courtesy of the artist and Vivianeart, Calgary  
*Still life*, 2018, Oil on canvas, 50.8 x 61 cm, Courtesy of the artist and Vivianeart, Calgary  
*Welch St.*, 2019, Oil on canvas, 91.4 x 61 cm, Courtesy of the artist and Vivianeart, Calgary  
*Kit*, 2019, Oil on canvas, 61 x 55.9 cm, Courtesy of the artist and Vivianeart, Calgary  
*Beacon*, 2019, Oil on canvas, 121.9 x 91.4 cm, Courtesy of the artist and Vivianeart, Calgary  
*Double Lips*, 2018, Oil on canvas, 50.8 x 61 cm, Courtesy of the artist and Vivianeart, Calgary  
*Frost.*, 2019, Oil on canvas, 61 x 50.8 cm, Courtesy of the artist and Vivianeart, Calgary



## Sophie Calle

Sophie Calle is a French artist who has exhibited extensively throughout the world since the late 1970s. She has been described as a conceptual artist, a photographer, a movie director or even detective; but has developed a practice that is instantly recognizable for a distinct narrative and the frequent combination of images with text. Each of these projects can be seen as another chapter in a vast overall system of references and echoes where Calle often blurs the boundaries between the intimate and the public, reality and fiction, art and life.

*The Dice*, 2000, Ivory dice set in red leather box with satin lining (printed with gold text), suede and leather interior, die, display box, 8.9 x 7.3 x 7.3 cm, Collection of Laing & Kathleen Brown





### Ai Weiwei

Ai Weiwei is an activist, architect, curator, filmmaker, and China's most famous artist. Open in his criticism of the Chinese government, Ai was famously detained for months in 2011, then released to house arrest. "I don't see myself as a dissident artist," he says. "I see them as a dissident government!" Some of Ai's best-known works are installations, often tending towards the conceptual and sparking dialogue between the contemporary world and traditional Chinese modes of thought and production.

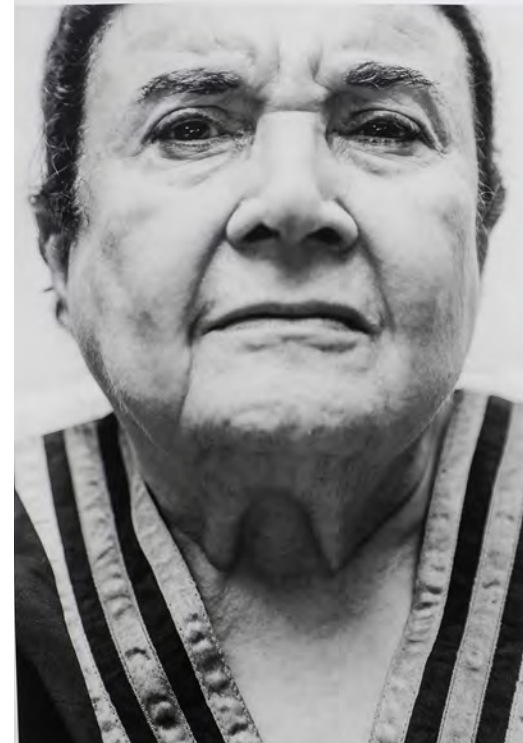
*Handcuffs*, 2012,  
Huali wood, 40 x 13 x 2.5 cm, Collection  
of Bruce Munro Wright



### Stan Douglas

Since the late 1980s, Stan Douglas has created films and photographs—and more recently theater productions and other multidisciplinary projects—that investigate the parameters of their medium. His ongoing inquiry into technology's role in image-making, and how those mediations infiltrate and shape collective memory has resulted in works that are at once specific in their historical and cultural references and broadly accessible.

*Pembury Estate*, 2017, C-print on dibond,  
156.6 x 306.6 x 10.8 cm, Private Collec-  
tion, West Vancouver



### Mahdyar Jamshidi

In his work, he simplifies and decodes as a strategy to deal with his own life's circumstances, unknowns and systems. His works reflect on issues related to society, humanity and politics. Jamshidi works between photography, film and installation.

*The Ecology of Pain: Pooran Farrokhzad*,  
2016, Black & white inkjet photograph,  
116 x 82.50 cm, each, Collection of the  
Artist



### Sislej Xhafa

Sislej Xhafa is known for works that could be described as 'actions' or conceptual strategies that challenge cultural stereotypes, preconceived prejudices and institutional structures. Often exploring the modes through which contemporary society functions, he investigates social, economic and political realities to ultimately critique consumerism and its driving mechanisms.

*Beh-rang*, 2004, Single channel video,  
Dimension Variable, Collection of Laing  
& Kathleen Brown





### Yevgeniy Fiks

Fiks has produced many projects on the subject of the Post-Soviet dialog in the West, among them: *Lenin for Your Library?* in which he mailed V.I. Lenin's text *Imperialism: The Highest Stage of Capitalism* to one hundred global corporations as a donation for their corporate libraries; *Communist Party USA*, a series of portraits of current members of Communist Party USA, painted from life in the Party's national headquarters in New York City; and *Communist Guide to New York City*, a series of photographs of buildings and public places in New York City that are connected to the history of the American Communist movement.

*Adopt Lenin*, 2008, Metal & Adoption Certificate, 22 x 16 + 29 x 23 cm, Collection of Laing & Kathleen Brown



### Shawn Hunt

Shawn Hunt is a Heiltsuk artist currently based in Vancouver, B.C. His work takes on a complexity of influence from both his training in traditional design, wood and jewelry carving and his engagement with contemporary questions of subversion, preconception and fluid meanings.

*Moon Ancestor*, 2019, Mixed media (wooden mask), 24 x 14 x 11 inches, Inna and Michael O'Brian Collection



### Norman Tait

Norman was born in 1941 in the northern community of Kincolith, British Columbia. He learned from his family protocols, oral histories and ceremonies and had an early interest in the arts. He has carved and ceremonially raised five totem poles in Greater Vancouver, including at the University of British Columbia Museum of Anthropology, Stanley Park, Capilano Mall and the Native Education Centre.

*Weeping Volcano Woman*, n.d, alder, hair (horse), 45.7 x 33 x 25.4 cm, Inna and Michael O'Brian Collection





### Stephan Balkenhol

Stephan Balkenhol is a contemporary German artist known for his painted statues of the human form. The artist's totem-like sculptures of everyday people, are reminiscent of both folk art as well as medieval sculpture. The artist uses a variety of woods, including poplar and Douglas fir, and crafting each work from single blocks using hammers, power saws, and chisels. "Figurative sculpture is often misused as a bearer of messages," Balkenhol reflected. "In my vision my sculptures become a question, a mirror. And it is the viewer who fills it with meaning."

*Figure: Woman in Purple Dress (Figurensäule: Frau mit violetter Kleid), 2005, Wawa wood, painted, 165.5 x 35 x 25.5 cm, Private Collection, West Vancouver*



### Sonny Assu

Assu's artistic practice is diverse: spanning painting, sculpture, photography, digital art and printmaking. Sonny negotiates Western and Kwakwaka'wakw principles of art making as a means of exploring his family history and the experiences of being an Indigenous person in the colonial state of Canada.

*Longing #29, 2013, Bronze, 48.3 x 22.9 x 30.5 cm, Collection of Bruce Munro Wright*



### Lam Wong

Lam is a visual artist, designer and curator based in Vancouver BC. His interest is primarily rooted in regional West Coast art history, with an emphasis on the development of painting and its avant-garde narrative. Lam's creative approach is often concerned with bending Eastern philosophies and challenging the notion of painting. Lam sees art making as an on-going spiritual practice. His main subjects are the perception of reality, the meaning of art, and the relationships between time, memory and space.

*間 / MA, 2019, , Mixed media, Dimensions variable, Collection of the artist*



### Kwakwaka'wakw

The Kwakwaka'wakw are Indigenous peoples of the Pacific Northwest Coast. Most live in their traditional territory on northern Vancouver Island, nearby smaller islands including the Discovery Islands, and the adjacent British Columbia mainland.

*Unknown, Dance Apron, c. 1900, Mixed media, 57 x 88 x 12 cm, Collection of Laing and Kathleen Brown*





### Emily Jacir

Emily Jacir is an artist and filmmaker who is primarily concerned with transformation, questions of translation, resistance and silenced historical narratives. Her work investigates personal and collective movement through public space and its implications on the physical and social experience of trans-Mediterranean space and time.

*Crossing Surda (a record of going to and from work), 2002, DVD, dimensions variable, Collection of Laing & Kathleen Brown*



### Zoe Kreye

Zoë Kreye has produced collaborative community arts projects, independently, collectively, and within institutional structures in Montreal, Vancouver, Berlin, New York and Istanbul. Her work looks to engage the public in relations beyond aesthetics, with the goal of building inclusive, bottom-up associations that have the potential to be small catalysts for change within dominant social systems. Often looking outside the realm of art, her projects take the form of clubs, workshops, adventures, discussions and social events.

*Headjug, Ritual Object for Pleasure and Dionysus, 2018, Ceramic, Dimensions Variable, Collection of the Artist*



### Léon Maurice Henri Coupey

Léon Maurice Henri Coupey was born in Lille, France in 1864 and died in Paris in 1925. He won first prize for violin from the Paris Conservatory, graduated with a Law degree in Paris, and in the 1890's was the press correspondent for Reuters Paris in London, where he was inducted into The Japan Society in 1892. He spoke seven languages and was a self-taught calligrapher and artist. In London he met Kate Barlow Hunt, whom he married in 1904, and for whom he drew and composed these postcards during their courtship in London and married life in Paris during the Belle Époque.

*Eleven postcards, 1864-1925, Ink, graphite, crayon on card, 15.24 x 8.89 cm approx. each, Collection Pierre Coupey, West Vancouver*

*Fifteen postcards, 1864-1925, Ink, graphite, crayon on card, 15.24 x 8.89 cm approx. each, Collection Holly Coupey, Toronto*

*Eleven Postcards, 1864-1925, Ink, graphite, crayon on card, 15.24 x 8.89 cm approx. each, Collection Pierre Coupey, West Vancouver*

*Four Postcards, 1864-1925, Ink, graphite, crayon on card, 15.24 x 8.89 cm approx. each, Collection Annik Coupey-Smith, Eastbourne UK*





**Unknown, Five Rugs**

The rugs exhibited here represent a hand-weaving tradition used by women in Afghanistan that reaches back thousands of years. Traditionally, their subjects were floral and domestic patterns, and on occasion, images taken from daily life. In 1979, after the Soviet invasion of Afghanistan, their subject matter began to include civilian experiences of war: images from the media, grenades, tanks, rocket launchers and fighter planes.

Five war rugs, untitled, c. 2000-2005, Wool, Dimensions Variable, Collection of Laing & Kathleen Brown



**Sima Khorrami**

Sima is a renowned photographer and restoration artist. Her work, which includes editorial, commercial, promotional and artistic work, has been recognized by many as inspired photographic art. *Sima's Story* narrates the life of Khorrami's family, focussing on her parents who were forced to emigrate while on vacation in Canada visiting their daughter, at the outbreak of the Iranian revolution

*Sima's Story*, 1989, 16mm b/w, 20 minutes, Courtesy of the artist





Ann Newdigate (left) in conversation with Independent curator Helen Marzolf



Mahdyar Jamshidi(left) in conversation with Independent curator Elham Puria Mehr

# Proximities

## Dialogues with artists from Person/ne

Saturday, May 11, 2019

"Arendt's defense of natality as the form of life has inflected current discussions around biopolitics, where citizenship is before all else a co-embodied belonging. The citizen's body, in its charged relationships to other bodies, is the temporal matrix and radical mediator of politics. Each body, each birth, each coming into speech, bears the radically unquantifiable potential of co-transformation."

— Lisa Roberston

Arendt's defense of natality as the form of life has inflected current discussions around biopolitics, where citizenship is before all else a co-embodied belonging. The citizen's body, in its charged relationships to other bodies, is the temporal matrix and radical mediator of politics. Each body, each birth, each coming into speech, bears the radically unquantifiable potential of co-transformation.

### Featured speakers included:

**Ann Newdigate** (Artist, Hornby Island) in conversation with **Helen Marzolf** (Artist and Curator, Victoria)

**Mahdyar Jamshidi** (Artist, Tehran) in conversation with **Elham Puria Mehr** (Curator, Vancouver)

**Pierre Coupey** (Artist, Vancouver) on the work of his grandfather, Léon Coupey, with **Lisa Baldissera** (Director, Griffin Art Projects)



## Participant Biographies:

### Ann Newdigate

See artist bio on page 119.

**Helen Marzolf** is a practicing visual artist who has taught Early Twentieth Century Studies in Art and Architecture at the University of Saskatchewan. She is a former Assistant Curator at the Kenderdine Art Gallery (U of S) and from 1991-2001 was Director/Curator of the Dunlop Art Gallery at Regina Public Library. She moved to Victoria, BC in 2005 where she is Executive Director of Open Space.

### Mahdyar Jamshidi

See artist bio on page 125.

**Elham Puriyamehr** is an Iranian-born curator and writer based in Tehran. She received her BA and MA at the Art University of Tehran, in the Handicrafts program. Now she is a PhD student in curatorial research at Alzahra University in Tehran. She continues to work in the field of arts, organizing exhibitions, performances, talks, and publications on a broad range of themes related to curating contemporary art and culture in social context. She teaches at many Universities in Iran and is part of the directorial board of Association of Iranian Sculptor (AIS). Elham has participated and organised programs for many conferences and lectures in Iran.

**Pierre Coupey** is an artist, writer and editor. He received his BA from McGill University, and studied drawing at the Académie Julian and printmaking at the Atelier 17 in Paris. He received his MA in English and Creative Writing from the University of British Columbia, and was a founding Co-editor of *The Georgia Straight* and founding Editor of *The Capilano Review*. He has received awards, grants and commissions from the Conseil des Arts du Québec, the Canada Council, the British Columbia Arts Council, and the Audain Foundation for the Arts. In 2013 he received the Distinguished Artist Award from FANS and was inducted into the Royal Canadian Academy of Arts in 2018. In 2019 he received the designation Faculty Emeritus for his service to Capilano University and his ongoing contributions to Canada's literary and artistic communities. His archives (*Pierre Coupey Fonds*) are held in the Contemporary Literature Collection at Simon Fraser University Library in Vancouver

**Lisa Baldissera** has worked in curatorial roles in public art galleries in Western Canada since 1999, including Senior Curator at Contemporary Calgary (2014-16) and Chief Curator at the Mendel Art Gallery in Saskatoon (2012-14). She was Curator of Contemporary Art at the Art Gallery of Greater Victoria from 1999 to 2009, where she produced more than fifty exhibitions of local, Canadian, and

international artists. She holds MFAs in Creative Writing (UBC) and Art (University of Saskatchewan) and is currently a PhD candidate at Goldsmiths College, University of London. Baldissera has served on contemporary art juries across Canada and internationally, including the Alvin Balkind Curator's Prize (The Doris and Jack Shadbolt Foundation), Canada Council for the Arts, Saskatchewan Arts Board, Royal Bank of Canada Canadian Painting Competition, the Hnatyshyn Foundation Visual Arts Awards, the Sobey Art Award, British Columbia Arts Council, Prix Pierre-Prince-de-Monaco jury and as a guest of the British Arts Council outreach program.



Pierre Coupey (left) in conversation with Lisa Baldissera





Emily Rosamond



Lorilee Wastasecoot

# Person/ne Forum

## Ethics of Care

Saturday July 6, 2019

A day of discussion on themes related to political agency, personhood and care, in conjunction with the exhibition Person/ne with a group of international writers, researchers, curators and artists.

Live events included talks, conversations, and a performance, from historical and archives-based projects to consideration of the impact of digital technologies for future solidarity, collaboration and relationality.

### **Durational Feminisms: research, learning and trust in the Feminist Duration Reading Group by Helena Reckitt**

Helena Reckitt discussed the Feminist Duration Reading Group, which she initiated in London in 2015 to explore under-known and under-valued feminisms from outside the Anglo-American canon. She reflected on processes that the group has evolved - of regular meetings, reading out loud, and forms of devolved research based in embodied learning and the politics of citation. While acknowledging some limitations of such modestly-scaled cultural events, she considers how the group has impacted her curatorial practice, and deepened her understanding of intergenerational feminisms, the politics of translation, and group work.

### **The Emancipated Trait: Characteristics Beyond Character in Online Surveillance by Emily Rosamond**

How is it possible to give an account of online surveillance, without relying on overdetermined and ill-fitting conceptual frames such as privacy and subject-



hood? This talk argued for shifting the frame away from privacy and subject, and toward characteristic and ‘character’: a long-contested concept through which the relationships between ideas of singularity, self-similarity, tendency, and futurity are negotiated. Online surveillance performs tensions between the singularity of character and the fungibility of traits that travel across border security software systems, social media platforms, credit scoring algorithms, and many other apparatuses. Recognized tendencies and traits become ‘emancipated’ from the characters from which they are seen to emanate; they are then recombined to derive new data, which in turn reshape how a person’s ‘character’ might be interpreted in the first place. This emancipation of traits has anything but emancipatory effects. Nonetheless, reorienting discussions of online surveillance toward the contested terrain of the characteristic opens up new means to frame discussions of the politics of data beyond privacy and subjecthood, drawing attention instead to the social logic of the derived and the derivative, fundamental to the financial underpinnings of data analysis.

### **There Is Truth Here by Lorilee Wastasecoot**

Lorilee Wastasecoot discussed her curatorial contribution to *There Is Truth Here*, curated by Andrea Walsh for the Museum of Vancouver currently on exhibition until January 2020. The project featured rare surviving artworks created by children who attended the Inkameep Day School (Osoyoos), St Michael’s Indian Residential School (Alert Bay); the Alberni Indian Residential School (Port Alberni, Vancouver Island) and Mackay Indian Residential School (Dauphin, Manitoba). The exhibition’s focus, rather than on the schools themselves, was on witnessing the experiences of the survivors as conveyed through their childhood artworks – for some the only surviving material from their childhoods. Wastasecoot discussed her work with her father’s childhood artwork and the process of co-curating the Mackay section of the exhibition in Andrea Walsh, as well as her project for the University of Victoria Legacy Gallery, *We Carry Our Ancestors: Cedar, Baskets, and Our Relationships with the Land*, which involved her year-long research into the largely overlooked basketry collection at the University of Victoria. She also discussed the methodology she has developed for working with communities, as well as the process of working with culturally and personally sensitive materials.

### **Care as a political act: contextualising art-care in the HIV/AIDS crisis by Lorenzo Fusi**

Fusi’s presentation took the form of a sketchbook, a collection of ideas and reflections around the notion of care in relation to the HIV/AIDS crisis in the ‘80s and ‘90s, particularly looking at the impact this had on the artistic community. The presentation, that focused on the connections between the US and Canada or Vancouver, was a work-in-progress. As such, its format was de-struct-

tured, something between improvisational and conversational, and included the screening of excerpts from video-clips as well as documentary images collected during Fusi’s research at the Griffin Art Projects as part of the residency programme in preparation of the exhibition, *The Sodomite Invasion*, that he curated which ran from January 25 – August 29, 2020, for the gallery dedicated to the work of the late Jimmy DeSana and Marlon T. Riggs.

### **MA/間 and the idea of self: Lam Wong in conversation with Nicole Ondre**

Artist Lam Wong and Nicole Ondre, Griffin Art Projects Residency and Public Programs Coordinator, discussed Wong’s installation in the exhibition *Person/ne*, and his accompanying series of Tea Ceremony Performances taking place over the Summer of 2019.

Collectively titled the 間 / *MA Trilogy*, these three gatherings had been structured in relation to the three definitions of the concept: 間 / *MA No.1 - The Space Between Objects (Wu/Mu)*; 間 / *MA No.2 - The Stillness Between Movements*; 間 / *MA No.3 - The Silence Between Sounds*; and were staged between the gallery, residency studio, and outdoors at Capilano River. The conversation focused on this body of work, as well as care and attention within Wong’s study of Zen Buddhism, and his family history in the art of tea (gongfu cha) for over 15 generations.

### **Participant Biographies:**

#### **Lorenzo Fusi**

Lorenzo Fusi is the Artistic Director of PIAC (Prix International d’Art Contemporain) of the Fondation Prince Pierre de Monaco. He was the Visiting Academic Curator at the Alberta College of Art + Design where he directed the Illingworth Kerr Gallery between 2016-2018. Previously, he was the Director of Open Eye Gallery, one of the oldest not-for-profit photography galleries in the UK. Prior to this appointment, Fusi was the International Curator at the Liverpool Biennial, for which he curated the 2010 and 2012 renditions, titled *Touched* and *The Unexpected Guest*. Between 2001 and 2009 he was the Chief Curator at Palazzo delle Papesse Contemporary Art Centre, to then become the Contemporary Art Curator of the Santa Maria della Scala museum hub in Siena (Italy). Fusi regularly lectures at universities and has a portfolio of over 60 curated exhibition projects and as many publications and almost 200 commissions.



## **Zoe Kreye**

Zoe Kreye creates inter-disciplinary art projects that explore transformation, collective experience and negotiations of public space. Her work looks to engage the public in relations and aesthetics, with the goal of building inclusive, bottom-up associations that have the potential to be small catalysts for change within dominant social systems. Often looking outside the realm of art, her projects take the form of clubs, workshops, rituals, dialogues and journeys. Her focus is to encourage people towards self-reflection and a deeper engagement with themselves and society. She completed a Masters in Public Art at the Bauhaus University Weimar, specializing in community engagement and participatory strategies and co-founded the Process Institute, the Berlin based artist collective. She currently lives in Vancouver and teaches Social Practice at Emily Carr University.

## **Helena Reckitt**

Helena Reckitt is a curator and researcher with a longstanding interest in legacies of feminist and queer art, thought and collectivity. She is editor of the books *Art and Feminism* (Phaidon Press), *Acting on AIDS* (Serpent's Tail), and *Sanja Ivekovic: Unknown Heroine, A Reader* (Calvert 22), and Consultant Editor for the recent survey *The Art of Feminism: The Images that Shaped the Fight for Equality* (Chronicle and Tate Publishing). With Jennifer Fisher in 2015/2016 she edited two issues of the *Journal of Curatorial Studies* on affect, curating, and relationality. She has curated group exhibitions including 'Habits of Care,' 'Getting Rid of Ourselves' and 'Not Quite How I Remember It', and solo exhibitions with such artists as Yael Bartana, Keren Cytter, and (with Jon Davies) Ryan Trecartin. In 2015 Helena initiated the Feminist Duration Reading Group, a monthly meeting dedicated to the collective exploration of overlooked feminisms from outside the Anglo-American feminist canon, which is currently in residence at the South London Gallery. Reader in Curating in the Art Department at Goldsmiths, University of London, her former positions include Senior Curator, The Power Plant, Toronto; Senior Director of Exhibitions & Education, The Contemporary, Atlanta; Head of Talks, the ICA, London; and Commissioning Editor for Film and Performance Studies, Routledge, London

## **Emily Rosamond**

Emily Rosamond is a Canadian writer, artist and educator based in London, UK. Her current research stems from an interest in how historically situated performances of selfhood, character and reputation are intertwined with financial and surveillant infrastructures. Emily completed her PhD as a Commonwealth Schol-

ar in Art at Goldsmiths, University of London in 2016. Following lectureships at the University of Kent and Arts University Bournemouth, she joined the Department of Visual Cultures at Goldsmiths in 2017, as Lecturer and Joint Programme Leader, BA Fine Art and History of Art. Emily has guest lectured widely, at venues including ICA, London; F.A.C.T., Liverpool; Institute of Network Cultures, Amsterdam; and Kunstgebäude, Stuttgart. Her recent publications have appeared in the *Journal of Aesthetics & Culture*, *Paragrana*, *Finance and Society*, *International Journal of Performance Arts and Digital Media*, *Moneylab Reader* (Institute of Network Cultures) and *Are We All Addicts Now?* (Liverpool University Press). Recent exhibitions include A.P.T. Gallery, London; Leu Gallery, Belmont University, Nashville; Karst, Plymouth; ASC Gallery, London; and Tenderpixel, London. Her upcoming two-person exhibition at SixtyEight Art Institute, Copenhagen (2020) explores narratologies of prediction through a 1941 patent filed by an actress and composer, which influenced the development of frequency hopping in wifi networks.

## **Lorilee Wastasecoot**

Lorilee Wastasecoot is a curatorial intern at the University of Victoria Legacy Art Gallery. Lorilee is Cree from Peguis First Nation with ancestral roots from York Factory in Northern Manitoba. Wastasecoot believes that art is a powerful way for Indigenous people to express and share knowledge about their own cultures. Working with her family, the MacKay Indian Residential School Survivors, the artists and their families involved in the creation of the recently opened exhibition currently on display at the Museum of Vancouver, *There Is Truth Here: Creativity and Resilience in Children's Art from Residential and Day Schools* has inspired her to work with Indigenous communities and museum collections to curate exhibits that matter to Indigenous people. Wastasecoot will be curating a Indigenous basketry exhibit at the Legacy Art Gallery in fall 2019, titled, *We Carry Our Ancestors; Cedar, Baskets, and Our Relationships with the Land*, which involves her year-long research into the largely overlooked basketry work in the University of Victoria collection. Her project situates the baskets as part of a larger discussion on Indigenous women's traditional artwork into the contemporary. The show will feature Salish and Nuuchahnulth historical baskets from the collection and also feature the work of contemporary basket weavers, including Brenda Crabtree, Angela Marston and Deb George. Through this work with the UVIC collection, Wastasecoot has been able to identify a number of previously "unknown" baskets made by Indigenous women from Northern Coast Salish and Nuuchahnulth communities.



**Lam Wong**

Lam Wong is a contemporary artist, designer and curator based in Vancouver, BC. His interest is primarily rooted in regional West Coast art history, with an emphasis on the development of painting and its avant-garde narrative. Lam’s creative approach is often concerned with blending Eastern philosophies and challenging the notion of painting. As current artist in resident at Griffin Art Projects, Wong will create and perform his 間 / *MA Trilogy*, a three-part series of tea ceremony performances taking place within the framework of the exhibition Person/ne, staged in the gallery, residency studio, and outdoors at nearby Capilano River. Wong has a family history with the art of tea for over 15 generations, and creates performances situation his art practice within traditions of Chinese style tea ceremony (gongfu cha) and tea meditation.

**Nicole Ondre**

Nicole Ondre holds a BFA from Emily Carr University and an MFA from Hochschule für bildende Künste, Hamburg. Her work has been included in solo, two person and group exhibitions at Diaz Contemporary, Toronto (2014); Or Gallery, Vancouver (2013); Benzulli zeigt, Düsseldorf (2012) and the Center for Curatorial Studies, Bard College (2011). Since 2010, she has collaborated with Vanessa Disler under the alias Feminist Land Art Retreat (FLAR). Most recently, FLAR’s work has been exhibited at Nottingham Contemporary; 500 Capp Street Foundation / David Ireland House, San Francisco; SFU Audain Gallery, Vancouver (all 2018); Kestner Gesellschaft, Hannover; Ginerva Gambino, Cologne (both 2017); Kunsthaus Bregenz and JTT, New York (both 2016). From 2011-2013 Ondre co-operated the project space Exercise in Vancouver.



Lorenzo Fusi



Nicole Andre (left) in conversation with artist Lam Wong





# *Procession for Pleasure & Dionysus*

A collaborative performance project by Zoe Kreye, 2019







































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Established in 2015, Griffin Art Projects was founded by Brigitte and Henning Freybe who began collecting art in the early 1970s. Griffin considers the methodologies, thematics and narratives that shape and direct both visual culture and creative work, and collecting practices. Griffin also supports and develops solo and group projects and thematic exhibitions of works, collaborating with established cultural producers, guest curators, artists, writers and art educators in the region, nationally and locally to produce exhibitions, public programs and publications on contemporary art in the region.

Griffin Art Projects explores new currents in contemporary art and contemporary collecting practices in order to examine how collections evolve and are formed. Griffin creates a platform for sharing these artworks with a broader public as a unique new non-profit public visual arts organization model led by the support of leading key philanthropists and received its non-profit status in the spring of 2018. There is no other organization like it in Canada, in its combination of non-profit public outreach which is free for all to participate in, support for artists through residency and studio spaces as well as featuring the work of private, public and corporate collections and collectors.

Griffin Art Projects is a non-collecting institution that has quickly become a vibrant contributor to the North Vancouver cultural landscape and visual art practices in the region through its exhibitions, residency and public programs.









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