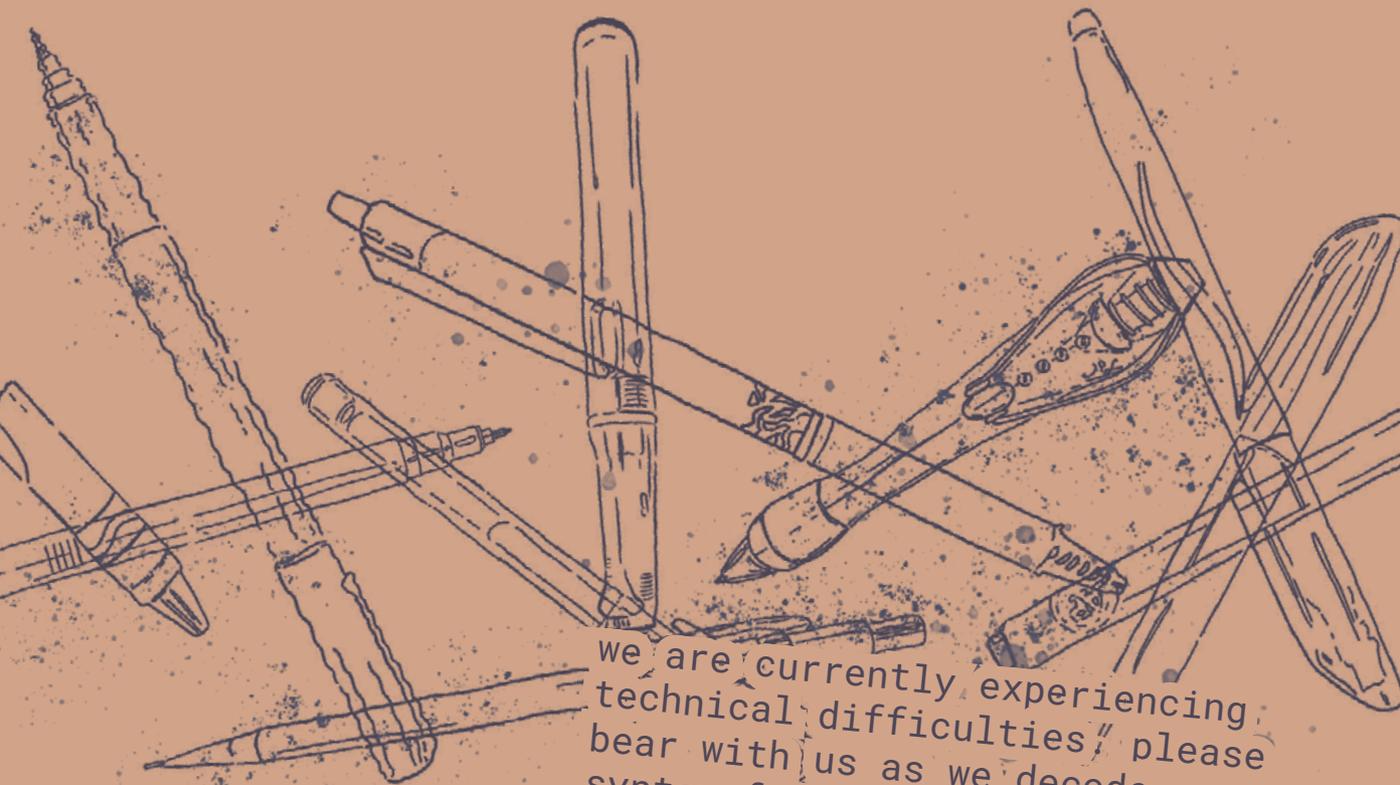


EMERGING ART WRITERS PROGRAM

e-merging
a-rt
w-riters
p-rogram



we are currently experiencing
technical difficulties, please
bear with us as we decode unusual
syntax from (8) art writers
partaking in the **e-merging
a-rt
w-riters
p-rogram.**

we thank you kindly for your
patience.

This publication was created in Mohkinstsis (Calgary) which is located on the traditional territories of the Blackfoot Confederacy and the First Peoples of the Treaty 7 region of Alberta including the Siksika, the Piikani, the Kainai, the Tsuut'ina, and the Stoney Nakota First Nations, including Chiniki, Bearspaw, and Wesley First Nations. The City of Calgary is also home to Métis Nation of Alberta, Region III.

The *Emerging Art Writers Program (EAWP)* launched in September of 2019 with a seminar led by Dr. Mark Clintberg titled, *Write Through This: Writing for Contemporary Art Markets*. Open to all current AUArts students, the seminar focused on freelance art writing for emerging artists and writers, and covered topics ranging from copyediting and communicating with editors to financial management and contracts. Following the seminar, students were invited to submit letters of interest and short writing samples in application for the program, and eight students were selected to participate: Carmen Belanger, oualie frost, Caro Ging, Levin Ifko, Meghan Ivany, Chantal Lafond, Raewyn Reid, and Yuii Savage.

Continuing into April of 2020, the participants took part in a series of workshops and editing sessions led by Clintberg to develop written responses both to exhibitions on campus and within the community. Award-winning senior art critic Nancy Tousley was invited to lead an editing session and provide feedback on the students' writing. Upon completion of the workshop series, each of the participants had produced a final draft of their writing to be published in this collection.

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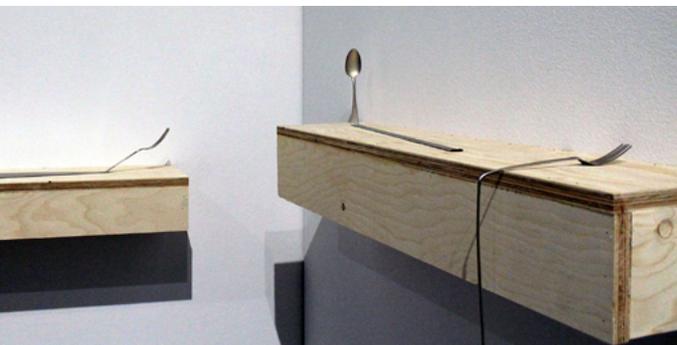
'Reliant Objects': Reframing the Everyday through Contemporary Craft

by Carmen Belanger

The space transforms from the echoing main mall of the university into an immersive cabinet of curiosities in which a myriad of objects reflect the current landscape of academic North American craft.¹ The curators, Courtney Kemp and Lyndsay Rice, organized the inaugural exhibition of *Reliant Objects* to coincide with the SNAG 2018 M.A.D.E. Conference at the Hoffman Gallery in Portland, Oregon.² Two years later, Kemp and Rice delivered an adapted version of the show to the Illingworth Kerr Gallery in Calgary. The exhibition comprises works from 18 craftspeople championing complex hybridities of traditional and unconventional processes and materials.

ARTIFACT?

Jess Tolbert's metalwork discreetly sits on two plywood shelves in a corner. The *Extend* (2013) series is composed of three utensils: two forks and a spoon. Commonly found in the kitchen, these types of objects reference utility and the domestic space. The handles of the found flatware have been seamlessly manipulated --lengthened, stretched, elongated, bent.³ This exaggerated reshaping conjures up visions of the cutlery getting run over by an erratic steamroller. Consequently, the changed silverware uncannily assumes anthropomorphic traits. In *Extend (one)* (2013), a fork lies lengthwise across a shelf, the handle is stretched and flattened and approximately three inches from the neck, the



handle bends at a 45-degree angle upward, lifting the tines into the air--reclining on an invisible poolside chair. In *Extend (two)* (2013), the spoon handle is stretched long and slender. Again, a few inches down from the neck it bends at a 90-degree angle sitting upright.



Lastly, in *Extend (three)* (2013) the neck of the fork is bent backwards with the tines horizontally perpendicular to the wall on the shelf and the elongated handle hanging down towards the floor, leaving an impression of the fork either relaxing over the edge or quietly slipping away.

OBJECTS YOU CAN COUNT ON

In *Model, Model, Model* (2019), Zimra Beiner challenges notions of hierarchy and value placed upon materials. Three stacks of objects balance on top of three congregating square boards floating eight inches above the floor. The shortest stack is approximately three feet tall, the tallest reaches more than six and the last one sits at about four feet from its base. These columns are made up of multiple parts: an orange plastic five-gallon bucket; a large

terracotta planter; a pile of throwing bats for the pottery wheel; a Greek amphora shaped section; a giant coil-built golf ball form; an accordion drain pipe; a giant valve-like top; a small yellow container flaunting a price sticker; a chunky woven clay component; and a sizeable c-shaped purple-glazed handle to name a few.⁴ Beiner's freestanding assemblages are eccentric mashups of historical vessel meets workhorse studio equipment with a dash of Dollar Store aesthetic.

SHIFTING EXPECTATIONS

What things do you use and which do you display? Both Tolbert and Beiner fragment the presumed functions of familiar objects in their work. They approach this idea of reliant objects in distinct ways--on one hand, Tolbert uses minimal manipulation, and on the other Beiner employs flamboyant juxtapositions. By destabilizing these background everyday items, the artists challenge our relationship with these present day artifacts. Tolbert and Beiner poke at our material beliefs and values, and demonstrate the conceptual potential of contemporary craft.

FOOTNOTES

1) 12 of the 18 contributing artists currently hold teaching positions at post secondary institutions (US = 9, Canada = 2, UK = 1).

2) *Society of North American Goldsmiths' 47th Annual Conference - MADE: Makers Across Disciplines Engage*, 23-26 May 2018, Portland, OR, www.snagmetalsmith.org/conferences/made.

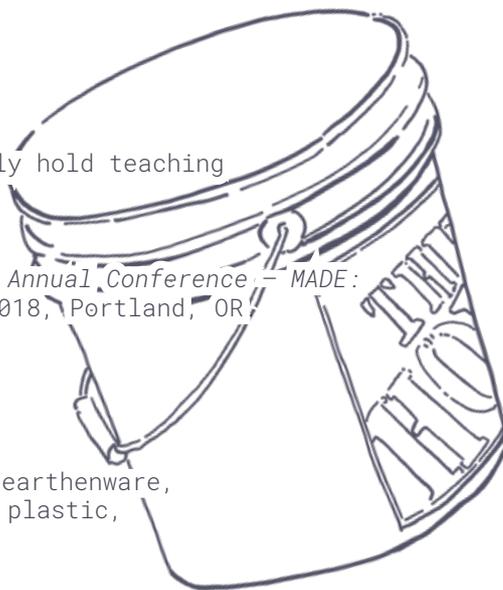
3) Jess Tolbert, *Extend (one, two, three)*. Found flatware, copper, nickel plated, 2013.

4) Zimra Beiner, *Model, Model, Model*. Glazed earthenware, stoneware, porcelain, found ceramics, epoxy, plastic, painted MDF, cinder blocks, 2019.

IMAGES

1) Jess Tolbert, *Extend (one, two, three)*. Found flatware, copper, nickel plated, 2013. Photo by author on 7 Mar. 2020.

2) Zimra Beiner, *Model, Model, Model*. Glazed earthenware, stoneware, porcelain, found ceramics, epoxy, plastic, painted MDF, cinder blocks, 2019. Photo by author on 7 Mar. 2020.



The Oils on Your Skin Do Not Moisturize My Hair.

by oualie frost



Through the materials of kanekelon hair crocheted through loosely woven canvas and casted bronze, *look -don't touch (2020)* by Eva Birhanu explores one of the most common violations of Black women. With brick pillars dividing the viewing space of Marion Nicoll Gallery's LRT window space into thirds, each work has its own area. On the left, loose red hair hangs almost messily in an 'n' shape, the top forming a cornrowed dowel of sorts. In the middle, a bronze casted braid stands straight up, as if yanked upwards from an invisible scalp, displayed on a shelf like a trophy. On the right, honey-coloured hair forms the back of my mother's head and the back of my head as a child, had my hair been lighter, or at least a shape reminiscent of it. Examining the

objectification of Black hair, specifically through the touching of it without consent, *look -don't touch* amplifies the sense of colonialist exotification through a museological gallery display where the viewer is forcibly separated from the work by a pane of glass.



Someone asked to touch my hair about two years ago, simply because they “had never touched afro hair before”, and at first, I was just glad they asked before they touched it for once. Such interactions are the roots of Birhanu’s work. The idea that curly and/or nappy hair is so peculiar (and that Black women are so different) that it’s something non-Black people often cannot resist touching positions Black women as the Other to “normal” hair. It also places Black women closer to a foreign object or exhibition than a person in that moment.

The fact that Black women’s hair is often styled with the knowledge that it is

subject to a not-inconsequential gaze is amplified in *look -don't touch*, with the hair divorced from any body, crafted into forms both familiar and not, allowing for the focus on the hair itself. Notice how light and bouncy the goldens curls seem compared to the weight of the bronze, for example. This sense of gaze and beauty is furthered by the braid sculpture, made to be examined. The bronze casting inevitably references aspects of Western art history: for example, the white male exclusive academic system of art training in Europe, during a time where the Othering exotification and sexism towards Black women was far more blatant. However, it (along with the whole show) can also speak to the

care and attention Black women give to their hair as well. Due in part to racism, Black hair is somewhat of a social instrument as well; get “good” hair and you’ll get good attention¹. Getting your hair done is often a social event, and unfortunately, leaving hair natural could cost you your job. The bronze braid shows the double-edged sword of itself: an object of beauty and art, but with what implications?

The tapestry of loose hair feels the least familiar to me, more abstracted. Tangled, like kanekelon and curly hair are both prone to, I wonder if it is messier from being combed loose by many unwelcomed fingers, though perhaps I am only on edge, and it is simply waiting to become braids or a weave, partway through the ritual of Hair.

For a show about the othering of Black women, it is refreshing to see *look -don’t touch* reflect the othering gaze back onto the hands that profane us.



FOOTNOTES

1) “Good hair” being a concept well known to Black folk, and brought to wider attention through Chris Rock’s 2009 documentary by the same name

IMAGES

1) Eva Birhanu, section from *look -don’t touch*, kanekelon hair and canvas. Photo by oualie frost.

2) Eva Birhanu, section from *look -don’t touch*, bronze casted braid. Photo by YUII SAVAGE.



What is the Shadow

Fiona Duffy's exhibition 'Shadow Life' stimulates transparency, challenging what is not seen

by Caro Ging

In dominant European traditions of painting, representations of the female nude have been claimed as the territory of male artists--their objectifying Gaze asserting control over women's bodies. Art historian and painter, Mira Schor, describes in her book, *Wet: on painting, feminism, and art culture*, "A question central to the visual artist...is how women artists have represented female sexuality, which has been specularized and fetishized by men, yet posited as unrepresentable...unseeable, unknowable, and unthinkable" (Schor, 52). Feminist artists, intent on articulating their own real experiences of having bodies and minds--instead of replicating the normalized invasion of the male Gaze, have been developing subversive tactics to affect how their artworks are observed, refocussing a lens of representation.

December 2019, Fiona Duffy's *Shadow Life* exhibition was on display in the Marion Nicoll student-run gallery at the Alberta University of the Arts. A single-room gallery visible by way of the University's Main Mall, it is sealed behind panes of glass, and the viewer walking by may observe the contained space as if peering into an aquarium. Duffy showed a series of painted self-portraits hung against those three white walls. Brushed onto long panels of slick, transparent mylar, they were suspended by magnets on long nails. From a distance, the heads and bodies appeared to hover, some layered in double-movements, expressions overlapping and mirroring each other, described with bruised purples and swollen reds. The portraits' eyes seemed to drift around wildly, hands contorted and pressed at soft cheeks, bodies faced forward, spreading wide. The paintings seemed to mumble and stare, nakedly available to the public gaze, like anxious animals in a zoo. The viewer choosing to look more closely could open the glass door and enter the gallery.

Duffy's portraits are 44" x 60", they occupied broad sections of the gallery walls. Each one performed with a confrontational tone accompanied by depths of oil paint, reflected on the wall in shadows. Two paintings on one wall sat--in and simultaneously emerged--from a square white frame: a tilted head peered sideways, resting a puffy pinkish hand against its temple as if to scratch or hold the head's weight. These portraits were hairless, truncating the person into an elusive facial expression, the painted treatment of purples and pinks seeming to rot and ripen the skin. The artist described in a didactic, "Dissociation,



depersonalization, and detachment--clinical terms for the effect of trauma on the perception of the self..." Set against the clinically white walls of the gallery, Duffy's painted bodies leaned into their own prodding fingers.

Nearest to the door, three slender female nudes were clustered together, side by side, bending and leaning on strong legs, truncated from the thighs up. Purply hues articulated the skin, bare breasts and soft bellies, one figure leaned back, presenting her ripe pink vagina, hands on her thighs. The one beside her looked at it, hands behind her, an erotic and curious encounter with the self. Considering the use of full-bodied femininity in the paintings of another artist, Jenny Saville, it has been said that her "women have given themselves over to excess, and excess in women is always viewed as a threat" (Isaak, 219). Duffy's portraits confront the one looking with naked layers of sexual and social shadows, revealing a psychological space that is often told to be quiet and submissive to its confining frameworks. These paintings do not pretend to be unscathed by forces directed at the body, but their erotic power declares complex visibility in a light that does not bow to traditions of violence and ableism.



CITATIONS

Schor, Mira. "From Liberation to Lack" from *Wet: On Painting, Feminism, and Art Culture*. Duke University Press, 1996. Pp. 50-61.

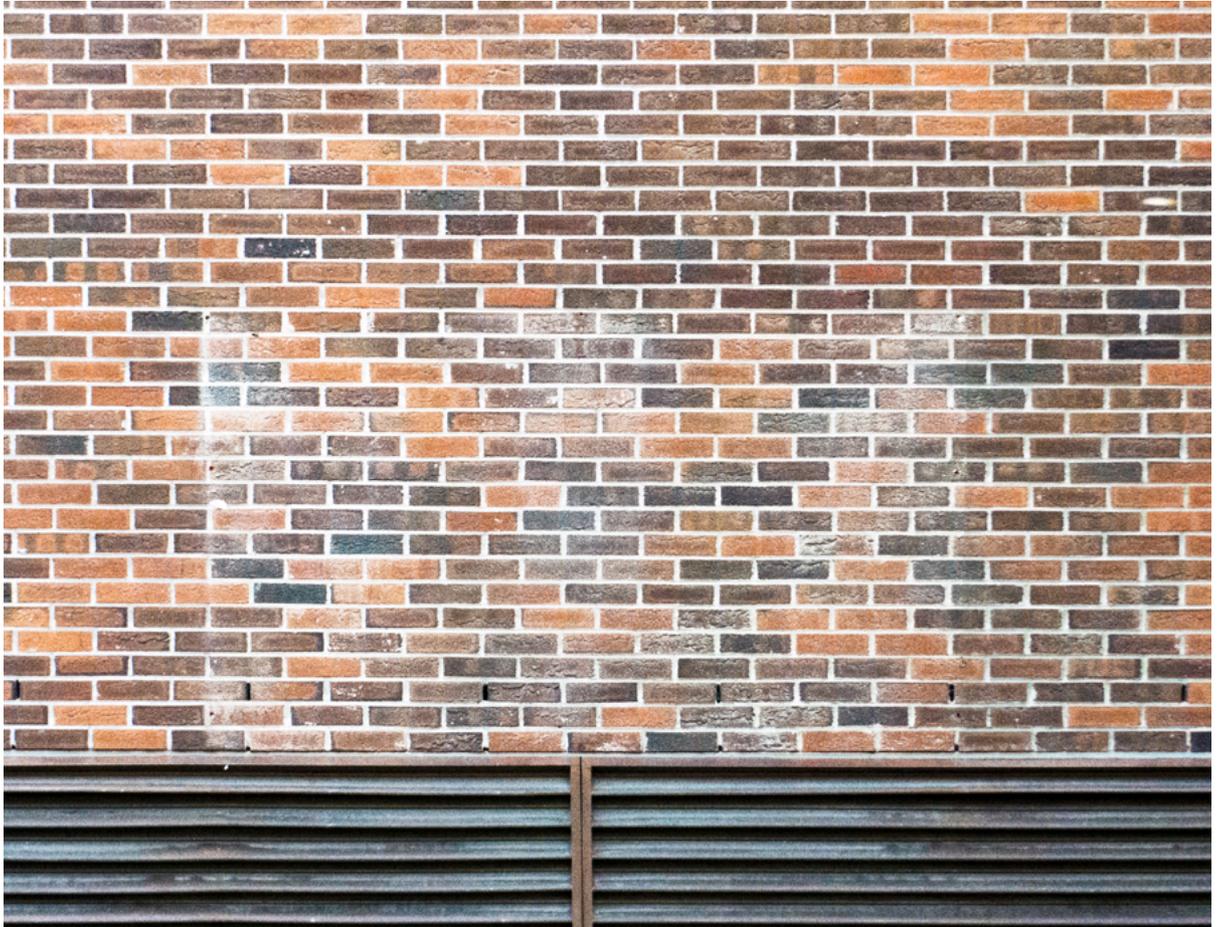
Isaak, Jo Anna. *Feminism & Contemporary Art: The Revolutionary Power of Women's Laughter*. Routledge, 1996. Pp. 219.

IMAGES

Fiona Duffy, photos and detail photos from *Shadow Life*, oil paint on mylar, 2019. Photos by the artist.

Material Resistance: Revealing the Ghost of Canada's Economic Action Plan

by Levin Ifko



The Object is a sign, reading, "CANADA'S ECONOMIC ACTION PLAN D'ACTION ÉCONOMIQUE DU CANADA" This text sits next to three upwards pointing arrows and the Government of Canada's logo, and is situated on a heavy board stamped with maple leaves. The signage was once located on an outer brick wall of the Alberta University of the Arts (AUArts) building, facing the nearby train station and adjacent to two of the building's

entrances. This public signage was taken down on October 24th, 2019 by artists Liam J Black and David Videla, accompanied by four technicians at AUArts. Eventually, the sign was taken to the Marion Nicoll Gallery's LRT Space, located in a public hallway of the same building, where this signage could be viewed again through a thin layer of glass where it stood atop short stacks of concrete bricks; in a show entitled, *an Object, outdated (or antiquated)* (2020).

Liam J Black and David Videla describe Canada's Economic Action Plan as a "long-dead government initiative."¹ The words "Canada's Economic Action Plan" were used by the Conservative Party of Canada beginning in January 2009, as a slogan that often replaced the word "budget" on their annual economic documents.² As a result, Canada's Economic Action Plan signage was then required at all government-funded job sites. And while the Conservative government stopped advertising this plan in 2015, large signs that continue to promote the plan still remain visible at many publicly funded institutions across the country.

One of many compelling aspects of Black and Videla's exhibition, is that the work itself was never limited to the gallery space. *an Object, outdated (or antiquated)* acts as a marker of what the artists describe as a "collective action against the political messaging of the sign."³ Through the removal of this signage by the artists, a ghostly mark happened to be revealed; the slight discolouration of the bricks on the outer side of the university building where the sign was once located. This subtle (or not so subtle) trace of the Economic Action Plan signage remains visible on this outer wall months after the sign was initially taken down.

It is notable that this exhibition falls months after the Government of Alberta, led by the United Conservative Party, announced a controversial provincial budget in 2019 that involved funding cuts to healthcare, education, and other social infrastructure.⁴ Black and Videla's work raises many important and timely questions about the role that governing bodies play in advertising and economics; those which ultimately play a huge role in people's livelihoods.

In addition to raising essential questions, *an Object, outdated (or antiquated)* very successfully highlights the way in which an artist's materials can act as a means of resistance. The materials being, in this case, the Economic Action Plan sign, as well as the building on which it was once located. In Black and Videla's work, the clever decision was made to simply rearrange the placement of the signage material in order to reveal and highlight its antiquated nature. When the signage was removed, "ghost-marks" were serendipitously revealed on the brick wall that was once hidden underneath an unwelcome advertisement. These marks will likely continue to erode and interact with the AUArts building and its surrounding climate for the foreseeable future. What will remain, is a performative initiative and artwork that embodies a material resistance, in a collective action to reveal the ghost of Canada's Economic Action Plan.

FOOTNOTES

1) Liam J Black and David Videla, *an Object, outdated (or antiquated)*. Calgary, Alberta: Marion Nicoll Gallery, Alberta University of the Arts, 2020. Exhibition Brochure.

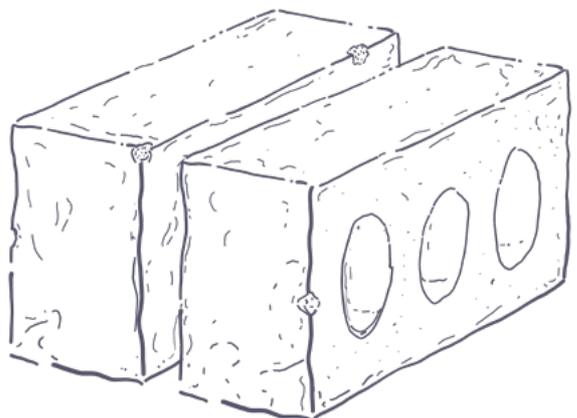
2) Bill Curry, "Economic Action Plan taken off government websites." *The Globe and Mail*, November 6, 2015. Accessed March 10, 2020. <https://www.theglobeandmail.com/news>.

3) Black and Videla, *an Object, outdated (or antiquated)*, Exhibition Brochure.

4) Heide Pearson, "Alberta budget 2019 full of 'broken promises,' bad news for taxpayers: officials" *Global News*, October 24, 2019. Accessed March 20, 2020. <https://globalnews.ca/news>.

IMAGE

an Object, outdated (or antiquated) (video still), Marion Nicoll Gallery, Calgary, Alberta, 2020. Photo by the artists.



Katie Ohe at Esker Foundation – You are welcome to interact with this work

by Meghan Ivany

What a joy and a shock it is to attend a show in a contemporary art gallery and find most of the pieces covered in fingerprints, to see toddlers spinning on floor-mounted installations. Katie Ohe's eponymous exhibition at Esker Foundation is an experience in kinetic and participatory sculpture, a meander through artworks that don't simply tolerate interaction, but invite viewers to physically engage with them.

A survey of over sixty years of Ohe's work, the bulk of the space is given to her interactive, abstract sculptural works. Made of welded steel, *Monsoon* (2006, 2011) and *Weeping Bees* (2008), spin silently when turned, and *Chuckles* (2015) are bouncy, jiggling nipple-like spring works that bob when pressed and released. There is a tall forest of shimmering, undulating chrome sculptures, which represent over a decade of investigation starting in the 1970s. Their highly polished surfaces and elegant motion appear like optical illusion. Continuing Ohe's use of fluid motion, *Guardian Series* (1986 - 89) is comprised of aggregate stone and cast aluminum. These more rugged sculptures are a material departure from her earlier works, while still maintaining her mastery of the articulations of flawless movement through clockwork-like pendulum motion.

Often, retrospective exhibitions are dotted with historically and artistically relevant artworks by similar artists, however this survey feels somewhat timeless, and expresses the arch of her career without needing to situate her in terms of artistic movements. To do so would reduce the impact of her sculptures. Moving between individual plots of work, the questions and investigations of her fluctuating practice are laid out, and smoothly resolve themselves. Materially diverse, in this exhibition her work isn't confined to a specific method, but still reads as cohesive.



There is an impression of intimate spectacle to her kinetic works, where wandering into the atmosphere of pieces in motion engenders a sense of connection; we're not only watching but being watched by triggering swaying, bouncing, or rotating--the viewer is a requisite tool. One's work necessitates a triumvirate to be fully experienced--the artworks, the activator, and the watcher. There is an intimacy between spectator and participant: the rule of Look Don't Touch is being transgressed, but to the benefit of the artworks and a deeper appreciation of them. To see her works motionless is to miss an integral portion of them; they want us to know how it feels to move them, not just how they look. Even her static sculptures ooze a latent unrealized motion.

Skyblock (1981-82) is composed of four horizontal silver herringbone bars, which are suspended from the ceiling and spin when turned from each end. They hang in a dark matte grey room with a mylar "mirror" behind the artwork. This is the largest of the kinetic sculptures. She had envisioned it installed over a reflecting pool in a building, which the mylar suggests, but after two rejected proposals it was retired to her garage for 30 years. This installation suffers from feeling under considered and hidden away, dimly lit in



a dark room with a facsimile of reflection. Her works have a slightly fantastical quality to them, as though the viewer has stumbled on a meadow of magical delectations, and more room to observe the artworks' motions would serve them well.

Katie Ohe fuses balanced motion and compelling form to create highly accessible artworks. They draw the viewer to them and ask for tactile engagement, an invitation she infuses her sculptures with through motion and texture. The phenomenal, technical processes of her practice are subtly hidden, but still evidenced through elegant movement. Esker showcases her as an important artist and artisan, one that inspires in her thoughtful methods and materializations.

IMAGES

1) Katie Ohe, "Chuckles," installation view at Esker Foundation, 2020.

Photo by Elyse Bouvier.

2) Installation view of Katie Ohe's exhibition at Esker Foundation, 2020.

Photo by Elyse Bouvier.



Preserved

A Critical Review of
'Between the Salt of the Sun and the Light of the Sea'
An Exhibition by Samuel de Lange at Truck Gallery (Main Space)

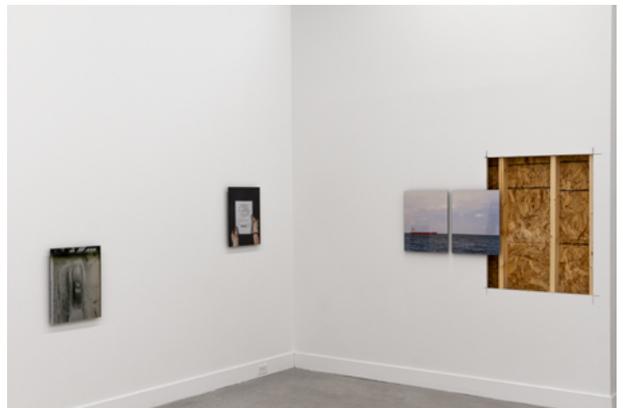
by *Chantal Lafond*

Between the Salt of the Sun and the Light of the Sea (2020) is a compelling installation that investigates the manufactured narratives surrounding salt as both mystical substance and problematic commodity. This exhibition consists of digital and analogue photography combined with the manipulation of the gallery space; skillfully cut panels of drywall have been removed from the conventionally immaculate white gallery walls mimicking an excavation. These unusual vignettes created by the



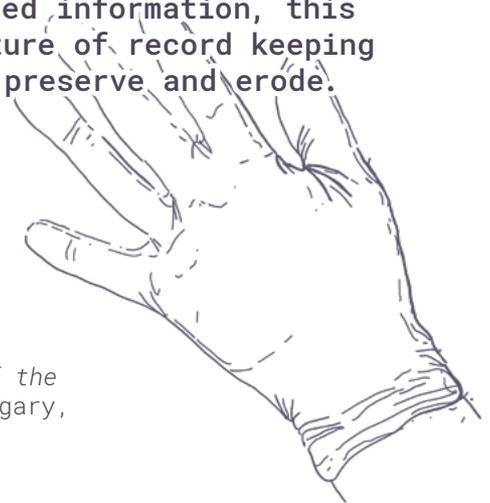
absent drywall reveal the inner workings of the physical structure of the gallery leaving behind indications of the precise and measured lines used to remove the sections. Upon closer inspection there is evidence of both damage and repair within these rectangular voids; metal scaffolding that appears to be an integral part of the wall's structure is cut and bent out of place, lengths of insulation are shoved down exposing the concrete shell of the building, and in some places fresh sheets of plywood are added. There is a tension that exists between the redacted and added components, but there is also an element of care present in these staged vestiges. These alterations create a coded narrative of what was revealed when the drywall was taken away, and what was altered, removed or added. The outer walls will be repaired following this exhibition, but only the individuals present during reconstruction will know the state of the materials left within, a time capsule of sorts.

The voids are slightly obstructed by overlapping edges of frameless glass supports containing sheets of opaque black paper. These highly reflective surfaces make it impossible to examine them without the implication of the viewers' body within them. In many instances there are photographs pasted on top of these façades rather than being restrained underneath. Muted sepia-toned images of sea and sky are crudely cut into unexpected geometric shapes and carefully contained within the rectangular confines, though intentionally lifting off of the glass asserting their materiality. The images are distinctively made through the outmoded, laboured process of film and darkroom developing. Several larger scale colour photographs that appear to be digitally produced are juxtaposed with these timid collages. The photographs depict a cargo ship



on the River Elbe, gloved hands holding photographic prints as well as a document describing the process of developing film with the use of salt. These images fill the entire space of the frame and are sealed within the glass rather than fixed upon the surface. These tempered glass frames also house enlarged reproductions of Renaissance paintings illustrating biblical narratives such as Lot's wife turning into a pillar of salt and a detail of Leonardo Da Vinci's *The Last Supper*, emphasizing the salt cellar overturned by Judas Iscariot. Outdated photos that may have accompanied newspaper articles about salt mining and the industrial application of salt are held under these glass coverings as well. Each photograph includes brief captions, though they are intentionally obscured, severed by the edge of the glass making them barely legible, allowing for errors to be made in their deciphering.

Three white benches are positioned throughout the gallery, their backrests appear to be made from the detached sections of drywall; a repurposing of the waste material that implicates the viewer in the destruction of the space. This physical representation of people finding comfort in the laboured ruins of others cleverly parallels the exploitative and hidden history of the salt mining industry. The benches also serve as plinths for poster-sized exhibition guides that provide limited, fragmented didactic information for five of the images within the installation. The document also includes a brief writing critiquing the author Garnett Laidlaw Eskew who wrote *Salt, The Fifth Element* in 1949. As stated in the passage, this publication was "an attempt to monumentalize a narrative of history that continues to be celebrated, but never really existed." Relying on inadequate and coded information, this installation considers the volatile nature of record keeping and the potential for salt to nourish, preserve and erode.



IMAGES

Samuel De Lange, photos from *Between the Salt of the Sun and the Light of the Sea*, TRUCK Gallery, Calgary, 2019. Photos by Brittany Nickerson.

Elbowroom for Transmission

A Critical Review of “Reliant Objects” at the Illingworth Kerr Gallery

Curated by Courtney Kemp and Lindsay Rice

by Raewyn Reid

The Illingworth Kerr Gallery’s craft-oriented exhibition *Reliant Objects* (2020), curated by Courtney Kemp and Lindsay Rice, features a curious collection of works by eighteen different artists exploring a broad range of mediums. The gallery’s barren concrete floor is interrupted by raw-cut plywood supports adorned with works of steel, silver, porcelain, crystal, copper, bronze, and glass beading--all of which attempt to register with the viewer as familiar domestic objects that have been modified (or recreated entirely) as a means to undercut their sense of functionality. While many of the artworks included in *Reliant Objects* operate by subverting their utilitarian expectations within the everyday realm, the curatorial arrangement of the exhibition inconsistently activates a kind of call-and-response between certain objects while stifling others.

Haley Bates’ delicate sterling silver compositions, *Scooper* (2016), *Lifter* (2016), and *Dipper* (2017) resemble the treasures one might find on display in their grandmother’s fine china cabinet. Although the carefully formed handles and indented, ladle-like bases of Bates’ creations propose a utilitarian purpose, their objective is ambiguous. Their drawn-out forms tactfully converse with Jess Tolbert’s adjacent works, *Extend (one)*, *(two)*, and *(three)* (2013), which also muddle the line between a utensil’s form and function. Tolbert’s series consists of found flatware--a fork, a spoon, and a fork respectively --whose handles have been elongated and reworked into unusual shapes. The shaft of *Extend (one)* lays long, thin, and broad across its own plywood shelf, while a neighbouring support is shared by the right angular shapes of *Extend (two)* and *(three)*. *Extend (two)* sits erect, its untouched spoon head



held high at a perfect 90° angle to its body, as the handle of *Extend (three)* balances off of the shelf and droops heavily down toward the floor.

Tolbert's and Bates' works enter a discourse with one another while other pieces in the exhibition converge and bleed together due to their close proximity and the similarity of their content. Tom Shields' assemblage, *Bones (2015)*, consists of three found wooden chairs that have been taken apart, intertwined, and fused back together in a symmetrical, overlapping triplicity. Rice and Kemp situated it directly in front of Dave Kennedy's video work *An Object Casts a Shadow (2013)*--a video of the artist performing various tasks with a chair while the sound of an unseen booming bell clangs slowly and steadily in the background. The moving image fades in and out of black transitions on a television monitor; tight shots of Kennedy running his hands over the chair's smooth surface, contouring its arms and back with a pencil, shading in the chair's shadow on the wooden floor below; and finally, Kennedy perched against a wall with his legs bent at a 90° angle and his arms curled to accommodate the design of an invisible wooden chair. The placement of Shields' *Bones* and Kennedy's *An Object Casts a Shadow* causes them to be read as a single entity. The gallery attendant mentioned humorously that visitors often confuse Kennedy's work for video documentation of the making of Shields' *Bones*. The offbeat yet everyday nature of the artworks on display in *Reliant Objects* successfully calls for a renegotiation of domestic craft but Rice and Kemp's curatorial strategy loses traction in some parts of the gallery. In certain cases, the visual affinity and distance between works is leveraged appropriately to create a sense

of transmission among them, while in others (such as Shields' *Bones* and Kennedy's *An Object Casts a Shadow*) the close spacing and resemblance of the artworks creates a dead spot.

IMAGE

Reliant Objects (installation view), Illingworth Kerr Gallery, Calgary, AB 2020.
Photo by Jeremy Pavka.



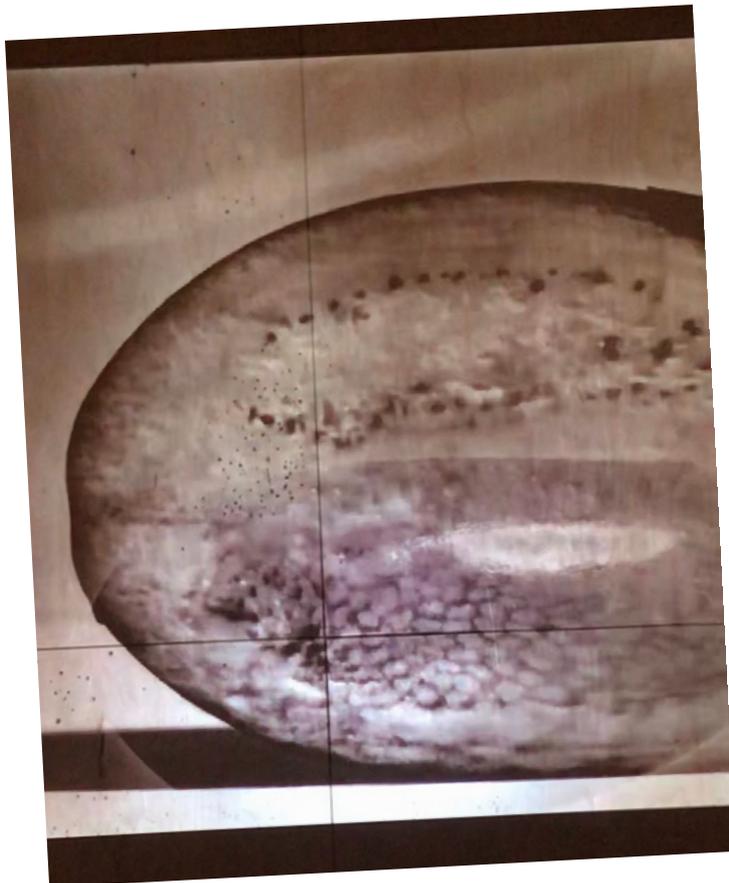
Radioactive Fruits and Vegetables

by YUII SAVAGE



There is a giant eggplant with a halo at the end of the hall. Or rather, a video projection of one. It shifts from various angles demonstrating its astronomical potential in size, and then shrinks back into more human scale, yet remains colossal. The eggplant churns with a mischievous twist, and is sliced in half to segue into the next sequence of radioactive fruits and vegetables. *Anthology for Fruits and Vegetables* (2019) is a video work by Dawn George featuring “the secret language of twenty-six fruits and vegetables” looping in Festival Hall for Particle + Wave Media Arts Festival in Calgary, Alberta

on February 1, 2020 This experimental video uses transferred 16 mm film stock footage that depicts fruits and vegetables treated with hand and eco-processing techniques. The work explores the various slurry of vegetables and the direct effects they have when put into contact with film stock. It moves seamlessly through a random sequence of vegetables and fruits, with different tints of colour and striated textures ascribed to each one. They all have a distinct aura, likely extracted through their individual processing. If cauliflower is a radioactive teal-green, and eggplant is a mauve earth-sepia, then each vegetable's boiled down parts behave as indexical marks imparted onto the exposed film. Food here is concerned with a different kind of permeation. Their marks create dyed effects and an array of colours that are explored throughout the film. Most noticeable are the water bleeds that form halo-like rings around the vegetal bodies and layers around these seemingly electric fruits. At times, their shapes and forms are rendered larger than life, and I as a viewer am swallowed by their monstrous size.



Vegetables and fruits are consistently underestimated. Their historical place in art had them served as sides or fixations of still lifes in painting and drawing, until more contemporary discourse began involving these contested agents as actors in food performance. Not to mention those who demonize their nutritional flavours and value. But here, they are the forefront subject and object. Enlivened and in the immediate foreground. Then again, it's no secret that these foods as materials have possessed invaluable properties extracted by cultures and centuries since time immemorial. They have been the very sustenance of healing, colouring, and nourishing practices that continue to surprise and vitalize. *Anthology for Fruits and Vegetables* reminds me of the enchanting wonders that such mundane objects of our everyday can produce surprising and experimental effects. I often take my food for granted, but with this work in particular I reflect on how I engage with objects through a learned habitual routine. Food metabolizes in our bodies to provide energy, but here, it has catalyzed into an imaginary world of lively objects that are animated and bold. The glowing, haptic and grainy quality of the film creates ghostly silhouettes of vegetables that loop forward in a techno logical rationale. When I see this work, it brings to mind other forms of circulation aside from old projectors being fed reels of tape. Or the circulation that fruits and vegetables are subject in an unending system of trade and travel. The various cycles of agriculture, growing, shipping also performs a cyclical revolution in the work. In a world of excess yet also scarcity of food for many, inundated with toxic processes, this film highlights a method for processing that is both innovative and enchanting. Even if you don't eat your fruits or vegetables on a regular basis, *Anthology for Fruits and Vegetables* is another way to get your "daily dose".



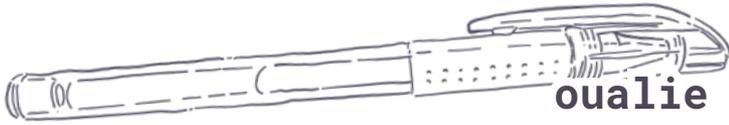
IMAGES

George, Dawn, *Anthology for Fruits and Vegetables*, 2019, video (video still), 15 minutes.
Photos by YUII SAVAGE.



CARMEN BELANGER

Carmen Belanger is an interdisciplinary artist from Prince Edward Island. She received a B.A. in Performance from the University of the West of Scotland (2011) and a B.F.A in Ceramics from the Alberta University of the Arts (2020). She makes work in response to the objects and rituals of the everyday.



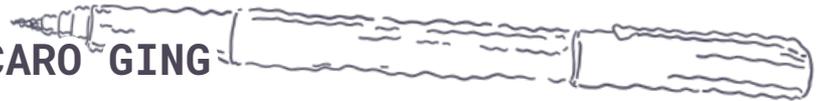
oualie frost

oualie frost talks too much, so writing seems like a good fit. An emerging artist and writer of French Canadian and Nevisian descent currently based in Calgary (Mohkínstsis/Treaty 7 Lands), oualie has particularly invested interest in identity, especially those of mixed-race and Black people, and how one's identity effects life and its navigation. Beyond that, performance and video, critique, and humor are often involved in both oualie's personal work and external creative interests.



CARO GING

Caro Ging is a queer artist and writer based in Mohkinstsis/ Calgary, finishing their BFA in Drawing at AUArts (2021). Their art practice overlaps poetic compositions with handmade sculptures, animation, and performance. They toy with routine notions of what is natural or real, and they wish to dismantle the bloody patriarchy :)



LEVIN IFKO

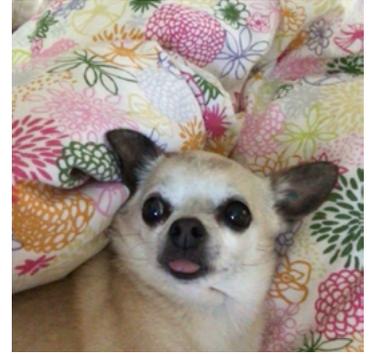
Levin Ifko is an interdisciplinary artist currently based in Mohkinstsis (Calgary). Interested in performance, installation, text, and music, they investigate what it means to be resistant and resilient and queer and tired.





MEGHAN IVANY

Meghan Ivany is a multidisciplinary artist and writer. She works with sculpture, photography, and installation to create works that examine the socially encoded value of objects, and how things can assume a new presence to us through suspension of value and utility. Through these mediums, she draws attention to our responsibility to stuff, and the innate agency and power of the matter we accrue and discard. She is currently completing her Bachelor of Fine Arts (sculpture) at the Alberta University of the Arts in Mohkinstsis/Calgary.



CHANTAL LAFOND

Chantal Lafond is an emerging interdisciplinary artist based in Calgary (Mohkinstsis/Treaty 7 Territory) graduating with a BFA in Drawing from the *Alberta University of the Arts* (2020). She explores themes of death and survival through sculpture/assemblage using traditional fibre techniques, found objects and natural substances.



RAEWYN REID

Raewyn Reid is an aspiring multimedia artist and writer located in Mohkinstsis (Calgary). They are a candidate to graduate from the drawing department at the Alberta University of the Arts in May, 2020. In their spare time they enjoy recreational softball, fancy pancakes, and spending time in the mountains.



YUII SAVAGE

Yuii Savage is an interdisciplinary artist and writer with a BFA in Media Arts (2020) from Alberta University of the Arts on Treaty 7 Territory in Mohkinstsis (Calgary). Through sculpture, video, installation, and performance, they critique notions of technological progress to highlight anxious futures and the artificial body. In their spare time, they stretch because one day, they hope to be an accomplished contortionist.

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Finally, we want to thank each and every one of the eight writers for their inspiring commitment to this project and their ongoing support for one another.

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