Artist Statements

Jin-me Yoon

Now, after some years of exploring the relationship to place, history, and the body—as both coded and corporeal—I turn my attention to the idea of emplacement and the land. This turn to the "natural" is neither about valorizing the local/regional nor about nostalgia for the past. Instead, what I am interested in is what constitutes new possibilities of belonging during our unprecedented era of urbanization, mobility, and displacement. How can I express a deep affinity with a rural place without resorting to problematic attachments attributed to romantic or naturalized identities and geography? What might this new form of emplacement—being at home in a place—look and feel like?

I wish to explore the body as material and mortal in a place that has been important for roughly half of my life—Hornby Island. I am ready to begin a subtler body of work that builds upon yet challenges the questions of identity and place that have been the focus of the past twenty years of my work.

Charlene Vickers

Ominjimendaan/to remember evokes a healing space for those who have experienced loss or who are looking for someone missing. Within each grass stalk, cedar spear, and turtle, memory becomes a source of experiential meaning that is both historical and personal for maker and viewer. Wrapped and bound grasses in cotton strips and human hair evoke a simultaneous strength and vulnerability. Tall lengths of pointed, sharpened cedar stand balanced against a wall waiting for someone to employ them with purpose; a history or action. As they resemble spears or poles, one thinks of weaponry, hunting, or traditional shelters providing protection and sustenance. The structure of the work echoes the functional, efficient, and elegant form of the porcupine's quill as a deterrent to predators. As signals of things lost—people, culture, languages, and histories—the wrapped grasses, cedar spears, and turtles of *Ominjimendaan* evoke healing through memory found in the land and within the body.

Alex Morrison

The Tudor style started as an aesthetic bi-product of material necessity. Later, during its "Arts and Crafts" revival in the early twentieth century it was stripped of this functional integrity and used for decorative and symbolic purposes. The façades of these half-timbered cottages and mansions are dotted throughout the Lower Mainland and Vancouver Island. The style's employment here symbolized a certain moral order imported to the periphery from an Imperial center. These façades amongst the wilderness acted as temporary stand-ins for culture. The term "stand-in" is implied here in the same sense that an actor uses a stand-in to keep their place on set in preparation for the next scene. Later, modernism crept slowly towards this part of the world and we adopted it mostly in the stylistic sense without any of the urgency associated with its origins. To synthesize these two competing yet complimentary aesthetics is of interest to me. Neo-Tudor, despite its popularity, has been almost universally despised and representative of suburban and middle-class tastes. In turn, modernism came to represent blanket impositions on local identities by over zealous developers and the politicians that worked for them. To pair a "tudoresque" aesthetic with the primary colors and clean linearity associated with high modernism speaks to compromise: an appeasement to an existing structural order.

Christos Dikeakos

The Wnston Collage Manual, a collage project of mine from the early 1970s, will be republished in the near future. By the 1960s, the process for my collages employed a direct approach of stapling, scotch taping, tearing, and pasting down everything from advertising media, the Viet Nam war and social protest, to exploitative and contrived pornographic images. These images were meant to shock and surprise as one turned the pages. At the time, the sexual image was considered a liberating force, parallel to the rebellious movements of the day. The arsenal of collage material used was part exploration and exploitation—a hedonistic, spontaneous, and impulsive exercise. The idea was to capture and play with the socially transfixed moments of the day with amusement and absurdity, a kind of mini performance work of text and image.

Jasmine Reimer

Conflict, as a subject, permeates much of my practice. What began as an exploration of bodily excess has evolved into a complex analysis of certain human behaviours. I explore an unyielding pursuit for resolution and perfection, witnessed in both personal and social contexts, using the body as a point of reference and navigation.

Through a rigorous studio practice I make work that rests on the observation and comparison of self to "other." I study the status of body consciousness (which is always more than one's own consciousness alone) and its effect on behaviors such as habit, identity, and desire. Adopting an analytical and critical approach to an endless obsession with things, I substitute objects for people, studying object-to-object relationships and their effect on the production of meaning.

Liz Magor

As a result of working as a sculptor for many years I now consider position and status when I look at objects in the world, noting that some enjoy privilege while others are made to serve. Most are filled with aspiration, seeking to win our attention and move through us to a better life. In theory, humans charge things with significance, inflecting them with cultural code. But in reality the value of objects pre-exists us and is mutable, based on how we find them.

I work with the understanding that inanimate objects constitute human subjects by instigating affect, as they proceed to threaten, please, facilitate, or damage us. In the studio, I might rearrange the relationship between things in order to increase their power, or I make adjustments to restore their depleted importance. I always assume that material is co-operative, and process is the way to reach and understand the latent intelligence of things.

James Nizam

Trace Heavens is a consolidation of the parallels I see between light, the cosmos, photographic apparatuses, architecture, perception, and the mind. Since the early twentieth century, humanity has been held between the infinite exteriority of the universe described by Einstein and Hubble, and its mirror image in the infinite interiority of the psyche described by Freud. I put the threshold between these worlds in the domestic architecture of the home, and show light as the vehicle of crossing. Drawing inspiration from artists of the late 1960s, as much as from the solar architecture of Xochicalco and Neolithic light boxes, the photographs of *Trace Heavens* show a variety of architectural interventions that are made to channel and record light.

Pierre Coupey

Komyo III, IV, and *VIII* were exhibited in *Counterpoint* (Gallery Jones 2008), a show composed of two sets of paintings. The first, fourteen works on paper (*Lebanon, Lebanon*), register the geo-political violence of the time—Israel's incursions in Lebanon and Gaza, America's ongoing "war on terror" in Iraq and Afghanistan—with all their implications: torture, extraordinary rendition, black sites, death squads, civilian casualties, exile. These constitute crimes against humanity.

Such violence is not new, and art not only enacts the historic role of witness, but also the further role of counterpoint. The second set, ten works on canvas, *Komyo I–X,* register a counterpoint to that geo-political violence and those specific war crimes. In Zen Buddhist practice, the word *komyo* denotes "illumination," a state of being outside of violence and power, and the paintings intend to embody a call for meditation, for peace, for something other than violence, perhaps, even, for something as extreme as "beauty."