

November 12th - December 19th, 2020

Thought, outside

Craig Berggold, Marlene
Creates, Kiss & Tell, Roy
Kiyooka, Laiwan, Ken Lum
and Melinda Mollineaux

Curated by
Amy Kazymierchyk

Thought, outside

Thought, outside is composed with an eye to how each artwork *thinks* the phenomenon of the outside. This concept is variably expressed as the condition of being out-of-doors, beyond a geographic delineation, without legal recognition or unfamiliar with social custom. It is a position that is sometimes articulated in the negative: by that which is not inside. However, the boundary between the inside and outside is rarely fixed or exclusive. Rather, it is relational, durational and transitory.

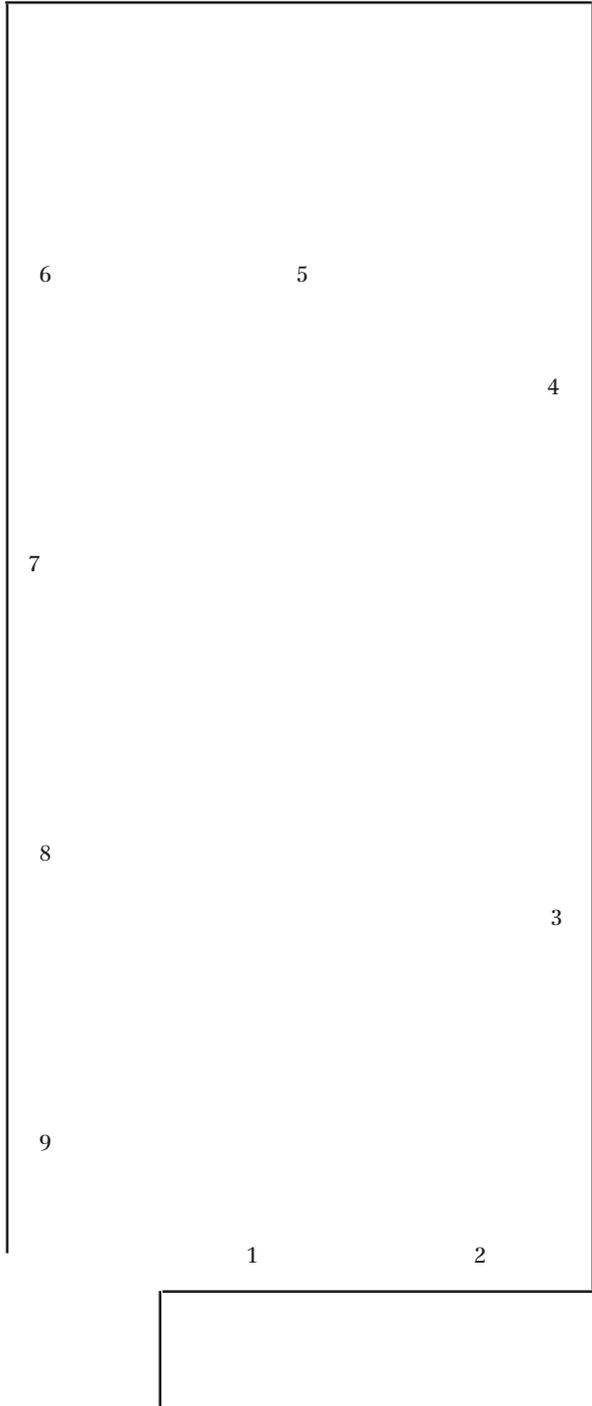
The exhibition presents lens based artworks by Craig Berggold, Marlene Creates, Kiss & Tell, Roy Kiyooka, Laiwan, Ken Lum and Melinda Mollineaux produced between the 1970s and 90s. The works engage then-emerging frameworks of multiplicity, plurality and decentering that make the contingent nature of the outside visible. Their anachronistic encounter draws attention to how artworks continue to think across the conditions of presentation.

Movement across geographic, economic and cultural boundaries is explored in Kiyooka's photographs of discarded work gloves at Expo '70 Osaka, *StoneDGloves* (1970); Lum's performance along the periphery of the Trans-Canada Highway, *Entertainment for Surrey* (1978); and

Berggold's documents of immigrant farming and union organizing in the Fraser Valley, *A Time to Change* (1984).

The social inscription of the out-of-doors is closely observed in Creates' documents of her solitary journey in *Sleeping Places, Newfoundland 1982* (1982); Laiwan's reflections on a contested ruin in *African Notes Part 1 & 2* (1982); and Mollineaux's pinhole exposures, *Cadboro Bay: Index to an Incomplete History* (1998/2020).

The ideological processes that censor permission and prohibition are contested in *Drawing the Line* (1990), Kiss & Tell's expansive installation on the representation of lesbian sexuality.



List of Works

1. Roy Kiyooka, *StoneDGloves*, 1970, 102 x 69cm, silver gelatin print. Courtesy Maria Hindmarch.

2. Ken Lum, *Entertainment for Surrey*, 1978, 1:05mins, single-channel video. Gift of the Artist. Collection of the Surrey Art Gallery.

3. Craig Berggold, *A Time to Change*, 1984, 17.1 x 25.1cm, b/w 35mm photographs. Courtesy Simon Fraser University Library Special Collections and Rare Books, Canadian Farmworkers Union Fonds.

4. Melinda Mollineaux, *Cadboro Bay: Index to an Incomplete History*, 1998/2020, variable sizes, gelatin silver print and text. Courtesy the artist.

5. Laiwan, *African Notes Parts 1 & 2*, 1982, 15:22mins, 149 b/w Panatomic-X 35mm slides, 1/4 inch reel analogue audio tape transferred to digital. Courtesy the artist.

6. Roy Kiyooka, *StoneDGloves*, 1970, 23 x 33.5cm, excerpts from print publication. Courtesy the Coach House Press.

7. Kiss & Tell (Persimmon Blackbridge, Lizard Jones, Susan Stewart), *Drawing the Line*, 1990, 35.4 x 27.6cm, b/w 35mm photographs. Courtesy Simon Fraser University Library Special Collections and Rare Books, Kiss & Tell Fonds.

8. Marlene Creates, (L-R) *Excerpt #24/25, #22/25, #21/25, #25/25, #23/25 (from Sleeping Places, Newfoundland 1982)*, 1982, 51 x 61cm, selenium-toned silver print on photographic paper. Collection of the Tom Thomson Art Gallery. Gallery purchase with the assistance of the Walter & Duncan Gordon Foundation and financial support from Canada Council for the Arts Acquisition Assistance Program, 1997.

9. Photographer unknown, 1980s, 9 x 13cm, b/w photograph. Courtesy Simon Fraser University Library Special Collections and Rare Books, Canadian Farmworkers Union Fonds.

1, 6. *StoneDGloves* is a serial project that documents Roy Kiyooka's encounter with worn out and discarded work-gloves on the site of Expo '70 in Osaka, where he was installing a sculpture commissioned by the Government of Canada. As Japanese-Canadians, Kiyooka and his family were interned during WWII. This condition inflects his position as a Canadian representative in Japan, as well as his perspective on the social and economic aspirations and impacts of the Osaka exposition. The photographs were printed autonomously and composed in a publication, where arrangements are overlaid with poetic stanzas that read as a eulogy to the artefacts of transnational labour, inheritance and mourning. Selections from the book and one original print are included in this exhibition.

2. *Entertainment for Surrey* expresses Ken Lum's interest in subject formation and public space. It is a video document of a durational performance that took place over a five-day work week. For four days during the commuter rush hour, Lum stood on an embankment of the Trans-Canada Highway; on the fifth day he placed a cardboard cut-out of his likeness in his place. Lum's muteness and stillness alludes to the objectification of people into things. It is said that the cut-out remained

in position until it weathered and disintegrated.

3, 9. *A Time to Change* documents labourers in BC's Fraser Valley working on farms, union organizing and picketing. The photographs were taken during Craig Berggold's tenure as a photographer for the Canadian Farmworkers Union (CFU), a position he held through most of the 1980s. During this time, seasonal and immigrant farm labour was exposed as one of the most dangerous and unregulated industries in Canada. The five-thousand photographs were circulated amongst picket lines, published in labour and social justice journals, and used by the CFU to lobby against racially discriminatory legislation. In the 2000s, Berggold exhibited thirty of these photographs under the present title, eleven of which are presented in this exhibition. The title alludes to the mobilization of farmworkers who are also documented in Anand Patwardhan and Jim Monroe's film *A Time to Rise* (1981).

4. *Cadboro Bay: Index to an Incomplete History* depicts the shoreline and foliage of Cadboro Bay in Victoria, BC. The text conjures the sociality of little-known annual Emancipation Day picnics that were held at the bay by Black settlers from San Francisco, who were fleeing

the Fugitive Slave Law of 1850. The bay is also the ancestral land of the Lekwungen Checkonien people, and was known as Sungayka just ten years prior to the migrants' arrival. The images are pinhole photographs, which require long exposures and a sustained encounter between photographer and subject. Melinda Mollineaux experimented with the medium as a way of bringing light to the memory of those who previously inhabited the territory.

5. *African Notes Parts 1 & 2* is an installation composed of three slide projectors and an audio track. Two of the projections portray images that Laiwan took on a trip home to her birthplace of Zimbabwe in 1982, two years after independence. *Part 1: Feet of Clay* visually explores the site of Great Zimbabwe, where archaeological ruins trace the royal palace of the Kingdom of Zimbabwe, built by the Gokomere, who were ancestors of the Indigenous Shona people, in the eleventh century. *Part 2: In Tended Garden* is located at the Kyle Dam, known today as Lake Mutirikwi. The third projection expresses a poetic text. The audio track is composed of vocal refrains, instrumentation, ambient sound, birdsong, and traditional drumming recorded on location.

8. *Sleeping Places, Newfoundland 1982* captures the imprints that Marlene Creates's body left on the land during her two-month journey around the island. The twenty-five photographs in the series portray a range of terrains, including open grassy meadows, leafy boreal underbrush, saltwater grass, and craggy outcrops, five of which are presented in this exhibition. Though visually absent from the photographs, the artist's presence is captured in the camera's downward perspective from standing height, and in the repetitive pattern of her body's pressure on the earth.

7. *Drawing the Line* is a collection of almost one hundred representations of lesbian intimacy. Kiss & Tell produced the installation in response to a lack of visibility and tolerance of lesbian bodies and sex in art and media, and to the Canadian Border Service Agency's prohibition on importing sexually explicit artwork to the country. In the original exhibition, the photographs were installed along a spectrum from tame to explicit. Female-identified viewers were invited to draw a line on the wall identifying the limit of their aesthetic, ethical or libidinal comfort, while male-identified viewers were invited to respond in an accompanying book. Twelve of the photographs are in this exhibition.

Artist Biographies

Craig Berggold is a media artist who combines social justice activism with a contemporary art practice. He began taking photographs for the Canadian Farmworkers Union in 1982, in BC's Fraser Valley and Okanagan, and continued as an artist-in-residence with the union until 1988. Berggold is the lead researcher for the on-line Canadian Farmworkers Union Archive Project, housed in Simon Fraser University Library Special Collections and Rare Books. Currently, he is a PhD candidate in Cultural Studies at Queen's University where he also teaches, and was the President (2014–19) of Public Service Alliance of Canada (PSAC) Local 901.

Marlene Creates is an environmental artist and poet who lives in Newfoundland. For over forty years her work has explored the mutual impact between human experience and the land. Underlying all her work is an interest in place as a process that involves memory, multiple narratives, ecology, language, and both specialized and vernacular knowledges. Since 2002 her work has focused on the six acres of boreal forest where she lives.

Kiss & Tell is a performance and visual art collective formed by Persimmon Blackbridge, Lizard Jones and Susan Stewart, whose work is concerned with lesbian identity, body politics and sexual semiotics. In 1990 they produced the installation *Drawing the Line*, which was exhibited in Canada, the United States, Australia, and the Netherlands. Viewers' responses to the project were scripted into a multi-media performance called *True Inversions* (1992). Their book *Her Tongue on My Theory: Images, Essays and Fantasies* (1994) won a Lambda Award in 1995. In 1997 they premiered the performance *That Long Distance Feeling: Perverts, Politics & Prozac*.

Roy Kiyooka (1926–1994) was a Saskatchewan-born multidisciplinary artist and teacher who worked in painting, sculpture, poetry, music, filmmaking, and photography. Kiyooka was a prominent painter associated with the Emma Lake Artist's Workshop. Following his move to Vancouver in 1959 he turned from painting to other forms of visual, performing and literary arts. Kiyooka published chapbooks of poetry under the press name Blue Mule, which was also the name of his photo gallery.

Laiwan is an interdisciplinary artist, writer and educator whose practice is based in poetics and philosophy. Born in Zimbabwe to Chinese parents, her family immigrated to Canada in 1977 to leave the war in former Rhodesia. Since the late 1980s she has investigated colonialism, with an aim towards decoloniality. Laiwan also explores embodiment through performativity, musicality and improvisation. Recent public commissions have enabled her to address issues of urban development. She is currently a member of the City of Vancouver Public Art Committee, Chinatown Legacy Stewardship Group, and Heritage and Culture Working Group. She also teaches in the Interdisciplinary Arts Program at Goddard College.

Ken Lum is recognized for his conceptual and representational art in a range of media, including painting, sculpture and photography. He is also a writer and has written several essays on visual art and Canadian cultural policy. Since the mid 1990s, Lum has produced numerous temporary and permanent public art commissions that often deal with individual and social identity formation in the context of historical trauma and the complications of official and

unofficial memory. Lum has also been involved in co-conceiving and co-curating several large scale exhibitions. A long-time professor, he is currently the Chair of Fine Arts at the University of Pennsylvania Stuart Weitzman School of Design.

Melinda Mollineaux was born in London, England to parents from the Caribbean, and also lived in Trinidad before moving to Lethbridge, Alberta in 1981. Her practice explores the invisible qualities of an identity formed in the Black diaspora. She is also interested in the relationships between pinhole photography and pottery as media of time and presence. As an artist, Mollineaux was active in the Or Gallery, Artspeak Gallery and *Boo Magazine*. Since 1999, she has worked at the Canada Council for the Arts as a Program Officer, Equity Coordinator, and now as a Policy and Planning Officer.

Acknowledgments

Thought, outside is curated by Amy Kazymierchyk, a candidate for the MA in Critical and Curatorial Studies at the University of British Columbia. Her exhibition is presented with support from the Killy Foundation and the Audain Endowment for Curatorial Studies through the Department of Art History, Visual Art and Theory in collaboration with the Morris and Helen Belkin Art Gallery at the University of British Columbia. Her research is supported by the Social Sciences and Humanities Research Council of Canada. Special thanks to Maria Hindmarch, Simon Fraser University Special Collections, Surrey Art Gallery and Tom Thomson Art Gallery.

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