



THE NEXT 7 DAYS: EVENTS (18) + OPENINGS (11) + DEADLINES (12) + CLOSINGS (18)

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OPENING Nov 30: Selina & The Horse Rescue- solo show by Allan Harding MacKay @ Museum of Contemporary Art Calgary
<http://t.co/LfD1neBA56>

Fifth Annual Salon d'Hiver group Art Show opens Nov 30 and Dec 1- 10am-5pm, Toronto
<http://t.co/tvJhegRncw>
#WinterSalonArtShow

Final Weeks to see Ghost Dance : Activism. Resistance. Art. @RCCGallery . On view until December 15
<http://t.co/xuofaOnVEa>
#SteveLoft

New #Halifax #Akimblog: @LizzyPHill on Robert Bean and Ilan Sandlar's works @ Saint Mary's University Art Gallery
<http://t.co/4UvjIEU0Np>

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VANCOUVER CALGARY WINNIPEG ONTARIO TORONTO MONTREAL HALIFAX ALL



VANCOUVER
AMY FUNG
MOYRA DAVEY AT SATELLITE GALLERY
November 26, 2013

Like 10

Moyra Davey's solo exhibition at *Satellite Gallery*, *Ornament and Reproach*, is as much a collaborative experiment with artist curator John Goodwin as it is a formal retrospective. Amidst collaborations and interventions by the likes of Elizabeth McIntosh, Nestor Krüger, Sally Späth, and a new piano composition by David Lang, the exhibition features career highlights from Davey including videos from 2006 to 2011, her 1994 photographic series *Newsstands*, and works produced specifically for this exhibition such as the titular *Ornament and Reproach* mailer series. The totality traces a non-linear and ever expanding system of tangents and references that lead us on in the best possible way.



Moyra Davey

Teasing viewers with minimal information (a Vancouver exhibition without a didactic panel or curatorial essay?!) or the wrong information (*Entrance Signs*), or loading them with too much information (*Misc. Reference material*), the most striking aspect of the exhibition is the wall featuring *Piano Music* and the thirty-three mailers of *Ornament and Reproach*. As if one was emerging from the other, like a thought bubble or a tail, the logical leap (and gap) connecting these works sums up the exhibition in a nutshell. In the hand-addressed mailers taken in New York's Trinity Church Cemetery, the primary subject in question is the tombstone of former New York City Mayor Ed Koch. As a much beloved and hated mayor holding three-terms in office, Koch's legacy includes failing to address NYC's AIDS epidemic as it decimated the city's gay population amidst never confirmed rumours of his own homosexuality. A man of ongoing contradictions (he was Jewish yet insisted on being buried in a churchyard), Koch planned his funeral well in advance of his death at eighty-eight years old, but still his tombstone displays the wrong birth date, making him eighteen years younger. Echoing this sentiment of ornamental fallacy, the entrance signs for the exhibition feature linen prints bearing the dates June 5, 1647 to April 14, 1730, which also happen to be the birth and death dates of Jael Godolphin, a mystery woman reclaimed by Feminism whose own tombstone reads: "Confessedly the ornament and at the same time the tacit reproach of a wicked Age." Adding herself to a sprawling lineage of connections, including the stories of her sisters and Mary Wollstonecraft in her video *Les Goddesses*, Davey continues an ongoing body of work that speaks to the invisible traces of lives unfolding together and apart.

Satellite Gallery: <http://www.satellitegallery.ca/index.html>

Moyra Davey: *Ornament and Reproach* continues until January 18.

Amy Fung is a writer and organizer who publishes nationally and internationally in journals, magazines, catalogues, and monographs in print and online. She is the Programs Manager at Cineworks Independent Filmmakers Society and her ongoing works can be found at POSTpacificPOST.com and on Twitter @someasianbitch. She is Akimbo's Vancouver correspondent.

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