

PREVIEW

THE GALLERY GUIDE

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February/March 2009

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Isabelle Pauwels: B and E

PRESENTATION HOUSE GALLERY, NORTH VANCOUVER BC – Jan 31-Mar 22, 2009 Isabelle Pauwels has quickly gained renown for her innovative conceptual audio-visual installation pieces. In her engaging work, she employs such devices as video monitors, microphones, video projections, televisions, telephones, audio equipment, and electronic and manual typewriters in an exploration of concepts of labour, building codes, the machine-made versus the hand-made, relationships between language and thought, and the development and applications of technologies.

B and E is a solo exhibition of two new media installations shot in the decaying Fox Cinema on Main Street in Vancouver, and in the rural West Flanders home of her grandparents before it was closed. Pauwels delves into the zone where documentary realism intersects with the artifice of staging, and in examining viewers' expectations and the nature of spectatorship, she implicates her viewers into negotiating with spaces that are psychologically complex.

Belgian-born Isabelle Pauwels, graduated with a BFA from Emily Carr Institute and and a MFA from the School of the Art Institute of Chicago. Since 2001, her work has been shown in solo exhibitions at Contemporary Art Gallery, Artspeak, Or Gallery, and Catriona Jeffries Gallery in Vancouver and at Toronto's Mercer Union and Blackwood Galleries. It has also been included in group exhibitions at Signal (Malmo, Sweden), the Alberta Art Gallery in Edmonton, and in the *eXponential Future* exhibition held at Vancouver's Morris and Helen Belkin Art Gallery last year. In 2007 she was honoured with a prestigious VIVA award from the Jack and Doris Shadbolt Foundation. Pauwels will present an artist talk at 2 pm on Saturday, February 21 and an overview of her art practice is the subject of a Presentation House Gallery publication. This coming spring, she will be participating in an exhibition at CSA Space and in a group exhibition at the Helen Pitt Gallery. *Mia Johnson*

www.presentationhousegall.com



Isabelle Pauwels, production still from *B and E* (2008), video installation [Presentation House Gallery, North Vancouver BC, Jan 31-Mar 22]

ARTIST TALK:

Saturday, Feb 21, 2 pm

Presentation House Gallery
333 Chesterfield Ave.
North Vancouver BC
604-096-1351

COURTESY CATRIONA JEFFRIES GALLERY, VANCOUVER

sitions



Isabelle Pauwels, still from *B-----+-----+-----+-----E*, 2008.

photo : courtesy Catriona Jeffries Gallery, Vancouver

Isabelle Pauwels, *B and E*

Presentation House Gallery, North Vancouver, Jan. 31—Mar. 22, 2009

A heavy door slams behind as one enters a dark room. The crash of the door is mirrored in a projected image of a dilapidated porn theatre. A modest number of seats await an audience. The door opens again. Light floods into the room. The door slams behind. The door opens and closes in both the image on the screen and in the physical space of the gallery with such repetition that the lasting resonance of the experience is a veritable cacophony of doors opening and closing. Entrances and exits. Beginnings and endings.

Isabelle Pauwels' new video *B-----+-----+-----+-----E* was shot in the Fox Cinema on Main Street, one of the last of its kind in Vancouver. The camera records two activities simultaneously: the circa 1980s porn film and the comings and goings of theatre patrons. There is no real plot, not unlike porn, just the repetition of form. Curiously open and propositional, Pauwels' work is no straight read. It is rather a *stuttering* of form.

The idea of stuttering is evoked in a text by Gilles Deleuze who makes a distinction between writers who indicate affected speech by varying the dialogic markers—he cried, he whispered, he stuttered—and those who embed such affectations into the language itself. As he suggests, “it is no longer the character who stutters in speech; it is the writer who becomes a stutterer in language.” The writer makes language stutter, becoming intensely affective and in constant variation, sending the form of writing racing.

In a parallel tack, Pauwels makes the form of the video itself stutter. The multiple edits in quick succession, the unpredictability of sequences, and the sheer variation in form read as a visual stuttering. In this way, the form of the video works against mainstream media models that privilege resolution and clarity, high production values and visual simplicity.

B-----+-----+-----+-----E premiered with *B&E*, an installation documenting the artist's grandparent's house in rural Belgium. The video is a collage of sounds, objects, close-ups, and fragmented relationships negotiating the memories, objects and colonial legacies of a family as its estate is being divided. In the gallery visitors must ask staff to turn on the video, as one would ask permission before entering a house.

The two installations draw a perversely curious link between porn and family. Together Pauwels' two new video installations reveal her ongoing interests in performance, fiction and the artifice of narrative. Pauwels herself is heard behind the camera in both, disrupting any suspension of cinematic disbelief. With strong parallels drawn to experimental cinema, and especially structuralist film, Pauwels makes viewers hyper-aware of the operations of perception and their positions as viewing subjects.

[Kathleen Ritter]

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Band E

By Mike Landry



"B & E" video installation. Courtesy Catriona Jeffries Gallery, Van.

In the summer of 2007, Isabelle Pauwels set her camera to roll in the Fox Cinema on Main Street in Vancouver two hours before the decaying porn theatre was set to open. In the projection room the VHS cassette of the day's opening porn was popped in, and her "actors" were set in motion.

The finished project "B---+---+---+---E" is premiering with another new work from Pauwels, "B & E," as part of the exhibition *B and E*. The pieces mark a change in narrative composition for the Vancouver-based artist, including a totally new way of editing.

"I don't want to say what they are about," says Pauwels. "I can say that beginnings and endings, and getting from the beginning to the end, is structurally pretty much the backbone of the thing. There are a few beginnings and attempts at endings."

Although a short piece, "B---+---+---+---E" took Pauwels three months to figure out how to edit the footage. Working with unscripted material for the first time she was chopping up her footage more than ever. Although coming from what Pauwels calls "the language of television" the new work started to move into a more cinematic use of the camera.

Once learned, Pauwels applied this technique, with its more traditional narrative strands, to the seven hours of footage she shot while her family was dividing her grandparents' estate in Belgium. She had shot the footage without knowing if she was ever going to use it, but after "B---+---+---+---E" she knew what to do.

Alluding to the idea of breaking and entering, "B & E" also picks up on another strong concern in Pauwels' work. Although she's dealing with her family, it's obvious there were different levels of tolerance towards her and the camera.

"In every situation, whether there is camera present or not, I'm always very conscious of what is my position there: how am I acting on other, and how are they acting on me? In the artworks, that negation between me and the viewer and between who's behind the camera in both cases becomes important."

Interested in the degree of faith the viewer puts into viewing something, Pauwels enjoys moving people between what can be known, like how many people are in the frame, and unconscious feeling. She finds she does that best when moving between documentary and performance. And it's something that's different in her new work because it's unscripted.

Perhaps this is why Pauwels puts so much precision into the installation of her work. Saying she has "a bias toward the physical experience," Pauwels feels that seeing a dvd recap of her work is like getting a rough draft.

For *B and E*, much care has been taken with the entering and exiting of the space, what happens at the end of the medium on VHS, and even the seating are heavily considered.

"My goal is to get viewers to become more aware about what their relationship is to their principles, or what they think their principles are. I didn't think this through ahead of time, I discovered that I could work through people's relation to their principles as I was using the material in the video in which I was doing that and presenting these cases."

B and E will be on display from Sat January 31 - Tue March 3 at Presentation House Gallery in Vancouver.

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Posted by admin

Filed in Volume 1 Number 20: January 29-February 4

Presented in collaboration with
PRESENTATION HOUSE GALLERY
in conjunction with their exhibition
"Isabelle Pauwels *B and E*"

ARTIST'S CHOICE FILM SCREENINGS @ PACIFIC CINÉMATHEQUE

B and E, two new video installations by the Vancouver artist Isabelle Pauwels, are on view at Presentation House Gallery until March 22, 2009. In conjunction with the exhibition, Pacific Cinémathèque and Presentation House Gallery present two evenings of "Artist's Choice" film screenings featuring two works selected by Ms. Pauwels: Michael Snow's 1967 experimental landmark *Wavelength* and Robert Altman's enigmatic 1977 drama *3 Women*.

The two films relate to Ms. Pauwels's interest in storytelling that asserts the presence of the camera. As with her own artworks, both films leave room for the viewer to actively engage in the construction of narrative.

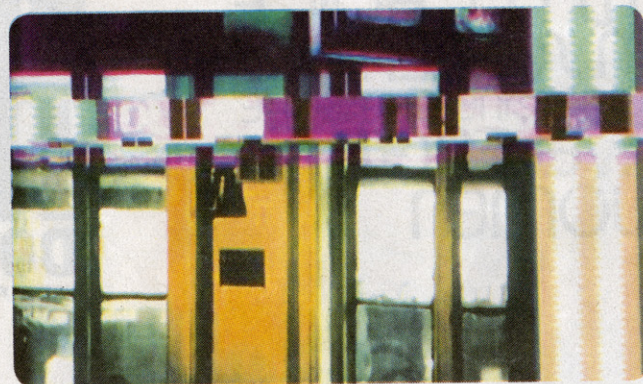
"Isabelle Pauwels *B and E*"
January 31 to March 22, 2009

Presentation House Gallery

333 Chesterfield Avenue, North Vancouver

t. 604.986.1351 / www.presentationhousegall.com

Gallery hours: Wed-Sun 12-5 pm, Thurs. 12-8 pm



WAVELENGTH

CANADA 1967. DIRECTOR: MICHAEL SNOW

Canadian master Michael Snow's legendary structuralist classic is one of avant-garde cinema's most celebrated and influential works — "*The Birth of a Nation* in underground films" (Manny Farber). The work consists of a single, continuous, 45-minute zoom shot across a room (the artist's New York loft), set to a steadily increasing sine wave of sound. There are several episodes of human "drama" and various structuralist elements (superimpositions, splicey jumps, variations in light, colour and film stock) disrupting things along the way. "*Wavelength* is without precedent in the purity of its confrontation with the essence of cinema: the relationships between illusion and fact, space and time, subject and object. It is the first post-Warhol, post-Minimal movie" (Gene Youngblood). 45 mins.

MONDAY, MARCH 9 — 7:00 PM

WEDNESDAY, MARCH 11 — 9:20 PM



3 WOMEN

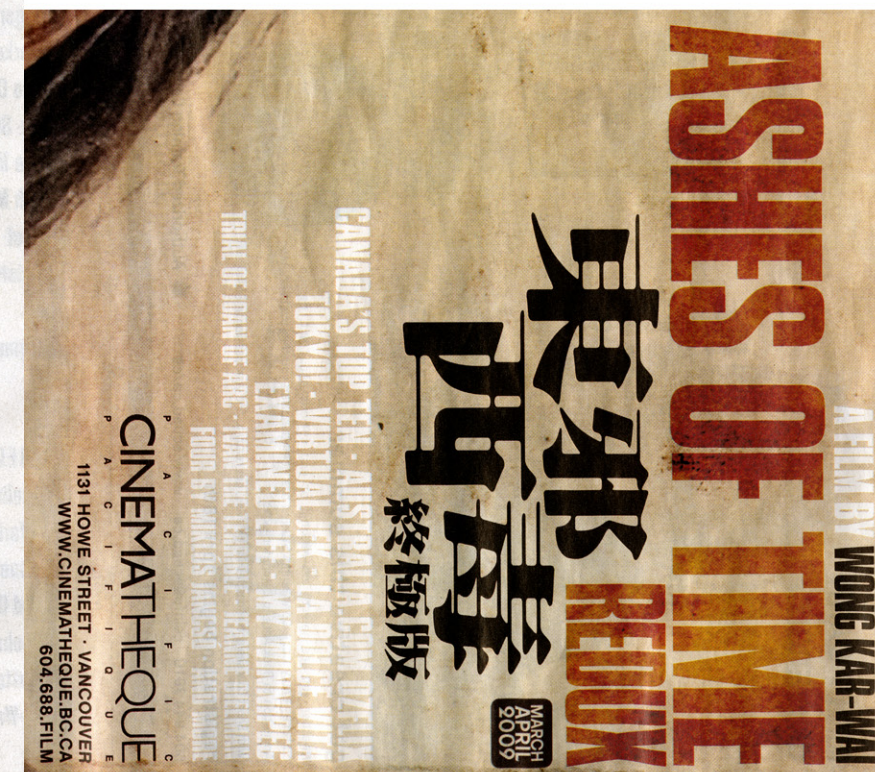
USA 1977. DIRECTOR: ROBERT ALTMAN

CAST: SHELLEY DUVAL, SISSY SPACEK, JANICE RULE, ROBERT FORTIER, RUTH NELSON

"One of Altman's most enigmatic and personal films, this study of three women who exchange personalities (based on a dream of Altman's) combines comedy, suspense, social comment, and Bergmanesque reverie to weird but often wonderful effect. What really holds the film together is Shelly Duvall's breathtaking performance as the vacuous, gossipy therapist who becomes mentor to the naïve Sissy Spacek after the latter moves in as her flatmate. The third woman is a mute painter (Janice Rule), fashioning her fears and fantasies into mythic murals of male aggression and female victimisation . . . The film succeeds through its perky, acute portrait of ordinary people living stunted lives against a backdrop of consumer-orientated glamour fuelled by films and advertising. Often very funny, always stylish, it's a fascinating film for all its faults" (Geoff Andrew, *Time Out*). "In the Robert Altman canon, no picture is stranger — and more fascinating — than this 1977 phantasmagoria . . . It looks backward to Bergman's *Persona* and ahead to Lynch's *Mulholland Drive* . . . Duvall, who won the Best Actress award at Cannes, is brilliant" (Michael Sragow, *The New Yorker*). Colour, 35mm. 124 mins.

MONDAY, MARCH 9 — 8:00 PM

WEDNESDAY, MARCH 11 — 7:00 PM



SPRING ARTS PREVIEW

ARTS EDITOR MAGGIE LANGRICK 604-605-2101 mlangrick@vancouversun.com

SATURDAY, FEBRUARY 21, 2009



BREAKING NEWS » VANCOUVERSUN.COM

SPRING ARTS PREVIEW

THE VANCOUVER SUN, SATURDAY, FEBRUARY 21, 2009 E5

Dutch masters to spend summer at VAG

VISUAL ARTS | Works
by Vermeer, Rembrandt
and others are shown along
with Dutch decorative arts

BY KEVIN GRIFFIN
VANCOUVER SUN

Johannes and his Dutch pals from the 17th century are coming to Vancouver for a visit this spring.

Paintings by Vermeer, Frans Hals, Jacob van Ruisdael and Rembrandt van Rijn will be arriving in early May for a long stay at the Vancouver Art Gallery. They won't be leaving until Sept. 13.

Called *Vermeer, Rembrandt and the Golden Age of Dutch Art: Masterpieces from the Rijksmuseum*, the exhibition will also include examples of 17th-century decorative arts such as furniture, silver, glassware, porcelain and textiles.

The exhibition of Dutch art from Amsterdam's Rijksmuseum will be in Vancouver as part of an inaugural tour of North America.

The *Golden Age of Dutch Art* exhibition opens Sunday, May 10.

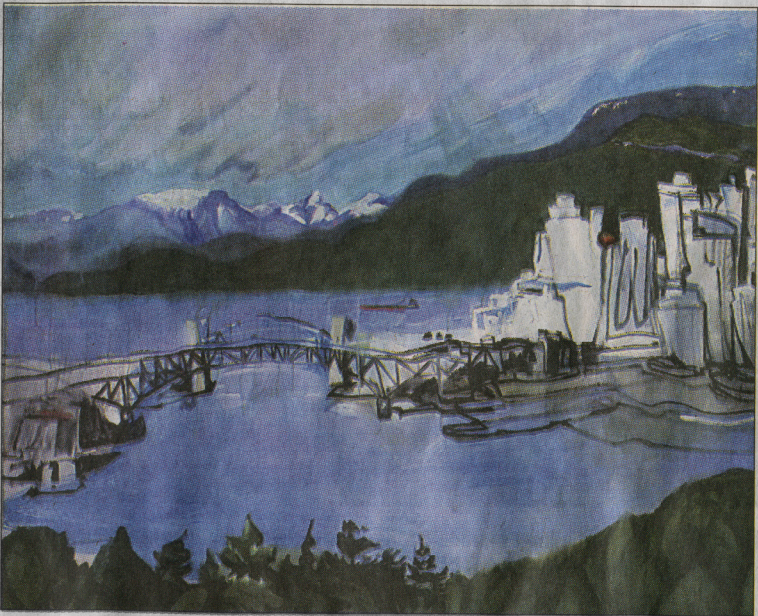
Other spring shows at the VAG include:

■ *Reece Terris Ought Apartment*: Local artist Reece Terris will be building an apartment tower with six full-scale suites stacked on top of each other with every level representing floor plans of a particular decade; April 15 to Sept. 20.

■ Anthony Hernandez, a Los Angeles-based artist, will have about 40 works shown in his first exhibition in the country, May 30 to Sept. 7: and Andreas Gursky, a Dusseldorf-based artist, will have 150 small format works on display from May 30 to Sept. 20.

Industrial landscapes

At the Surrey Art Gallery, *Edward Burtynsky: An Uneasy Beauty - Photographs of Western Canada* continues to March 22. Burtynsky's photographs record the impact of industrial progress on the landscape. The exhibition features large-format photographs, many of which have never previously been shown in B.C. The SAG is open seven days a week at 13750 - 88th Avenue.



COURTESY OF WINSOR GALLERY

Left-hand segment from Tiko Kerr's triptych *Coexistence*, at the Winsor Gallery this spring.

Vancouver reflections

Vancouver-based artist Tiko Kerr brings *You Are Here*, an exhibition of paintings, to the Winsor Gallery from April 9 to May 3. In this collection of landscapes and figurative works, Kerr explores the notion of shelter and home. Through his depiction of ambiguous spaces, such as the gap between two



COURTESY RIJKSMUSEUM, AMSTERDAM

Aelbert Jansz van der Schoor's *Vanitas Still Life (Skulls on a Table)*, c. 1660 oil on canvas.

Urban examination

Another City opens at Centre A, 2 West Hastings (at Carrall), on March 13. A joint project by Masahi Ogura, Yoshihiro Suda, and Paul de Guzman, *Another City* explores gentrification and globalization through architectural structures which refer to the train platforms, bus shelters, corridors and waiting rooms that characterize the nomadic mobility of the urban environment.

Another City isn't limited to the inside of Centre A. As part of the exhibition, audience members will be encouraged to visit the Mercantile Building at 318 Hastings and a former travel agency at 519 East Pender to physically experience two key heritage buildings of the Downtown Eastside. *Another City* continues to April 25.

Sculpture Biennale

Also on the art horizon this spring is the return of outdoor sculpture biennale. Now expanded and slightly renamed, the 2009 version is called the Vancouver International Biennale. It starts in May when the first of 30 new sculptures will be installed in 12 Vancouver neighbourhoods. As well, the

biennale's scope has been increased to go beyond three-dimensional works to include new media art works on billboards, in transit shelters and along

Mexican master

In April and May, the Buschlen-Mowatt Gallery on West Georgia is holding an exhibition of the work of Ricardo Mazal. His paintings explore the architectural, cultural, spiritual and natural aspects of the forest. Mazal is the only living artist to have achieved two separate exhibitions in one year at Mexico's Museum of Anthropology and the Museum of Modern Art.

Photography reinterpreted

Presentation House Gallery at 333 Chesterfield in North Vancouver presents *Phot(o)jects* from April 9 to June 7.

Curated by Bob Nickas, the exhibition explores the many uses of a photograph in addition to being an image. Works include a photo of plywood mounted onto plywood, photographs of Andy Warhol's silver clouds, photos made without cameras, and photos generated completely in the darkroom.

Also at Presentation House Gallery: ■ Continuing to March 22 at PHG is Isabelle Pauwels' *B and E*. It includes *B & E*, a video that explores an intimate familial situation with fragmented dialogue, collaged elements and references to the process of shooting the video. PHG is open Wednesday to Sunday.

Interactive art

Jeppe Hein is at the Contemporary Art Gallery, 555 Nelson until March 21. Hein is a Danish artist whose work includes interactive sculptures and installations. With *Invisible Cube* and *Shaking Cube*, the viewer becomes part of the artwork. The CAG is open Wednesday to Sunday.

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THE GEORGIA Straight

VANCOUVER'S NEWS & ENTERTAINMENT WEEKLY

WWW.STRAIGHT.COM

SPRING ARTS

Grassy galleries and Dutch greats top roster

VISUAL ARTS

CRITIC'S PICKS

Many of the eclectic exhibitions lined up this season address our fraught relationship with the natural world. Some works are confrontational, others are meditative, still others attempt reconciliation. Oh, and don't overlook the shows that are already launched: spring has sprung in many of our galleries and museums.

GERMAINE KOH: FALLOW (Until March 8 at the Charles H. Scott Gallery) Koh transplants a vacant urban lot—weeds, grass, blackberry bushes, and topsoil—to the usually pristine, white-walled environment of the art gallery. The process of relocation brings us up against entrenched ideas about land value and urban development, and notions of usefulness and productivity. **The Draw:** Smelling of damp earth and growing things, this installation reminds us of the creative potential of idle times and fallow places.

ISABELLE PAUWELS: B AND E (Until March 22 at Presentation House Gallery) One of Vancouver's most inventive and fearless artists presents two new video installations. One work was shot inside an old porn theatre on Main Street (and you thought the Internet had made such places obsolete), and the other was recorded in the artist's grandparents' house in Belgium. **The Draw:** Pauwels uses crude video technology to explore ideas of family, colonialism, pornography, and social strata.

GROW ART: THE SUSTAINABLE NATURAL ART PROGRAM (Until September 13 at the Means of Production Community Garden, China Creek Park, at the corner of St. Catherine's Street and East 6th Avenue) A group of artists works with community members in the creation of art using materials grown in the garden. The program is overseen by the Means of Production Artist Raw Resource Collective, including Sharon Kallis, Oliver Kellhammer, Lois Klassen, and Lori Weidenhammer. Workshops and tea parties are scheduled throughout the spring and summer.



Jan Steen's *Woman at Her Toilet* is one of the masterworks travelling to the VAG from the Rijksmuseum.

The Draw: Grow Art reminds us that cooperation and sustainability are important practices in art as well as commerce. (For information, write to moparrc@gmail.com.)

between Scheherazaad Cooper, Brady Marks, and Chris Welsby, it combines classical Indian dance with interactive technology responsive to real-time weather conditions. **The Draw:** Through moving images and shifting sounds, we sample ways in which religion, science, and art attempt to explain the inexplicable—existence.

DMITRY STRAKOVSKY: ...AS IF A FOREST (April 3 to May 9 at the grunt gallery) Strakovsky's audio and video installation launches with a performance on April 3. The artist is scheduled to read from an IKEA-like set of instructions, not for putting together a bookcase, but for generating an aural experience of a forest. Remixed and looped, these sounds will then play through speakers hung on vine-like cords in the gallery. **The Draw:** The deconstructed, reconstructed, and electronically mediated sounds should provoke our thinking about the ways illusions are created and experience is manipulated.

VERMEER, REMBRANDT AND THE GOLDEN AGE OF DUTCH ART: MASTERPIECES FROM THE RIJKSMUSEUM (May 10 to September 13 at the Vancouver Art Gallery) You don't have to go to Amsterdam this summer to see some of the stars of 17th-century Dutch painting and decorative arts. The show promises us *The Love Letter* by Jan Vermeer and *Portrait of His Son Titus, Dressed as a Monk* by Rembrandt van Rijn, among an impressive lineup of great and good works. **The Draw:** There are fewer than 40 known Vermeer paintings in the world, and you've got to see this one in the flesh, if only to marvel at how it lights up the room.

ANDREAS GURSKY: WERKE/WORKS 80-08 (May 30 to September 20 at the Vancouver Art Gallery) A 28-year survey of photographs by one of the most acclaimed artists of our time. Based in Düsseldorf, Gursky shoots scenes of the contemporary urban landscape, ranging from parks to plazas to shoe stores to the façades of apartment buildings. His major preoccupation seems to be the relationship between people and the spaces they inhabit. **The Draw:** Although Gursky is usually associated with large-scale photographs, most of the works in this exhibition are more intimate in size.

> ROBIN LAURENCE

HEAVEN'S BREATH (March 21 to August 30 at the Surrey Art Gallery) This new-media installation draws on both Eastern and Western views of the creation of the universe. A collaboration

A14 - North Shore News - Sunday, February 8, 2009

BRIGHT LIGHTS *by Paul McGrath*

Presentation House Gallery exhibition opening



Howard Nempin and board member Norman Wexler have a chat.



Gallery staff and volunteers **Lucien Durey, Gabrella Solti, Jenn Jackson** and **Kirsten May** celebrate the opening.



Kevin Schmidt and **Holly Ward** flank **Blaine Campbell**.

The opening of Vancouver artist Isabelle Pauwels' newest show B and E was held at North Vancouver's Presentation House Gallery Jan. 30. The two media installations by the Emily Carr and Art Institute of Chicago grad explore the intersections of documentary realism and the artifice of staging. The show will continue until March 22. An artist talk will be held at the gallery Feb. 21 at 2 p.m. Info: www.presentationhousegall.com.



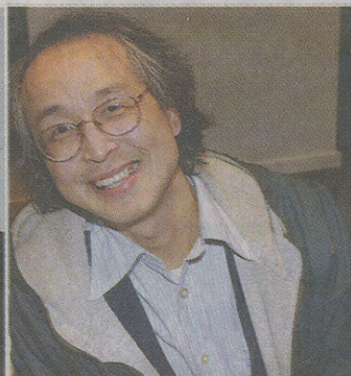
Board member **John O'Brian** and **Catriona Jeffries** team up for a photo.



Equinox Gallery's **Andy Sylvester** explores the exhibition with Presentation House Gallery curator **Helga Pakasaar**.



Zenon Trylowsky and **Jack Jeffery** attend.



Harry Wong flashes his smile.