

PRESENTATION HOUSE GALLERY

JANUARY 28 TO MARCH 11, 2012

C.1983

PART I

works. Elizabeth Vander Zaag's experimental video *Through the Holes* (1981) is a formal study of television screens. The work examines the material content of TV by repeatedly shooting a television screen with a macro lens until the holes in the grid of the image are revealed. This wry take on Marshall McLuhan's ideas about television as a cool medium is amplified by the distorted voice of the soundtrack processed by a digital delay. Filmmaker Ellie Epp also records the abstractions of light on surface in *Current* (1984). Her

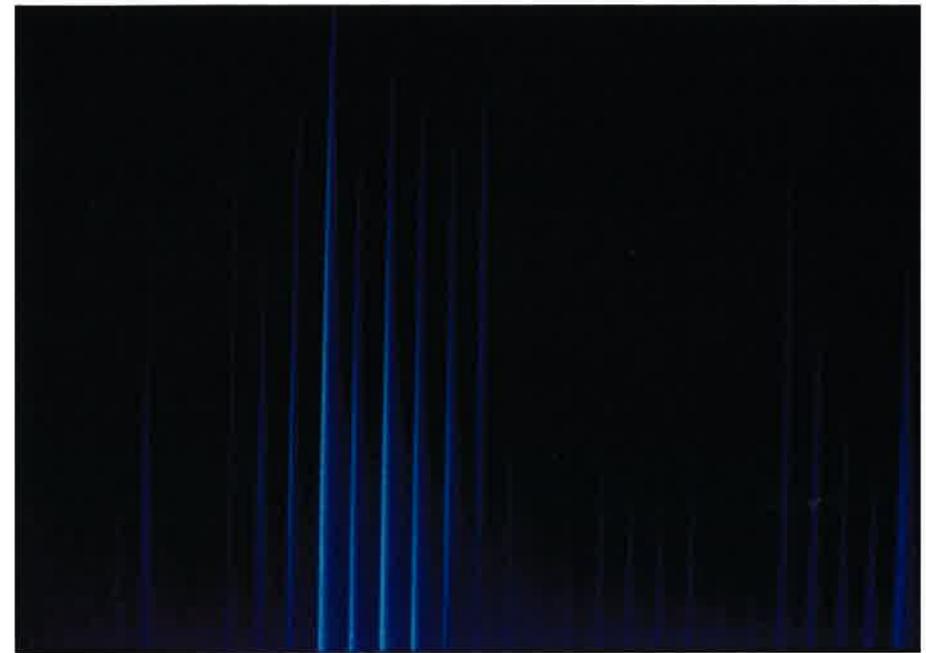
static camera focuses on the subtle movement of venetian blinds under tungsten lights at the Museum of Anthropology. With an economy of means, this short meditative film lyrically reflects on time and perceptual experience.

Laiwan's concern with projected light is explored through a 1987 slide projection that skirts the mediations of camera images. Her slides are constructed of flower petals pressed into glass mounts that will dry up and eventually disappear over the course of the exhibition. The violence of the projector's beam of light thus controls the theatrics of projected images. This lyrical interpretation of photography as drawing with light that stresses the ephemeral nature of images is underscored by the title, *she who has scanned the flower of the world...*, extracted from a poem by Sappho.

Stan Douglas's slide dissolve work *Residence* (1982) is an analytical study of a building that appears monumental against a blue sky in relation to the word "Residence", as if it were an advertisement. The camera scans back and forth across the 1960s apartment building in Vancouver's west end, forming a type of compressed panorama. The dynamics



Laiwan, *she who has scanned the flower of the world...* (detail)



Ellie Epp, *Current* (detail)

of the montage highlights the perception of images and anticipates the looping structures of his later film and video works.

Marian Penner Bancroft's large panoramic collage documents a street scene that reveals the economic instabilities in the city. At the centre of the picture is a vacant lot that once housed an important bookstore, Octopus Books. Constructed of

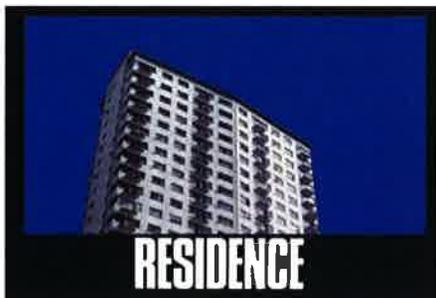
five photographs curling into space, the imposing image of absence is additionally referenced as an imaginative space with the accompanying text from a Jack Spicer poem invoking "spiritland".

Michelle Normoyle and Arni Runar Haraldsson's works are typical of rephotography of the time. They both intervene in the legibility of photographic images by

further mediating and giving new associations to their source material. Referring to the local politics of landscape, Michelle Normoyle's *British Properties* (1987) is a compacted panoramic view of the North Shore Two Sisters mountains. Scanned from postcards, the fragmented and blurred vista appears as if falling apart and unstable. Arni Runar Haraldsson retools a news photograph taken with a surveillance camera that documents the funeral of Irish hunger striker Bobby Sands. He methodically dissects the picture into an enigmatic and fragmented narrative sequence suggestive of a communal mourning. This aestheticization of a political event is concerned with cultural memory.

The artists in this exhibition consider what is at stake in the realism of photographic

depiction. Social realities are revealed through critiques of representation more than direct reportage. Often working with images purloined from popular culture, they treat photographic images as a language and system of signs with an acute awareness of the social impact of public images in a mediated world. Ken Lum has a deadpan approach to working with media images. In *World Portraits* (1983), he appropriates photographs found in newspapers and presents them without any alterations. *Historical Portraits* (1987) suggests a public roster of the demographics of Vancouver society. Significantly, it takes the form of newspaper pages to be taken away as a souvenir. The works are informed by critical art theories as well as psychoanalysis, feminism, media politics, semiotics, film and literary theory. The narratives in the exhibition are fragmented and often enigmatic and call into question the very notion of storytelling. Kati Campbell's concern with the social life of encoded images is evident in *possessed/possession* (1985). This disjunctive narrative about a peeping tom incident is difficult to apprehend, especially through the red fluorescent light that underscores the voyeurism of looking. This intimate photographic sculpture makes concrete



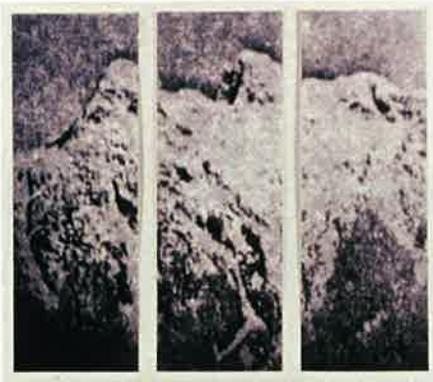
Stan Douglas, *Residence* (detail)



Marian Penner Bancroft, *spiritland, Octopus Books Fourth Avenue* (detail)

the realities of fraught social relations. The dilemmas of representing social realities through photographic depiction is also taken up by Ian Wallace. *Poverty Image with Orange* (1987) is from an extended series of works based on 16 mm film footage shot in 1980 that features friends posing as the urban poor in staged vignettes. The charged subject matter of the photographs is placed in formal relation to monochromatic fields, setting into

play the dynamics of representation and abstraction. Wallace references the pictorial conventions of painting, cinema and mass media, locating the photographic in a wide field of considerations indicative of the period.

Michelle Normoyle, *British Properties* (detail)

MARIAN PENNER BANCROFT graduated from Ryerson Polytechnical Institute, Toronto in 1971 and has taught at Emily Carr University of Art and Design since 1981. She had early solo exhibitions at Western Front (1981) and Presentation House Gallery (1982) and was in many group exhibitions including *Art and Photography* (1984) at the Vancouver Art Gallery, 49th Parallel, New York (1985) and *Mechanics of Memory*, Surrey Art Gallery (1986). *spiritland*, *Octopus Books Fourth Avenue* (1987) was first displayed in the exhibition *Eye of the Mind/Mind of the Eye* (1988) at Presentation House Gallery. The book *Two Places at Once* is the fourth part of a cycle of installations in the mid eighties entitled *Transfigured Wood*.

KATI CAMPBELL graduated in Interdisciplinary Studies from Simon Fraser University in 1984 and received a M.A. in social history of art from Leeds University in 1991. She co-founded the Vancouver Association for Noncommercial Culture in 1986, an artist collective that mounted public projects until it disbanded in 1998. VANC produced unique public art projects such as *Objects of Labour* (1986) and the bus shelter project *AdVerse Practises* (1988). Campbell was in numerous shows throughout the 1980s including *Op-positions*, Second Fotografie Biennale, Rotterdam, *Canadian Biennial of Contemporary Art*, National Gallery of Canada (1989), *Vancouver Now*, Walter Phillips Gallery, Banff (1987), and *Urban Circuits*, YYZ Artists' Outlet, Toronto (1985). She produced a number of bus shelter projects including for *Prive/Public* (1990) in Rennes, France and Skytrain Stations in Vancouver. She had a solo exhibition at the Vancouver Art Gallery in 1992. *possessed / possession* was first exhibited in *VoiceOver* (1985) at the Contemporary Art Gallery, Vancouver.

STAN DOUGLAS graduated from Emily Carr College of Art and Design in 1982. His earliest works were slide projections and then he turned to photography, film, video installations and produced "television

Arni Runar Haraldsson, *April* (detail)

spots." In addition to many Vancouver exhibitions during the eighties, he participated in *Songs of Experience*, National Gallery of Canada (1986), *Foto Kunst*, Staatsgalerie Stuttgart, (1989) and in 1990 *Aperto 90*, Biennale de Venezia, *Passages de l'image*, and the Sydney Biennale. In 1988 he curated the exhibition *Samuel Beckett: Teleplays* for the Vancouver Art Gallery that toured internationally and was editor of the influential book *Vancouver Anthology: The Institutional Politics of Art* (1991). *Residence* (1982) was shown in Vancouver

Art and Artists: 1931-1983 at the Vancouver Art Gallery (1983).

ELLIE EPP graduated in Film Studies from the Slade School of Art, London in 1970 and received a PhD in Interdisciplinary Studies in neurophilosophy from Simon Fraser University in 2002. Her films *Trampoline* (1976), *Current* (1983) and *Notes in Origin* (1988) have become classics of Canadian experimental cinema and have been screened internationally. Her films were included in the Paris Biennale (1980), *Recent Work* from the Canadian Avant Garde, Art Gallery of Ontario (1988) and National Gallery of Canada (1988). *Current* has been screened internationally.

ARNI RUNAR HARALDSSON received a Bachelor of Fine Arts from Emily Carr College of Art and Design in 1983 before completing a Master of Fine Arts at the University of British Columbia in 1990. Haraldsson's early solo exhibitions in Vancouver took place at Or Gallery (1984), Western Front (1985) and Artspeak (1989). He operated the Or Gallery and was the westcoast editor for C magazine for which he regularly contributed critical texts. He was also included in group exhibitions *Broken Muse* (1986) at the Vancouver Art Gallery, *Camera Works* (1986) at Or Gallery



Kati Campbell, *possessed / possession* (detail)

and the *October Show* (1983). *April* (1987) was included in the touring exhibition *The Zone of Conventional Practice and Other Real Stories* that was at Presentation House Gallery in 1989. *Metaflowers* (1986) synthesizes his mixed media installation of the same name in book format.

LAIWAN studied at Emily Carr College of Art and Design and began exhibit-

ing in 1982. She founded Or Gallery as a personal project in April 1983 and was artist in residence and curator for a year when it became an artist run centre. During the eighties she wrote, produced artist books, performed with the music group "The Courage of Lassie", and initiated the First Vancouver Lesbian Film Festival (1988). Her works were exhibited at the Miyagi Museum of Fine Arts, Sendai,

Japan (1984), *Artist's Books*, Universitat Oldenburg, Germany (1985), *Broken Muse*, Vancouver Art Gallery (1986), *25 Young Artists*, The Convertible Showroom (1986) and *Yellow Peril: Reconsidered* that toured across Canada. *She who had scanned the flower of the world* was a solo exhibition at Artspeak in 1987.

KEN LUM studied at New York University in the early 1980s and received a Master of Fine Arts from the University of British Columbia in 1985, and began to teach in 1990. He was director of the Or Gallery from 1983 to 1984 when a number of New York artists had exhibitions there, and was curator for the group exhibition *Poco Rococo* at Coquitlam Mall. He exhibited at Artists Space, New York (1982), the Miyagi Biennale, Sendai Japan (1984), *Damaged Goods: Desire and Economy of the Object*, New Museum of Contemporary Art (1986) and in 1990 had a solo exhibition organized by the Winnipeg Art Gallery and Witte de With, Rotterdam. *World Portraits* was exhibited at Or Gallery in 1983.

MICHELLE NORMOYLE has been exhibiting photographic work since graduating from Emily Carr College of Art and Design in 1984. During the 1980s she had two solo exhibitions at the Or Gallery and was in



Sham Hoon Law, b. 1928 Foochow, China

Ken Lum, *World Portraits* (detail)

several group exhibitions including Surrey Art Gallery's *Urban Edges* (1985), *Unromantic as a Monday Morning* (1987) and *Broken Muse*, Vancouver Art Gallery (1986). "British Properties" was produced for *Lost/Unbuilt Vancouver: Urbanarium* (1987).

ELIZABETH VANDER ZAAG has been working in video and computer arts since the 1970s. She was the first digital video operator at CBC, taught electronic cinema and video at Simon Fraser University,



Ian Wallace, *Poverty Image with Orange*

and was the founder of Western Front Multimedia (1993-1999). Her Digit Series was featured on The Gina Show, a weekly cable television program in Vancouver for artists, and during the eighties she explored new technologies such as the "aniputer," a homemade machine that draws electronically on video images. "Through the Holes" has been screened in international media festivals.

IAN WALLACE completed an MA in art history at the University of British Columbia in 1968. He taught briefly at UBC and then at Emily Carr College of Art and Design from 1972 until 1998 where he introduced contemporary art into the

curriculum and developed an important visiting artist and critic series. During the eighties, he was a prolific writer and his critical texts were published widely. In addition to exhibitions across Canada including *Stations*, International Centre for Contemporary Art in Montreal (1987), he exhibited in Toyama, Japan (1987), Rome (1988), St. Etienne, France (1989) and Frankfurter Kunstverein, Germany. The *Poverty* series that Wallace began in 1980 went through many iterations in different mediums including photographic sequences, paintings with silkscreen and laminated photographs, video and a book. *Poverty Image with Orange* (1987) was in the Vancouver Art Gallery's travelling exhibition *Ian Wallace: Selected Works, 1970-1987*.

MARIAN PENNER BANCROFT
spiritland, Octopus Books Fourth Avenue, 1987
5 gelatin silver prints, text
courtesy the artist and Republic Gallery, Vancouver

Two Places at Once, Transfigured Wood, 1986
offset book, published by Western Front
production photograph

KATI CAMPBELL
possessed possession, 1985
backlit film, red fluorescent, plexi,
Collection of Canada Council Art Bank

STAN DOUGLAS
Residence, 1982
slide dissolve installation, dimensions variable,
continuous loop
courtesy the artist and David Zwirner Gallery, NY

ELLIE EPP
Current, 1984
16 mm film transferred to Bluray disc, 2.5 min.
courtesy the artist

ARNI RUNAR HARALDSSON
April, 1987
9 cibachrome prints, 25.4 x 20.3 cm each
courtesy the artist

Metaflowers, 1986
offset book, 99/100
published by Tsunami Editions

LAIWAN
she who has scanned the flower of the world... 1987
petals, slide mounts, slide projector
courtesy the artist

KEN LUM
World Portraits, 1983
newsprint installation
courtesy the artist

Historical Portraits, 1987
2 newsprint sheets, 57.8 x 42.5 cm each
courtesy the artist

MICHELLE NORMOYLE
British Properties, 1987
5 gelatin silver prints, 152.4 x 61 cm each
courtesy the artist

ELIZABETH VANDER ZAAG
Through the Holes, 1981
Video transferred to DVD, 4 min., sound
courtesy the artist and Video Out, Vancouver

IAN WALLACE
Poverty Image with Orange, 1987
photolaminate with acrylic on linen, 152 x 152 cm
Collection of Catriona Jeffries, Vancouver

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PART I: JANUARY 28 TO MARCH 11, 2012

EXHIBITION RECEPTION

Friday, January 27, 2012 at 7pm

Artists in attendance

C.1983

PART II: MARCH 24 TO MAY 6, 2012

EXHIBITION RECEPTION

Friday, March 23, 2012 at 7pm

Artists in attendance

PRESENTATION HOUSE GALLERY

333 Chesterfield Avenue North Vancouver

British Columbia Canada V7M 3G9

www.presentationhousegallery.org

Hours: Wednesday to Sunday 12 to 5 pm

**THIS EXHIBITION IS PRESENTED IN HONOUR OF KITTY HELLER,
WITH GENEROUS SUPPORT FROM HER ESTATE.**

We are grateful for the ongoing support from our funders: The Canada Council for the Arts, the British Columbia Arts Council, the Province of British Columbia, the City of North Vancouver through the North Vancouver Arts Office, Metro Vancouver and the Yosef Wosk Foundation. Satellite Gallery is made possible through the generous support of the Michael O'Brian Family Foundation.

Cover: Laiwan, *she who has scanned the flower of the world...*, 1987, petals, slide mounts, slide projector, courtesy the artist