RENCONTRES IMPROBABLES
(the secret encounters of Kusama Kalthoum)

curated by Jayce Salloum + Mireille Kassar

3.9.2016 —— 1.10.2016

EXHIBITION / PROJECT + PERFORMANCES

OPENING
SATURDAY SEPTEMBER 3RD
7 PM

FINISSAGE
SATURDAY OCTOBER 1ST
6 PM

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WALAA AL ALAWI
SYRIA > JORDAN
TINA-MARIA AL JABRI
BEIRUT
SAMIRAH ALKASSIM
WASHINGTON, DC
NADIM ASFAR
PARIS/BEIRUT
SONNY ASSU
UNCEDED LIGWILDA'X̱W TERRITORY (CAMPBELL RIVER)
URIEL BARTHÉLÉMI
PARIS
DOMINIQUE LACLOCHE
+ THOMAS BOTTINI
PARIS
GAYE CHAN
KANEOHE, HAWAI'I
NEW BC INDIAN ART AND
WELFARE SOCIETY COLLECTIVE
CANADA (IS ON INDIGENOUS LAND)
ANITA DUBE
NEW DELHI
AYUMI GOTO
KELOWNA
STACEY HO
VANCOUVER
AMÉLIE LEGRAND
BERLIN
HENRIK PLENGE JACOBSEN
COPENHAGEN
MIREILLE KASSAR
BEIRUT/PARIS
JENEEN FREI NJOOTLI
VANCOUVER
BERNADETTE PHAN
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THI TAM PHAN
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EMILIO ROJAS
MEXICO CITY/CHICAGO
JAYCE SALLOUM
VANCOUVER
WILFRED SAMPSON
VANCOUVER
SUMUGAN SIVANESAN
SYDNEY/BERLIN
CHRIS TURO
VANCOUVER
JIN-ME YOON
VANCOUVER
LISA SCHMIDT-COLINET
+ ALEXANDER SCHMOEGER
VIENNA
+ FLORIAN ZEYFANG
BERLIN

RENCONTRES IMPROBABLES
(the secret encounters of Kusama Kalthoum)

We are initiating this project at *oqbo: space for image word sound*, intended to develop and evolve towards other spaces and times. In other words, this is the public point of departure for an adventure that will metamorphose and move to other places as we journey.

The concept underlying this exhibition is not meant to be determined in advance, nor bound to a prethought shape, rather, to unfold the almost performative result of the gathering of overlapping artistic concerns/material and processes. It is a strange combination between the refinement of an artistic project and the unplanned zone that emerges from encounters, the state of our world and of this very location.

Where does all this come from?
Through working together since 1995, we have come to realize that the projects have the feeling of something other than an *exhibition* is taking place. A kind of *unavowable community* – 'la communauté inavouable' to use the words of Maurice Blanchot – had emerged. Beyond what had been intended in that space, an energetic 'redistribution' of the works grew out of it. As if the history of this exhibit were to be told afterwards, in the way all cultures do in a: '*Once upon a time/Kan ya ma kan…*' fashion. It showed that what we thought we were accomplishing, transpired to have an enduring trajectory. Such is the kind of reflection that gave birth, in our minds, to the project at hand.

Project
rencontres improbables…is to be considered as a stance, a sort of "pause" belonging to a much more global motion. Making a mark, the proposition is intense rather than merely a sampling, a set of statements of presence and articulations of being.

The project is founded upon the idea of "intensity" rather than of "expansion" or "addition". It is a *summation of joint forces*. There is no frivolity, or at least if there is, it will be for relief; for moments of pleasure to counter the weight we feel tasked with, the meanings we are driven to make. These meanings are a matrix of lives, struggles, energies, sculpting the space and engaging the visitor.

We are the curators of these projects in a critical sense of the practice itself. The inherent critique of our action, includes claiming the reins of our artist existence(s). We 'raise the dice' – who said that we should necessarily entrust our destiny to third parties? Thus we have invited (convoked) a number of artists to share this adventure with us. In a specific, focused and unexpected way, grasping the exigency of the moment, we are living in and through. These artists - within the nature of the discursivity of the engagement – have introduced works that sometimes in the very unfolding of this moment of pause, resonate with or infringe/transgress upon the other works, amplifying or augmenting/nourishing them. Thus in a field of resonance, the spirit of our proposition is that this exhibition becomes an organism rather than an organization. The pause occupying a place of contemplation – a space for possibilities, exchange and exigence – a re-humanization of the discourses we are embedded in.

The Donkey Cart Story
To illustrate this collective moment, this time shared by a *community for a time*, we offer the story of the *donkey cart* - a popular oral tale derived from a classical Persian myth: "…*We were traveling on a cart, a cart being pulled by a donkey. On our way, we happened by chance to meet all kinds of beings. They were calling us, asking where we were going. Our destination sometimes differed from theirs, yet they would join us for a while, just to be dropped off a little further down the road. Soon, there was close to no room left in the cart, yet newcomers kept appearing along our way, and we always ended up finding a corner for them. What happened, as we ambled along, is that we saw a lot of things out of this whimsical world.*"
The tale of the donkey cart is an allegory of the exhibition - the donkey, the cart, and the fluctuating community of inhabitants confronted by their/our own vision of the world - unveiling itself before our eyes. The project *exhibitions* function in a transformative manner, each edition changing, altering, growing, as if incubators had thoughts and beings were art, subsequent versions may depart along their own path, to routes unknown, to valleys, plains and mountains yet to be encountered.

The invitation as an integral part of the process The way we sent invitations to participate is the very answer to this emergence of possibilities. To paraphrase the poet Stéphane Mallarmé (1897):" A throw of the dice will never abolish chance"… (*Un coup de dés jamais n'abolira le hasard*,. This "throw of the dice", dear to Nietzsche for its poetic charge and its philosophical potential occurs throughout our project.

There is a kind of strength and magic in a question such as "Would you like to play?" answered by: "No, I don't feel like it because… of the color of the sweater you're wearing" or: "Yes, sure, because I love your glasses." What exactly takes place that makes us meet each other.. or not? The principle of an encounter triggers something that we do not control and whose development and meaning we are only able to address after the event itself. This present moment is a challenge and everything preceding it is a leap of faith.

What is being exhibited?
We have created an engaged project, meticulously encouraging dialectical juxtapositions, constructing interventions, overlapping, combing the light, combining the play, provoking interactions that act directly on the experiential levels of the exhibition. Like an multi-layered organism in movement, things may appear and disappear – a ghost in the fibre of the exhibition; *we have to refresh the ideas, this little place like a nomadic space*, seeing the awful & the sublime along the way, challenging/confronting artist and viewer and this separation; choosing as in several sounds; the architecture, raw materials, and energy, witnessing unlikely encounters.

You will also see some friends encountered on other roads coming to reiterate through work, the invisible alliance that art has woven. Familiar with experiencing the work before, we will see how it resonates now: *how* it means in such terrible times, with our new hopes, how the old work can be seen alongside the new visitors, strangers and friends. If the story is retold, what does it mean to listen to it today – as we continue along our paths.

The works extend beyond their specificities, they suddenly become part of a story that will, at a certain point in time, do without their contribution and keep writing itself with other works, in other places. The passing of each work will have taken its part, thus bringing the artist to face the commitment of becoming a link in the chain, or, a hypertext element of that story - a transformative ensemble greater than the sum of its parts, in the act of becoming.

We sincerely thank you, those who entertain this proposition.

Jayce Salloum + Mireille Kassar

Title Image: Sonny Assu, Divider, 2016
Design: Dirk Lebahn, eye-d.de
Editing: Bernadette Phan

Wine: Botschaft von Kanada

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WALAA AL ALAWI

The Girl Whose Shadow Reflects the Moon
5:08, video, editor, producer & workshop facilitator: Laura Doggett, music: Jameel Al Sakran, Syria/Irbid, Jordan, 2015

Produced in workshops developed and facilitated by filmmaker Laura Dogett with animator Tasneem Toghoj in response to media coverage of the refugee experience, Syrian girls living as refugees in Jordan's camps and urban areas were engaged in artistic and technical training, recording how it looks, feels and sounds from the ground, at the heart of their world. Each girl was encouraged to find their own voice by experimenting with different approaches to storytelling. For Walaa filmmaking offers the possibility to change the trajectory of her story and to offer this possibility of change to other girls, while providing alternative ways of seeing their lives.

Walaa al Alawi, 16, is from Dara'a, Syria. She fled the civil war 3 years ago and now lives as a refugee in Irbid, Jordan. Walaa is struggling to figure out how to gain an education in school and in filmmaking. "Many of the events from the war remain fixed in our minds and hearts because they were so severe. We can't articulate them… I hope that each young woman is able to express her inner-self directly and indirectly in order to break the chains of bondage; namely, being afraid of what people will say and being afraid of how people will look at you."

TINA-MARIA AL JABRI

A Slight Grip, a Gentle Hold
4:00, video, silent, 2015

August 2015. Beirut, Lebanon. The *"You Stink"* movement emerged as a result of a trash crisis in Lebanon. Protestors rushed to take the streets expressing their hatred and rage against the Lebanese government in the hopes of getting their demands heard and their rights claimed. It soon turned into multi-purposed daily riots taking over the capital by storm. This piece illustrates the events taking place during some endless nights in Beirut: the ravage committed by angry protestors, but most importantly, a lost momentum.

Tina-Maria Al Jabri is a young Lebanese filmmaker who earned her Bachelor's Degree in AudioVisual studies at the Lebanese Academy of Fine Arts-ALBA (Beirut). Her work is continually inspired by people from all walks of life, with a focus of human behaviour. Tina-Maria transcribes others' unheard stories and experiences into her photography and videography. Her goal is to convey the world through stories and images that narrate or elicit a question. She is currently undergoing her MA degree in Film studies in Beirut.

SAMIRAH ALKASSIM

Far From You
25:44, orig. 16mm, 1996, Cairo/San Francisco

Umm Kulthum, the diva of classical Arabic music, was a leading figure in Egyptian and Arab popular culture in the 20th century. The changes in her career paralleled the rise of the music and broadcasting industries in Egypt as well as pan-Arab politics. Her role in popular culture was singular in that she bridged the divide between religious and secular expression. The film focuses on Kulthum's aura, iconographical excess, and her massive literal and metaphorical status within the Arab world. Pointing to the periphery where the real film takes place, are ambiguous threads of palpability among distances that are not absolute.

Samirah Alkassim is a filmmaker and film scholar. Her films include experimental documentaries *Far From You*, *From Here to There*, and *What is Natural Contains Variety*, among other works. Some of her publications include "Cracking the Monolith: Film and Video Art in Egypt" (*Intellect: New Cinemas Journal*), and most recently an edited translation of Mohamad Malas's, *The Dream – Diary of a Film* (AUC Press, forthcoming September 2016). She has taught film studies and production in Singapore, Cairo, and the San Francisco Bay Area, and is currently co-authoring a book with Nezar Andary about the films of Syrian auteur Mohamad Malas.

NADIM ASFAR

untitled
video, undated

While filming the interior of my apartment in Beirut, an event erupted on the rooftop terrace of the well known "Cinema Vendome" facing my building. A man stood at a particular angle on the roof of this building and started to hit it with a sledge hammer. Continuing my work inside my own apartment, I started filming the quotidian action of this worker and of the many workers that joined him to slowly demolish the urban texture with their hands and bodies: revealing it to itself while erasing it. Temporary spaces were constantly generated in the place they stood, temporary states.

Nadim Asfar is a photographer and filmmaker, born in Beirut in 1976. He lives and works in Paris and Beirut. His work has been shown at many international institutions and events, including Paris Photo, International Center of Photography and The New Museum, New York, Kunst-Werke Institute, Berlin and FID Marseille (International Film Festival Marseille).

SONNY ASSU

Interventions On The Imaginary
digital interventions on paintings, inkjet prints

"The only thing more pathetic than Indians on TV is Indians watching Indians on TV"
(on an E. Carr Painting - Street, Alert Bay, 1912), 20 x 30 in., 2015

Choke on an Ovoid
(on an E. Carr Painting - Strangled by Growth, 1931), 22.5 x 29.25 in., 2014

#fangasm, Pabs was TOTALLY inspired by meeeeeeeee111!
(on a P. Picasso painting - Les Demoiselles d'Avignon, 1907), 22.5 x 22.5 in., 2014

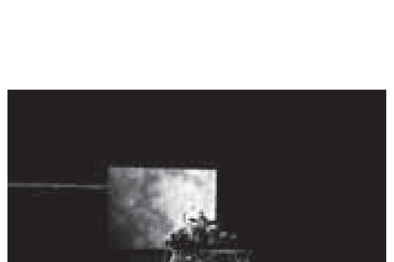
You mess with me, you mess with my cousins
(on a F. Alexcee painting - Battle between Tsimshian and Haida at Old Fort Simpson, c.1843,1896), 22.5 x 27.25 in., 2014

Divider
exhibition title image, floor piece, size variable, 2016

"*Interventions On The Imaginary*", in reference to Marcia Crosby's essay "*The Construction of the Imaginary Indian*", situates itself within the realm of remix culture to act as digital interventions onto works that contain the colonial gaze. These interventions participate within the discourse of decolonization, acting as "tags" to challenge the colonial fantasy of *terra nullius*, and confront the dominant colonial culture's continued portrayal of Indigenous peoples as a vanishing race.

Sonny Assu is Ligwilda x̱w of the Kwakwaka'wakw Nations. He graduated from Emily Carr University of Art and Design (2002) and was the recipient of their distinguished alumni award in 2006. He received the BC Creative Achievement Award in First Nations art in 2011 and was long-listed for the Sobey Art Award in 2012, 2013 and 2015. Assu is an MFA candidate at Concordia University and lives and works in unceded Ligwilda x̱w territory (Campbell River, BC, Canada).

URIEL BARTHÉLÉMI



drum performance (at finissage)
Responding to the invitation, I will perform a call for the ending of the exhibition at oqbo. This call will enter in resonance with the works of the other artists present in the exhibition, transcribing their stories into sound, transforming their visual patterns into rhythm.
"*Rhythm is not measure, it's a vision of the world" (Octavio Paz)*
This vision will be transmitted and will act as a bridge, launched for the next step of the exhibition, where another drummer will answer the call.
Voilà..
bises

Uriel Barthélémi is a drummer, composer and electro-acoustic musician. He works in music, dance, marionettes, theatre and visual arts intimately combining a flexible composing and improvisation style. He has been commissioned by Césaré - CNCM, Sacem/CDMC and Al Mamal Art Foundation. Uriel's collaborators include Hélène Breschand, Tarek Atoui, Kazuyuki Kishino, Antoine Schmitt, Veronica Vallecillo, Taro Shinoda, Rigo23 and Nikhil Chopra. He has performed at The Jerusalem show IV, Sharjah Art Biennial 11 & 12 (2013 & 2015), Ruhr Triennale 2013 (Essen, Germany), Festival Croisements (Beijing, 2014), Sommer Akademie - Zentrum Paul Klee (Bern, Switzerland, 2015), and March meeting (Sharjah, 2012 & 2016).

DOMINIQUE LACLOCHE +THOMAS BOTTINI

Primo Tempo
15:00, audio, voices: Tala Hadid + Christine Bergström, violin: Arman Grigorian, crystal orgue: Steve Shehan, 2016

The axis of the piece is the genesis and disintegration of disparate soundscapes, absorbing or dispersing sonic material. Each channel is embedded into the next one, backwards and forward with their own tonal and temporal identities. Composed and mixed on six speakers and a sub-woofer, it was then recorded three times at three degrees of proximity with a binaural stereo microphone: simulating the properties of the human ear, it recreates a tridimensional space through our perceptive apparatus, the brain. The alternation and mixing of the three recordings, beyond the tonal range and temporal sequencing, allowed us to violently cut into a soundscape or slowly permutate into another. Sonic elements transit into physical space, fractal or continuous, all the time preserving the listener's point of 'auditory view'.

Dominique Lacloche lives between London and Paris. Originally a painter, she exhibited in London and Paris for several years including a large multimedia installation for *Nuit Blanche*, 2013 (Paris) at L'Eglise de St. Paul-St. Louis. In 1998 Lacloche started to work with leaves (which grow up to 3 meters wide) from the *Gunnera Manicata* plant – as subject matter and as a material substrate. Her fascination for this prehistoric rhizome and interest in technology, inspired her use of video and sound to explore her relationship with organic processes — the excesses of nature — observing plant rhythms and cycles, such as metamorphosis and photosynthesis.

Thomas Bottini is a research engineer and computer scientist based in Paris. Since 2010 he collaborated with Dominique Lacloche co-writing spatialized sound compositions, most notably a monumental multimedia installation for the 'Nuit Blanche' 2013 in Paris. Bottini helped develop and create multimedia tools for musical analysis with researchers in musicology for the *Institute for Research and Coordination Acoustic/Music* (IRCAM). His musical and electroacoustic research revolve around algorithmic composition, the processing of natural sounds and their hybridization by digital process, such as granular synthesis, and analog and digital modular synthesis. Bottini is also exploring "electronic musical ritual" from the Chinese musical tradition.

GAYE CHAN

for a time
13:00, overnight photo projection on gallery window, 2016

Gaye Chan reluctantly agreed to sign up for an Instagram account the day her father was diagnosed with terminal cancer. Unexpectedly, the platform and the iphone reinvigorated her interest in camera capture after working exclusively with found imagery over the previous 20 years. An imagined community and a pocketknife for visuality – a combination that has continued to offer Chan a place to mark time.

Gaye Chan is a conceptual artist whose work takes place on the web, in publications, streets as well as galleries. Chan was born in Hong Kong and based in Hawai'i. She received her MFA from San Francisco Art Institute and is a professor at the University of Hawai'i. Past exhibition venues include Art in General (New York City), Articule (Montreal), Artspeak (Vancouver), Asia Society (New York City), Gallery 4A (Sydney), Honolulu Museum of Art (Honolulu), SF Camerawork (San Francisco), Southern Exposure (San Francisco), and YYZ Artist Outlet (Toronto).

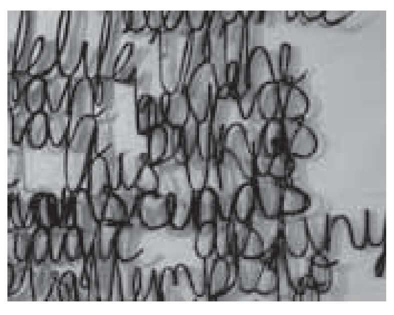
NEW BC INDIAN ART AND WELFARE SOCIETY COLLECTIVE

Underlying States
pencil crayon, ink, tape and pencil on paper, 22" x 30", 2014

"When children are sick, the fathers or mothers dream for them…"
The Jesuit Relations and Allied Documents Travels and Explorations of the Jesuit Missionaries in New France 1610—1791
This series of four drawings were produced for the City of Vancouver's *"Year of Reconciliation"* public art program and exhibited in bus shelters across the city in May and June of 2014. *Underlying States* examines the Christian concept of hypostasis, which speaks to the underlying substance, or state, of all things. *"The word hypostasis means underlying state or underlying substance, and is the fundamental reality that supports all else" (wikipedia)*. This foundation allows for the shared existence of spiritual and or corporal entities in one body, as in the Holy Trinity. We propose that Indigenous story, dreaming, and history, are the foundation of all cities in Canada. We explore these concepts of shared existence and the Indigenous foundations of place through dreamlike imagery.

The **New BC Indian Art and Welfare Society Collective** (formed in 2013), is an Indigenous artists collective interested in exploring questions of site, land, and the Indigenous imaginary. "Our name references the mid-twentieth century organization, *The British Columbia Indian Arts and Welfare Society*, which sought to advance Indigenous art as a means to promote awareness about and economic opportunity for Indigenous people. Our name is ironic and suggests the paternalistic bureaucracies surrounding Indigenous life in this province (BC) and country (Canada). The NBCIAWSC articulates our work within these histories and also through a process of engagement with Indigenous thought, spirituality, languages, and interactions with the land."

ANITA DUBE



Three Words
wall sculpture(s), steel wire, velvet cloth, thread, 2015

Word becoming matter: dense and intense. Are many people writing the same word one on top of the other, or is it a single individual's obsessive repetition that creates a 'mad' word? This madness celebrates its own viscera and absurdity. It agitates against the surrounding 'noise', against a hopeless loss of meaning and legibility. The diaries of Nijinsky and the insomnia drawings of Louis Bourgeois are the inspirational sources: remembered with a '*homageur's* bungled passion' that leaves a dark stain on the wall.

Anita Dube is an art historian and critic turned artist. She works with a conceptual language that valorizes the sculptural fragment as a bearer of personal and social memory, history, mythology, and phenomenological experience. Employing a variety of material drawn from the realms of the industrial, craft, body, and the readymade, Dube investigates a very human concern with both personal and societal loss and regeneration. Marked by her early engagement with the *Indian Radical Painters and Sculptors Association*, a political grouping of artists (late 80's); she has since attempted to work with an 'erotics' and a 'politics' that investigates the resistance of individuals and women, against the overarching idea of 'power'.

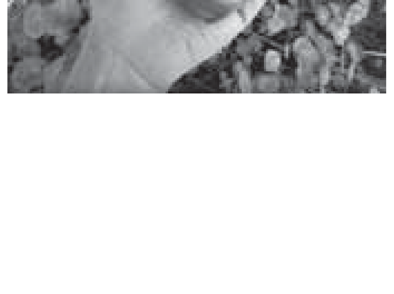
AYUMI GOTO

passing through encounters
performance in and around the neighbourhood

A meditation on refugees and immigrants, past and present, who pass through Berlin, many yet to arrive at their desired destinations. I will work to honour the land, which holds all the traces, echoes, and imprints of human wishes, aspirations, discriminations, conflicts, resolutions, and the tenacities of multi-directional movements. *passing through encounters* performatively invites unexpected others to interact, react, respond, as we continually pass through to new spaces and places, so that nothing but esoteric memories remain – this speaks to those moments where one misses or fails to witness the other, as well as to the perpetuities of encounters that occur because of movement, shifting positions, and expansion/contraction cycles of the heart.

Ayumi Goto has lived and travelled through many places, currently based in Kelowna, British Columbia, Canada. Of Japanese heritage, she draws on cultural traditions as well as from living in diasporically diverse and changeable situations. Presently, her performance art practices are the primary means through which she attempts to develop better relationships. Much of her practice is in collaboration with artists in the examination of deepening cultural and political engagements and critiques of reconciliation. Her solo works are contemplations of impermanence, the shape-shifting nature of space and time, body-formation memory, and the ethics of radical inclusion.

STACEY HO



Takalam mithil Al Asfour/sprechen wie ein Vogel
social action performance outside the gallery

Excuse me, do you speak the language of birds?
I speak only a little bird.
I do not speak the language of birds.
You speak bird.
You do not speak bird.
You speak bird very well.

Hello, do you understand in purple?
I do not understand in purple.
I understand only a little purple.
You do not understand in purple.
You understand in red.

Stacey Ho is an artist, writer, and curator who lives on unceded Coast Salish territories. She recently completed a residency at VIVO Media Arts Centre (Vancouver) and is participating in forthcoming exhibitions at Art Metropole (Toronto) and Artcite (Windsor). Her critical writing has been published through Modern Painters, West Coast Line, INTER art actuel, ISSUE Magazine, the Kitchener-Waterloo Art Gallery, Vidéographe, and RAM Galleri. Stacey is the former associate director of the *LIVE Biennale Performance Art Society.*

HENRIK PLENGE JAKOBSEN

UBUAH
sculpture, 200 x 70 x 70 cm, raffia, wood, plastic, 2013

The UBUAH character originally stems from the project *Tournament d'objet* **– a gestalt** of Henrik's held at Kunsthal Charlottenborg, Copenhagen in 2013. The UBUAH figure can be seen as an appropriation of a West African tribal ceremony costume, displaced into a completely different context. The UBUAH also has a juvenile companion, Little, which equally is off the beaten track, this character first appeared in the play *HEX UBU*, a spectacle produced with Kunsthall Oslo in 2014.

Henrik Plenge Jakobsen was born in 1967 in Copenhagen, where he lives and works. He uses a range of media, including performance, video and installation and work in public space. Jakobsen's practice explores the capabilities and limitations of our spectacular culture. Jakobsen has exhibited and performed for the last 25 years in artist run spaces, galleries, biennales and museums worldwide. Recent exhibitions include Galerie Patricia Dorfmann, Paris, INCA Seattle, The Danish National Museum, Copenhagen, and Muhka, Antwerp. He studied at the Royal Danish Academy of Fine Arts, Copenhagen (1987-94), and Ecole Nationale Supérieur des Beaux Arts and Institut des Hautes Etudes en Art plastique, Paris (1992-93).

MIREILLE KASSAR

Tribute
black and white film loop, 2016

Tribute is a film dedicated to our untamed sensations. It meets with our desire of letting go in the flux, a familiar or unfamiliar flux… paired with a paradoxical need to be reborn.

Mireille Kassar is a Paris and Beirut based artist, born in Zahle-Bequaa, Lebanon. She has developed a rich and varied body of work that includes paintings, drawings, sound works, films, writings and installations. Mireille has exhibited internationally since 1996. She is currently represented by Agial Art Gallery in Beirut. Her work has been collected internationally by institutions such as the British Museum, and the National Center of Art and Culture Georges Pompidou, Paris. Her work is currently exhibited in *Chèr(e)s ami(e)s* at the Centre Georges Pompidou.

AMÉLIE LEGRAND

Echo
audio performance; Amélie Legrand: cello + voice, Tatsumi Ryusui: guitar + electronics, Adam Goodwin: double bass
The concept of *Echo* deals with using a personal vision of a choral form and stretching it into a mystic expanse of sound. Memory and experience are combined into an atmospheric word. *Echo* straddles the boundary between classical composing technic and modern improve music.

Amélie Legrand is a French cellist and composer based in Berlin, Germany. She is active within many diverse musical scenes such as noise rock, Arabic music, free improvisation and film score composition. She is dedicated to exploring the cello to its fullest potential and collaborating with various performers and artists.

JENEEN FREI NJOOTLI

DE/RE 1
installation, grinder, bone dust, sound, 2016

Memory transferred through blood and bone. Angle grinder, bone dust rests on its disk, still. Electrical cable as guitar chord, occasionally song through the remains, configured to carry traces of the lived while claiming a space of it's own. A hum in a braid of hair rumbles, a percussion erupts from fingertips rubbing on antlers. A music that builds a dissonant soundscape, unsettling, yet alluring. Some sounds are part of blood memory and are better felt than gazed upon. How do we carry their residue with us? We pull new knowledge through our bodies, was our residue not seen before?

Jeneen Frei Njootli is a Vuntut Gwitchin performance and sound based artist whose practice addresses Indigenous culture and politics through direct engagement and productive disruption. She lives on the west coast of what is now known as, Vancouver, Canada. Her work has been exhibited in galleries, casinos, bars, the bush, cultural centres and museums internationally and most recently, at Vancouver's Audain Gallery as part of their 2015 *Geometry of Knowing* exhibition. Jeneen's works are in several permanent collections including the Aboriginal Affairs and Northern Development Canada Permanent Art Collection. She is a founding member of the *ReMatriate collective*.

BERNADETTE PHAN

library
oil paintings, various sizes & dates

The group of small paintings selected are part of a "library" of paintings done over the last 20 years. It is an ongoing series of possibilities, snapshots and quick decision making that are works of their own and relate to a larger scale body of paintings. The visual dialogue is meant to be intimate, hand held and turn the painting, into an object in one's everyday life. In the studio, they are placed in a book shelf as an archive of the multiple directions I fancy.

Bernadette Phan lives and works in Vancouver. She studied at Concordia University, Montreal and graduated with an MFA from Temple University, Philadelphia, in Printmaking. It is in Philadelphia that she committed to her painting practice and has evolved with this particular medium. Over the years, Bernadette has been part of different collectives, the *Rice Girls*, an amateur performance group focused on feminist activism in Vancouver and *desmedia*, a collective of artists facilitation for workshops in the downtown eastside, the disfranchised neighbourhood of Vancouver. She continues her studio practice mainly in painting and drawing next door to a shelter in the grey area of town.

THI TAM PHAN

paintings
various sizes, oil and nail polish on canvas & wood, undated

From the many spiritual and engaging voyages which Madame Phan takes annually, she has gained a lens that allows her to experiment in her painting. Her practice is free from any technical restriction or impediment. In her works, materials are subverted, redirected for a different calling. Whether it be oil paint or nail polish, all possibilities are called to merge with Madame Phan's acuity and sensory experience.

Thi Tam Phan was born in Cholon, Ho Chi Minh City (Saigon), January 1939. She studied painting from Chaou Kong Ly (Chinese) and Bui Van Duong (Vietnamese), and guzheng (Chinese string instrument) with Madame Lam. For a long time she attended the Tuyn Hoa Temple in Vancouver, where she delved into the study of Mandarin, ancient texts and Buddhism. Her life experience has always led her towards the love of learning and art. During her years in Quebec, Thi Tam put her culinary artistry to work with her two restaurants that became a destination of beauty and gastronomy for sophisticated palates and souls.

EMILIO ROJAS

El retorno
6:10, stop motion animation of 9,000 photographs, 2013

El Retorno is a stop motion animation of 9,000 photographs, created by Emilio Rojas while in a residency at the Botin Foundation, lead by artist Tacita Dean, in Santander, Spain. The work embodies the complicated histories of colonialism in relation to the colonial matrix, in this case for the Mexican artist, Spain. The return to the "madre patria", to the colonizer's homeland, the motherland, pointing at the relationship of the colonized to always return to what ties them to the colonizer. The act of rolling himself from the bed ("Rolling out of bed") down to the sea, which deteriorates and transforms his body through the route, becomes a dynamic metaphor of the unfolding narratives of colonization, and displacement. The video repeats and begins again in a endless Sisyphean cycle, forever linked with the past, the present and the possible futures. To return, not to forget, but to forgive.

Emilio Rojas works primarily in performance, using film, video, photography, installation, public interventions and sculpture. He utilizes his body as an instrument to unearth traumas, embodied forms of decolonization, migration & poetics of space. Rojas is also a yoga teacher, community activist and anti-oppression facilitator with queer, migrant, and refugee youth. He is currently pursuing an MFA at the School of the Art Institute, Chicago. Rojas has attended numerous residencies including the Banff Centre, Elsewhere Museum, Botin Foundation, Hammock Residency and Pirate Camp: Stateless Pavilion at the 54th Venice Biennale. He is represented by Galería José de la Fuente, Spain.

JAYCE SALLOUM

selections/rencontres
from: **the heart that has no love/pain/generosity is not a heart**
14:13, video, Deri/Farsi subtitled in English, 2008 & photographs (2008 & other)
Marefat high school morning assembly (Kabul): girls of various ages, a few boys who couldn't make their afternoon shift, and faculty enter the school courtyard at 5:30AM, gathering, waking, then singing their school song, "the heart that has no love, pain, or generosity is not a heart", afterwards they disperse, walking up the stairs to their classes to teach and learn another day.

shift, not the way things otta be
sculpture, torn photographs (execution Sarah Butterfield for Salloum Studios), c. 7 meters, 2016

Yucatan pink flamingos, 2014 & **Montañita morning has broken**,
Ecuador, 2015
unedited video, on the transitory/occasional projection/video loop

Jayce Salloum only goes where he is invited or where there is an intrinsic affinity. His works are rooted in an intimate engagement with place. A grandson of Syrian immigrants he was raised on Sylix land in western Canada. Salloum's projects engage the personal/subjective, reconfiguring notions of identity, community, history, boundaries, exile, (trans)nationalism and resistance. This takes place in many locales; Afghanistan, Lebanon, Palestine, former Yugoslavia, the Americas, and Polynesia, to name a few. He has exhibited pervasively at the widest range of local and international venues possible: from the smallest unnamed storefronts in his neighbourhood, to institutions such as: Musée du Louvre, MOMA, Centre Georges Pompidou, Sharjah Biennial and the Biennale of Sydney.

WILFRED SAMPSON

The Raven
carving, 2015

The Raven is also known as *The Trickster*, who could transform himself to any man, animal, or even an inanimate object. For this piece I employed flare and flow and balance to depict The Raven.

Wilfred Sampson was born in Hazelton, BC in 1957 and is of the Gitxsan tribe. He has carved Northwest Coast Indian art since 1981. Initially he was self-taught and subsequently studied at the Gitanmaax School of Northwest Coast Art and Design in Hazelton in 1984 under Walter Harris, Earl Muldoe, Ken Mowatt and Vernon Stevens. Wilf was also inspired and guided by Ron Burleigh. All of his works are original designs, specializing in totem poles and masks. Wilf takes great pride in continuing the traditions of Northwest Coast carving while invoking contemporary motifs. He has had many commissions including from the Glenbow Museum (Alberta) and the Houston Museum (BC).

SUMUGAN SIVANESAN

zines
various sizes & dates

The writing and performance artist Brian Fuata describes my 'zines as a kind of marginalia, a form of self-publishing that mirrors my other writing pursuits in academia. It's true, it is to the margins that I instinctively (re) turn and feel most at ease. For me, 'zine making extends the space of the screen into print and I am curious about the intimacy it affords. Feel free to take one. Put it in your pocket, then forget about it. You might find it one day, perhaps when on the U-bahn or waiting at the Bürgeramt, and read it to pass the time.

Sumugan Sivanesan is an anti-disciplinary artist, researcher and writer. Often working collaboratively, his texts, performances, videos, installations and interventions address histories of anticolonialism, politics of migration, climate justice, networked (visual) cultures and multispecies methodologies. Presented here are a collection of 'zines that reflect particular research threads and blogs. *The Shadow of the Future* concerns social movements and eco-politics in the Anthropocene. *Theoretically Tamil* engages with Tamil diasporas in the aftermath of the civil war in Sri Lanka, 2009. *Plan Bienen*, undertaken in collaboration with the artist and writer Tessa Zettel, investigates the resurgence of urban beekeeping in Berlin.

CHRIS TURO

Bear Paw Feather
carving, 35 x 4.5 cm, design: Dennis Rose, 2016

Chris is usually carving on one of the busier tourist streets in Vancouver. He is a prolific carver, meticulously, each swift stroke of the knife adds another wood shaving to the growing pile at his feet. He applies the paint before he cuts into the wood to give it a cleaner line. Finding wood where he can, transforming it into feathers, pendants and sculptures, when the process is complete he adds the new piece of art to the foldable display table. As Yvonne Robertson wrote 6 years ago about Chris and his group of street carvers, 'People request what they want in the morning, check on it in the afternoon and take it home in the evening."

Chris Turo is a First Nations carver of the Dene Nation. He carves down the street from where I live. Meet him on Robson street between Thurlow and Burrard or down in Gastown by the Steam clock and barter with him. Along with Chris are Dennis Rose (Anishinabeg), Alex Mountain (Kwakiutl), Richard Mountain (Kwakiutl), and Andrew Mellish (Kwakiutl) who are a few of the long time street carvers you will see and meet. They share what they know and are happy to talk about their process.

JIN-ME YOON

Beneath
two-channel video installation, 2012

Beneath is part of an ongoing experimentation with horizontality. Here Yoon challenges a set of assumptions, deeply embedded in western thought, about what is "high" (the vertically upright subject) and what is "low" (the undesirable and debased subject). By navigating a low path through Vienna—between Sigmund Freud's former home and the site of his medical practice at 19 Berggasse and Heldenplatz, centre of the former Habsburg Empire and the site where Adolf Hitler declared the Austrian *Anschluß* in 1938, Yoon uses her own body as a foreign presence within the city to forge a tangible link between the psychoanalyst's *fin de siècle* Vienna and the social construction and politics of present day Vienna. There is a certain collapse that might be said to take place in this action, a refusal to resolve contradictions and artificially imposed boundaries between the intellectual and the visceral, the self and the other, the past and the present.

Jin-me Yoon's lens based practice in photography, video, and installation has since the late 1980s reexamined questions concerning history, place and the body. This is supported by an underlying interest in how these very questions are based on entangled and interdependent relations. Landscapes, particular sites and cities, people and materials, provide a departure point for the commemoration of broader issues: geopolitics and histories, to be identified. Born in Seoul, Korea, Yoon immigrated to Vancouver in 1968 where she lives and works. She teaches at the School for the Contemporary Arts, Simon Fraser University. Her work has been exhibited widely both nationally and internationally.

LISA SCHMIDT-COLINET + ALEXANDER SCHMOEGER + FLORIAN ZEYFANG

Busstop Girón
photographs + text, 2016

Busstop Girón is an image from our on-going research in Cuba on housing politics, architecture and film. We have worked on the "Microbrigades", first formed in 1971 to counteract the tremendous housing deficit in Cuba. Groups of workers were put aside from ordinary enterprises and commissioned to construct four- or five-story apartment blocks, which were then distributed according to the needs of workers. To involve these non-professionals in the field of construction, prefabricated elements had to be adapted to systems combining them with manually assembled parts: The '*Sistema Giron*' pre-fabrication program was initially developed in 1970 to support mass-production of schools. The system was extremely flexible and simple to transport. Due to their availability, the ripped slabs of pre-stressed concrete were later used in manifold ways, for example in the standardized housing blocks constructed by the Microbrigades. Later, they would also be found in gardens as seating elements, as material for pavements, or as ceilings for bus stops. With Busstop Girón, we wanted to answer to Mireille and Jayce's call on collaborations, and to their donkey cart parable.

Lisa Schmidt-Colinet + **Alexander Schmoeger** (both based in Vienna) + **Florian Zeyfang** (Berlin) have collaborated on exhibitions and projects since 2001. Since 2008 they conceived sculptural and spatial installations, working with wood, concrete, slide projection, video, and other materials. Starting with "Microbrigades – Variations of a Story" from 2013, and continuing with "Institute Above-Ground" (2015, both premiered at the Berlinale), they include documentary film into their work. Together with Eugenio Valdés Figueroa, they published "Pabellón Cuba", an extensive reader on art, architecture and film in Cuba (b_books: Berlin 2008), based on the exhibition "4D – 4 Dimensions, 4 Decades", Havana Biennial 2003.