



For Immediate Release

## CAG presents Feature Exhibition launching Capture Photography Festival 2018



Joi T. Arcand, *Northern Pawn, South Vientam - North Battleford, Saskatchewan, 2009*, from the series *otē nīkān misiwē askīhk - Here On Future Earth*.  
Courtesy the artist and Saskatchewan Arts Board Permanent Collection

**Exhibition:** *The Blue Hour*  
**Artists:** Joi T. Arcand, Kapwani Kiwanga, Colin Miner, Grace Ndiritu, Kara Uzelman  
**Dates:** April 6 - June 24, 2018  
**Location:** CAG and off-site at Yaletown-Roundhouse, Vancouver City Centre and Waterfront Canada Line Stations  
**Press preview:** Thursday, April 5, 6pm  
Exhibition introduction from CAG Curator, Kimberly Phillips, 6.30pm

The Contemporary Art Gallery is pleased to present *The Blue Hour*, the Feature Exhibition launching this year's Capture Photography Festival. Bringing together five artists from Canada and abroad, the exhibition will encompass all of the gallery's presentation spaces, including the CAG's exterior façade and three off-site locations in downtown Vancouver.

The central premise of *The Blue Hour* extends from a remark made in 1857 by art historian and critic Elizabeth Eastlake, who described the photographic image as one that approaches us from the future and arrives in the present. While referring to the new technologies surrounding the development of chemical photography, Eastlake's comment might also be interpreted, as art historian and critical theorist Kaja Silverman suggests in *The Miracle of Analogy: The History*

of *Photography, Part I*, as an invitation to upend our reading of the photographic, approaching it as a powerful channel through which the world might reveal itself to us. Here, the photograph becomes a tool with speculative potential, rather than one with simply the power to memorialize.

Making reference to the brief period of twilight at dawn and dusk when the linearity of time appears to momentarily halt, *The Blue Hour* presents work by five artists – Joi T. Arcand, Kapwani Kiwanga, Colin Miner, Grace Ndiritu, and Kara Uzelman – that together act as a proposition to consider the futurity of the photographic image and its relationship to time. We might understand this “blue hour” as comparable to the photographic event, which as literary theorist Eduardo Cadava has claimed, “interrupts the present; [...] occurs between the present and itself, between the movement of time and itself.”

Joi T. Arcand is from the Muskeg Lake Cree Nation in central Saskatchewan, whose practice is concerned with the invisibility of Indigenous presence in contemporary Canadian culture. In her series *Here on Future Earth* (2009), Arcand manipulates all visible signage within images of small-town Saskatchewan streetscapes, replacing English with Cree syllabics. Through this intervention, she proposes a radical shift to an Indigenous-centred worldview enacted through language, imagining an alternative past/present/future. As a public intervention, three images from the series are reproduced on the facades of Vancouver’s downtown Canada Line stations: City Centre, Yaletown-Roundhouse and Waterfront. Returned to the street, the photographs’ Cree wordage challenges the visual cacophony of existing images and signage of this settler city built upon unceded Indigenous ground.

Kapwani Kiwanga’s *Subduction Studies* (2017) considers the geological hypothesis Pangaea Ultima, which predicts a re-merger of all continents into a single supercontinent, with Europe sliding underneath Africa some 200 million years in the future. In each work, Kiwanga selects two geological samples from the collection of the Natural History Museum in Paris and photographs them. By creasing the prints, Kiwanga aligns the two rocks; one image, a rock from the European side of the strait of Gibraltar, the other a sample originating in North Africa – whereby fold line becomes fault line – and effectively enacts the eons-long geologic process of tectonic convergence.

Since 2010, Kenyan/British artist Grace Ndiritu has been developing an encyclopedic archive, *A Quest For Meaning (AQFM)*, which acts as a creation story from the beginning of time itself, linking seemingly disparate objects and events from the flash of light that was the Big Bang up to our present day. Installed upon colour-blocked walls that Ndiritu calls “Bright Young Things,” the artist’s material and compositional strategies disrupt and confound the viewers’ presumptions about what they are looking at. As a further play on expansion and proliferation, a special edition of Ndiritu’s *AQFM* newspaper, featuring the artist’s essay “The End of History,” is available free to take away, and “colonizes” CAG’s exterior windows.

Kara Uzelman’s *Perpetual Motion* (2018) is part of an ongoing series of new works initiated through a field trip to an abandoned farmyard near Speers, Saskatchewan. Once occupied by the artist’s grandfather, the farm was eventually lost and Uzelman’s grandfather became focussed on designing a perpetual motion machine. Despite having met him only a handful of times, Uzelman inherited his notes and drawings. By way of delving into this history, the photograph becomes the conduit that unites site with collected objects and information,

functioning as the “glue” in an assemblage. Through the manipulation of the collected materials, chronology becomes dislocated, and photographs become tools for future use in an as-yet unnamed context.

For Colin Miner, a constellation of disparate objects, images and videos are brought together to create converging lines of inquiry. Plaster and latex casts of dust covers for photographic equipment are tinted by different hues of red light thrown by two neon sculptures. A large-scale print portrays the slippage of silver emulsion across the surface of a photographic plate – quite literally an image of photography’s unfixed state. This movement of glittering emulsion is also echoed in the video *Untitled (snail)* (2017), which follows in an endless loop. As writer Jacqueline Mabey remarks about Miner’s work, “you can try to fix the image, but it will never stick. The temporality of the photograph is not the ‘there-then’ but contains the kernel of potential futures, held in eternal ‘yet-could-be.’”

Presented in partnership with Capture Photography Festival. Grace Ndiritu is generously supported by The British Council.

#### **About Joi T. Arcand**

Recent solo exhibitions for Joi T. Arcand include the Walter Phillips Gallery, Banff; ODD Gallery, Dawson City; Mendel Art Gallery, Saskatoon; Wanuskeiwn Heritage Park, Saskatoon; Dunlop Art Gallery, Regina; Gallery 101, Ottawa. Her work has been included in numerous group exhibitions, including at the Winnipeg Art Gallery; Karsh-Masson Art Gallery, Ottawa; McMaster Museum of Art, Hamilton; The Center for Craft, Creativity and Design, Asheville, North Carolina; Woodland School at SBC Gallery of Contemporary Art, Montreal; Ottawa Art Gallery; PAVED Arts, Saskatoon; and grunt gallery, Vancouver. Arcand has been artist-in-residence at Wanuskewin Heritage Park; OCAD University; Plug-In Institute of Contemporary Art; Banff Centre for the Arts; and Klondike Institute of Art and Culture, Dawson City. She was the co-founder of the Red Shift Gallery, a contemporary aboriginal art gallery in Saskatoon.

#### **About Kapwani Kiwanga**

Kapwani Kiwanga is the inaugural winner of the Frieze Artist Award launched in 2018. She was artist in residence at the MU Foundation in Eindhoven and at the Box, Bourges. She has won several prizes in international festivals for her films and video projects, and was nominated twice for the BAFTA, an award given by the British Academy of Film and Television Arts. Kiwanga’s solo exhibitions include the Esker Foundation, Calgary (2018); The Power Plant, Toronto; Logan Center Exhibitions, University of Chicago (2017); South London Gallery; Viafarini, Milan (2015); and Galeries Nationales du Jeu de Paume, Paris (2014). Her work has been part of group exhibitions at Museum of Modern Art, Dublin (2015); Salt Beyoglu, Istanbul (2015); CCA, Glasgow (2008); Centre Georges Pompidou, Paris; and Bienal Internacional de Arte Contemporáneo de Almeria (2006). Kiwanga lives and works in Paris.

#### **About Colin Miner**

Colin Miner has held solo exhibitions across Canada including Beleven, Toronto; Neutral Ground, Saskatoon; Stride Gallery, Calgary; and, the McIntosh Gallery, London. Selected group exhibitions include 2nd Kamias Triennial, Manila; Carl Louie, London; Modern Fuel, Kingston; Forest City Gallery, London; Art Gallery of Alberta, Edmonton; Gallery 44, Toronto; Beijing Center of Art, Beijing; The Morris and Helen Belkin Art Gallery, Vancouver; and Postdamer Platz Gallery, Germany. Recent awards include the Barbara Spohr Memorial Award for the Development of Contemporary Photography and the Roloff Beny Foundation Award for Photography. Residencies include The Garden House, Berlin; Open Studio, Toronto; Kamias Special Projects, Quezon City, Philippines; Banff Centre for the Arts; Gallery 44 Centre for Contemporary Photography, Toronto and Tambopata Research Center, National Reserve, Peruvian Amazon. Miner lives and works in Toronto.

#### **About Grace Ndiritu**

Kenyan/British artist Grace Ndiritu has participated in various artist residencies, including Delfina Studio Trust, London; Recollets International Residency, Paris; MACBA, Barcelona; L'Appartement 22 International Residency, Morocco; Galveston Artists Residency, Texas; and Thalielab Art Foundation, Brussels. Recent solo

performances include Fundació Antoni Tàpies, Barcelona; Laboratoires d'Aubervilliers, Paris; Museum Modern of Art, Warsaw; Centre Pompidou, Paris. Recent solo exhibitions include Utah Museum of Contemporary Art, Salt Lake City; Klowden Mann Gallery, Los Angeles; Glasgow School of Art; La Ira De Dios, Buenos Aires; ICA, London; Chisenhale Gallery, London; the 51st Venice Biennale; and Ikon Gallery, Birmingham. Her work is in the collections of Metropolitan Museum of Art, New York; Museum of Modern Art, Warsaw; and Ulrich Museum, Kansas, amongst others.

#### **About Kara Uzelman**

Kara Uzelman has held solo and group exhibitions at numerous museums, artist-run centres and fairs, including 67 Steps, Los Angeles; Remai Modern, Saskatoon; The Power Plant, Toronto; Le Commissariat, Paris; Temporary Kunsthalle, Berlin; Mercer Union, Toronto; and 221A, Vancouver. She has received numerous awards and attended residencies at The Klondike Institute of Art, Dawson City; Triangle, Marseille; Les Ateliers des Arques, France; and Mains D'oeuvres, Paris. Uzelman currently lives and works in the rural farming community of Nokomis, Saskatchewan.

–ENDS–

#### **Notes to editors**

#### **Artist and Curator talks**

##### ***On Time and the Futurity of Photography***

Joi T. Arcand, Colin Miner and Kara Uzelman  
with Kimberly Phillips

**Saturday, April 7, 3 - 4pm**

Join CAG Curator Kimberly Phillips in conversation with exhibiting artists as they discuss their work in the gallery through the ideas that propel *The Blue Hour*.

##### **Grace Ndiritu**

**Thursday, March 29, 2018, 6 - 8pm**

**Off-site at Emily Carr University of Art and Design,  
Reliance Theatre**

Join Kenyan/British artist Grace Ndiritu as she discusses her expansive practice.

#### **For further press information and images, please contact:**

Ellie Nixon | Marketing and Communications Officer | [e.nixon@contemporaryartgallery.ca](mailto:e.nixon@contemporaryartgallery.ca)

#### **About the Contemporary Art Gallery**

Established in 1971 the Contemporary Art Gallery is the longest standing free public art gallery in Vancouver dedicated exclusively to presenting contemporary art. By the early 1990s the program expanded providing some of the first institutional exhibitions for many important Vancouver artists, including Brian Jungen, Geoffrey Farmer, Germaine Koh and Steven Shearer. The Contemporary Art Gallery is a publicly funded institution, generously supported by the Canada Council for the Arts, the City of Vancouver and the Province of BC through the BC Arts Council and the BC Gaming Policy and Enforcement Branch.

#### **Address:**

Contemporary Art Gallery  
555 Nelson Street  
Vancouver, BC  
V6B 6R5

#### **Contact info:**

+1 (604) 681 2700  
[www.contemporaryartgallery.ca](http://www.contemporaryartgallery.ca)  
[contact@contemporaryartgallery.ca](mailto:contact@contemporaryartgallery.ca)

**Opening hours:**

Tuesday - Sunday, 12-6pm

Free admission

**Facebook:** Contemporary Art Gallery, Vancouver

**Twitter:** @CAGVancouver

**Instagram:** @CAGVancouver

**Vimeo:** CAGVancouver

**Soundcloud:** Contemporary Art Gallery, Vancouver