

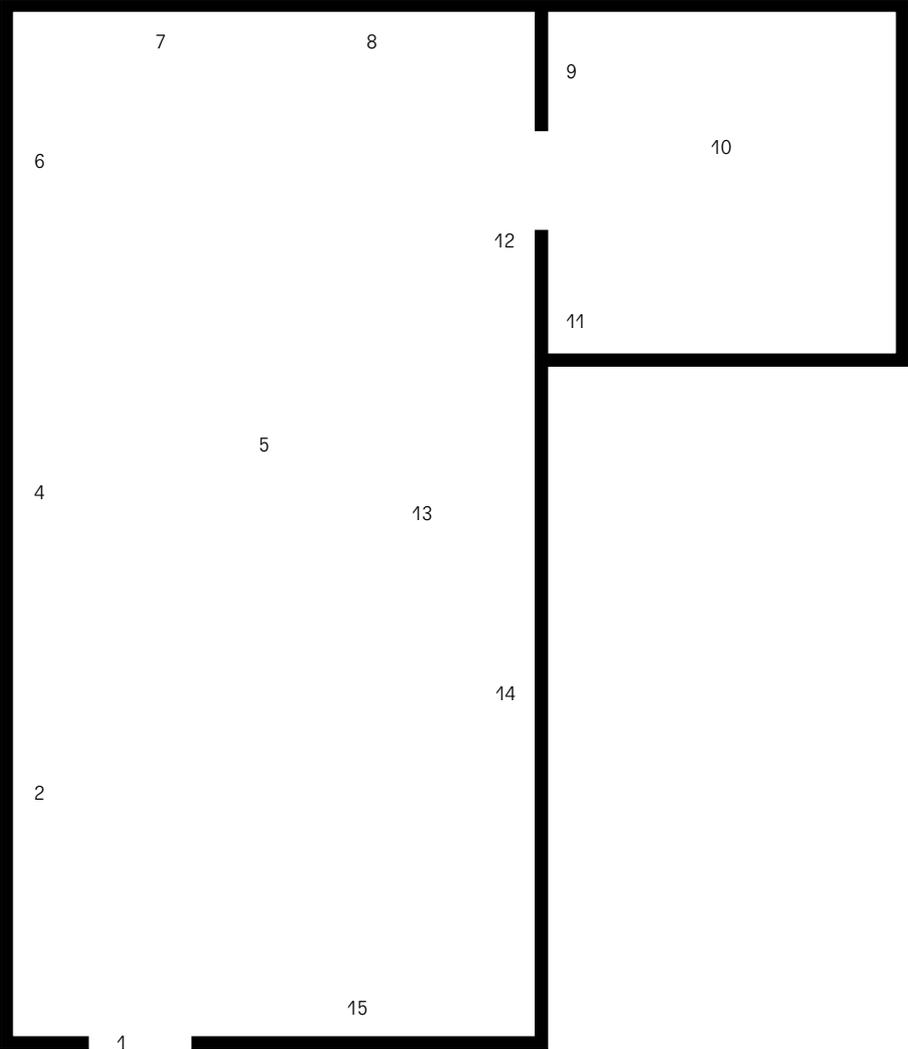
Abbas Akhavan
Geoffrey Farmer
Rochelle Goldberg
Kapwani Kiwanga
Duane Linklater

Unseeable

September 18–
October 23, 2021

Catriona Jeffries

950 East Cordova Street Vancouver, British Columbia V6A 1M6 Canada



1

Kapwani Kiwanga, *Untitled (Pasquart 1)*, 2020, steel, wood, shade cloth, epoxy paint, 118 x 47 x 2 in. (300 x 120 x 5 cm)

2

Duane Linklater, *colonial anxieties, can make a song?*, 2021, sumac, cochineal dye, charcoal, house paint on canvas, 48 x 48 in. (122 x 122 cm)

3

Kapwani Kiwanga, *Untitled (Pasquart 3)*, 2020, steel, wood, shade cloth, epoxy paint, 49 x 62 x 2 in. (125 x 159 x 5 cm)

4

Duane Linklater, *score for the back of my head*, 2021, canvas, sumac, cochineal dye, charcoal, house paint, cotton thread, steel, 76 x 58 x 5 in. (193 x 147 x 13 cm)

5

Geoffrey Farmer, *My Genealogy*, 2021, acid-etched brass planks, 2 x 100 x 321 in. (6 x 252 x 815 cm)

6

Abbas Akhavan, *untitled*, 2021, spray paint on linen 79 x 41 x 5 in. (200 x 104 x 12 cm)

7

Abbas Akhavan, *eighth square*, 2021, water based pigment on linen, 116 x 20 x 11 in. (295 x 51 x 28 cm)

8

Abbas Akhavan, *grid*, 2021, water based pigment on linen, 88 x 15 x 8 in. (222 x 39 x 22 cm)

9

Abbas Akhavan, *untitled*, 2021, spray paint, gauche, water based pigment on linen, 24 x 43 x 4 in. (60 x 108 x 10 cm)

10

Rochelle Goldberg, *Le Petit Bourgeois Shopaholic, reaching*, 2021, concrete, toilet paper, rocks, steel, wire, acrylic medium, aluminium foil, dimensions variable

11

Rochelle Goldberg, *Bouquet, insufficient*, 2021, pressed flower, graphite, pastel, bronze dust, shellac, on paper, 196 x 19 in. (498 x 47 cm)

12

Kapwani Kiwanga, *Untitled (Pasquart 2)*, 2020, steel, wood, shade cloth, epoxy paint, 71 x 45 x 2 in. (180 x 115 x 5 cm)

13

Rochelle Goldberg, *Le Petit Bourgeois Shopaholic*, 2021, concrete, toilet paper, rocks, steel, acrylic medium, bag, aluminium foil, 35 x 20 x 15 in. (88 x 50 x 38 cm)

14

Abbas Akhavan, *curtain*, 2021, water based pigment on linen, 95 x 101 in. (241 x 257 cm)

15

Duane Linklater, *the modern, concerned*, 2021, sumac, cochineal dye, charcoal, house paint on canvas, 48 x 48 in. (122 x 122 cm)

Abbas Akhavan (b. 1977, Tehran, Iran; lives/works: Montreal) received his MFA from the University of British Columbia, Vancouver, and his BFA from Concordia University, Montreal. He is the recipient of the Fellbach Triennial Award (2017); Sobey Art Award (2015); Abraaj Group Art Prize (2014); and the Berliner Kunstpreis (2012). He has presented solo exhibitions at Chisenhale Gallery, London (2021); Catriona Jeffries, Vancouver (2019), the CCA Wattis Institute, San Francisco (2019); The Power Plant, Toronto (2018); Museum Villa Stuck, Munich (2017); Douglas Hyde Gallery, Dublin (2017); Artspeak, Vancouver (2015); and Delfina Foundation, London (2012).

Geoffrey Farmer (b. 1967, Vancouver; lives/works: Kauai, Hawaii) graduated from the Emily Carr College of Art and Design, Vancouver, and previously studied at the San Francisco Art Institute in 1991. In 2017, he represented Canada at the 57th Venice Biennale. His solo exhibitions include; Schinkel Pavillon, Berlin (2017); The Institute of Contemporary Art/Boston (2016); Vancouver Art Gallery (2015); Art Gallery of Ontario (2014); Pérez Art Museum, Miami, and Kunstverein in Hamburg (2014); Migros Museum für Gegenwartskunst, Zurich and Nottingham Contemporary (2013); The Curve Gallery, Barbican, London (2013); and REDCAT, L.A. (2011).

Rochelle Goldberg (b. 1984, Vancouver; lives/works: Berlin) studied at McGill University before receiving her MFA from the Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, USA. She was awarded the Battaglia Foundry Sculpture Prize #03 by the Fonderia Artistica Battaglia, Milan (2018). Significant solo exhibitions include Miguel Abreu Gallery, New York (2020); Catriona Jeffries, Vancouver (2019); The Power Station, Dallas, USA (2019); Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno, Italy (2018); Miguel Abreu, New York (2017); GAMeC, Bergamo, Italy (2016); and SculptureCenter, Long Island City, USA (2016).

Kapwani Kiwanga (b. 1978, Hamilton, Ontario; lives/works: Paris) graduated from McGill University with a degree in Anthropology and Comparative Religion before studying Art at l'école des Beaux-Arts de Paris. Kiwanga was the recipient of the Prix Marcel Duchamp (2020); the inaugural Étant Donnés Prize (2019); the Sobey Art Award (2018); and the Frieze Artist Award (2018). Selected recent solo exhibitions include Centre D'Art Contemporain D'Ivry, Le Crédac, France (2021); Haus der Kunst, Munich (2020); Center for Contemporary Art, Rotterdam (2020); MIT List Visual Arts Center, Cambridge, USA (2019); Esker Foundation, Calgary (2018); and the Power Plant, Toronto (2017).

Duane Linklater (b. 1976, Omaskêko Ininiwak from Moose Cree First Nation; lives/works: North Bay, Ontario) completed an MFA in Film and Video from the Milton Avery Graduate School of the Arts at Bard College. Linklater was the 2016 recipient of the Victor Martyn Lynch-Staunton Award for Media Art and the 2013 Sobey Art Award winner. In 2018, Linklater was awarded a public commission for the High Line, New York. He has presented solo exhibitions at Frye Art Museum, Seattle (2021); Eli And Edythe Broad Art Museum, Michigan State University (2017); Western Front, Vancouver (2017); 80 WSE Gallery, New York, and Mercer Union, Toronto (2016); Utah Museum of Fine Arts, Salt Lake City (2015); and the Institute of Contemporary Art, Philadelphia (2015).

The unseeable – that which cannot be seen visually – is a boundary familiar to those in the physical and life sciences whose business is articulating a reality beyond human vision. Our shared condition in a global pandemic, altered by an invisible virus, has made the determinantal yet widely ignored structures of our world articulated now more than ever. Our shared social, political, financial and historical realities are made glaringly present – their edges, fault lines and fissures highlighted, refusing to be ignored. What we once glossed over, took for granted in our numerous privileges, that which was unconsciously and consciously unobserved has been overwhelmingly made present. It is hard to imagine that which has been made visible can be unseen.

The recent works of Abbas Akhavan, Geoffrey Farmer, Rochelle Goldberg, Kapwani Kiwanga and Duane Linklater negotiate the limits of visible knowledge, not through the absence of the visual, but in their articulation of that which is not. The majority of the works were completed in recent months amidst shifting life situations and focused studio time facilitated by our new logistical restrictions and are the impetus for the exhibition.

Abbas Akhavan's most current series of subtle, poetic studio experiments utilize pigments and linen, exploiting their unique material particularities. For *curtain*, 2021, the artist references a Viennese theatre curtain, its undulating folds rendered flat in bold waves of pigment delicately applied to linen and hung directly on the gallery wall. While the familiar red curtain is designed to conceal what occurs behind it, then reveal activity in its absence, Akhavan focuses on that which is meant to remain "invisible", the curtain itself. Its suggestive mimesis leaves nothing but the gallery wall behind. In *eighth square*, 2021, a grid sequence is cut into pigmented linen but hung vertically from a single point, breaking down the modernist grid suggestion. The work invokes a chess strategy where a pawn reaches the "eighth rank" of the chess board to selectively become a queen, a queer reference for the artist.

Central to the exhibition is Geoffrey Farmer's *My Genealogy*, 2021, an immense acid etched brass sculpture. It exists as a sequenced façade of realistic representations of wood planks, which on first encounter resembles both a minimalist installation and a floating dock. Referring to his own subjective "family tree," a close relative's lumber truck accident is the catalyst for both personal and familial distress and for this work's formal origins of multiple planks of wood, deriving from a historical photograph of the accident scene. The title and work also refer to the use of the term Genealogy in Foucauldian philosophy, a historical technique of questioning commonly assumed philosophical or social beliefs such as "sexuality" or the role of influential power in presumed historical truths. The planks that form the sculpture have their own history as well, clearly bearing their material experience through welds, holes, water stains and a patina of time, articulating only in part their past lives.

Rochelle Goldberg's sculpture, installation and wall work continues to ask how we can extrapolate beyond the assumed boundaries between living entities and objects. Goldberg's notion of 'intraction' represents an in-between space, where the boundary between one entity and another is destabilized and where the remains of encounters between multiple material and conceptual realities are articulated. The work here, completed between her studio in Berlin and on site at the gallery, continues to summon historical, ecological, religious and poetic subjects. Deconstructing a bouquet of lily flowers, she interleaved sheets of paper between the plant material as it simultaneously dried and rotted, leaving shadows and plant material itself affixed onto the paper. The work, then treated with shellac and graphite, further articulates this temporal process. Her sculptures, concrete casts of an early commercially available doll, a repeating form in her work, and those of hands grasping rocks in motion confound presumptions of our own knowledge of material processes and symbolic history.

Kapwani Kiwanga's works speak both to architecture as a controlling device for the human body and to the mediation of vision and knowledge itself. Kiwanga's practice is formed in research, focusing on forgotten or ignored histories which she translates into her installations, film, sculpture and videos. While seemingly in direct conversation with minimalist and phenomenological discussions in contemporary art history, these works refuse and complicate an easy reading both through their installation in relation to gallery architecture, and through the use of black, white and blue shade cloth. Used globally on plants and fields to control light, temperatures and air flow, this agricultural textile allows non-native plants to be grown in foreign soils and climates, a colonial practice used for centuries. Allowing vision to pass through, but be mediated, these works articulate numerous political and personal underlying filters. A subject's visibility is not neutral, nor is the viewer or the viewer's gaze, all are consistently facilitated by external structures and histories. Despite this, our vision and its potential persists.

Duane Linklater's textile works simultaneously articulate and withhold knowledge. The dyed, stained and painted canvases formally engage recent Western abstraction, painting and art history, yet their accrual of traditional Indigenous materials such as sumac, charcoal and cochineal dye, stake claim to another value system and language entirely. Linklater expands on his work with Cree syllabics (a visual Indigenous writing system), drawing them on the surface of the paintings here. The symbols themselves transform into lines suggestive of mapping, the language of formal abstraction or another symbolic communication altogether. The deep, dark areas that provide the ground for these marks can be read simultaneously as shadows of a figurative head in portraiture, as nonfigurative experiment or the result of a process whose context we do not have access to. It is through these multiple layers of material and cultural translations Linklater addresses knowledge lost and gained.