



TIMOTHY YANICK HUNTER

Wavetable (Nine Night)

22.II.2024 - 19.I.2025

Kendra Jayne Patrick
presents

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We are so pleased to present *Wavetable (Nine Night)*, Timothy Yanick Hunter's first European solo exhibition, and his first with the gallery.

Wavetable (Nine Night) expounds upon a Jamaican funeral tradition called Nine Night, which stems from old West African rituals for sending loved ones out of this life. For nine evenings after a death, the community gathers at the family's home to eat, drink, dance, play games, and otherwise rejoice in the life that person lived. The ceremony culminates on the ninth evening - the most important one - where the community gets one last opportunity to spend time with the spirit of their loved one. The spirit passes through the celebration saying their last goodbyes, then at midnight, they are ceremonially ushered onto the astral plane by the Elders.

A wavetable synthesis is a sound synthesis technique that uses a collection of wave forms stored in digital tables or "layers" as its raw material. Through intricate mathematical remixing or interpolation of these layers, new and complex sounds emerge. The machine makes it possible to generate new sounds from any given soundwave's most miniscule sonic details, and here serves as tool, principle and metaphor.

Wavetable (Nine Night) illustrates the experience of a biological life: transitioning into and out of it; its various liminal states; contradictory notions of time; and the meaning of peace - through synthetic technological methods. Images are Hunter's prima materia generally, particularly those depicting the people involved in Black diasporic cultural practices, events, and energies. He both collects and makes the static and moving images in each composition, which might look, on paper, mismatched with the purpose of a Nine Night ceremony. Clips from *Footage of students protesting the appointment by Emperor Haile Selassie of Lij Endelkachew Makonnen in Ethiopia* meets an explanation of *What an 'Alpha Jerk' is and how it killed Jimi Hendrix* and links that to *Dr. Kofi Busia Interview on Ghanaian Mediation*. Yet the visuals elegantly, intricately collide references to ritual spirituality into ones evoking the socio-political context in which these rituals exist. A context severely fragmented by the Transatlantic Slave Trade, and thus remixed throughout the Americas. Dispatches from his studies of usually ignored diasporic politics and reverence for Black spirituality cohere in the nonsensical yet comprehensible manner of a satisfying dream.

Music and sound are influences older than visual art in Hunter's practice, and are foundational to the video works. They are, generally, Hunter's primordial materials. The detail with which the wavetable machine can splice soundwaves permits him to treat the sonic part of the experience like his snapshots, bringing similarly unexpected atoms to the surface to impress the listener differently than did the tune's original version. It is like the imagery is a song and the soundtrack sets their rhythm; it evokes the dream-feeling, in motion.

Timothy Yanick Hunter

b. 1990, Toronto, ON, Canada

Lives and works in Toronto, ON, Canada

Timothy Yanick Hunter uses self-led research and methodologies of bricolage and sampling to explore the experiential and aesthetic dimensions of the Black diaspora. References culled from a range of sources suggest shifting proximities, novel interactions between material and provenance. Historical photographs from museum archives meet ephemera from obscure corners of the Internet, overlaid with shards of music and spoken recordings. The resulting works are living mélanges, invested in adaptive modes of making and thinking about memory, temporality, and the unknowable facets of existence.





Untitled (Polyptych), 2023
dye sublimation fabric SEG prints, aluminum frame
108 × 84 × 2 in. / 274 × 213 × 5 cm





Catharsis, 2024
Dye sublimation fabric SEG print in aluminum frame
36 × 26½ in. / 91 × 67 cm

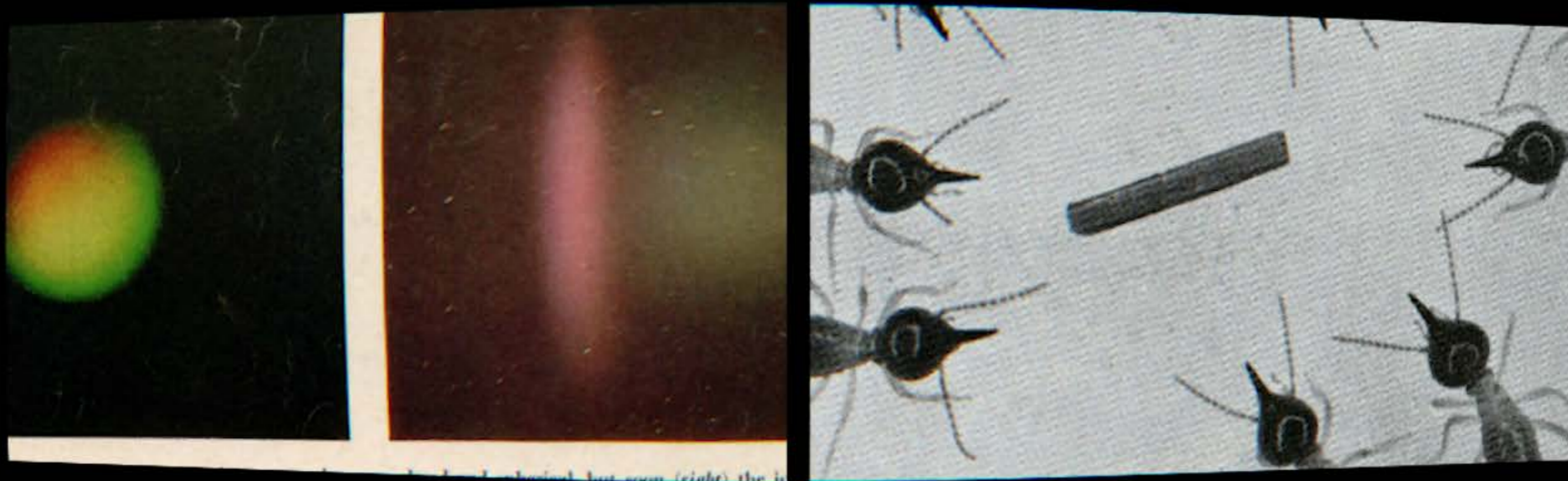


Continuation, 2024
SEG fabric prints w/ aluminum frame
67 × 44 in. / 170 × 111 cm

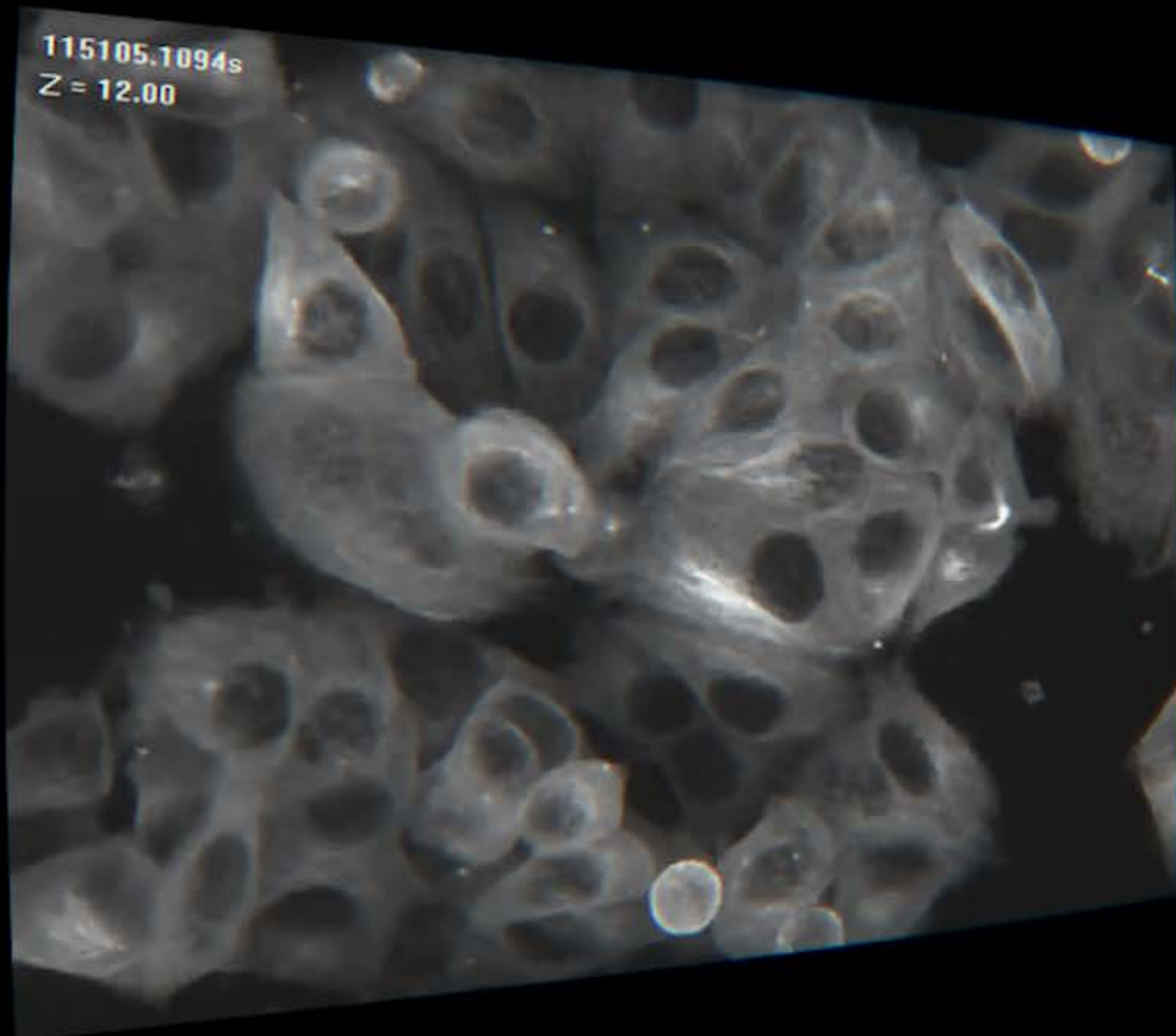




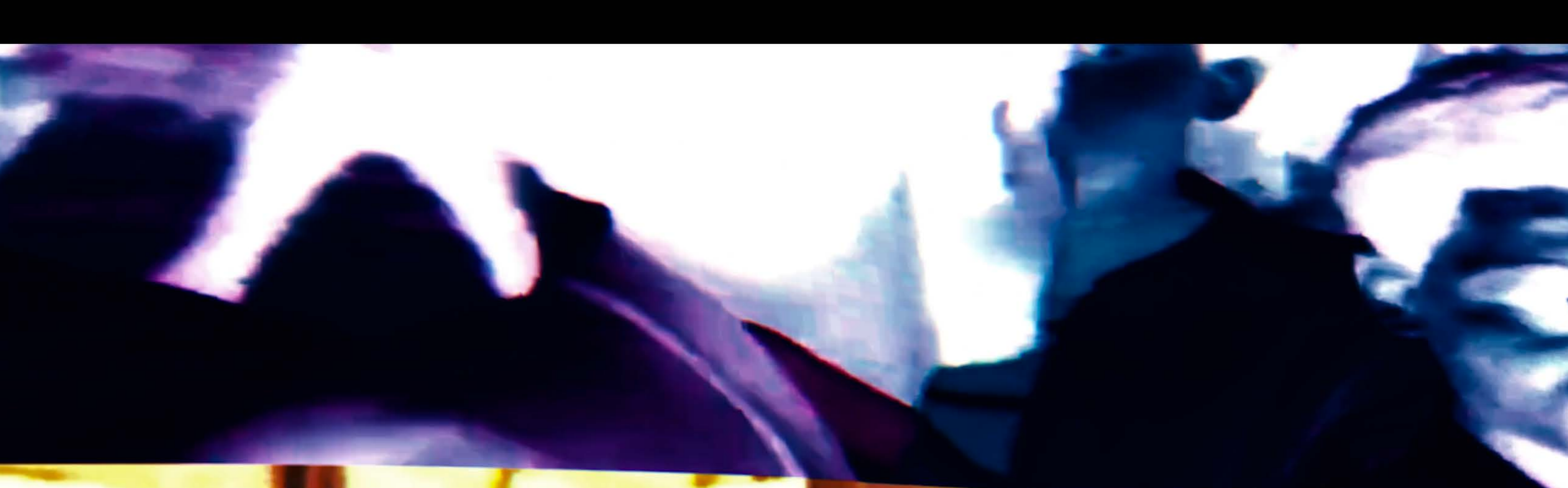
Synthetic Fiber, 2024
dye sublimation fabric SEG print in aluminum frame
55 × 46 in. / 140 × 117 cm



Biosphere, Necrosphere, 2024
three-channel video installation
variable duration, 3:33 min (total)

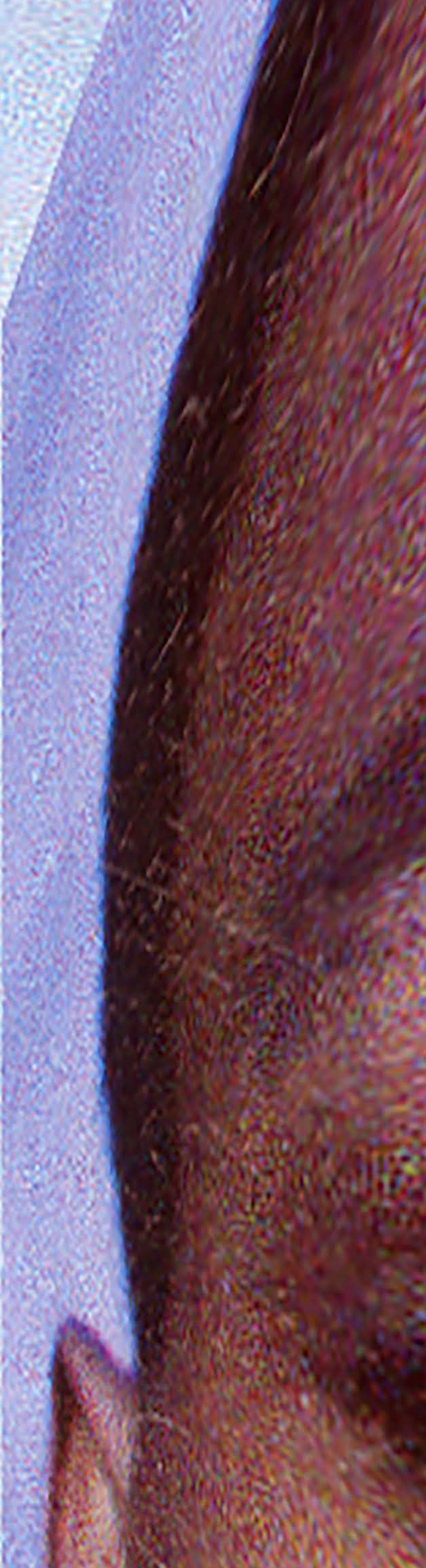


that make life on this earth possible.



And the people will remember you

Things You've Left Behind, 2024
HD Video
duration: 3:00 min





Translucent Blue, 2024
SEG fabric prints, aluminum frame
45½ x 55 in. / 115 x 139 cm

Education

2015 BA, English and Art History, University of Toronto, Toronto, CA

Select Solo Exhibitions

- 2024 *Wavetable (Nine Night)*, Kendra Jayne Patrick, Bern, CH
2023 *Microwave Background*, Centre Clark, Montreal, CA
Collapse and Incompletion, Oakville Galleries in Gairloch Gardens, Oakville, CA
2022 *Basic Instructions Before Leaving Everything*, A Space Gallery, Toronto, CA
2021 *Volcanic Spine*, Cooper Cole, Toronto, CA
2020 *Basic Instructions Before Leaving Everything*, A Space Gallery, Toronto, CA

Public Art

2024 (forthcoming) *the AKA-Artist Run billboard*, CONTACT Photography Festival, Saskatoon, CA

Select Two-Person & Group Exhibitions

- 2024 *Greater Toronto Art 2024 (GTA24)*, MOCA, Toronto, CA
2023 *Dancing in the Light*, The Wedge Collection, curated by Farida Abu-Bakare and Kate Wong, MOCA, Toronto, CA
I am a city of bones, ILY2, Portland, USA
and we learn how to keep the soil wet..., The Center for Art, Research and Alliances (CARA), New York City, NY, USA
2022 *Rencontres de Bamako Biennale*, Bamako, ML
New Document, Cooper Cole, Toronto, CA
Toronto Biennial Of Art, Small Arms Inspection Building, Mississauga, CA
2021 *Is Love A Synonym for Abolition?* Isabel Okoro and Timothy Yanick Hunter, curated by Liz Ikiriko, Gallery 44, Toronto, CA
Fossilized Sunshine, Visual Arts Center of Clarington, Bowmanville, CA
2020 *Between Land And Sea*: Simon Benjamin and Timothy Yanick Hunter, 92Y, New York City, NY, USA
2019 *Field Work*, PADA Studios, Barreiro, PT
A Complete Change Of Form Into A More Beautiful Or Spiritual State, Cooper Cole, Toronto, CA
2018 *Nuit Blanche Toronto: Filibuster*, Scarborough Civic Center, Toronto, CA
Critical Mass, Art Gallery of Guelph, Guelph, CA
You Done Taken My Blues And Gone, Ignite Gallery, Toronto, CA

Art Fairs

2023 *Art Toronto, with Cooper Cole*, Toronto, CA

Awards

- 2022 *Sobey Art Award*, National Gallery of Canada, Longlist
2021 *Visual Artist Grant*, Toronto Arts Council
2020 *Explore and Create*, Research and Creation, Canada Council for the Arts

Press

- 2023 Timothy Yanick Hunter & Robert Bolton, "*Cosmic Microwave Background: Timothy Yanick Hunter speaks to Grief*" *Newest*, November 26
2022 Cooper Cole, "*New Document in Contemporary Art Daily*", July 29
Luther Konadu, "*In our very own hands*" *Public Parking*, May 30
Heather Rigg, "*Technologies of the diasporic mind: an Interview with Timothy Yanick Hunter*" *Function Magazine*, Issue 23, April 29
Katherine McKittrick, "*Pacing Ourselves: Timothy Yanick Hunter and Katherine McKittrick in Conversation*" *The New Inquiry*, May 10
AGO Insider, "*New document: A new group show at Toronto's Cooper Cole Gallery features AGO Artist-in-Residence alum, Timothy Yanick Hunter.*" *Art Gallery of Ontario*, July 27
Cooper Cole, "*Timothy Yanick Hunter at COOPER COLE*", *Art Viewer*, January 5
2021 Ashley Marshall, "*Holding Space for Beauty and Blackness*" *Rungh Cultural Society*, Oct 19
Liz Ikiriko, "*Timothy Yanick Hunter: Past, Present, Future Sense*" *BlackFlash Magazine*, vol. 38, no. 1, May, pp. 34-39
"*Rencontres de Bamako Reveals Artist List for 2022*", *Contemporary And*, December 17
2019 Cooper Cole, "*A Complete Change of Form Into A More Beautiful Or Spiritual State featured on Contemporary Art Daily*", *Contemporary Art Daily*, June 15
Cooper Cole, "*A Complete Change of Form Into A More Beautiful Or Spiritual State featured on Journal FYI*", *Journal FYI*, June 6
Cooper Cole, "*A Complete Change of Form Into A More Beautiful Or Spiritual State featured on Art Viewer*", *Art Viewer*, June 6
2016 Shantal Otchere, "*New arts collective carves out space for Toronto's young Black artists*" *NOW Magazine*, Dec 7