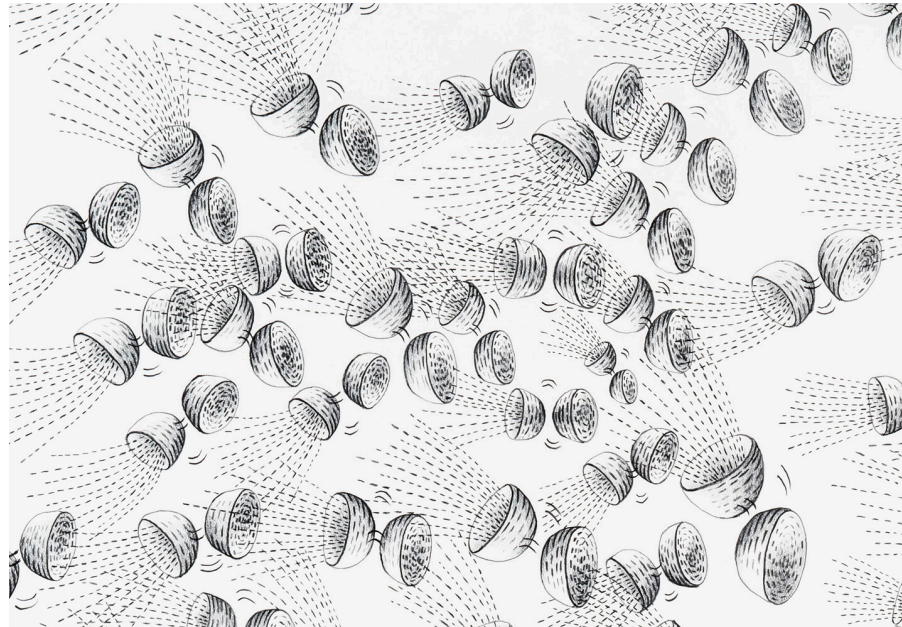




Exhibition Guide



Ingrid Koenig

Navigating the Uncertainty Principle

October 11, 2019 – April 5, 2020

CAG Façade and off-site at Yaletown-Roundhouse Station

Ingrid Koenig's practice encompasses the fields of theoretical physics, philosophies of knowledge and social history. Her work considers the possibilities of how knowledge can be translated across different disciplines so that we might more imaginatively negotiate our everyday existence in the contemporary world. *Navigating the Uncertainty Principle* presents enlarged vinyl versions of graphite drawings developed out of the artist's long-time interest in the visual diagrams that scientists use to describe the complex phenomena of physics, from chain reactions to black holes. In each work, Koenig quite literally entangles this mode of communication with iconography of domestic life—the everyday activities of cooking, refrigerating, repairing and washing up. In this way, she charts the interconnected currents and chaos of everyday existence, and proposes a means of visualizing those abstract laws that bind our most intimate and banal movements physically—and, as Koenig would argue, poetically—to the rest of the universe.

Ingrid Koenig, *Force Fields 3* (detail), 2010



Exhibition Guide



Sreshta Rit Premnath

Those Who Wait

October 11, 2019 – January 5, 2020

B.C. Binning Gallery

For *Those Who Wait*, Sreshta Rit Premnath has developed new work in an ongoing series of investigations on the tension between ownership and occupation of space, and the conditions that define migrant experience. His works are often informed by his own observations and experiences: witnessing facilities for immigrants who await legal proceedings and possible deportation, and enduring security procedures at airports because of his skin colour. In *Those Who Wait*, Premnath employs sculpture to consider the racialized experiences of waiting. Incapable of holding their own weight, plaster-caked forms slump and lean against steel fences, which act as stand-ins for the architectural structures that detain human bodies. Visitors' own bodies are reflected in the mirrored surfaces. As Premnath writes, "to lean is to be held," suggesting that waiting might be reconsidered as waiting together, and spaces of uncertainty can also nurture empathy, solidarity and the seeds of political mobilization.

Sreshta Rit Premnath, *Accompaniment* (detail), 2019



Exhibition Guide



Olivia Whetung

Sugarbush Shrapnel

October 11, 2019 – January 5, 2020

Alvin Balkind Gallery

Beads have long held a significant place in the practice of Mississauga-Nishinaabe artist Olivia Whetung. Her work considers how knowledge is held and transferred through water, land and community, and enacts, in her words, "active native presence." In *Sugarbush Shrapnel*, Whetung considers her own connections to the ecosystem of her home on Chemong Lake, Ontario, in an era of accelerating climate change and environmental destruction. What will be lost through climate change? How might we remember ecosystems after we have forever altered them? These questions are considered in *Stand* (2019), a new suite of large-scale works comprised of thin panels of wood veneer, bead-embroidered with wood-burned lines upon their surfaces. Through the delicate renderings, Whetung traces fragile relationships between plants, animals and humans. Resembling half-remembered scenes pulled from the fog of memory, Whetung's images offer the barest edges of an ecosystem in the process of irrevocable change.

Olivia Whetung, *Stand* (detail), 2019

Ingrid Koenig

1 Off-site at Yaletown-Roundhouse Station

Chain Reaction, 2007

Adhesive vinyl (original drawing Conte and graphite on Stonehenge paper)

Dimensions variable

2 CAG Façade

a *Force Fields 3, 2010*

b *Circulation, 2007*

c *Subconvection, 2007*

d *Force Fields 5, 2010*

e *Vacuum, 2007*

f *SpaceTime, 2007*

g *Pressure, 2007*

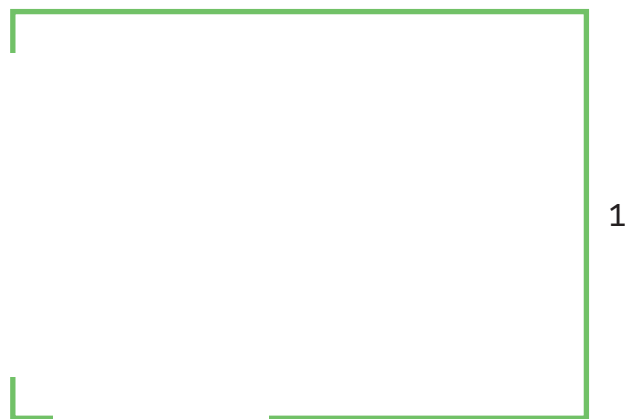
Collection of Monique Fouquet

h *Convection, 2007*

All adhesive vinyl (original drawing conte and graphite on Stonehenge paper)

Dimensions variable

Yaletown-Roundhouse Station



Sreshta Rit Premnath

3 *Accompaniment, 2019*

Metal fence, plaster, foam, emergency blanket
Dimensions variable

4 *Squeeze, 2019*

Metal fence, plaster, foam, emergency blanket
Dimensions variable

5 *Slump, 2019*

Plaster and foam
Dimensions variable

6 *EXILE/EXHAUST, 2019*

Custom exit sign
Dimensions variable

7 *SUPPORT/SEPARATE, 2019*

Custom exit sign
Dimensions variable

8 *WEIGHT/WAIT, 2019*

Custom exit sign
Dimensions variable

Hung above the fencing and plaster-caked forms are three text-based works, scaled to resemble exit signs, with terse pairs of illuminated words on either side: *SEPARATE/SUPPORT*, *WAIT/WEIGHT* and *EXILE/EXHAUST*. Just as the heavy forms are at once separated and supported by the fencing, these text pairings echo a tension present throughout the exhibition, between forces that are opposing yet inseparable.

Olivia Whetung

9 *Stand, 2019*

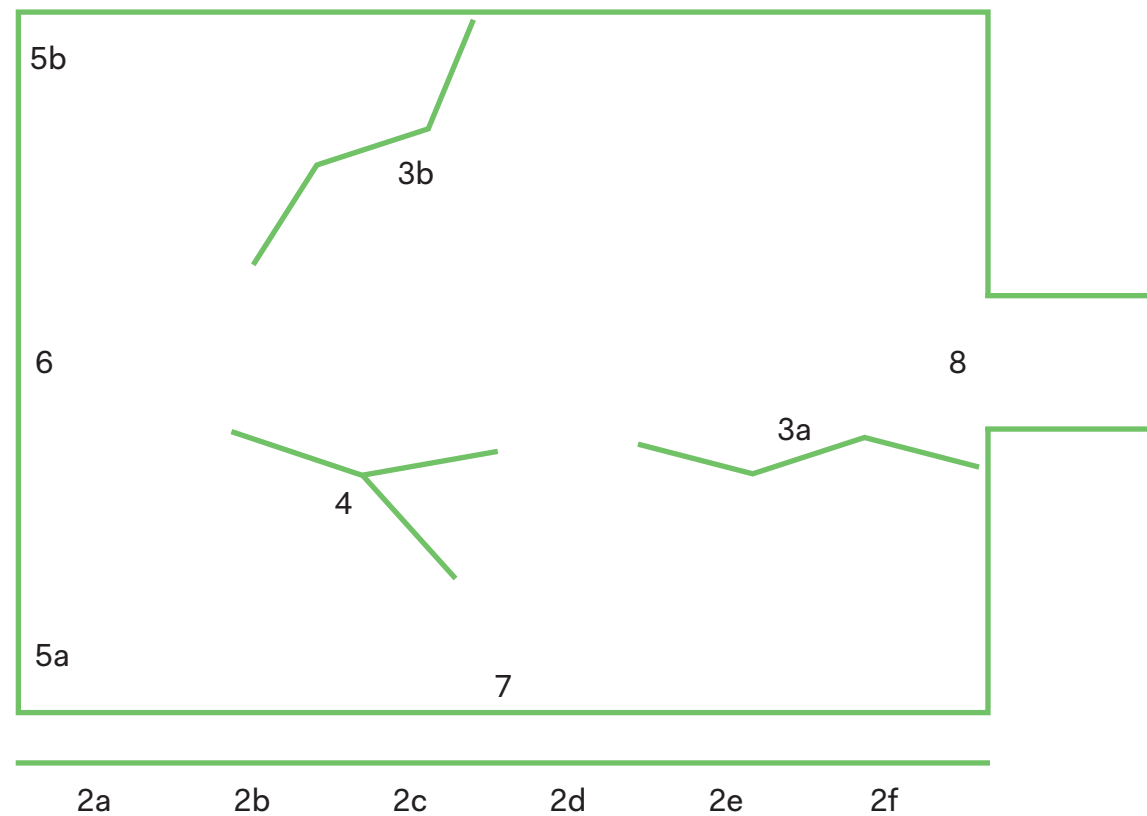
11/0 Miyuki seed beads and wood burning on birch, cherry, maple and oak veneer, river stones, flagging tape
Each 2 x 8 ft

10 *Sugarbush Shrapnel, 2019*

11/0 Selica beads, 6lb Berkley Fireline, rock dust, wood ash
Dimensions variable

The beaded pods encase residual fragments of stone that had exploded from the intense heat of the sap-boiling fire during the Whetung family's maple syruping process. Resembling tiny tombs or time capsules, the tightly beaded structures house a valued memory. For Whetung, knowledge is recorded not only in the beaded form, but through the act of beading itself. In this way, beadwork is an index of action, witness and acknowledgement.

B.C. Binning Gallery



Alvin Balkind Gallery

