

2017

Raymond Boisjoly

Canada | Haida Nation

(What Comes After)

What Came Before

2015

From "*From age to age, as
its shape slowly unravelled...*"

7 ink-jet prints on adhesive vinyl

114.2 × 164.9 cm (2 prints) and

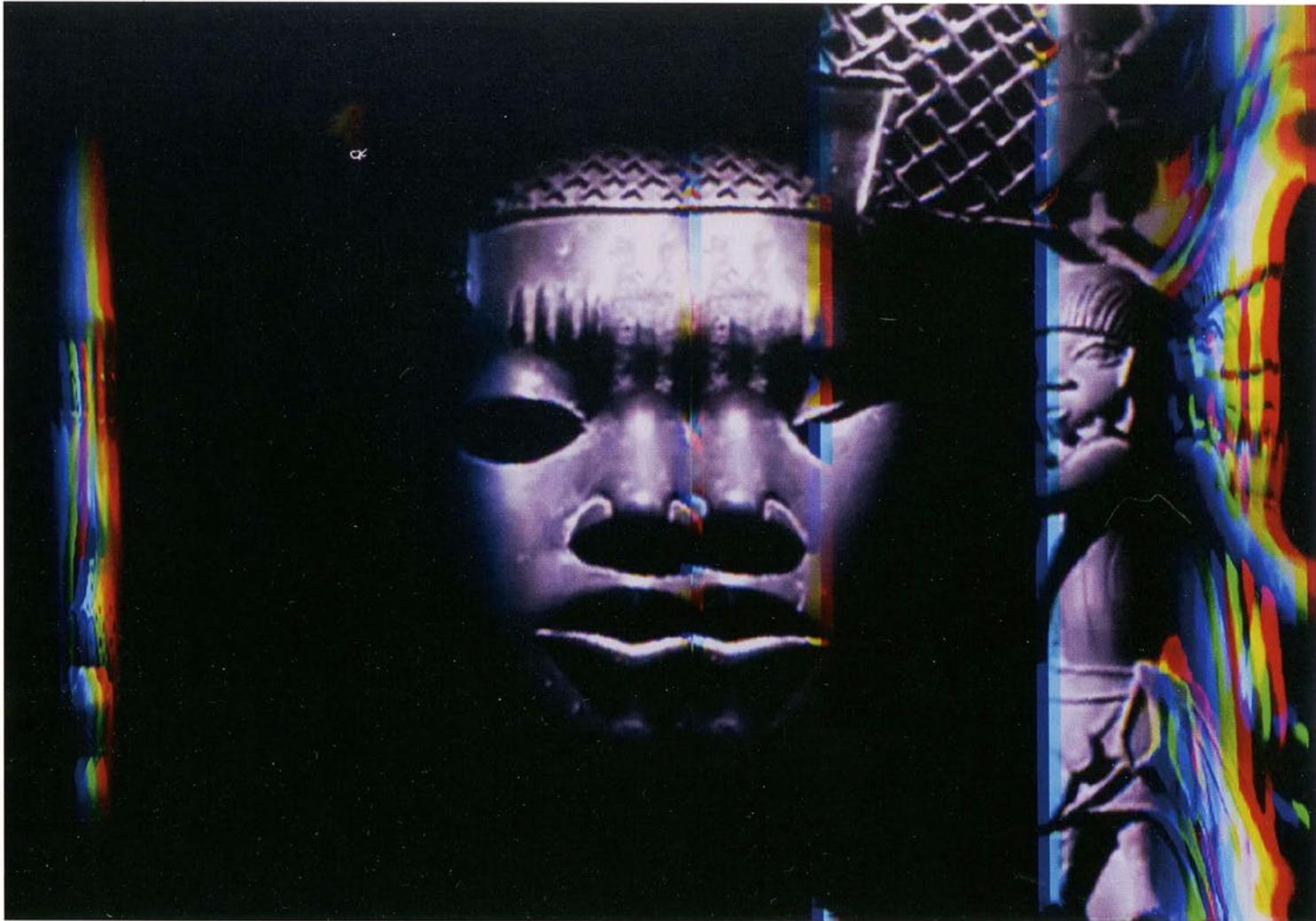
132.1 × 190.7 cm (5 prints)

Courtesy of the artist

and Catriona Jeffries Gallery

Vancouver-based artist Raymond Boisjoly examines the transmission of images, language, and objects from one context to another, tracing multiple narratives in each of his subjects. In these investigations, Boisjoly, who is of Haida and Québécois descent, evinces the roles that colonialism and global capitalism play in shaping both subjectivity and understandings of culture and place. Much of Boisjoly's work employs unconventional uses of photographic techniques to evoke a self-deconstructing materiality, questioning both the flattening processes of image-making and the permanency and authority of images.

In "*From age to age, as its shape slowly unravelled...*" (2015), Boisjoly engages Ghislain Cloquet, Chris Marker, and Alain Resnais's 1953 film *Les Statues meurent aussi* (Statues also die), repeatedly scanning it as it plays on an iPhone. In the original film, Cloquet, Marker, and Resnais structure a critique of the spiritual and physical violence of European colonialism in Africa by examining how African masks are presented in musicology as aesthetic objects, disconnected from context. The Modernist portraiture style used to film the masks collapses in Boisjoly's scanning process: the images become fragmented, elongated, and distorted, revealing the scanner's slow movement over a film in motion. This mediation complicates representation, denying a clear view; the materiality of the iPhone's LCD screen is revealed as much the images are. Boisjoly's enigmatic images extend the film's dialogue of displacement, posing the question of how images from another culture can be reproduced without violence, as in the circulation and modification of cultural objects appropriated from Indigenous and colonized peoples.



Sam Cotter, "Raymond Boisjoly", *AIMIA | AGO Photography Prize*, Art Gallery of Ontario, 2017