

Catriona Jeffries

*Unexplained Parade*

April 10, 2019

Vancouver

ABBAS AKHAVAN, VALÉRIE BLASS,  
RAYMOND BOISJOLY, REBECCA BREWER,  
TRISHA BROWN AND TRISHA BROWN DANCE  
COMPANY, CHRIS BURDEN, RAVEN CHACON,  
HANNE DARBOVEN, MARCEL DUCHAMP,  
GEOFFREY FARMER, JULIA FEYRER,  
ALEX FROST, CYNTHIA GIRARD-RENARD,  
ROCHELLE GOLDBERG,  
DAN GRAHAM, BRIAN JUNGEN, ON KAWARA,  
JANICE KERBEL, CHRISTINE SUN KIM,  
DUANE LINKLATER, TANYA LUKIN LINKLATER,  
CHRISTINA MACKIE, MYFANWY MACLEOD,  
LIZ MAGOR, ELIZABETH MCINTOSH,  
DAMIAN MOPPETT, STEPHEN MURRAY,  
KATE NEWBY, JERRY PETHICK,  
EILEEN QUINLAN, JUDY RADUL, AURIE RAMIREZ,  
ROB RENPENNING, MARINA ROY,  
KEVIN SCHMIDT, NICK SIKKUARK,  
MICHAEL SNOW, RON TERADA, IAN WALLACE,  
NICOLE WERMERS, ASHES WITHYMAN,  
AND MORE

CATRIONA JEFFRIES

950 EAST CORDOVA

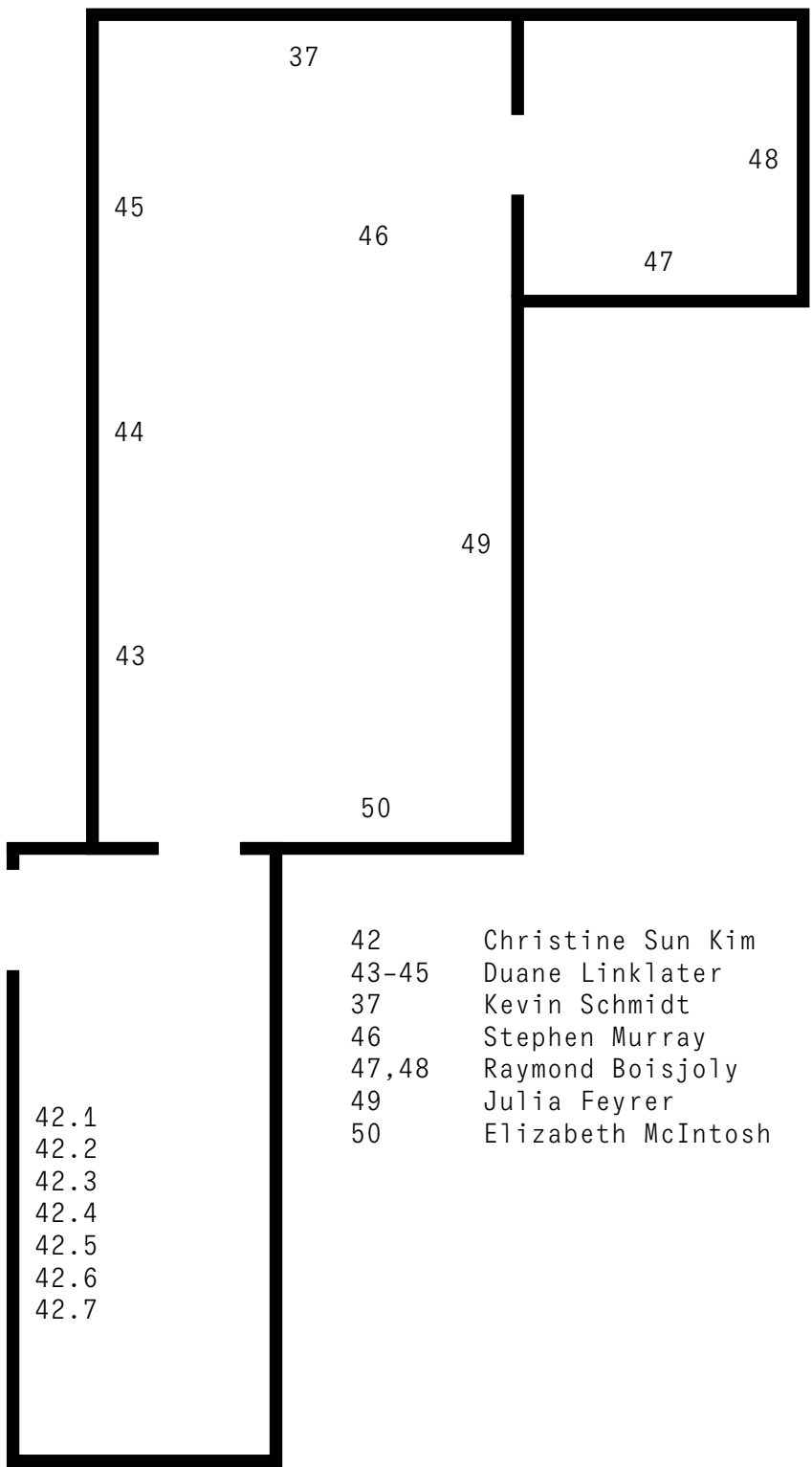
We began by questioning our acceptance of the standards, schedules and structures of contemporary art exhibitions, and invited each of the twenty-one gallery artists to name another artist, past or present, of significance to their current work and thinking. It was our plan to bring works by each of these artists together to open our new space with an exhibition that would develop over the course of almost four months. A slow roll forward in unison.

As the exhibition progresses, the work of more than forty-two artists will appear and disappear, scheduled and unscheduled, extending beyond the gallery in writing, and as performances and screenings at other cultural sites in the city. Some works will be present for a short period. Trisha Brown's dance, *Accumulation* (1971), will be performed only on the opening weekend, while we anticipate that other works will remain for long periods as the work around them changes. These cycles will not be determined before the works are experienced physically in the space, when the artists and gallery will react and develop the exhibition, unfolding together.

What will happen along the way is as yet unknown, so we ask you to stay with us and pay close attention over the coming months as we announce how and when these works will appear. We invite you to consider and experience each new arrangement, to learn from unfamiliar practices, and to discover surprising relations between works old, known, or new.

Unexplained Parade is the inaugural exhibition of Catriona Jeffries at 950 East Cordova in Vancouver, Canada. Formerly a purpose-built workshop for Pilkington Metal Marine, the building is located in an industrial zone adjacent to the Port of Vancouver, the largest working export port in North America. Prior to the 1880s, this area was the proximal coastline of Burrard Inlet, a place where land sat between numerous creeks emptying into the Pacific inlet, occupied by the Musqueam, Squamish and Tsleil-Waututh. For Catriona Jeffries, the significant renovation of this site, led by Patkau Architects, establishes a space for the next chapter of our twenty-five-year history, centering the representation of artists as a critical and collaborative practice.

# UNEXPLAINED PARADE



42 Christine Sun Kim, one week of lullabies for roux, 2018, audio installation

42.1 Juan Cisneros, "Untitled", 9 minutes, 54 seconds and 11 minutes, 11 seconds

42.2 Melissa Dubbin and Aaron S. Davidson, "A Lullaby for Roux", 3 minutes, 22 seconds

42.3 David Horvitz, "When the Ocean Sounds", 1 minute, 36 seconds

42.4 Carmelle Safdie, "0 Superbaby", 10 minutes, 2 seconds

42.5 Sonja Simonyi, Nico Van Tomme and Niels Van Tomme, "Good Vibrations", 29 seconds

42.6 Lotti Sollevi, "Untitled", 7 minutes, 50 seconds

42.7 Alex Waxman, "Roux's Casino", 5 minutes, 2 seconds

43 Duane Linklater, Tipi cover for new old geometries / little door for Sassa, 2018, digital print on hand-dyed linen, sumac, charcoal, nails, 110 x 210 in. (278 x 533 cm)

44 Duane Linklater, Tipi cover for deep forest dazzle / four on the floor for Tobias, 2018, digital print on hand-dyed linen, sumac, cedar, charcoal, nails, 117 x 230 in. (296 x 584 cm)

45 Duane Linklater, Tipi cover for unknown future horizon / Indian lemonade diamond for Mina, 2018, digital print on hand-dyed linen, cedar, sumac, charcoal, nails, 113 x 213 in. (287 x 541 cm)

37 Kevin Schmidt, Excess Dispersion #2, 2018, kitchen cabinet and countertop offcuts, waste mdf laminate, 94 x 94 x 6 in. (239 x 239 x 15 cm)

46 Stephen Murray, Delloition, 2019, performance, recorded audio, 8 minutes, 8 seconds

47 Raymond Boisjoly, Clinamen, 2019, lucky lager beer can on wall, 44 x 31 in. (112 x 79 cm)

48 Raymond Boisjoly, Lucky X Lager 8, 2012-2016, solvent based inkjet print on vinyl, grommets, 72 x 48 in. (183 x 122 cm)

49 Julia Feyrer, The Ambidextrous Universe, 2018, mirror, liquid mirror, glass, fujiclear transparency, 12-sided die, each 4 x 4 x 7 in. (9 x 9 x 18 cm)

50 Elizabeth McIntosh, Bookfly, 2019, oil on canvas, 78 x 72 in. (198 x 183 cm)

CATRIONA JEFFRIES

950 EAST CORDOVA

From my understanding, a lullaby is either a soothing or educational song meant to lull a baby to sleep. I've always thought a lullaby was full of fun rhymes, onomatopoeic words, nature sounds, and/or simple repetitions. When I bought a video monitor for my baby Roux, I saw that it had several popular lullabies I can choose from in order to help my child to fall asleep.

The idea of playing songs for my child that I am not familiar with gave me a feeling of unease, so I factored them out of the sound diet. Since I intend to be mindful of what my baby grows up listening to, I have invited my parent friends to make lullabies for Roux based on a conceptual score I've developed. It is worth noting that some of these friends very recently became parents; given this, they have produced their respective lullabies to the best of their abilities within the baby circumstances.

The score instructions I provided to parents read as follows:

- Length can be as short or as long as you like.
- No lyrics, no speech.
- A greater emphasis should be placed on low frequencies.
- Will be played on repeat at normal or low volume.
- Will be used to encourage my baby to sleep between 19:00 and 20:00.
- Write a short description of your lullaby.

—Christine Sun Kim, courtesy of White Space, Beijing, 2018

1. Juan Cisneros, “Untitled”, 9 minutes, 54 seconds and 11 minutes, 11 seconds

2 lullabies composed with repetition of a melody, slightly evolving patterns of sine waves and fm modulation for additional texture and vibration.

These were an interesting exercise in composition association for me. My personal association with lullabies is rooted in higher register frequencies and low harmonic timbres (xylophone comes to mind); so to effectively compose the melodies I desired, these were written and then transposed 2–3 octaves down, and using bell and tine types of sounds.

2. Melissa Dubbin and Aaron S. Davidson, “A Lullaby for Roux”, 3 minutes, 22 seconds

Making music and recording sounds has always been a part of our practice. During our project *Volumes for Sound*, we had a weekly rehearsal and recording session with our trio Three Planes of Silver (Aaron S. Davidson, Melissa Dubbin and Shawn Onsgard) as we were preparing for performances in 2012–2013. While we are on hiatus from weekly evening rehearsals, we have continued to process and edit the hours of material recorded during that time and sometimes we release a few tracks. This track always felt like an interlude for the listener, a lullaby to bridge a transition. This version of the track has been made especially for Roux.

3. David Horvitz, “When the Ocean Sounds”, 1 minute, 36 seconds

I am making sounds of the ocean with my voice. Specifically, I am making sounds of the Pacific Ocean, as it sounds on the shore of the Palos Verdes Peninsula. I use my mouth, my tongue, my throat. I try to make the sound move up and down my throat, to bounce around the inside of my mouth, all over my mouth, all around it, parts I never use in normal everyday speech. I try to find new sounds. I imagine rocks, waves, bubbles, sand. I imagine waves at my feet and off in the distance, water crashing on water, water crashing

on sand. I imagine the sea coming out of my mouth in vibrations, a sea to fall asleep with and to. A place for dreams to happen.

“When they went ashore the animals that took up a land life carried with them a part of the sea in their bodies, a heritage which they passed on to their children and which even today links each land animal with its origin in the ancient sea. Fish, amphibian, and reptile, warm-blooded bird and mammal—each of us carries in our veins a salty stream in which the elements sodium, potassium, and calcium are combined in almost the same proportions as in sea water. This is our inheritance from the day, untold millions of years ago, when a remote ancestor, having progressed from the one-celled to the many-celled stage, first developed a circulatory system in which the fluid was merely the water of the sea. In the same way, our lime-hardened skeletons are a heritage from the calcium-rich ocean of Cambrian time. Even the protoplasm that streams within each cell of our bodies has the chemical structure impressed upon all living matter when the first simple creatures were brought forth in the ancient sea. And as life itself began in the sea, so each of us begins his individual life in a miniature ocean within his mother’s womb, and the stages of his embryonic development repeats the steps by which his race evolved, from gill-breathing inhabitants of a water world to creatures able to live on land.”

—Rachel Carson, *The Sea Around Us*, 1950

#### 4. Carmelle Safdie, “O Superbaby”, 10 minutes, 2 seconds

When I was pregnant last year my partner and I spent a lot of time listening to Laurie Anderson’s album *Big Science*. When our baby, Gene, was born he seemed very focused on the music whenever I played the album, and particularly mesmerized during the intro to the song “O Superman”. Whether this is because he recognized the melodies from his time in utero, the breath-like beat of “O Superman” reminded him of the circulatory and respiratory rhythms he heard from inside my belly, or he just has really good taste in music, I do not know. Either way, he clearly liked it. I looped the first few beats of the song into a ten minute hypnotizing track to play



him as he falls into sleep.

5. Sonja Simonyi, Nico Van Tomme and Niels Van Tomme,  
“Good Vibrations”, 29 seconds

This recording by Niels consists of sounds Sonja made while our son Nico was sleeping on her.

6. Lotti Sollevi, “Untitled”, 7 minutes, 50 seconds

This lullaby is created with low tones based on random poetry of soft syllables, which vibrate my chest. They are mixed with bass and the beat of my heart. I wanted to use elements that soothe my son Ari when I hold him to my chest in the evening. It also contains long tones played on our old piano and the sounds heard through our opened window sometime between 7pm and 8pm. Can I recreate the closeness and the feeling of the vibrations of these elements in a recording? Maybe some of it. Hopefully this will have a similar effect on Roux as on Ari.

7. Alex Waxman, “Roux’s Casino”, 5 minutes, 2 seconds

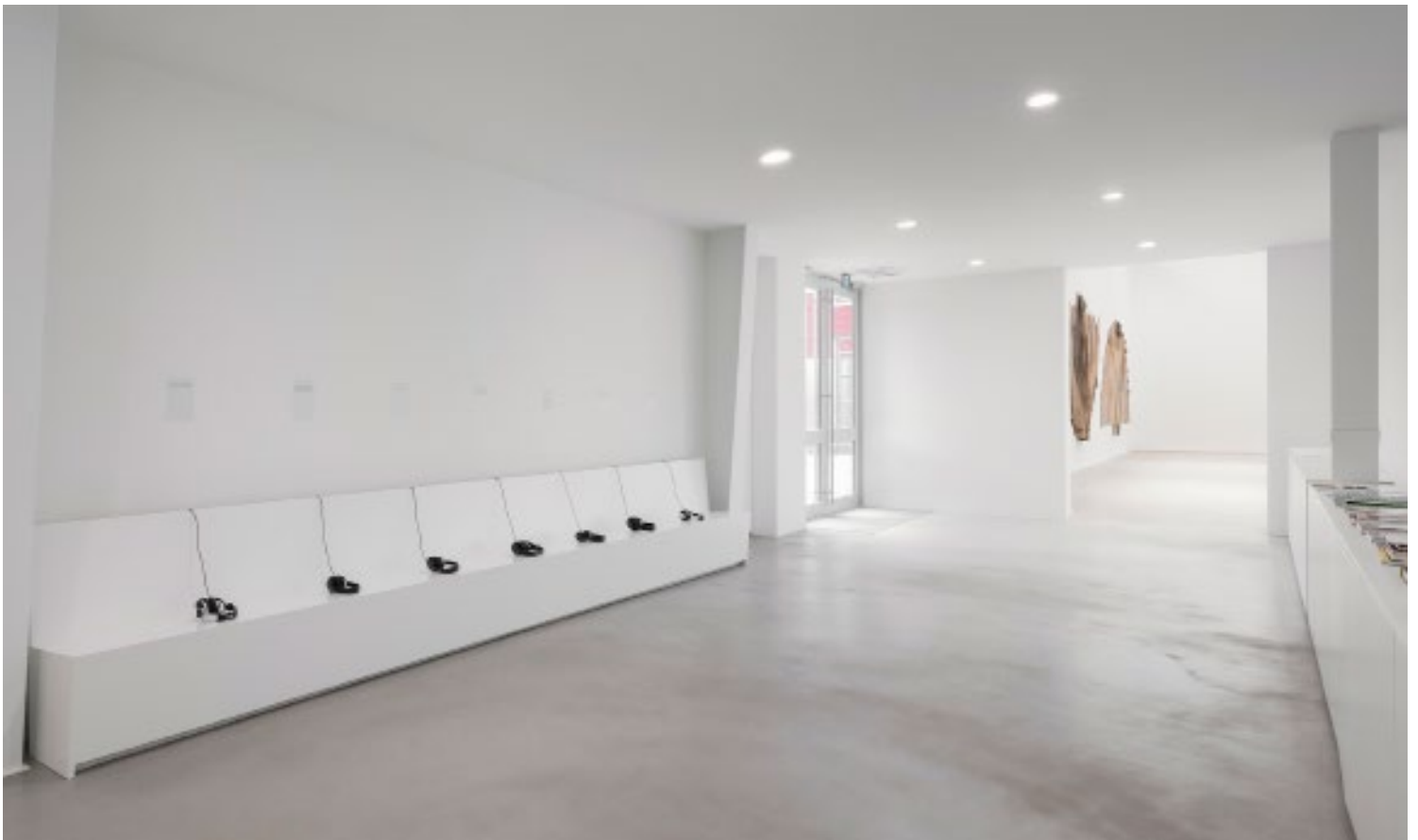
This ambient soundscape is built on a heartbeat of sorts made from a slowed down casio drum sound. In the midrange is a bit of fuzzy sawing breath. Little melodic squiggles in the upper register impersonate the nonsensical waves (thoughts) that precede sleep. A ringing string is the bed of sleep.



Julia Feyrer, The Ambidextrous Universe  
(detail), 2018

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Christine Sun Kim

*one week of lullabies for roux*, 2018, audio installation. Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, 2019



Stephen Murray, Kevin Schmidt  
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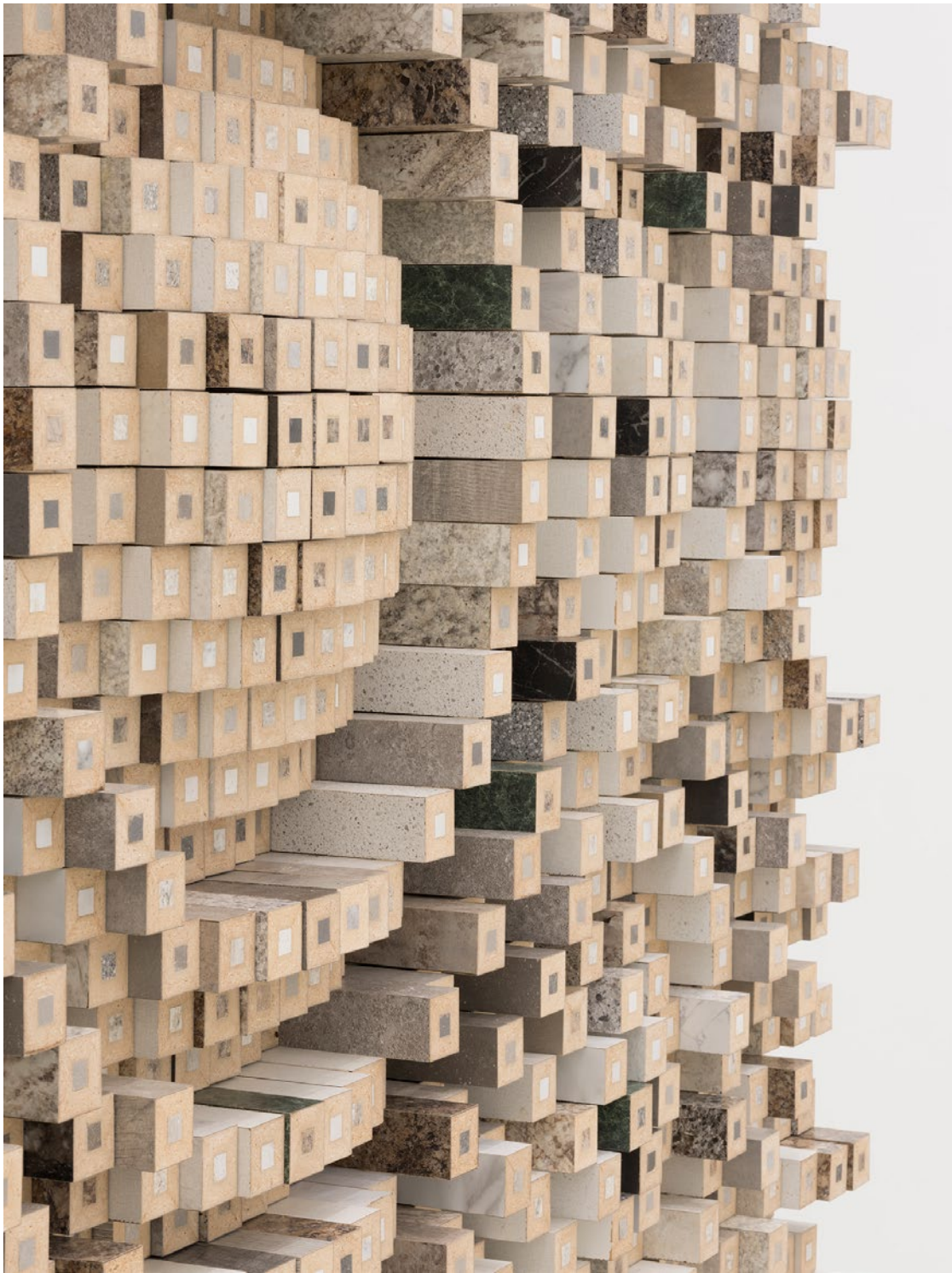
Kevin Schmidt

*Excess Dispersion #2*, 2018, kitchen cabinet and countertop offcuts, waste mdf laminate, 94 x 94 x 6 in. (239 x 239 x 15 cm). Installation view,  
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Catriona Jeffries 950 East Cordova Street Vancouver, British Columbia V6A 1M6 Canada

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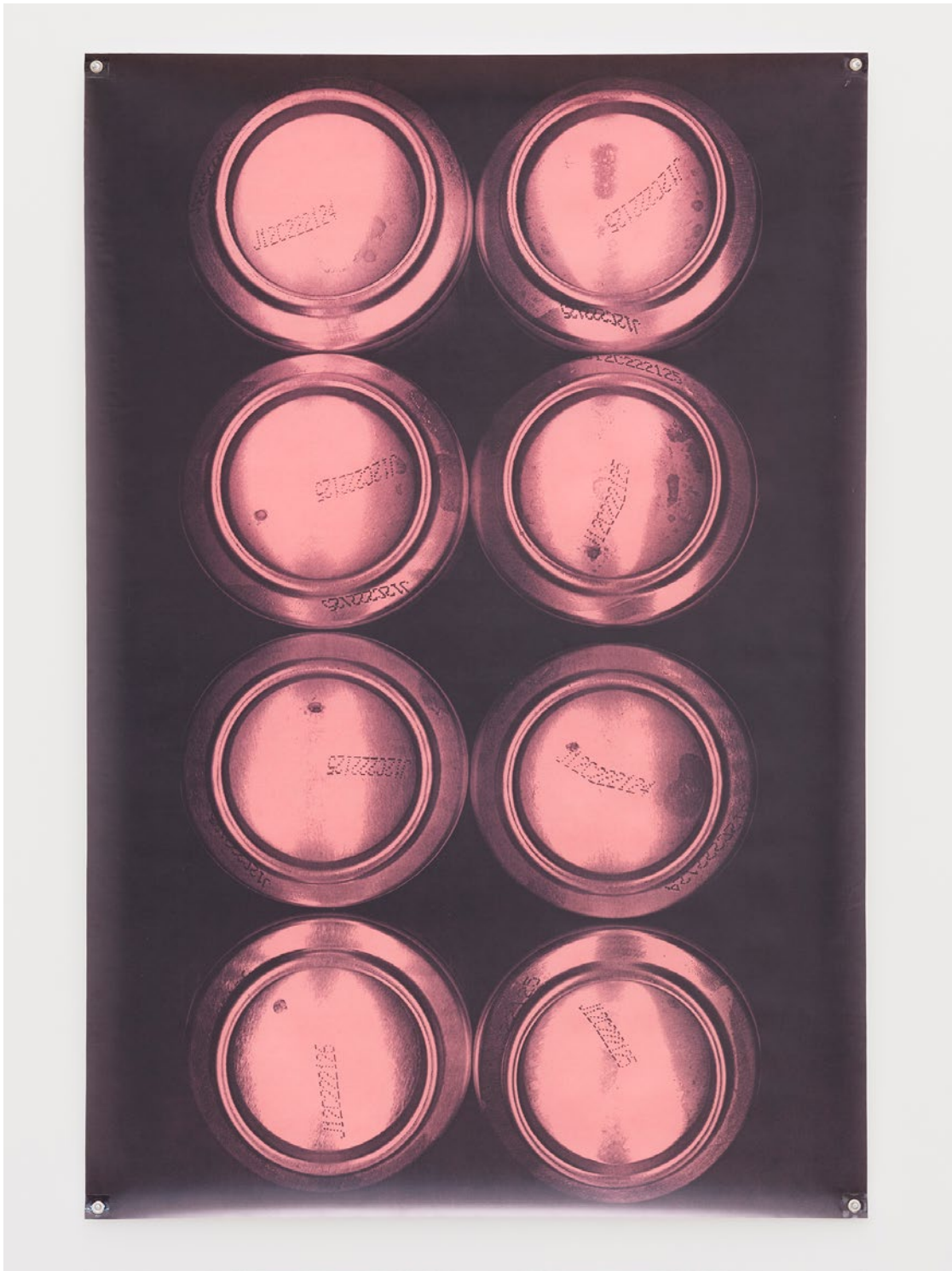


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*Lucky X Lager 8*, 2012–2016, solvent based inkjet print on vinyl, grommets, 72 x 48 in. (183 x 122 cm). Installation view, *Unexplained Parade*,  
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*Clinamen*, 2019, lucky lager beer can on wall, 44 x 31 in. (112 x 79 cm). Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, 2019



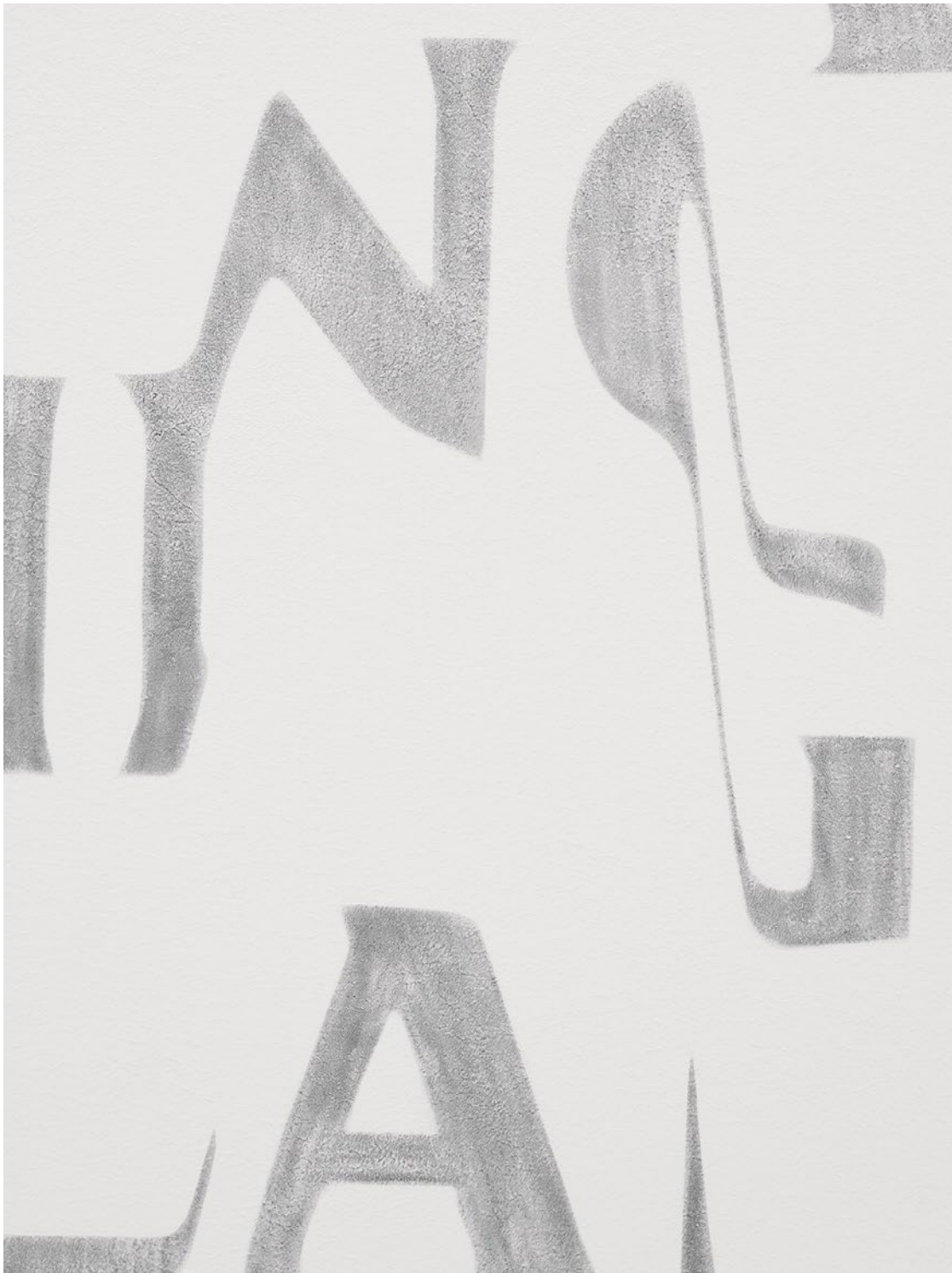
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Julia Feyrer

*The Ambidextrous Universe*, 2018, mirror, liquid mirror, glass, fujiclear transparency, 12-sided die, each 4 x 4 x 7 in. (9 x 9 x 18 cm). Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, 2019



Julia Feyrer

*The Ambidextrous Universe: smelling*, 2018, mirror, liquid mirror, glass, fujiclear transparency, 12-sided die, 4 x 4 x 7 in. (9 x 9 x 18 cm).  
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, 2019



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*The Ambidextrous Universe: hearing*, 2018, mirror, liquid mirror, glass, fujiclear transparency, 12-sided die, 4 x 4 x 7 in. (9 x 9 x 18 cm). Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, 2019





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*The Ambidextrous Universe: touching*, 2018, mirror, liquid mirror, glass, fujiclear transparency, 12-sided die, 4 x 4 x 7 in. (9 x 9 x 18 cm).  
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