

Catriona Jeffries

Unexplained Parade

February 9–May 11, 2019

Vancouver

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

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,
CALDER TSUYUKI TOMLINSON, IAN WALLACE,
NICOLE WERMERS, ASHES WITHYMAN

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.





Rochelle Goldberg, Jerry Pethick, Eileen Quinlan, Nick Sikkuark
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, February 9, 2019



Jerry Pethick

Gobi Clone, 1996/1997, straw bales, styrofoam, wood, cardboard, hornet's nest, anodized aluminum, polypropylene rope, cloth, orange rubber, iron wire, sulphur, dried fir needles, 107 x 55 x 46 in. (272 x 140 x 117 cm)



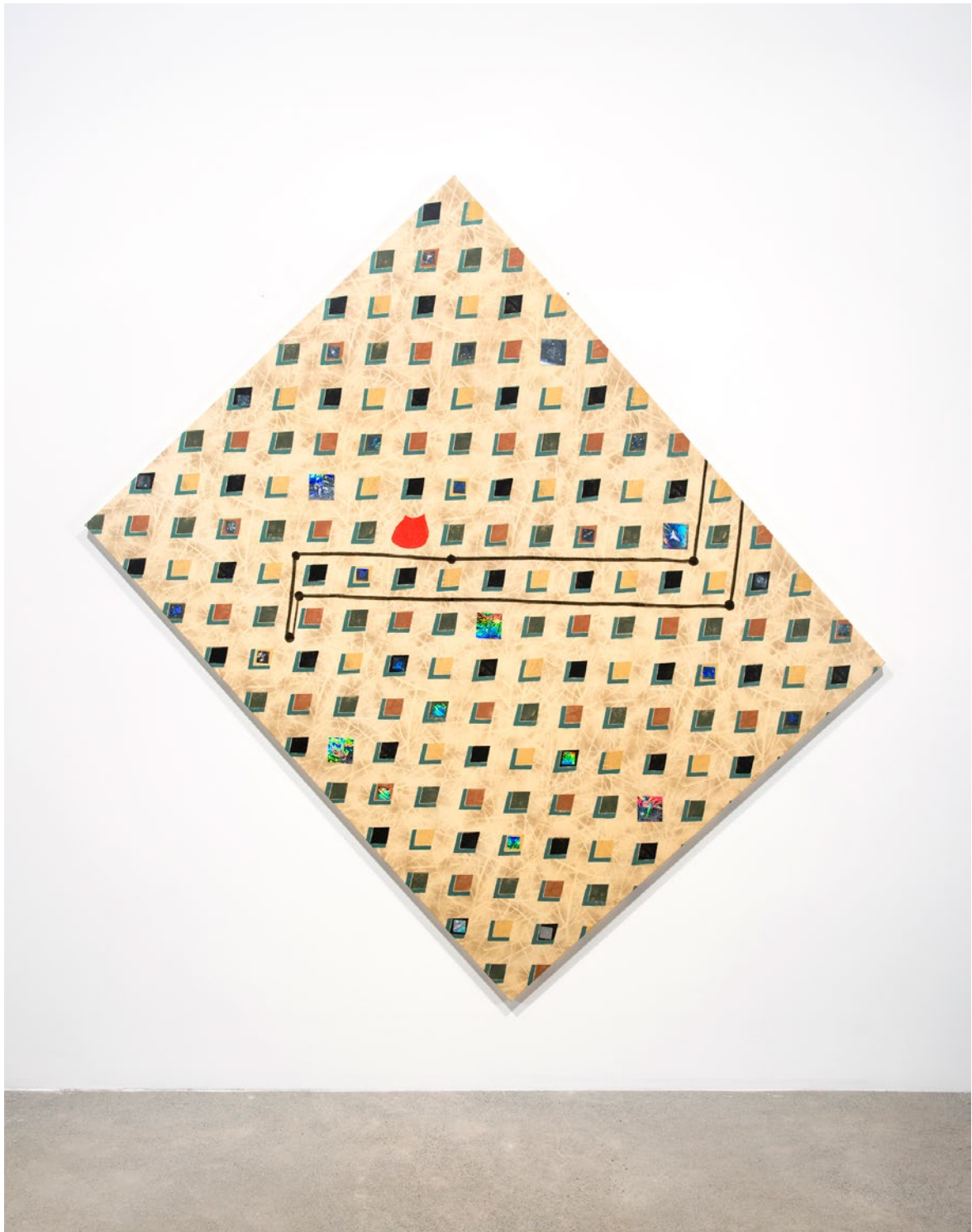
Jerry Pethick

Gobi Clone (detail), 1996/1997, straw bales, styrofoam, wood, cardboard, hornet's nest, anodized aluminum, polypropylene rope, cloth, orange rubber, iron wire, sulphur, dried fir needles, 107 x 55 x 46 in. (272 x 140 x 117 cm)

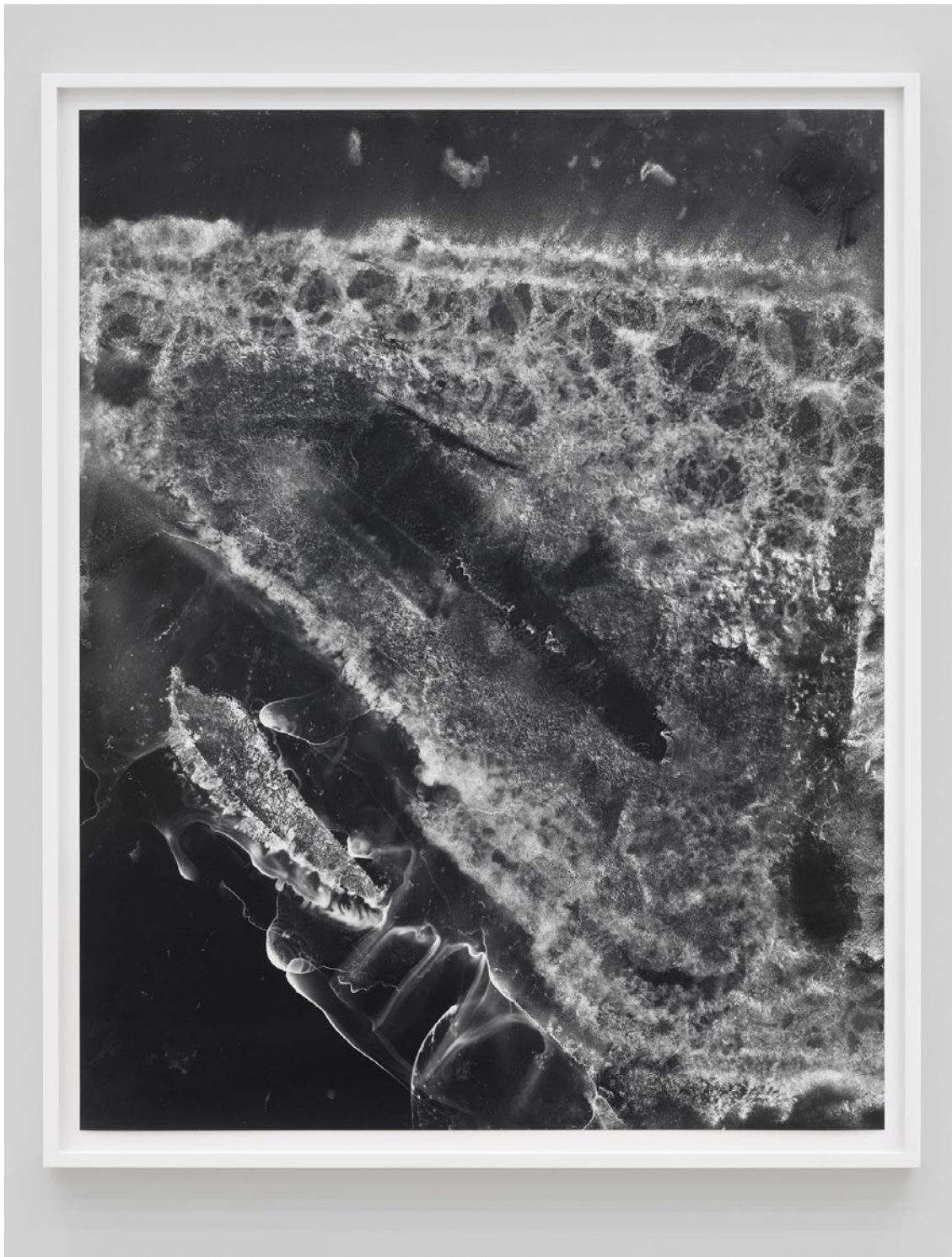


Jerry Pethick

Unexplained Parade, 1994–1997, vinyl cloth, laser stickers, paper cut-out, black marker, wood stretcher, 55 x 70 in. (140 x 178 cm)



Eileen Quinlan
Voyage Out, 2016, gelatin silver print, 55 x 44 in. (138 x 111 cm)



Rochelle Goldberg

Dirty Wall, 2019, newsprint, shellac, copperplated can, dirt from the river, 16 x 18 in. (41 x 45 cm)



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

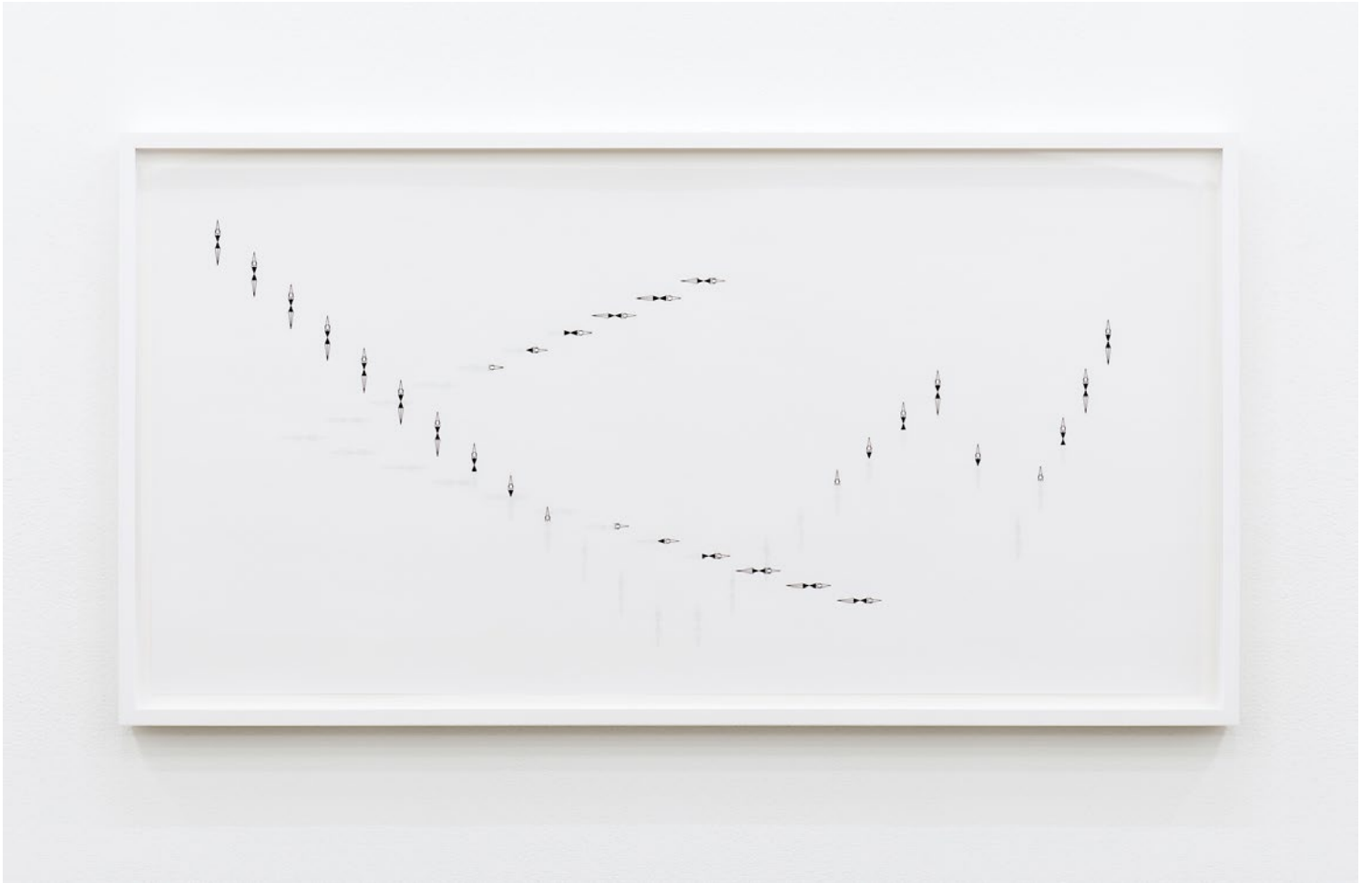
Brian Jungen, Janice Kerbel
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, February 9, 2019



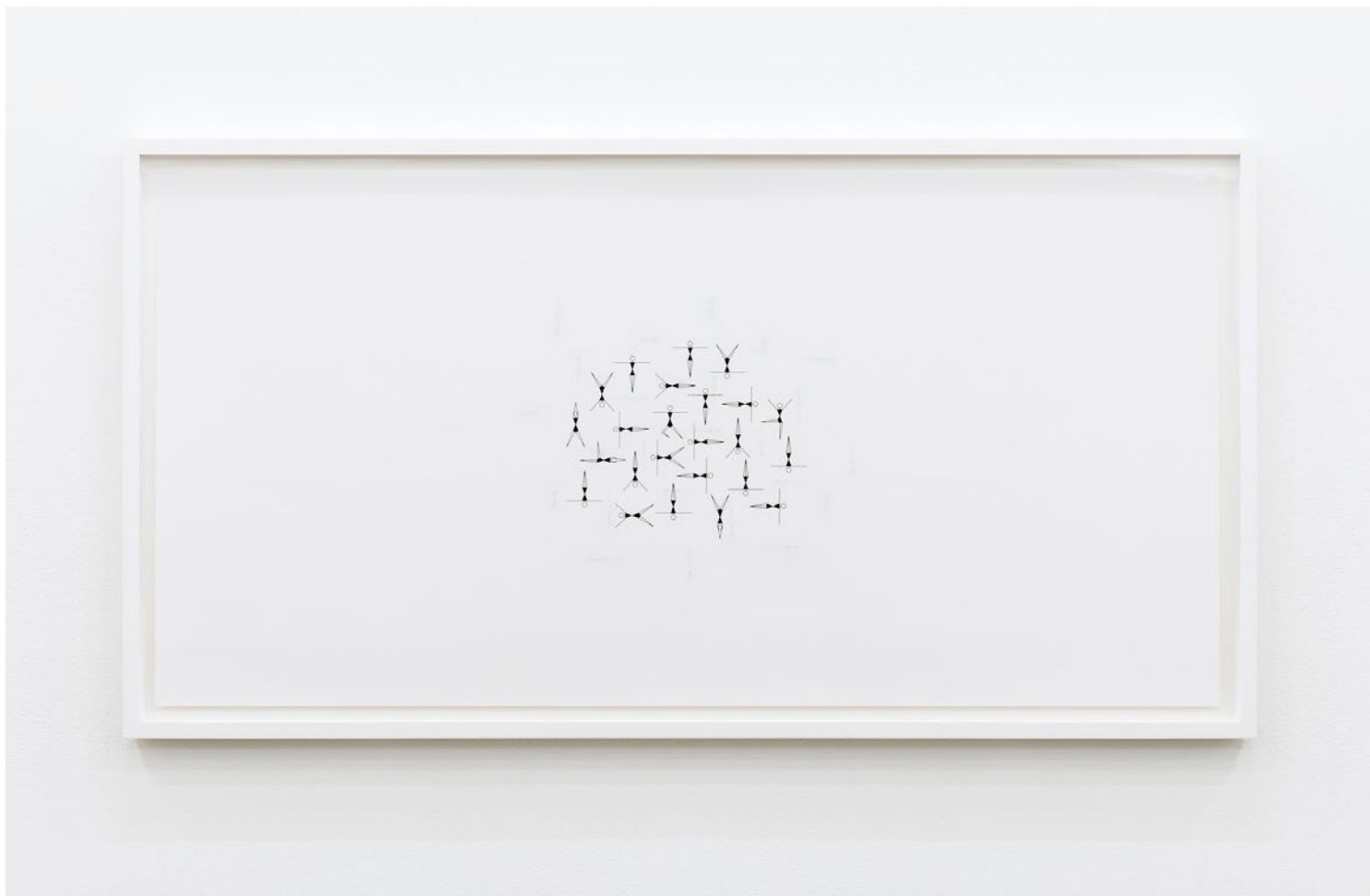
Janice Kerbel
Sync (Line), 2017, double-sided silkscreen print on paper, 19 x 34 in. (47 x 87 cm)



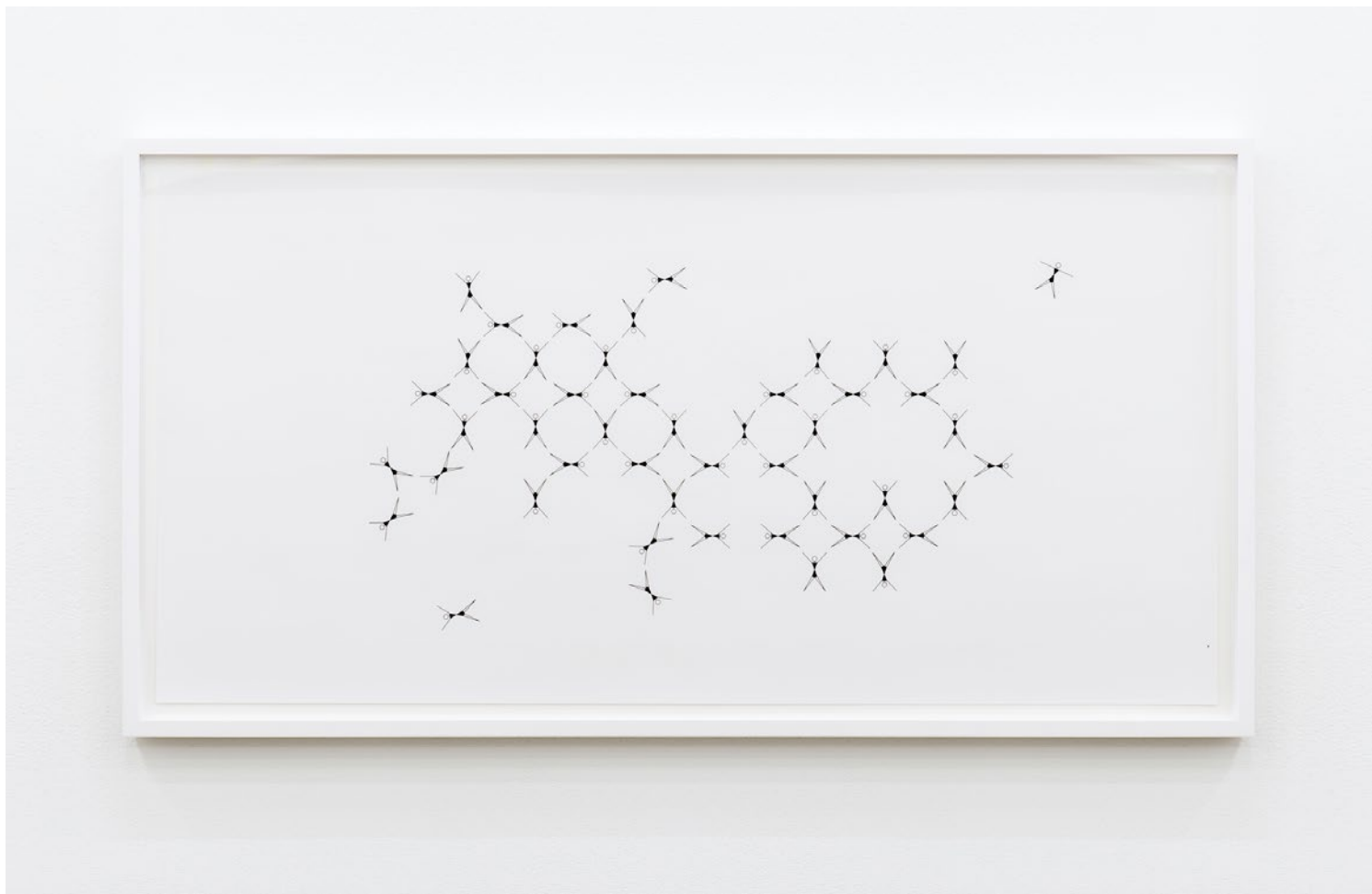
Janice Kerbel
Sync (Cannon), 2017, double-sided silkscreen print on paper, 19 x 34 in. (47 x 87 cm)



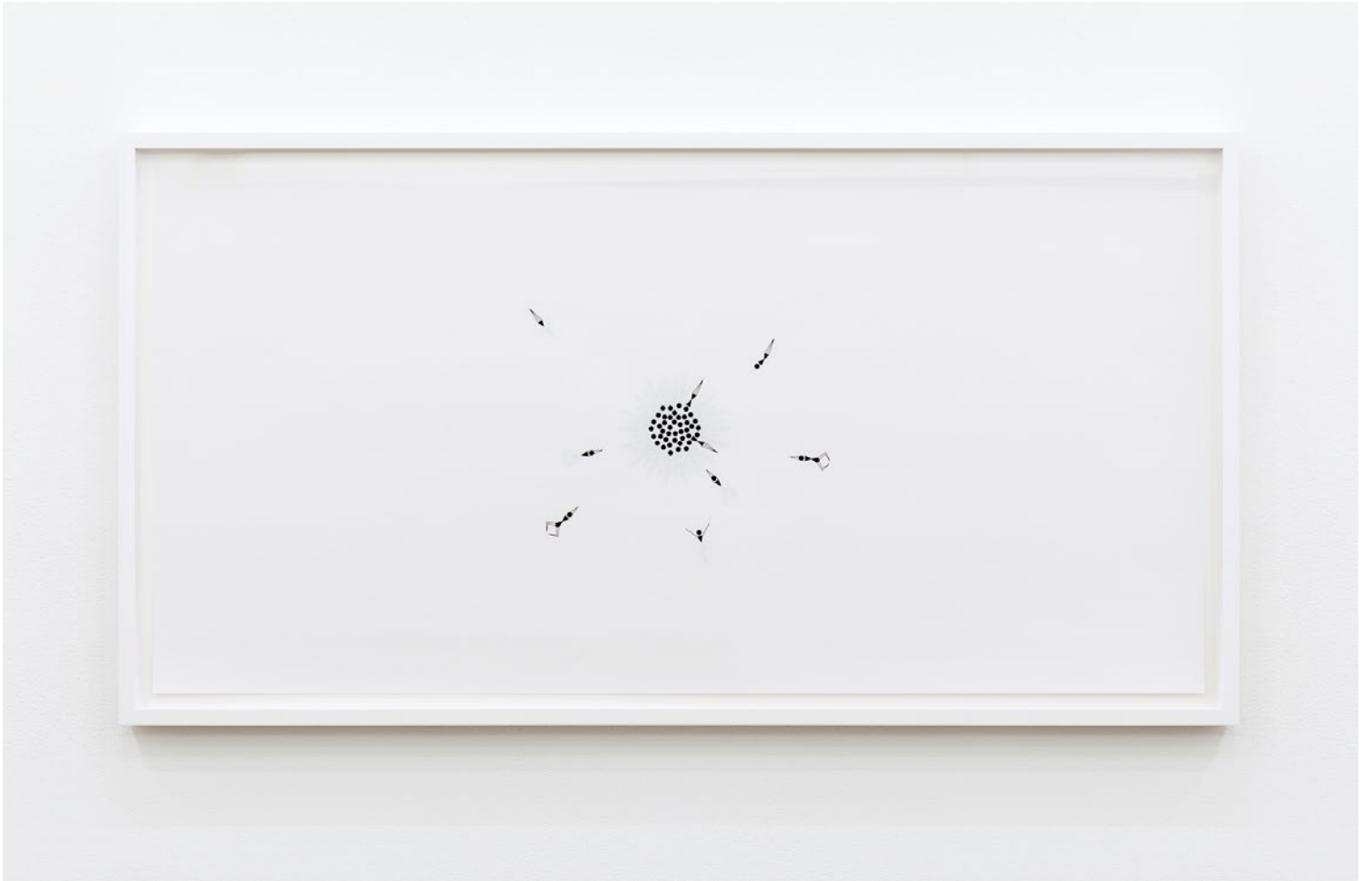
Janice Kerbel
Sync (Layers), 2017, double-sided silkscreen print on paper, 19 x 34 in. (47 x 87 cm)



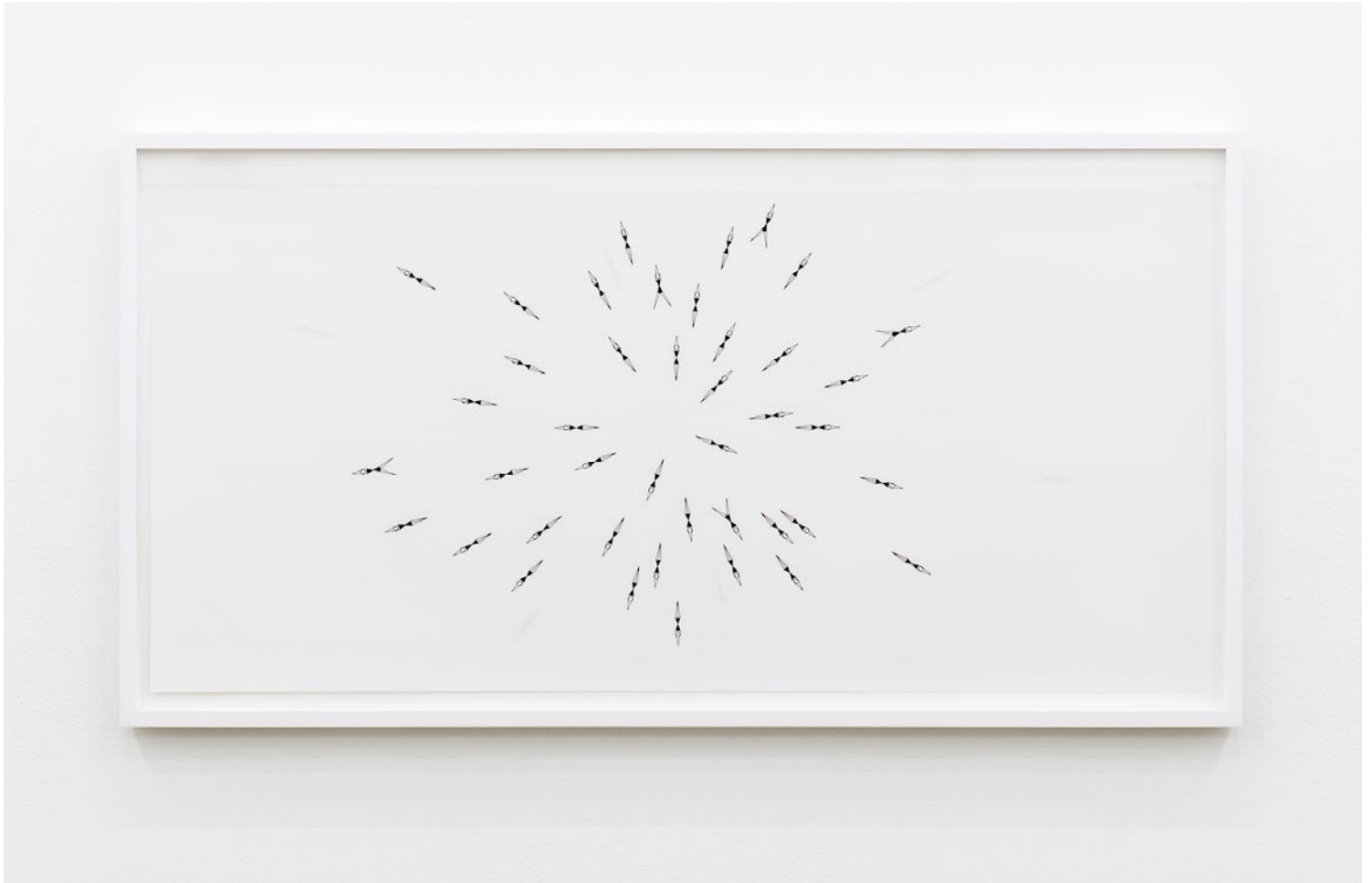
Janice Kerbel
Sync (Honeycomb), 2017, double-sided silkscreen print on paper, 19 x 34 in. (47 x 87 cm)



Janice Kerbel
Sync (Huddle), 2017, double-sided silkscreen print on paper, 19 x 34 in. (47 x 87 cm)



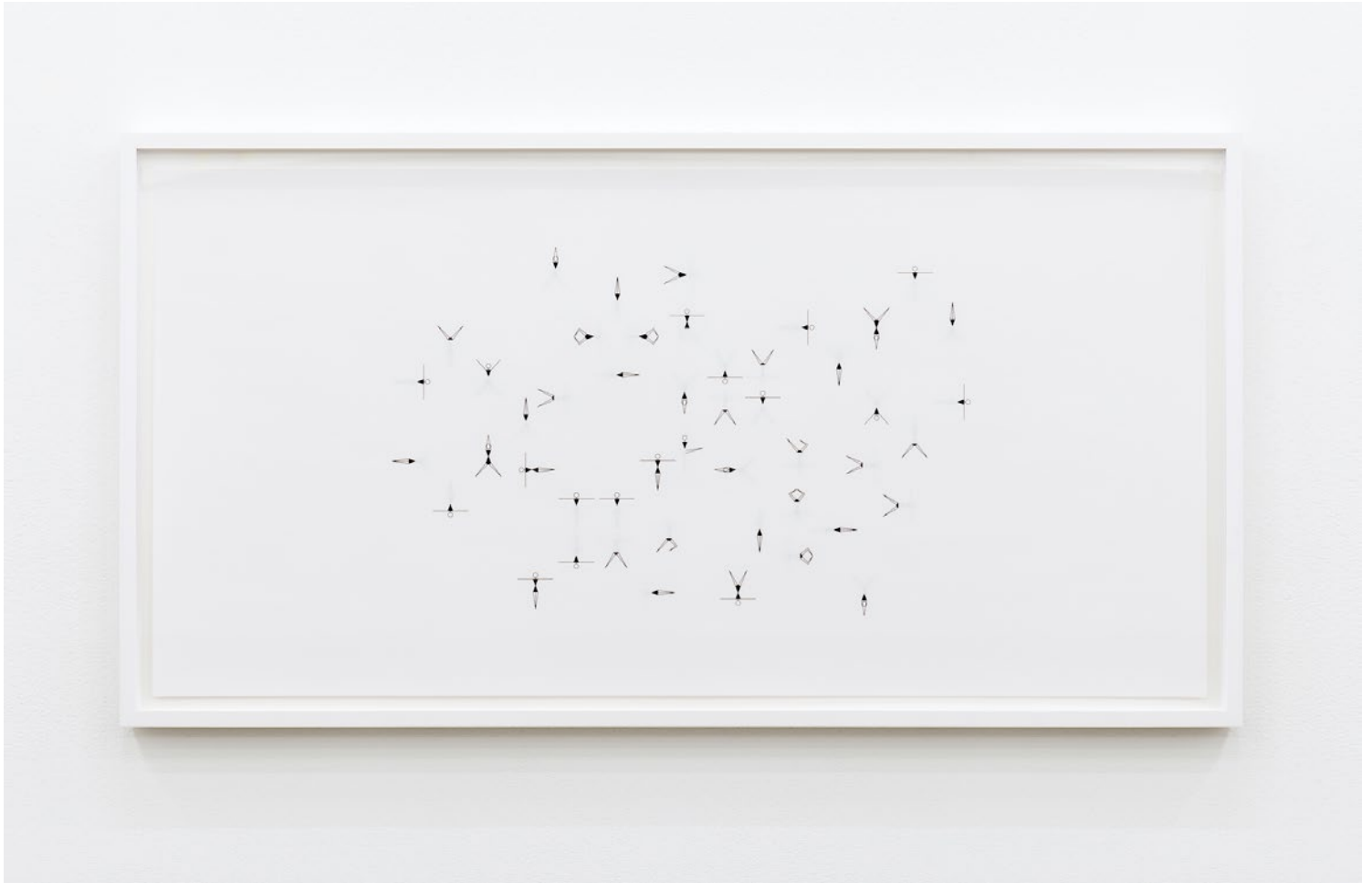
Janice Kerbel
Sync (Explode), 2017, double-sided silkscreen print on paper, 19 x 34 in. (47 x 87 cm)



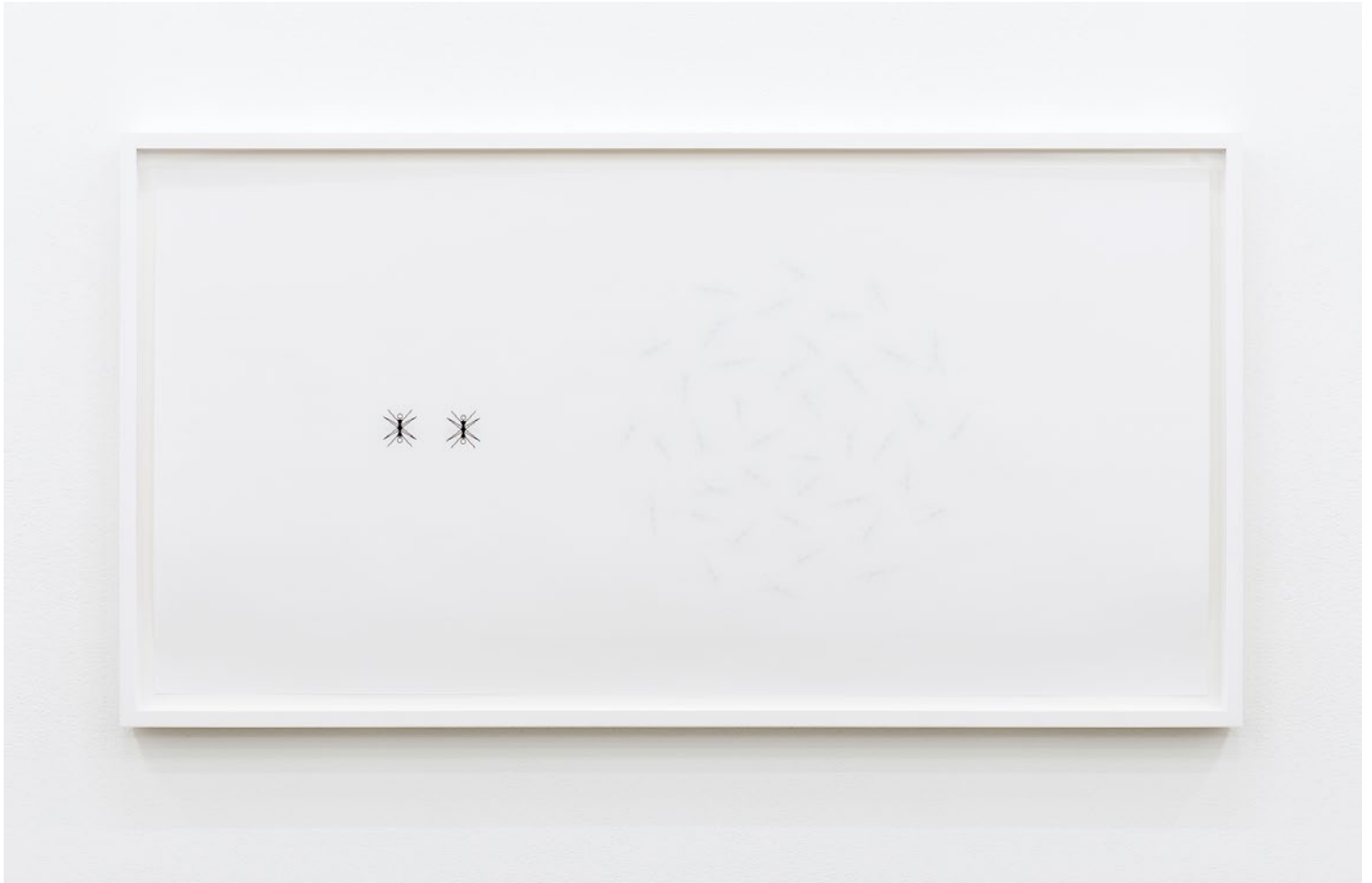
Janice Kerbel
Sync (Wobble), 2017, double-sided silkscreen print on paper, 19 x 34 in. (47 x 87 cm)



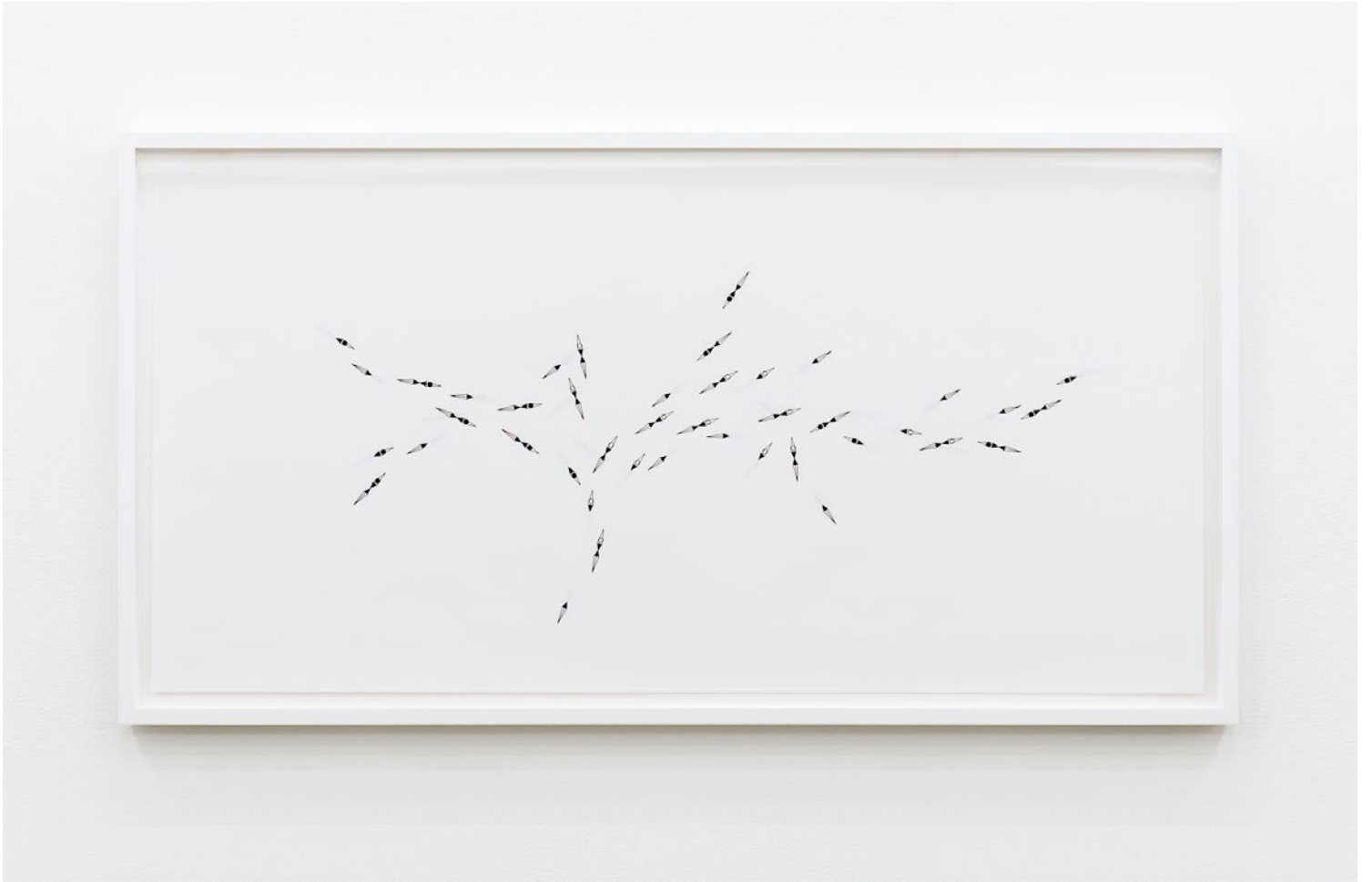
Janice Kerbel
Sync (Tops and Bottoms), 2017, double-sided silkscreen print on paper, 19 x 34 in. (47 x 87 cm)



Janice Kerbel
Sync (Beetle), 2017, double-sided silkscreen print on paper, 19 x 34 in. (47 x 87 cm)



Janice Kerbel
Sync (River), 2017, double-sided silkscreen print on paper, 19 x 34 in. (47 x 87 cm)



Janice Kerbel
Sync (Wheels), 2017, double-sided silkscreen print on paper, 19 x 34 in. (47 x 87 cm)



Janice Kerbel
Sync (Split Circle), 2017, double-sided silkscreen print on paper, 19 x 34 in. (47 x 87 cm)



Brian Jungen
Not yet titled, 2019, rubbermaid step stools, 36 x 74 x 65 in. (91 x 188 x 165 cm)



Brian Jungen
Not yet titled (detail), 2019, rubbermaid step stools, 36 x 74 x 65 in. (91 x 188 x 165 cm)



Abbas Akhavan, Rochelle Goldberg, Brian Jungen, Eileen Quinlan, Nick Sikkuark
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, February 9, 2019



Abbas Akhavan, Christina Mackie, Nick Sikkuark
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, February 9, 2019



Abbas Akhavan
Untitled, 2017, digital print on paper, mirror, frame, 29 x 21 in. (74 x 53 cm)



Nick Sikkuark
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, February 9, 2019



Nick Sikkuark
untitled, 2011, coloured pencil on paper, 16 x 12 in. (41 x 29 cm)



Nick Sikkuark
untitled (spirit), 2008, coloured pencil on paper, 16 x 12 in. (41 x 29 cm)



Nick Sikkuark
untitled (spirit on ice floe), 2008, coloured pencil on paper, 16 x 12 in. (41 x 29 cm)



Nick Sikkuark
untitled (running spirit), 2008, coloured pencil on paper, 16 x 12 in. (41 x 29 cm)



Christina Mackie, Nick Sikkuark
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, February 9, 2019



Nick Sikkuark
untitled (shaman), ca. 1997, caribou antler, caribou skull and muskox hair, 10 x 7 x 7 in. (24 x 17 x 18 cm)



Nick Sikkuark
untitled (shaman spirit), ca. 1997, caribou antler, caribou skull, caribou hide, bone and hair, 10 x 14 x 12 in. (25 x 36 x 30 cm)



Christina Mackie
She, 2008, watercolour on paper, 15 x 12 in. (37 x 29 cm)



Christina Mackie
She, 2008, watercolour on paper, 15 x 12 in. (37 x 29 cm)



Christina Mackie
Table Set Dark 1, 2017, wood, resin, glass, 12 x 38 x 21 in. (45 x 65 x 90 cm)



Christina Mackie
Table Set Dark 1 (detail), 2017, wood, resin, glass, 12 x 38 x 21 in. (45 x 65 x 90 cm)



Trisha Brown and Trisha Brown Dance Company
Accumulation, 1971, choreography for 1 performer, "Uncle John's Band" by The Grateful Dead (1970), 4 minutes, 46 seconds. Installation view,
Unexplained Parade, Catriona Jeffries, Vancouver, February 9, 2019



Trisha Brown and Trisha Brown Dance Company
Accumulation, 1971, choreography for 1 performer, "Uncle John's Band" by The Grateful Dead (1970), 4 minutes, 46 seconds. Installation view,
Unexplained Parade, Catriona Jeffries, Vancouver, February 9, 2019



Trisha Brown and Trisha Brown Dance Company
Accumulation, 1971, choreography for 1 performer, "Uncle John's Band" by The Grateful Dead (1970), 4 minutes, 46 seconds. Installation view,
Unexplained Parade, Catriona Jeffries, Vancouver, February 9, 2019



Chris Burden, Hanne Darboven
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, March 9, 2019



Chris Burden
Documentation of Selected Works 1971–74, 1971–1975, video, 34 minutes, 38 seconds



Raven Chacon, Hanne Darboven, Dan Graham, Christina Mackie, Ian Wallace
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, March 9, 2019



Christina Mackie
Lots//lost, 2012, cedar, brass, nylon, 94 x 388 x 19 in. (238 x 986 x 48 cm)

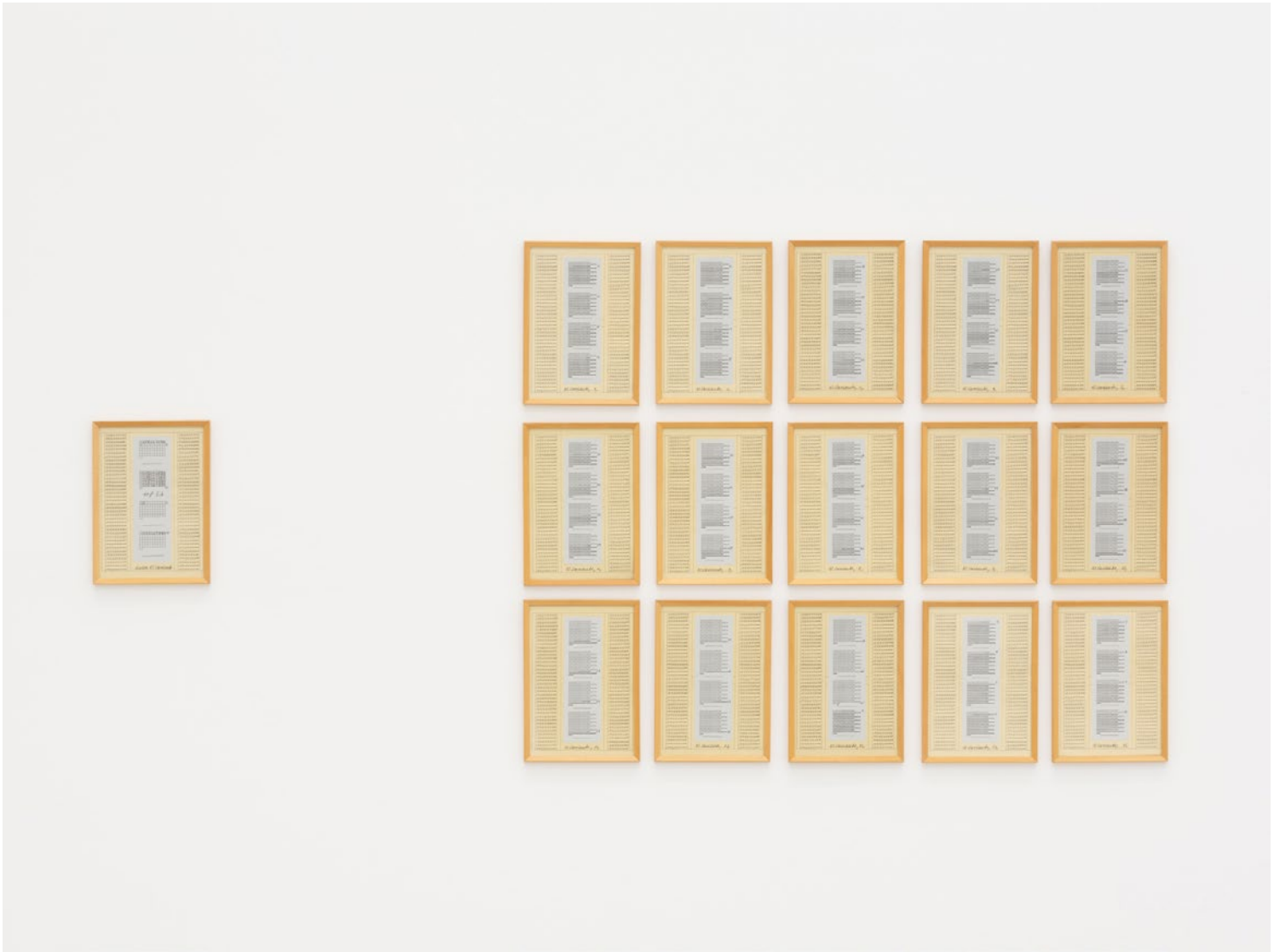


Christina Mackie
Lots/lost (detail), 2012, cedar, brass, nylon, 94 x 388 x 19 in. (238 x 986 x 48 cm)



Hanne Darboven

10. *Variante*, 1975, 15 parts and 1 index, ink, collage, silkscreen print on paper, each 11 x 8 in. (29 x 21 cm)



Hanne Darboven

10. *Variante* (detail), 1975, 15 parts and 1 index, ink, collage, silkscreen print on paper, each 11 x 8 in. (29 x 21 cm)



Dan Graham, Ian Wallace
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, March 9, 2019



Ian Wallace
Monument to Louis Riel, 1972, silver gelatin print, 20 x 18 in. (50 x 44 cm)



Ian Wallace
At the Pleasure Faire, 1971, silver gelatin print, 25 x 29 in. (62 x 72 cm)



Dan Graham
Untitled (Homes for America), 1966, colour photograph, 19 x 16 in. (48 x 41 cm)



Ian Wallace

Base/Superstructure (Vancouver House), 2019, photolaminate with acrylic on canvas, 60 x 48 in. (152 x 122 cm)



Dan Graham
Untitled (Homes for America), 1966, colour photographs, 31 x 21 in. (79 x 53 cm)



Ian Wallace
Untitled (+ Barthes' The Third Meaning), 1970–1998, silver gelatin print, 23 x 30 in. (57 x 77 cm)



Raven Chacon

...lahgo adil'i dine doo yeehosinilgii yidaaghi, 2004, 16 inkjet prints, each 14 x 20 in. (36 x 51 cm). Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, March 9, 2019



Raven Chacon

...lahgo adil'i dine doo yeehosinilgii yidaaghi, 2004, 16 inkjet prints, each 14 x 20 in. (36 x 51 cm)

...lahgo ádil'j diné doo yééhósinilgíi yidaaghi (for large ensemble)
(Navajo: meaning, acting differently in the presence of strangers)
2004

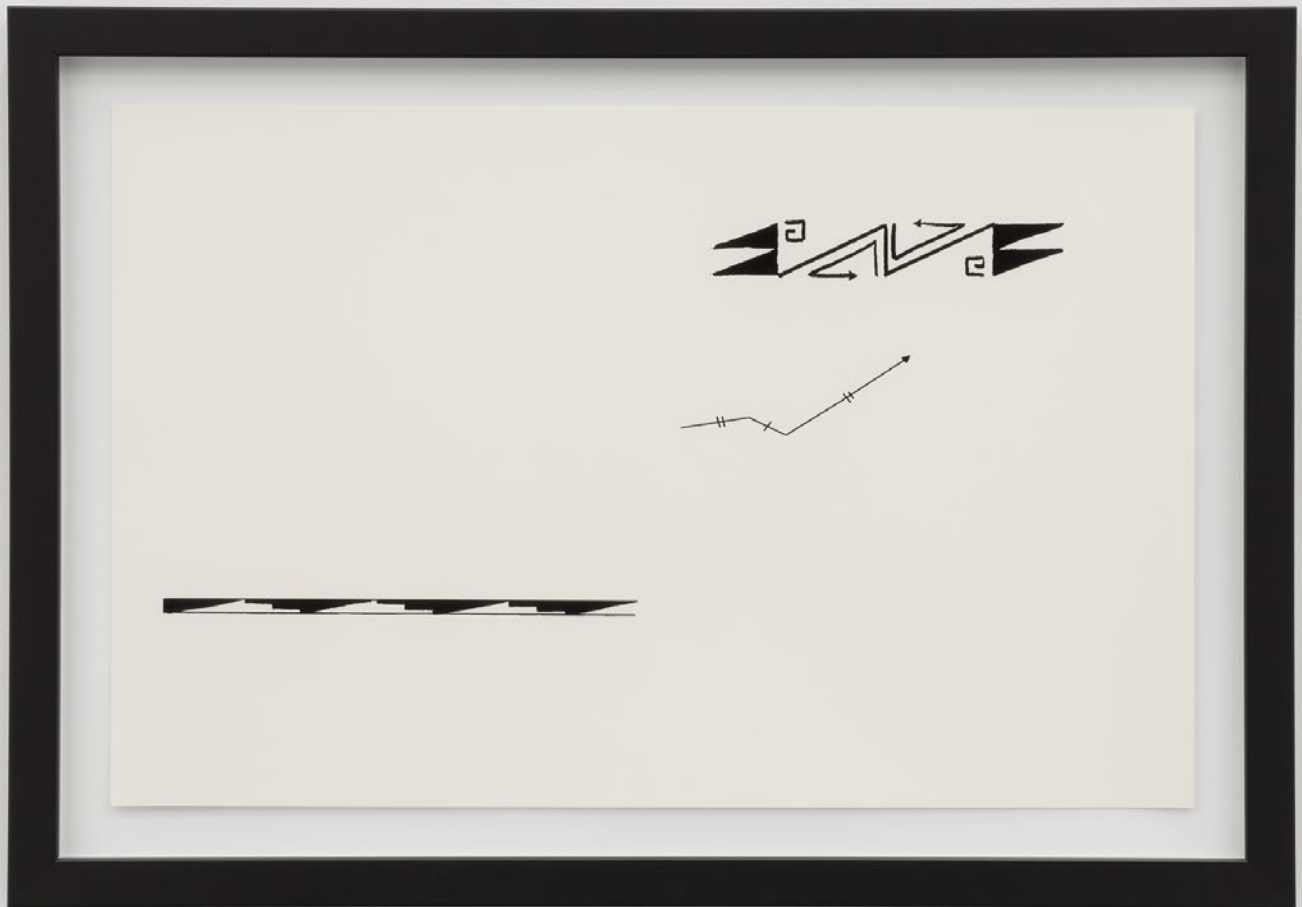
For any large ensemble, preferably a chamber orchestra, but may be performed by non-musicians.
Scanning each page from left to right, performers freely interpret the pictograph notations.
Instead of agreeing upon meanings for each symbol, performers should solitarily analyze each page
in the moment before performing it.

The performance of each ordered page is prompted by a conductor.
The duration of performance for each page is approximately 1 minute.
15 pages total.

Raven Chacon

Raven Chacon

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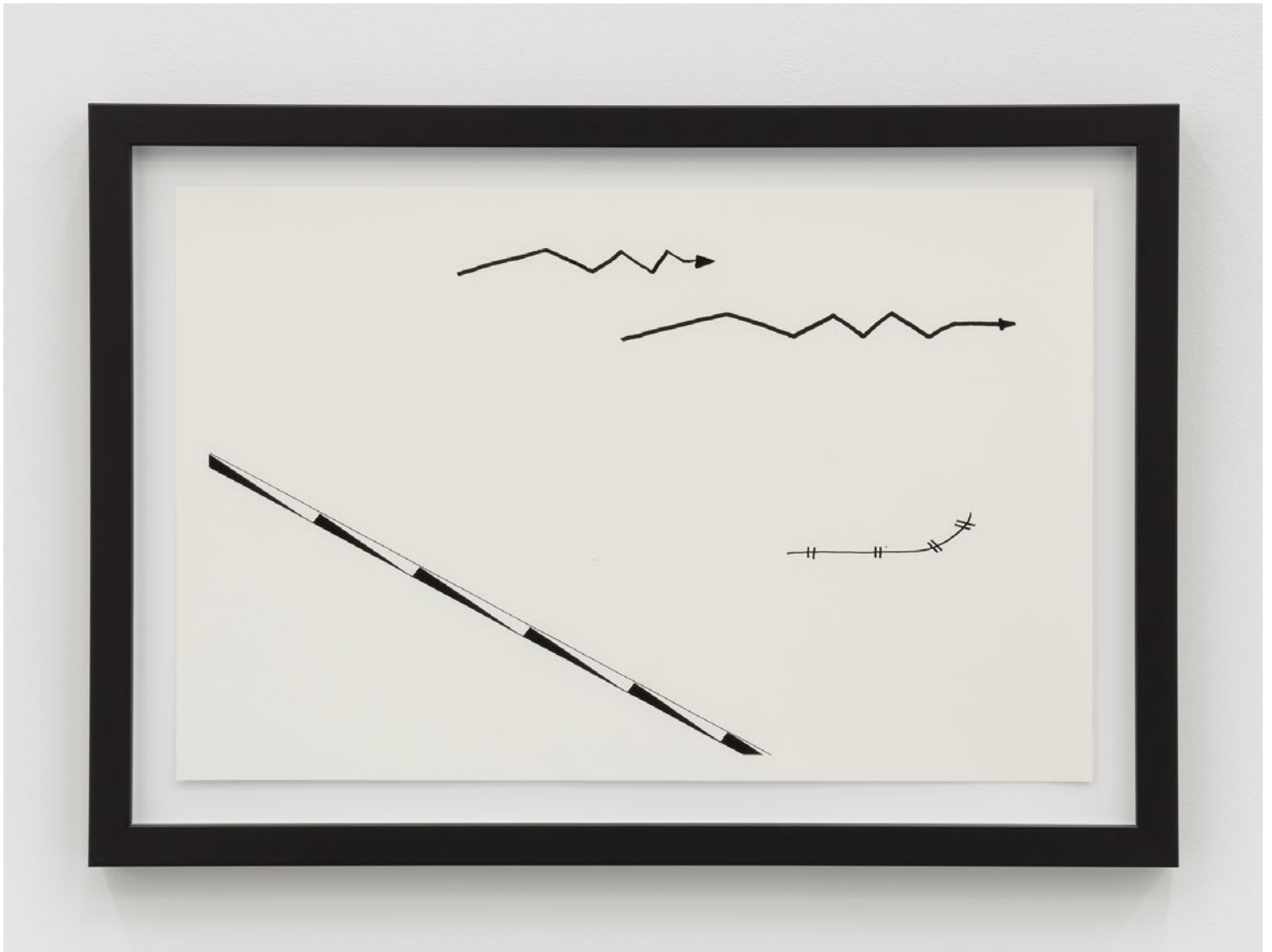


Raven Chacon

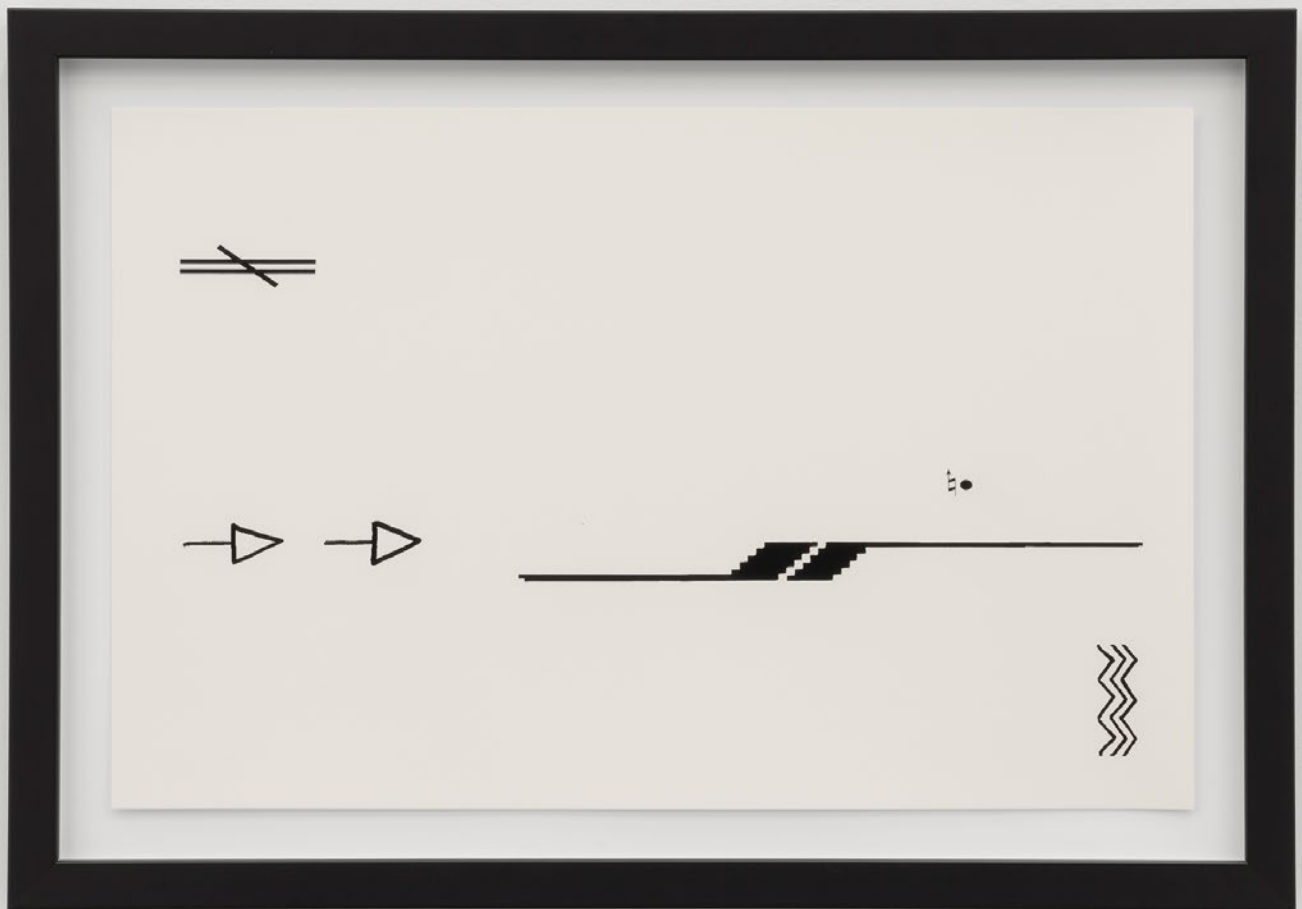
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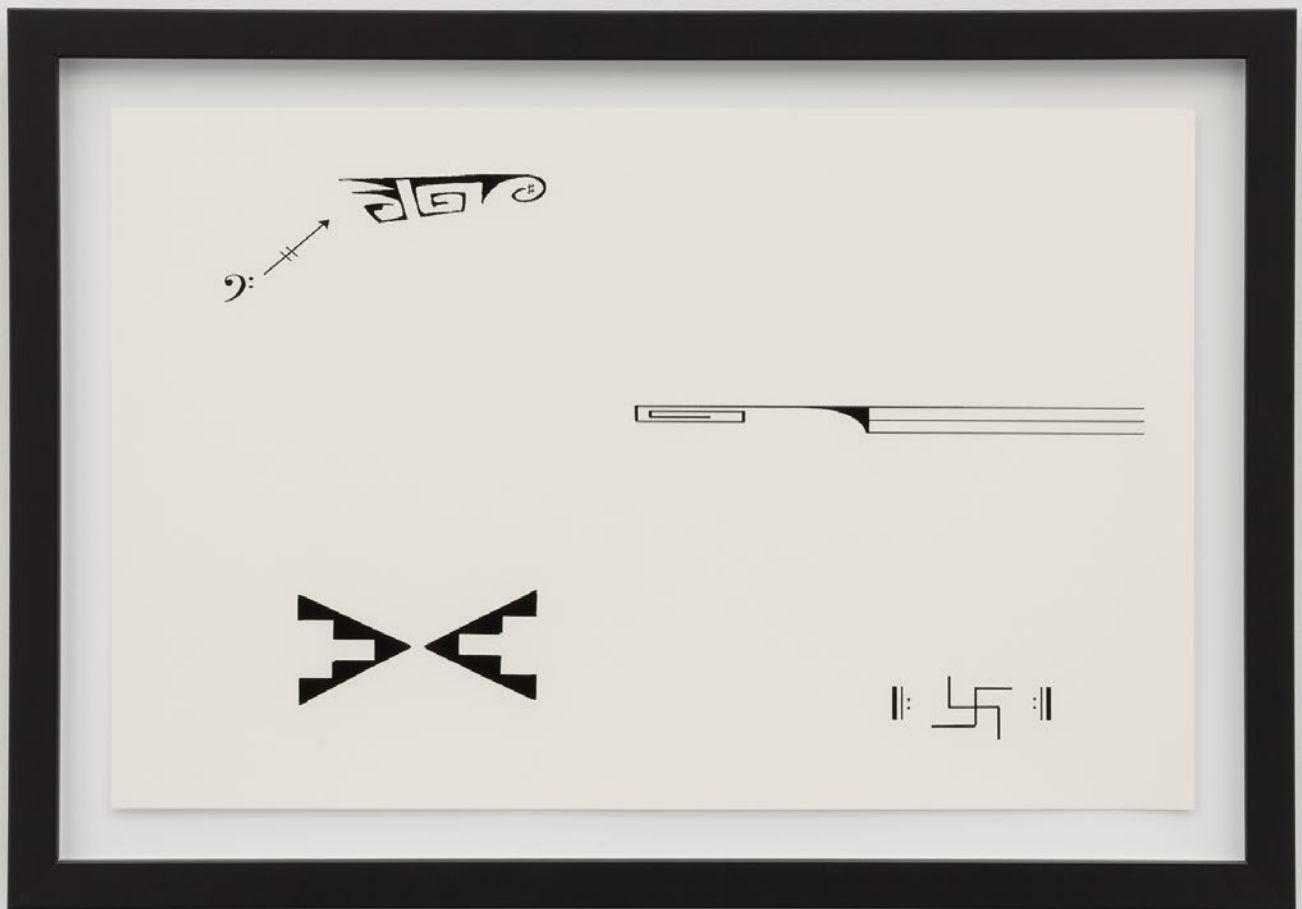


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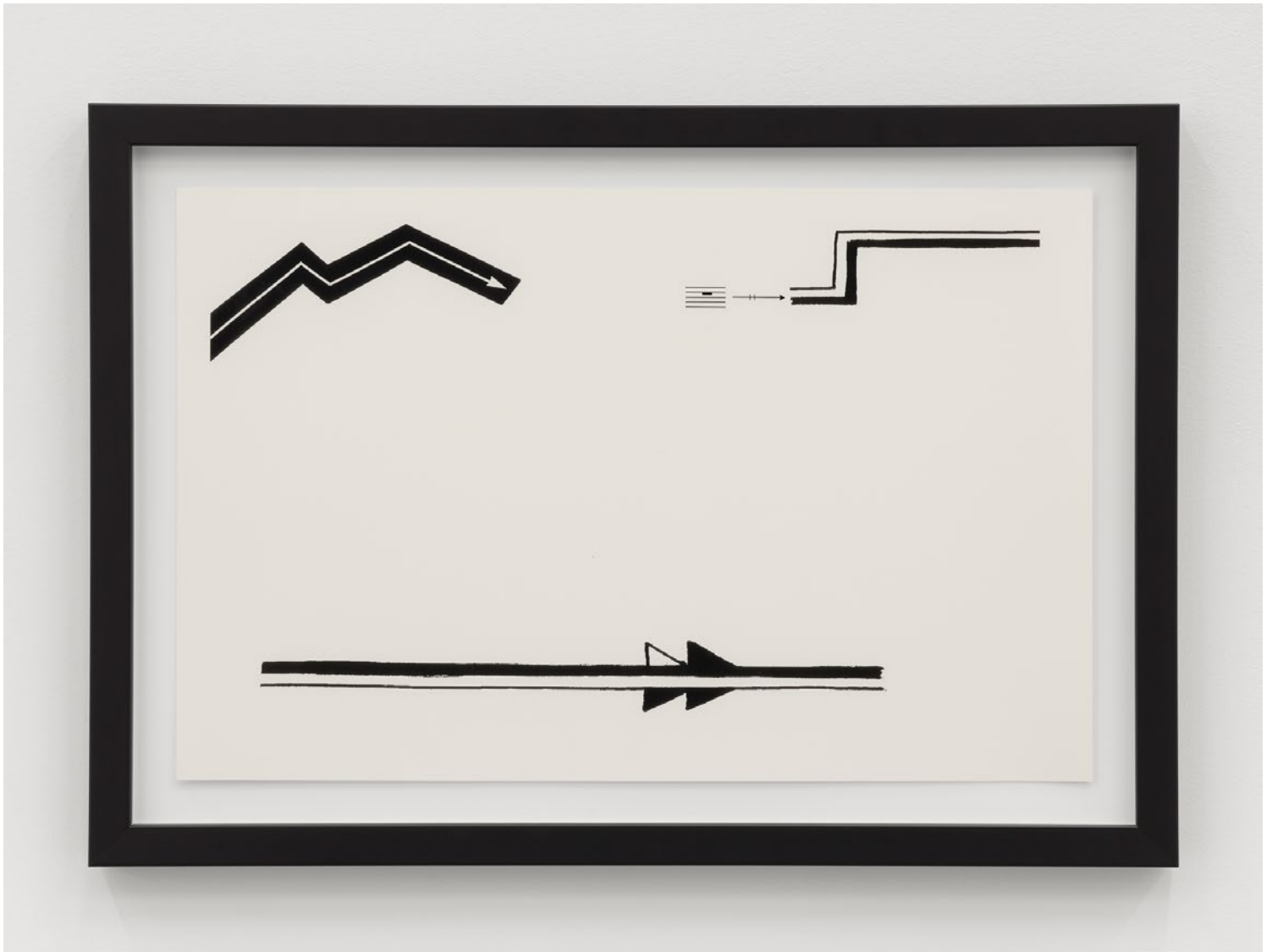


Raven Chacon
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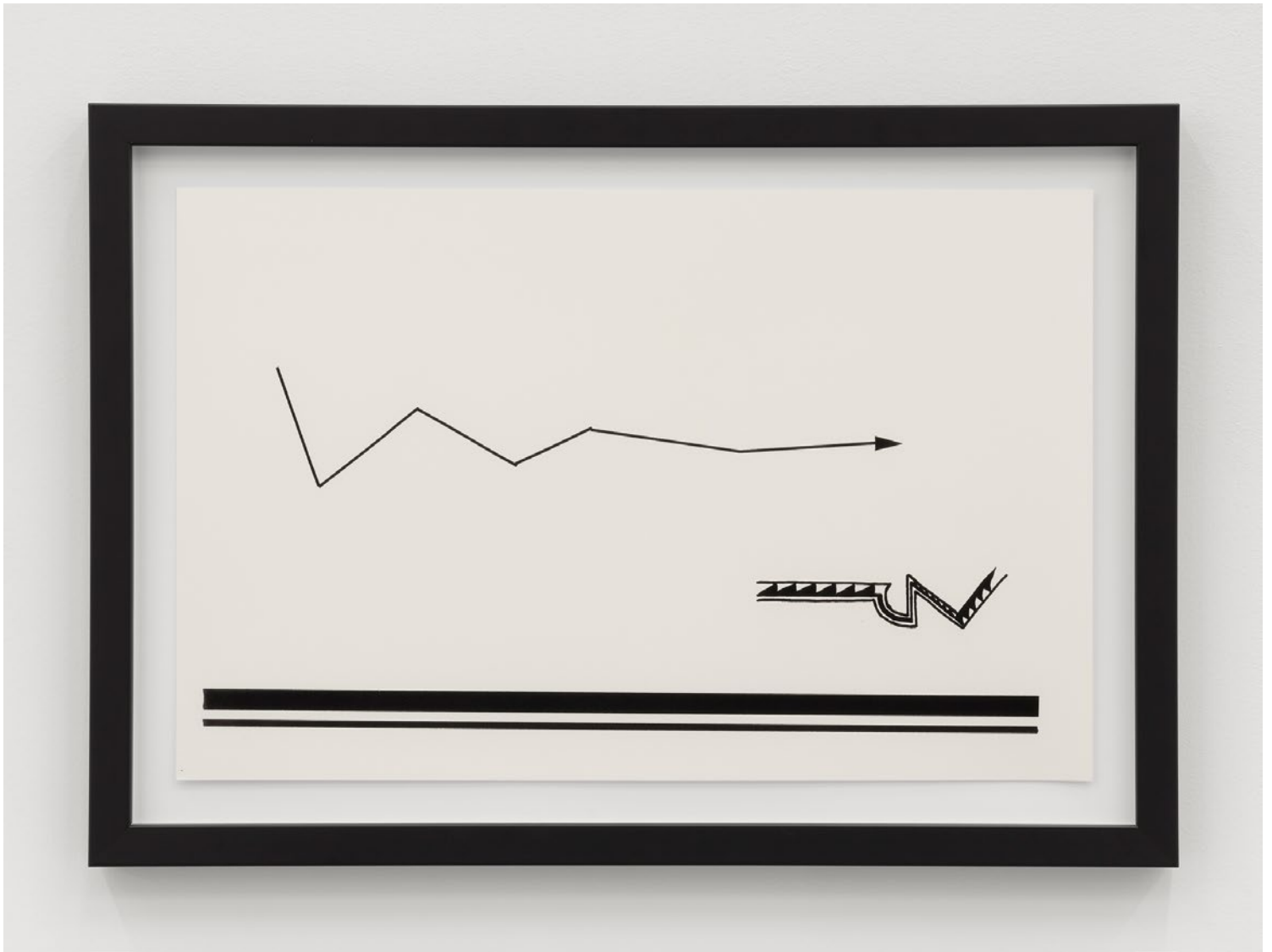
Raven Chacon

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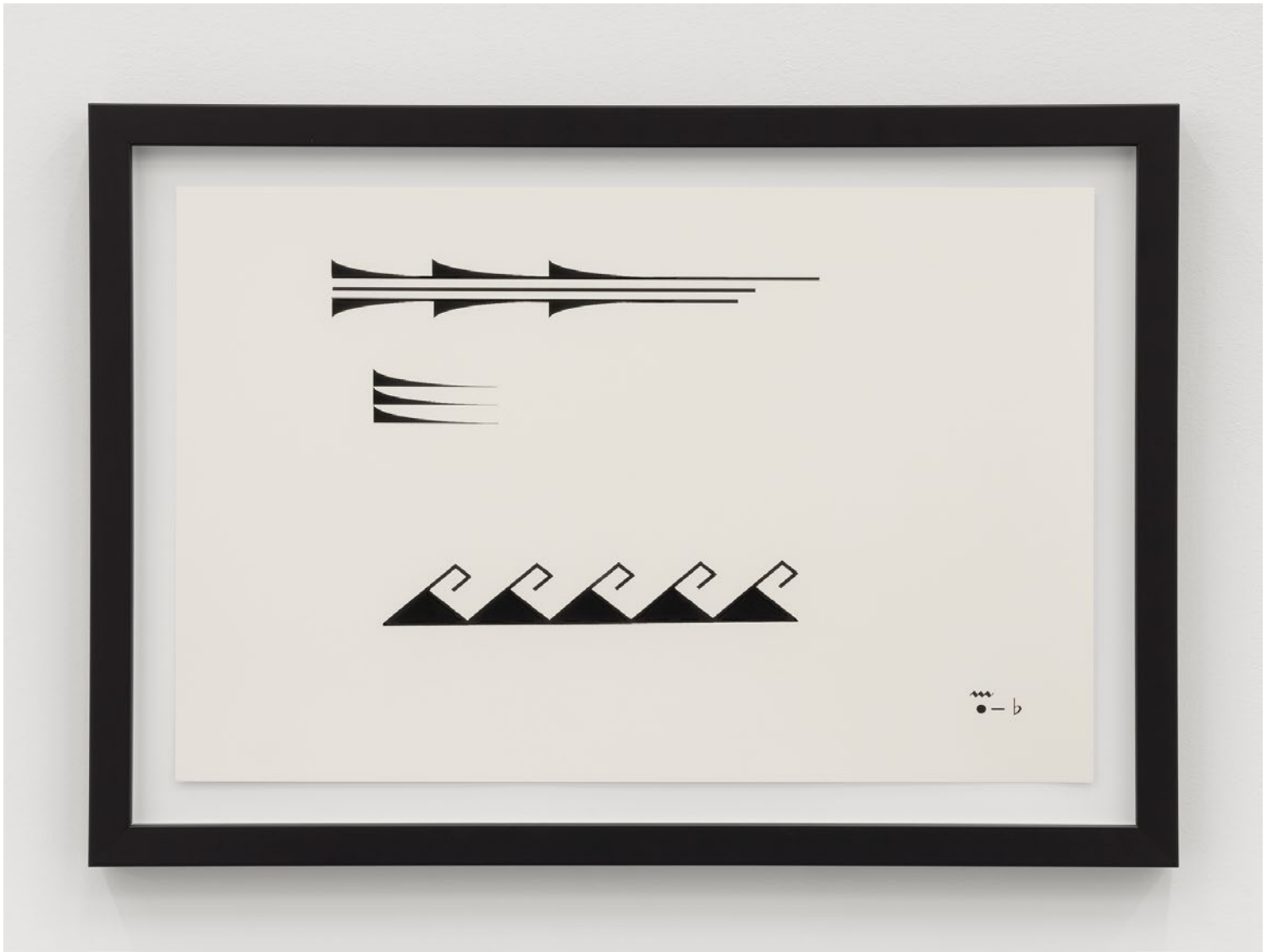


Raven Chacon

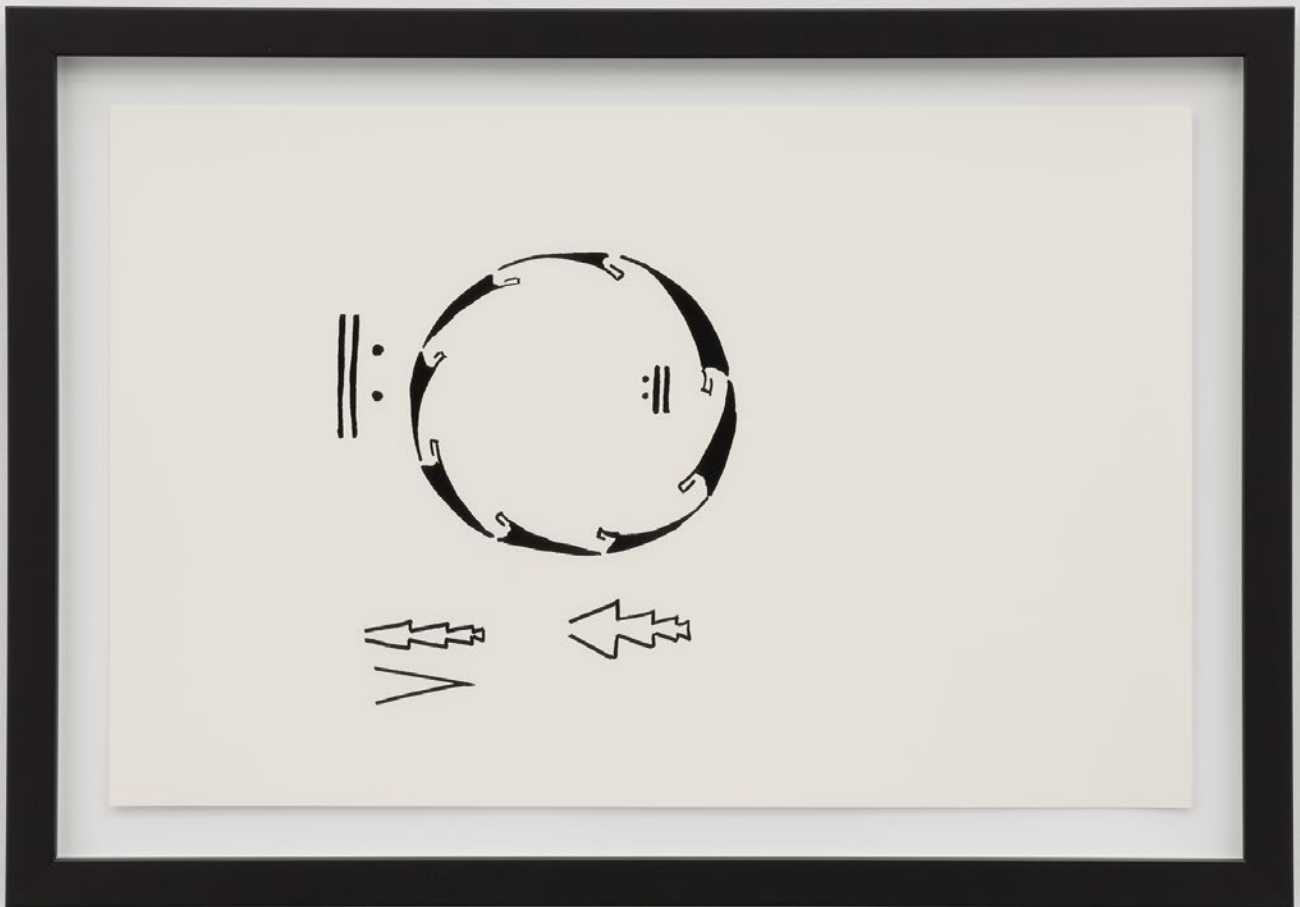
...lahgo adil'i dine doo yeehosinilgii yidaaghi, 2004, 16 inkjet prints, each 14 x 20 in. (36 x 51 cm)



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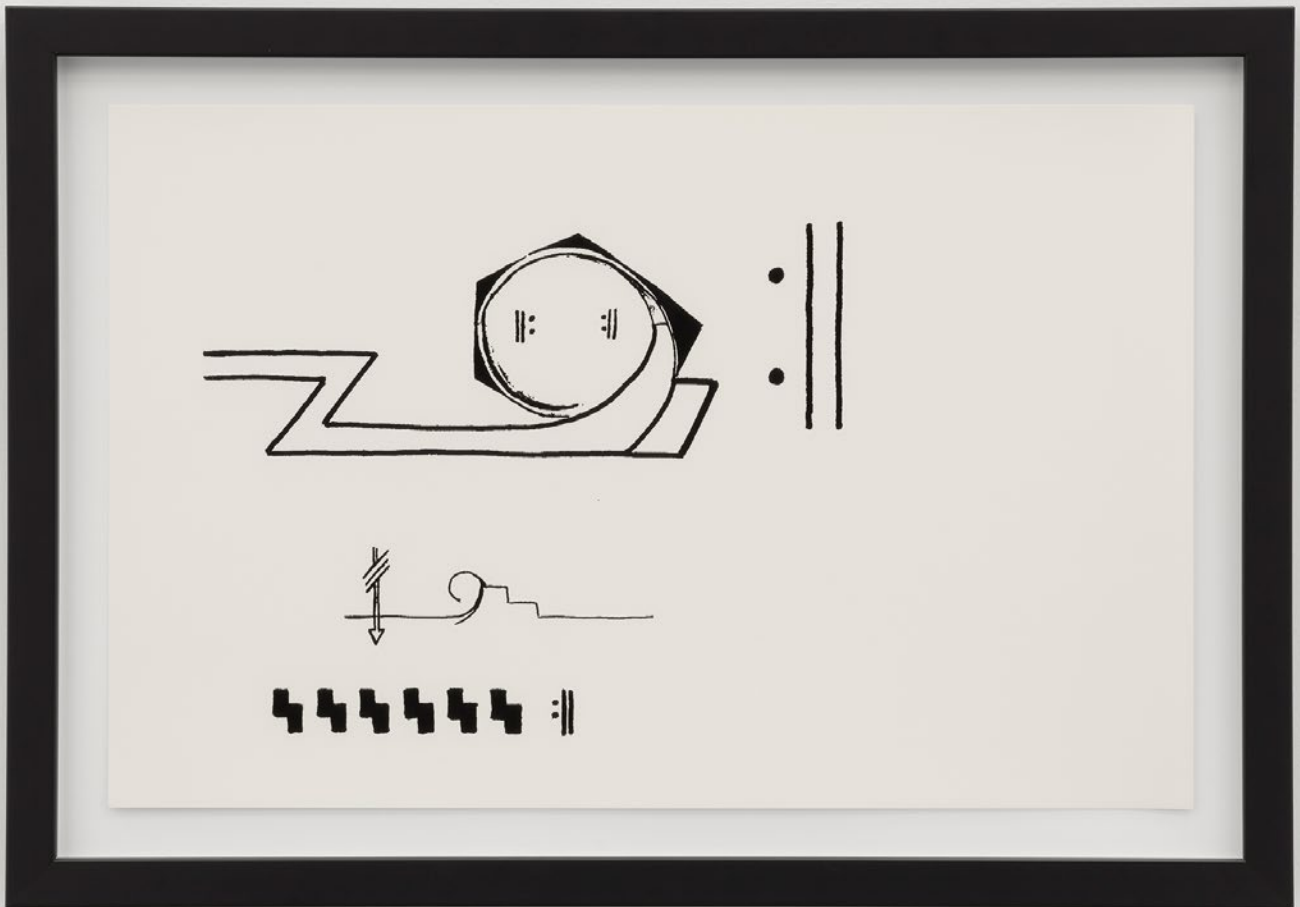


Raven Chacon
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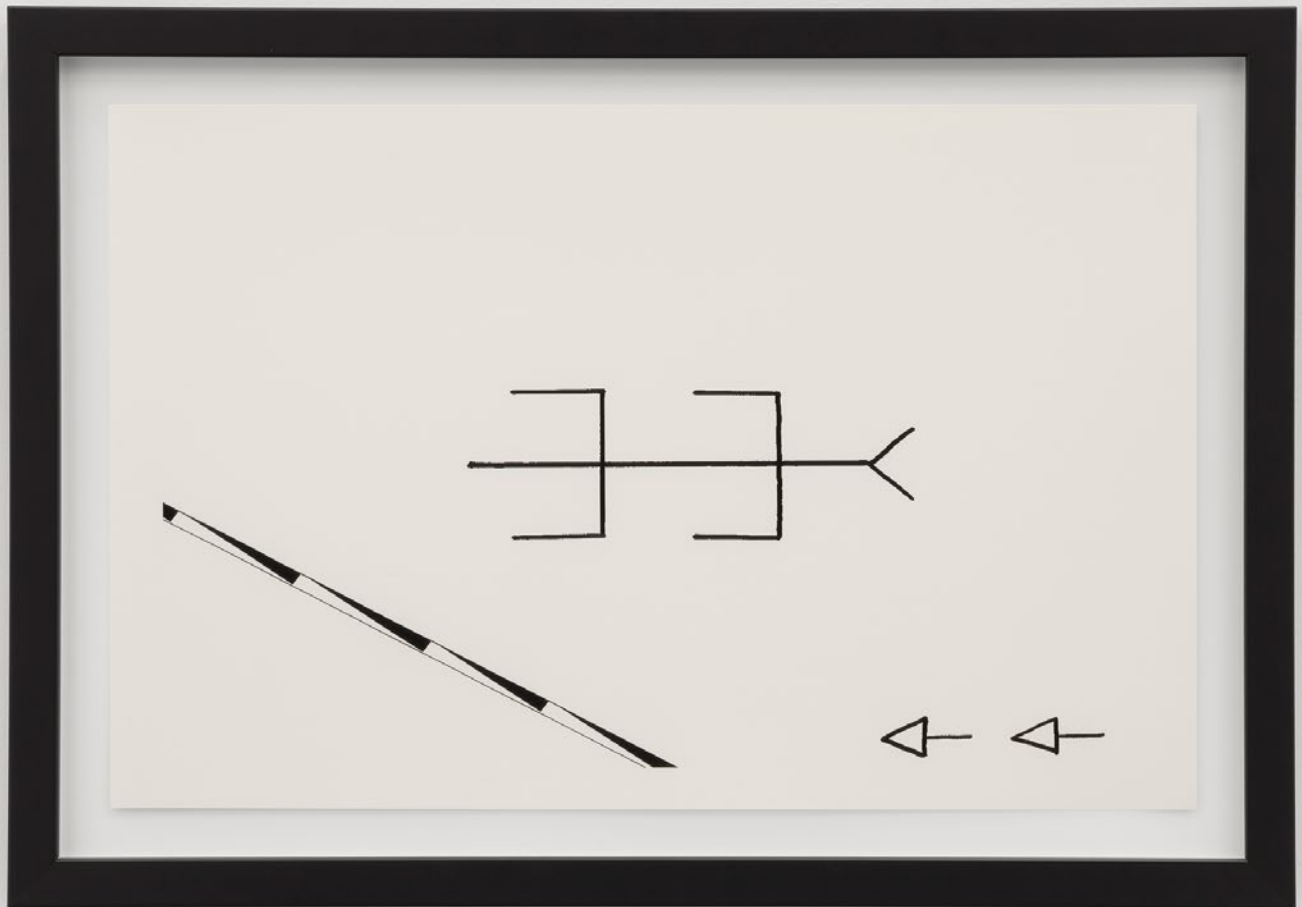


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Raven Chacon, Christina Mackie
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, March 9, 2019



Chris Burden, Dan Graham, Liz Magor, Ian Wallace
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, March 9, 2019



Liz Magor
The Hutch, 1976, natural materials, wood, bones, 33 x 38 x 15 in. (84 x 97 x 38 cm)



Liz Magor
The Hutch (detail), 1976, natural materials, wood, bones, 33 x 38 x 15 in. (84 x 97 x 38 cm)



Myfanwy MacLeod, Kevin Schmidt
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, March 27, 2019



Myfanwy MacLeod, Kevin Schmidt, Ashes Withyman
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, March 27, 2019



Ashes Withyman
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, March 27, 2019



Ashes Withyman

Furnas, Compass, Altar, Musca, River, Cetus, Cup, 2017–2018, tool box, styrofoam cup, mallet, brass horn, bullae, mosquito repelling devices, shoe brush, paper, wood, brass, animal call parts, musical instrument parts, pump, speaker, painted plywood, 34 x 63 x 14 in. (86 x 160 x 34 cm)



Ashes Withyman

Compass, Furnas, Altar, River, Cetus, Musca, Cup, 2017–2018, water jug, sash weight, mallet, bells, brass horn, hunting call parts, drainpipe, chair leg, silver cup, marker, electrical parts, painted plywood, 29 x 25 x 12 in. (72 x 64 x 31 cm)



Ashes Withyman

Altar, River, Compass, Cetus, Musca, Furnas, Cup, 2017–2018, portable speaker, mallet, steel, currency, wood, honey pot with glue, animal calls, bells, plastic leaves, pallia rattle, contact microphone with stomach antacid, plate, bell, painted plywood, 39 x 55 x 12 in. (99 x 138 x 31 cm)



Ashes Withyman

Cetus, Compass, River, Furnas, Musca, Altar, Cup, 2017–2018, radio, matches, animal call, wood and stone rattle, photocopy, grass, USB flash drive, gold plated tin, sand, ziploc bag with contact microphone, tuning fork, dried grass, bell, painted plywood, 39 x 55 x 12 in. (99 x 138 x 31 cm)



Ashes Withyman
Furnas, Altar, River, Musca, Compass, Cetus, Cup, 2017–2018, wood, tire, pot top, deer call, whale tooth, river stone, painted steel, microphone, concrete, bones, therapeutic tuning fork, stag call, whistles, homemade fox call, bells, musical instrument parts, painted plywood, 45 x 54 x 9 in. (114 x 137 x 23 cm)



Ashes Withyman

Cetus, River, Furnas, Musca, Compass, Altar, Cup, 2017–2018, plastic bucket, tin, animal call parts, mallet, wood, medical tubing, conch, therapeutic tuning fork, cast copper, brass and silver crackers, bismuth, wood, brass, bird whistle, found photograph, painted plywood, 44 x 28 x 13 in. (112 x 71 x 33 cm)



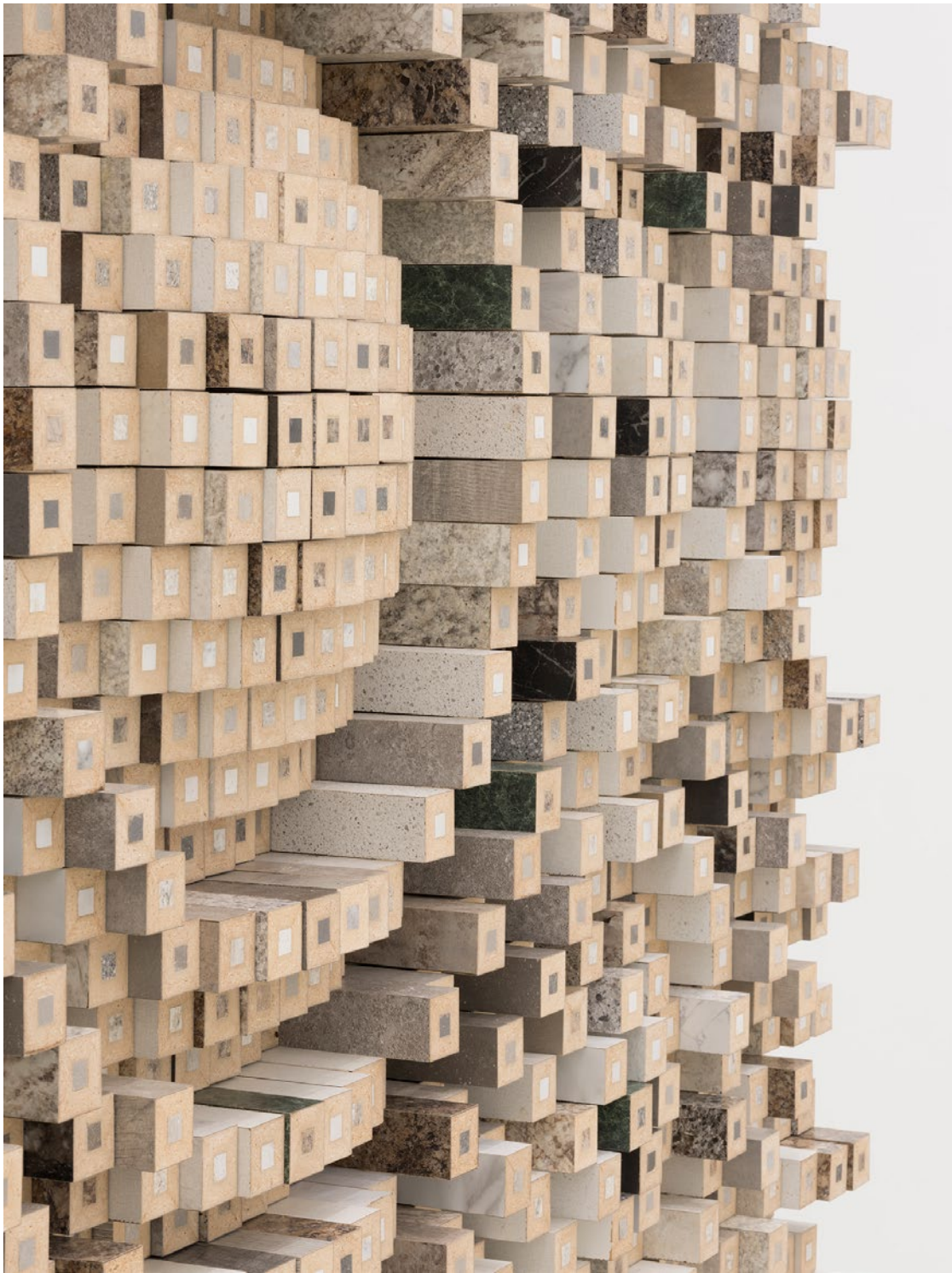
Kevin Schmidt

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



Kevin Schmidt

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



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Valérie Blass, Kevin Schmidt
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, March 27, 2019



Valérie Blass
Éléphant en vert et noir, 2005, cement, plaster, leather, 46 x 71 x 41 in. (117 x 180 x 104 cm)



Valérie Blass
Éléphant en vert et noir (detail), 2005, cement, plaster, leather, 46 x 71 x 41 in. (117 x 180 x 104 cm)



Valérie Blass, Aurie Ramirez, Ashes Withyman
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, March 27, 2019



Aurie Ramirez
untitled, 2018, watercolour and ink on paper, 10 x 10 in. (26 x 26 cm)



Chris Burden, Alex Frost, Myfanwy MacLeod, Nicole Wermers
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Myfanwy MacLeod

Pietà, 2019, ultra tough white plastic with nylon dog harness, 22 x 15 x 7 in. (56 x 37 x 18 cm)



Alex Frost

West Country Cheddar and Pickle (Tesco), Sliced Egg with a Cress Mayo (DD's) Sandwiches, 2017, sandwiches, clear cast resin and acrylic sheet,
11 x 6 x 8 in. (27 x 15 x 20 cm)



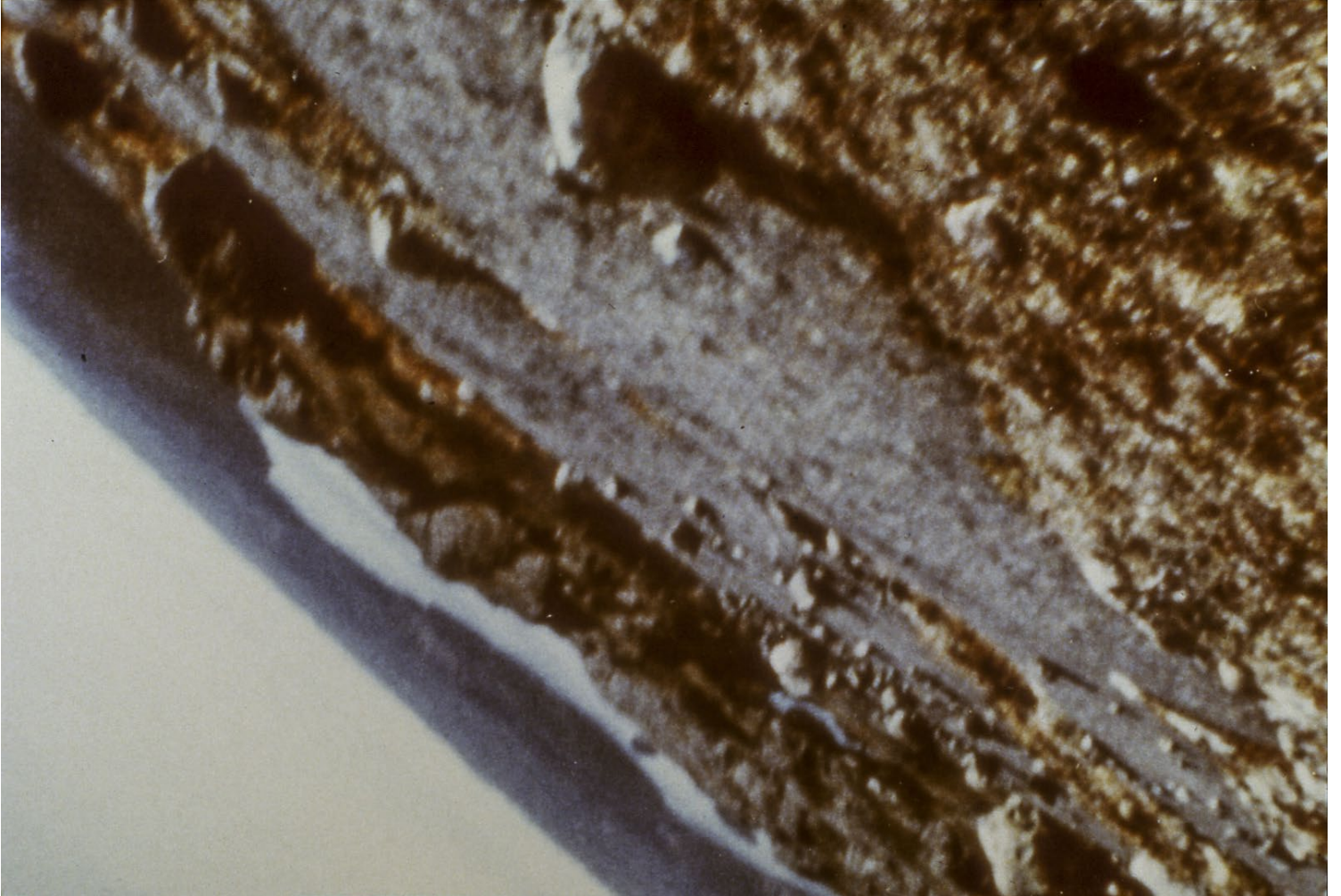
Nicole Wermers
Moodboard #2, 2016, baby changing unit, cast terrazzo, 19 x 35 x 23 in. (49 x 88 x 58 cm)



Nicole Wermers
Moodboard #2 (detail), 2016, baby changing unit, cast terrazzo, 19 x 35 x 23 in. (49 x 88 x 58 cm)



Michael Snow
La Région Centrale (still), 1971, film, 180 minutes



Christine Sun Kim, Duane Linklater
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, April 10, 2019



Christine Sun Kim

one week of lullabies for roux, 2018, audio installation in 7 parts: Juan Cisneros, "Untitled", 9 minutes, 54 seconds and 11 minutes, 11 seconds; Melissa Dubbin and Aaron S. Davidson, "A Lullaby for Roux", 3 minutes, 22 seconds; David Horvitz, "When the Ocean Sounds", 1 minute, 36 seconds; Carmelle Safdie, "O Superbaby", 10 minutes, 2 seconds; Sonja Simonyi, Nico Van Tomme and Niels Van Tomme, "Good Vibrations", 29 seconds; Lotti Sollevi, "Untitled", 7 minutes, 50 seconds; Alex Waxman, "Roux's Casino", 5 minutes, 2 seconds



Duane Linklater
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, April 10, 2019



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)



Duane Linklater

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



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)



Duane Linklater

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



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)



Duane Linklater

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



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

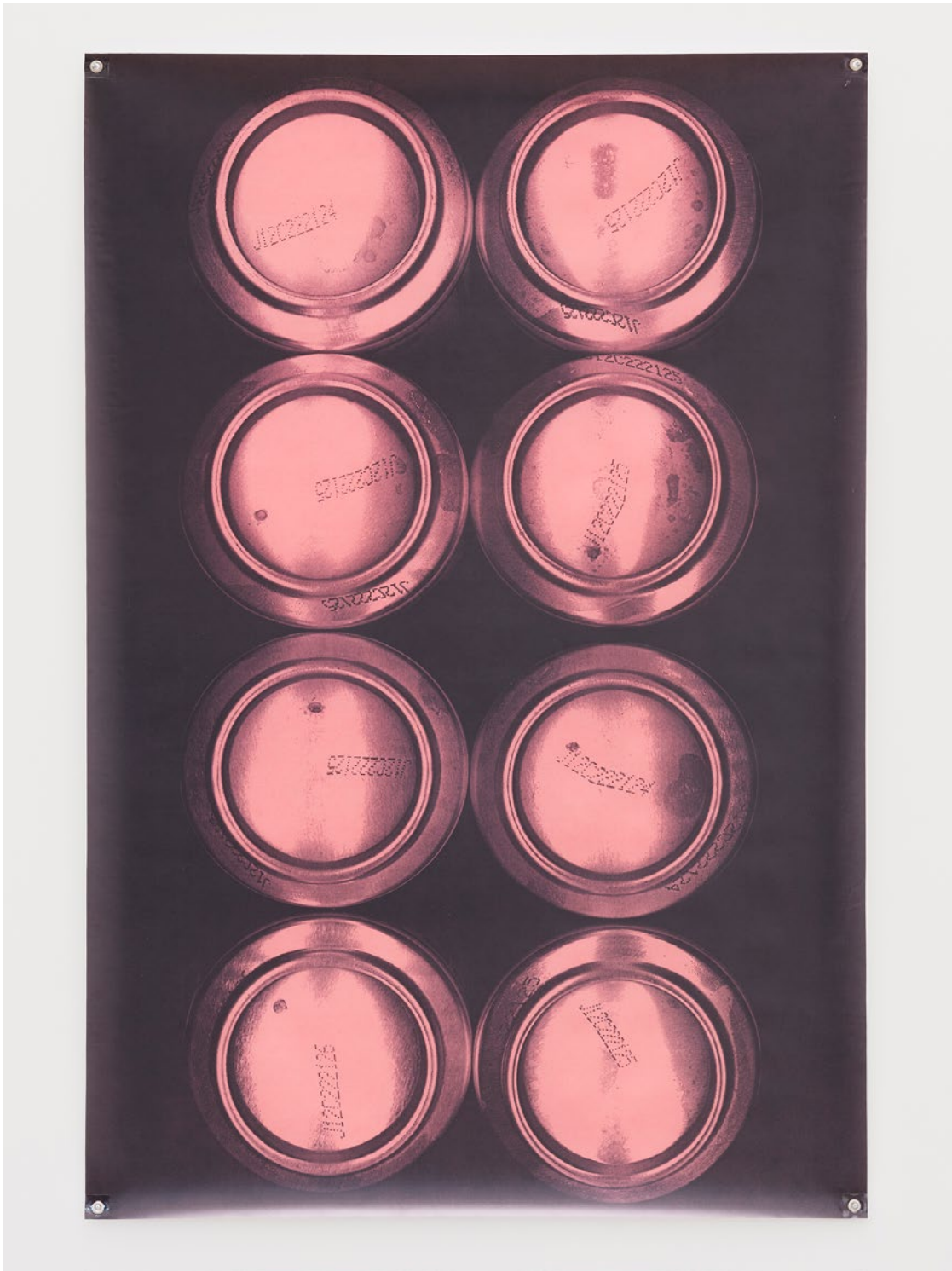


Raymond Boisjoly, Stephen Murray
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, April 10, 2019



Raymond Boisjoly

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



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



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



Julia Feyrer, Elizabeth McIntosh
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, April 10, 2019



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)



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)



Julia Feyrer

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)



Julia Feyrer

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)



Julia Feyrer

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



Julia Feyrer

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



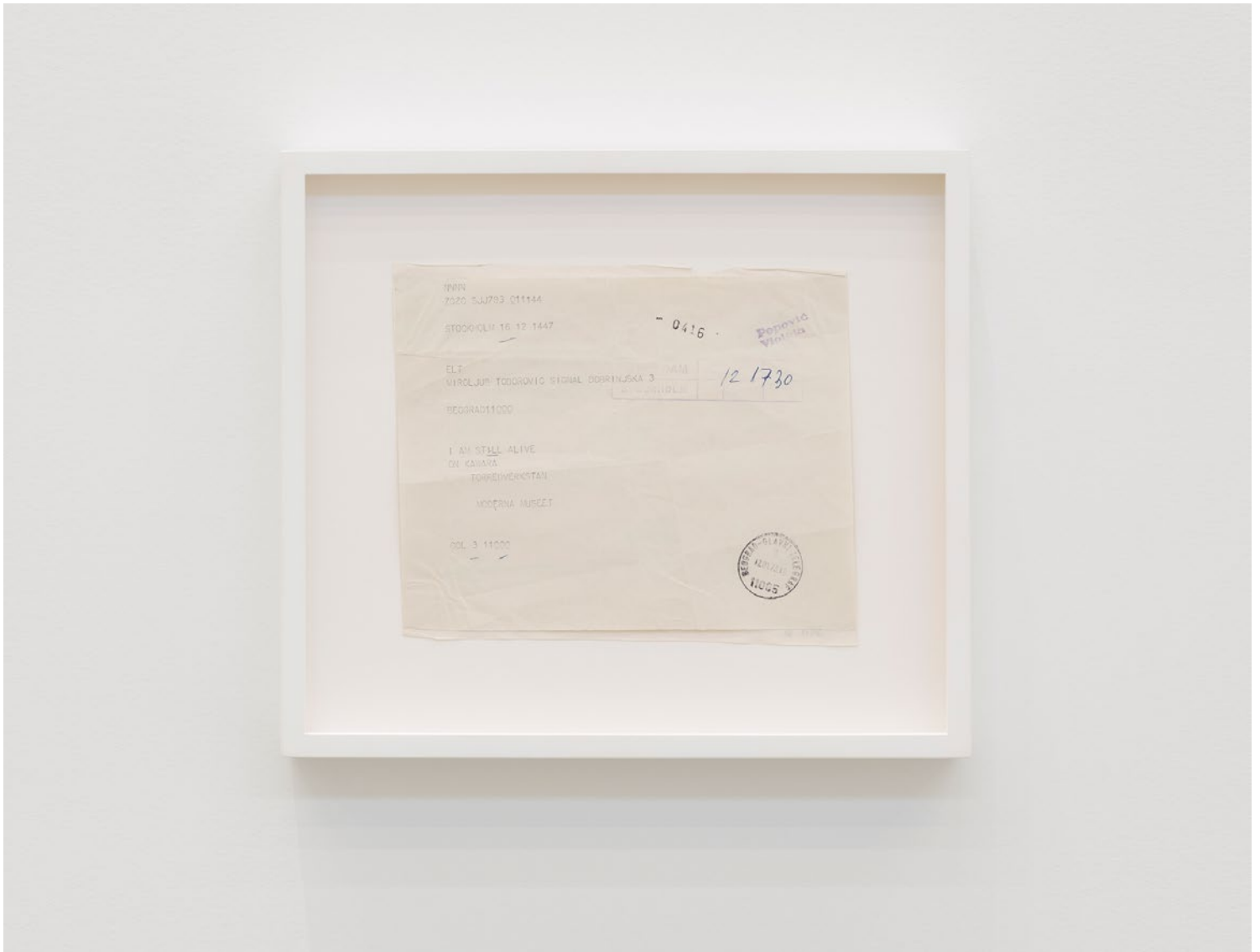
Elizabeth McIntosh
Bookfly, 2019, oil on canvas, 78 x 72 in. (198 x 183 cm)



Marcel Duchamp, On Kawara, Tanya Lukin Linklater, Ron Terada
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, April 27, 2019



On Kawara
I am still alive, 1973, printed telegram, 11 x 13 in. (28 x 32 cm)



Tanya Lukin Linklater
We wear one another, 2019, attire for performance, silkscreen, dimensions variable



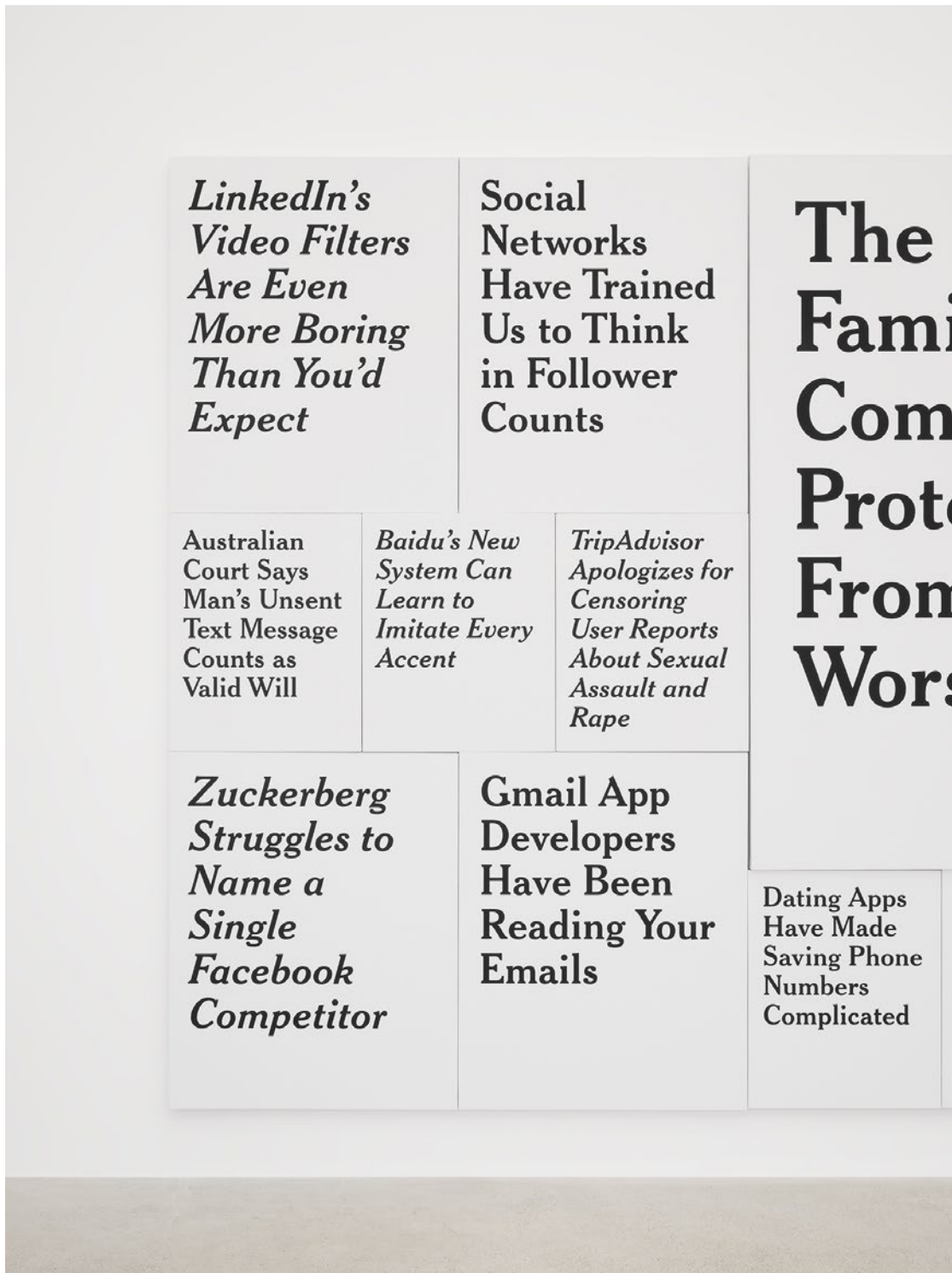
Tanya Lukin Linklater
We wear one another (detail), 2019, attire for performance, silkscreen, dimensions variable





Ron Terada
TL; DR 3, 2018–2019, 44 paintings, acrylic on canvas, 120 x 552 in. (305 x 1403 cm)





Hulu

Are Allegedly
Making Extra
Money for
Negative
Reviews

*Snapchat's
Redesign Cost
It Millions of
Users*

Time Is
Different
Now

New

Marcel Duchamp
Rotoreliefs (Optical Disks), 1935/1965, offset lithograph, motorized machine, 15 x 15 x 5 in. (37 x 37 x 11 cm)



Marcel Duchamp, Marina Roy
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, April 27, 2019



Marina Roy
Mal de mer, 2017/2019, hd video, 33 minutes



Marina Roy
Mal de mer, 2017/2019, hd video, 33 minutes



Valérie Blass, Cynthia Girard-Renard, Damian Moppett, Ron Terada
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, May 8, 2019



Damian Moppett
Night Monument A, 2019, inkjet print, 41 x 33 in. (104 x 84 cm)



Damian Moppett
Day Monument, 2019, inkjet print, 41 x 33 in. (104 x 84 cm)



Damian Moppett
Night Monument B, 2019, inkjet print, 41 x 33 in. (104 x 84 cm)



Valérie Blass

J'ai convoqué une réunion avec mon bourreau, 2013, found objects, mastic, magic sculpt, 22 x 10 x 10 in. (55 x 26 x 25 cm)



Valérie Blass

J'ai convoqué une réunion avec mon bourreau (detail), 2013, found objects, mastic, magic sculpt, 22 x 10 x 10 in. (55 x 26 x 25 cm)



Cynthia Girard-Renard
Ladder and Hungry Boot, 2018, acrylic on canvas, 119 x 73 in. (303 x 185 cm)



Valérie Blass, Rebecca Brewer, Cynthia Girard-Renard, Damian Moppett
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, May 8, 2019



Valérie Blass, Rebecca Brewer, Rob Renpenning, Ron Terada
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, May 8, 2019



Rob Renpenning
untitled, 1990, acrylic on masonite, 14 x 16 in. (36 x 41 cm)



Rob Renpenning
untitled, 1990, acrylic on masonite, 14 x 16 in. (36 x 41 cm)



Rebecca Brewer
Scrim: Dagger, 2019, silk gauze, wool, ball chain, alligator clips, 132 x 45 in. (335 x 113 cm)



Rebecca Brewer

Scrim: Dagger (detail), 2019, silk gauze, wool, ball chain, alligator clips, 132 x 45 in. (335 x 113 cm)



Rebecca Brewer, Damian Moppett
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, May 8, 2019



Damian Moppett
Over Caro, 2019, inkjet print, 23 x 25 in. (57 x 63 cm)



Elizabeth McIntosh, Judy Radul, Ron Terada
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, May 8, 2019



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



Judy Radul

Kings Never Touch Doors, 2017–2019, fabric panels, pressed glass, “Dedicated to Swinging Thoughts” artist’s magazine, glass shelf, dimensions variable



Judy Radul

Kings Never Touch Doors (detail), 2017–2019, fabric panels, pressed glass, “Dedicated to Swinging Thoughts” artist’s magazine, glass shelf, dimensions variable





Geoffrey Farmer

At the end of Aka Ula St, in Eleele, Kaua'i is the McBryde Sugar Plantation Japanese and Chinese Cemetery and an old dump, 2019, glass, ceramic shards, ghost table, 29 x 16 x 16 in. (74 x 41 x 41 cm)



Geoffrey Farmer

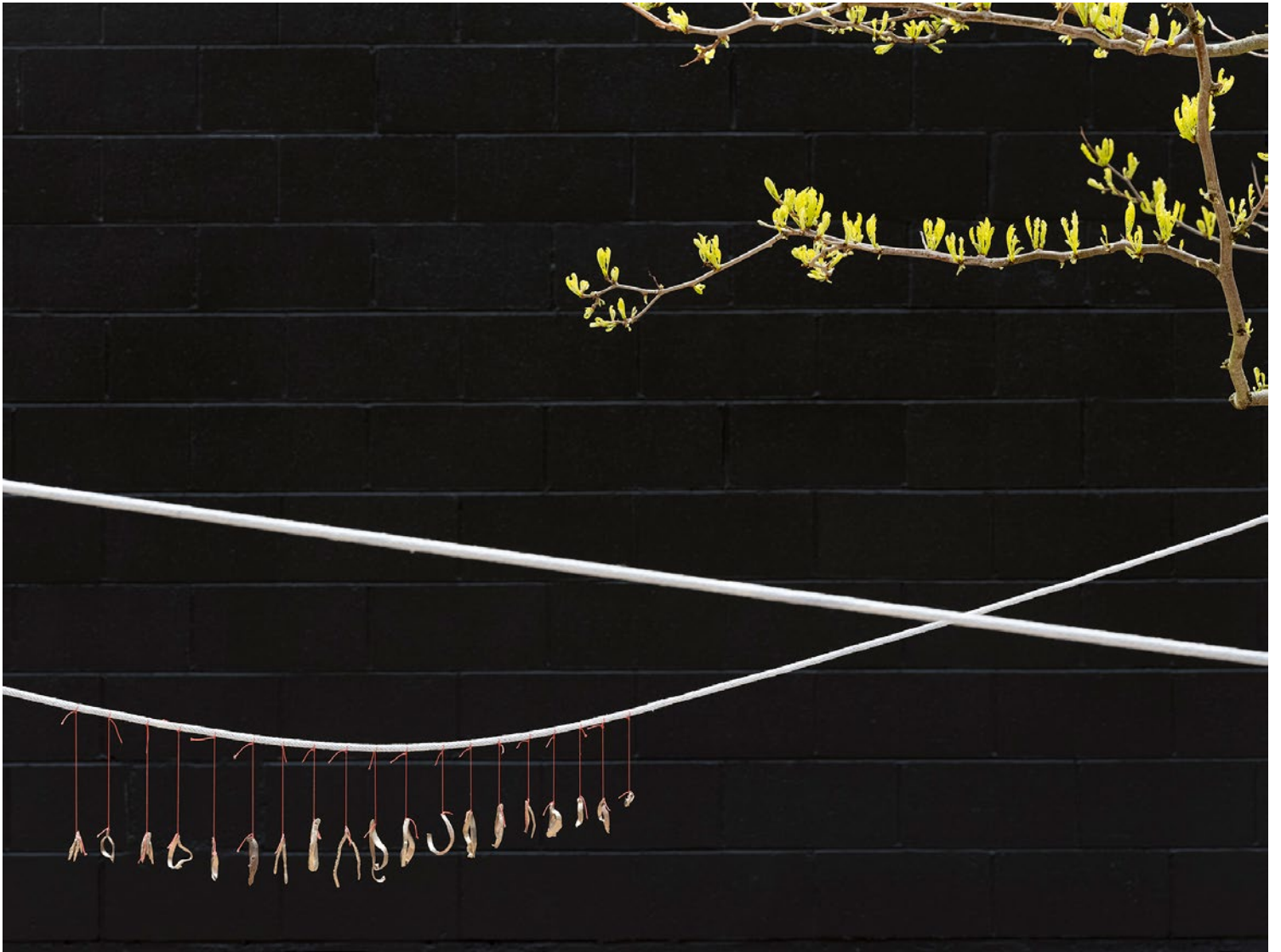
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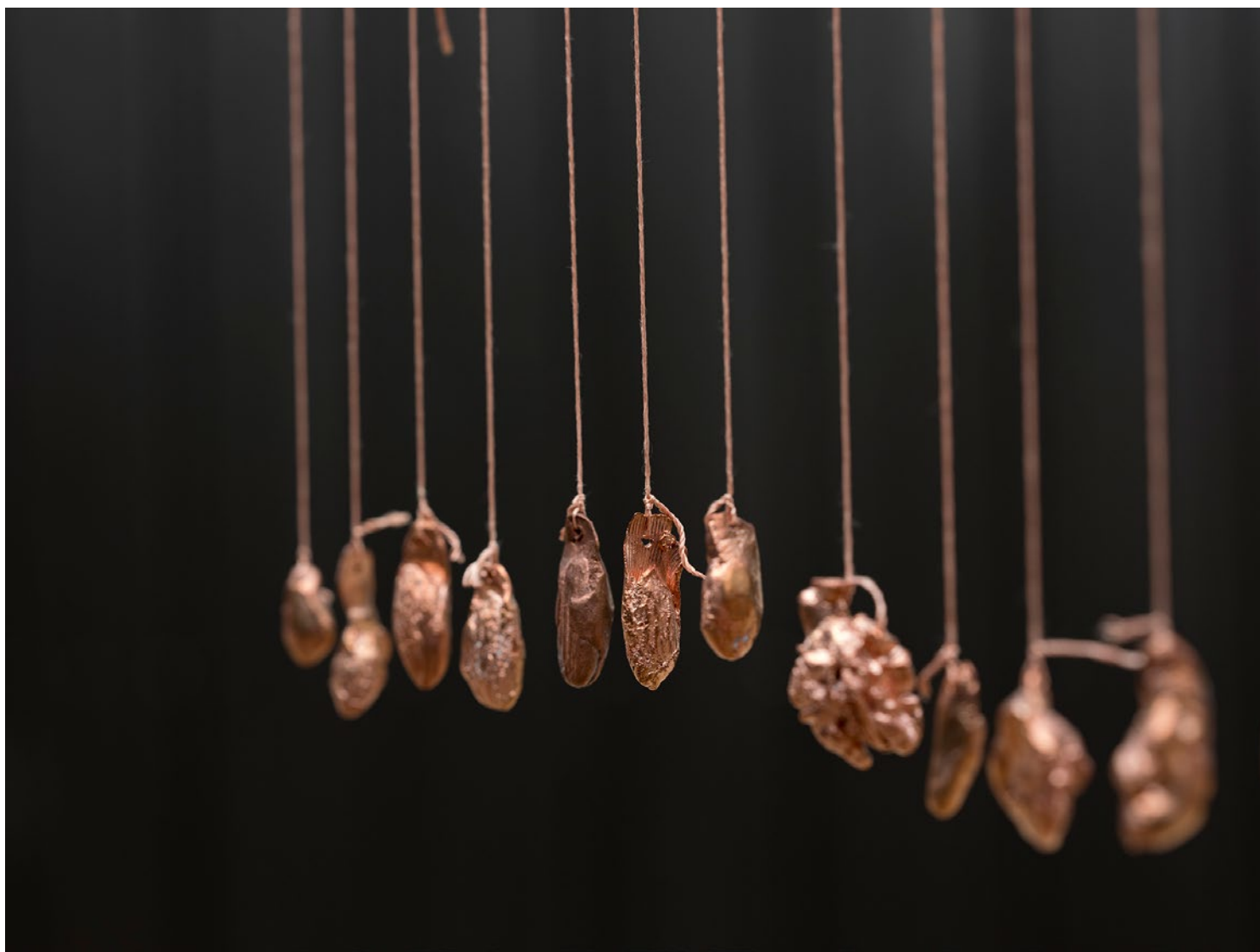
Kate Newby
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, May 8, 2019



Kate Newby
I could feel it in the air, 2019, brass, silk thread, rope, 24 x 7 in. (61 x 18 cm)



Kate Newby
I feel very big and free (detail), 2019, red brass, silk thread, rope, 24 x 13 in. (61 x 32 cm)



Kate Newby
You. You and me (detail), 2019, silver, cotton, rope, 15 x 13 in. (38 x 33 cm)



Kate Newby
A desert plain and dry, 2019, stoneware, grey glaze, dimensions variable



Kate Newby
A desert plain and dry, 2019, stoneware, pink glaze, dimensions variable



Calder Tsuyuki Tomlinson

Respite for a forgotten future, 2019, reclaimed wood, reed mats, bulrushes, red cedar bark, copper, tar paper, bamboo, canvas, moss, lithography stones, tea ceremonies hosted daily, 120 x 192 x 144 in. (305 x 488 x 366 cm)



Calder Tsuyuki Tomlinson

Respite for a forgotten future (detail), 2019, reclaimed wood, reed mats, bulrushes, red cedar bark, copper, tar paper, bamboo, canvas, moss, lithography stones, tea ceremonies hosted daily, 120 x 192 x 144 in. (305 x 488 x 366 cm)



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