

Catriona Jeffries

*Unexplained Parade*

March 27, 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, 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

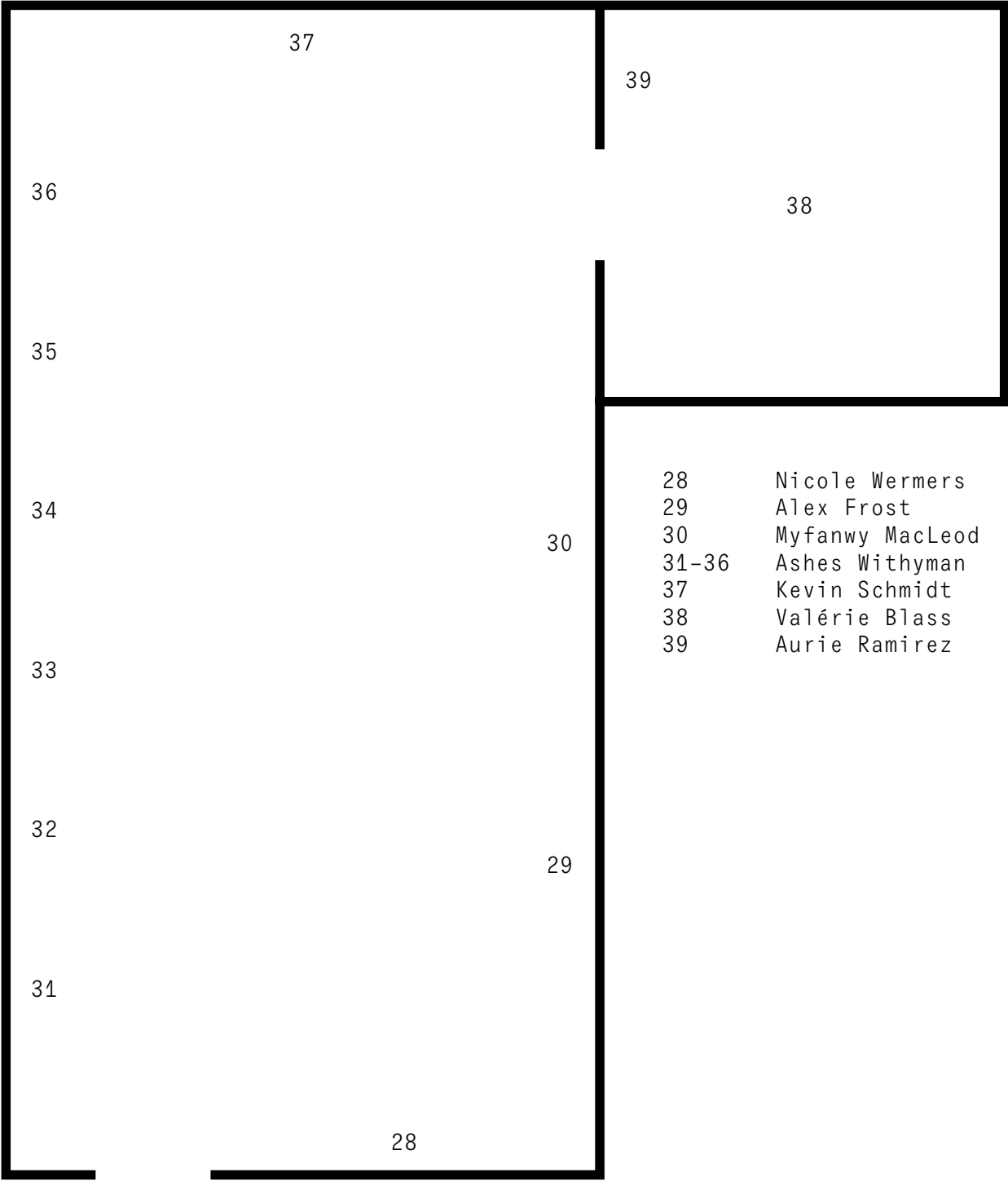
We began by questioning our acceptance of the standards, schedules and structures of contemporary art exhibitions, and invited each of the twenty-one gallery artists to name another artist, past or present, of significance to their current work and thinking. It was our plan to bring works by each of 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



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

29 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)

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

31 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)

32 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)

33 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)

34 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, 52 x 29 x 9 in. (133 x 74 x 23 cm)

35 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)

36 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)

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)

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

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

DIM Cinema, The Cinematheque, 1131 Howe Street, March 27, 7pm:

40 Michael Snow, Standard Time, 1967, film, 8 minutes

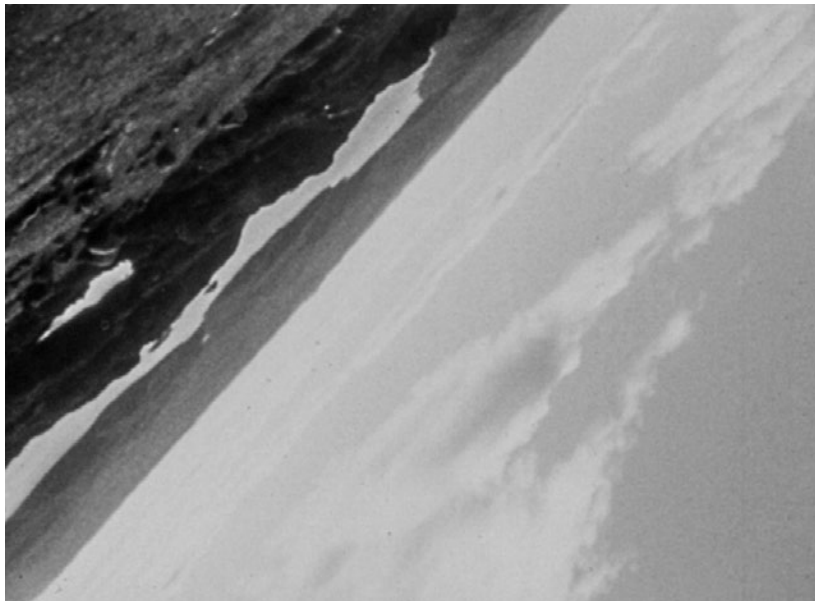
41 Michael Snow, La Région Centrale, 1971, film, 180 minutes

## CATRIONA JEFFRIES

950 EAST CORDOVA

Since the Bauhaus, the two formerly antagonistic camps propagating purely aesthetic versus purely utilitarian value have been conflated and reborn in the commercial and all but perfect circuit of production and consumption. Our current world is characterized not only by the levelling of differences between categories of objects but also by the levelling of access to design for different social classes. Design has long since ceased to be the preserve of the wealthy few who can afford to have their homes comprehensively designed from their (now increasingly rare) roof tiles down to the (progressively obsolete) light switch. On a sharply descending scale of quality, design today is available to everyone—or rather, everything is called design. ... The Bauhaus marked a shift from the political economy of the product to the political economy of the sign. Within capitalist modernity, the ensuing processes, such as the substitution of the product by its packaging, have further fueled the inflation of design and its definition.

—Nicole Wermers, 2011



Michael Snow, La Région Centrale (still), 1971

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Kevin Schmidt  
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, 2019





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



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



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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)



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*Furnas, Compass, Altar, Musca, River, Cetus, Cup* (detail), 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)





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Chris Burden, Kevin Schmidt  
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Kevin Schmidt, Ashes Withyman  
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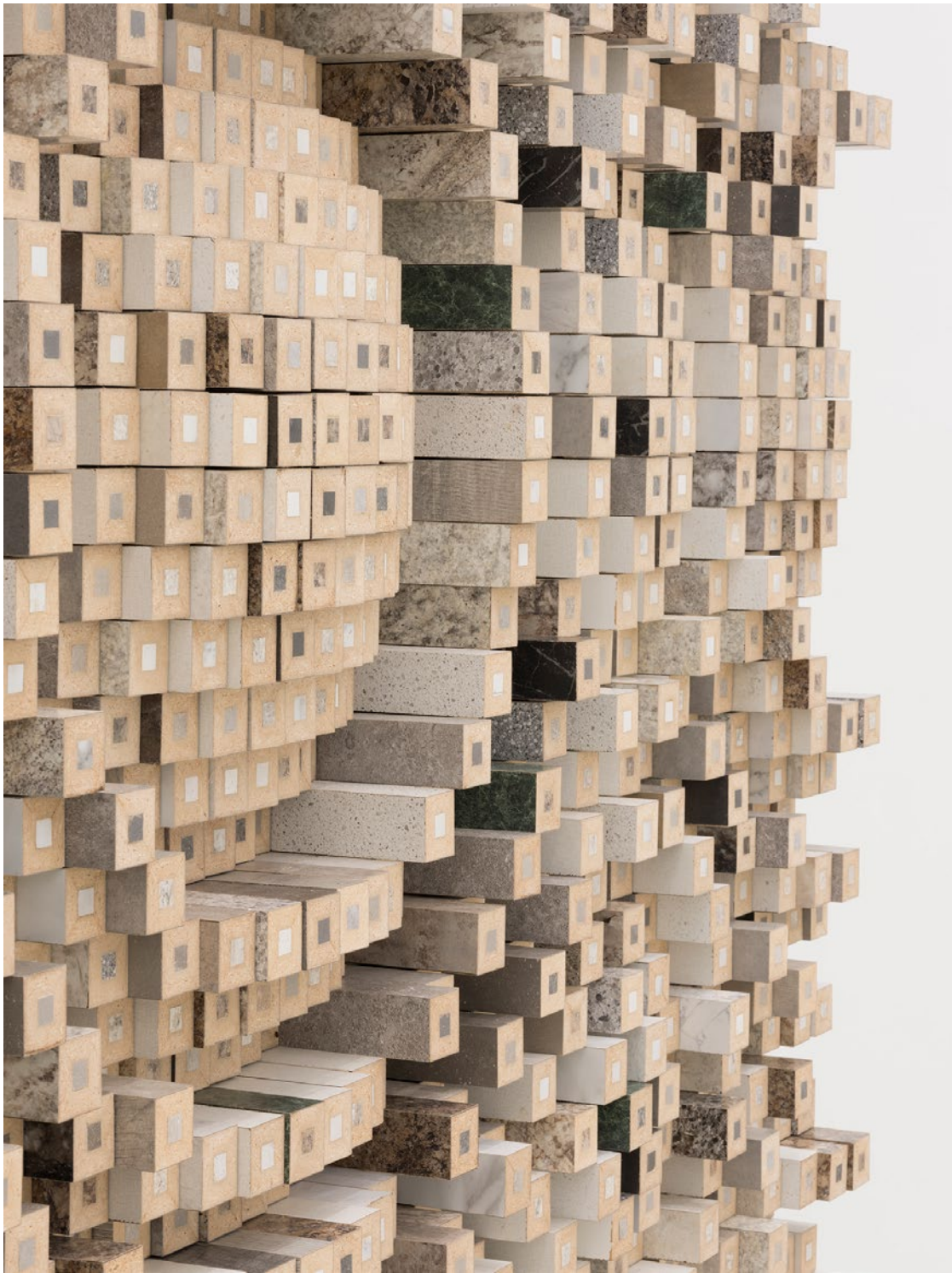
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*Excess Dispersion #2*, 2018, kitchen cabinet and countertop offcuts, waste mdf laminate, 94 x 94 x 6 in. (239 x 239 x 15 cm). Installation view,  
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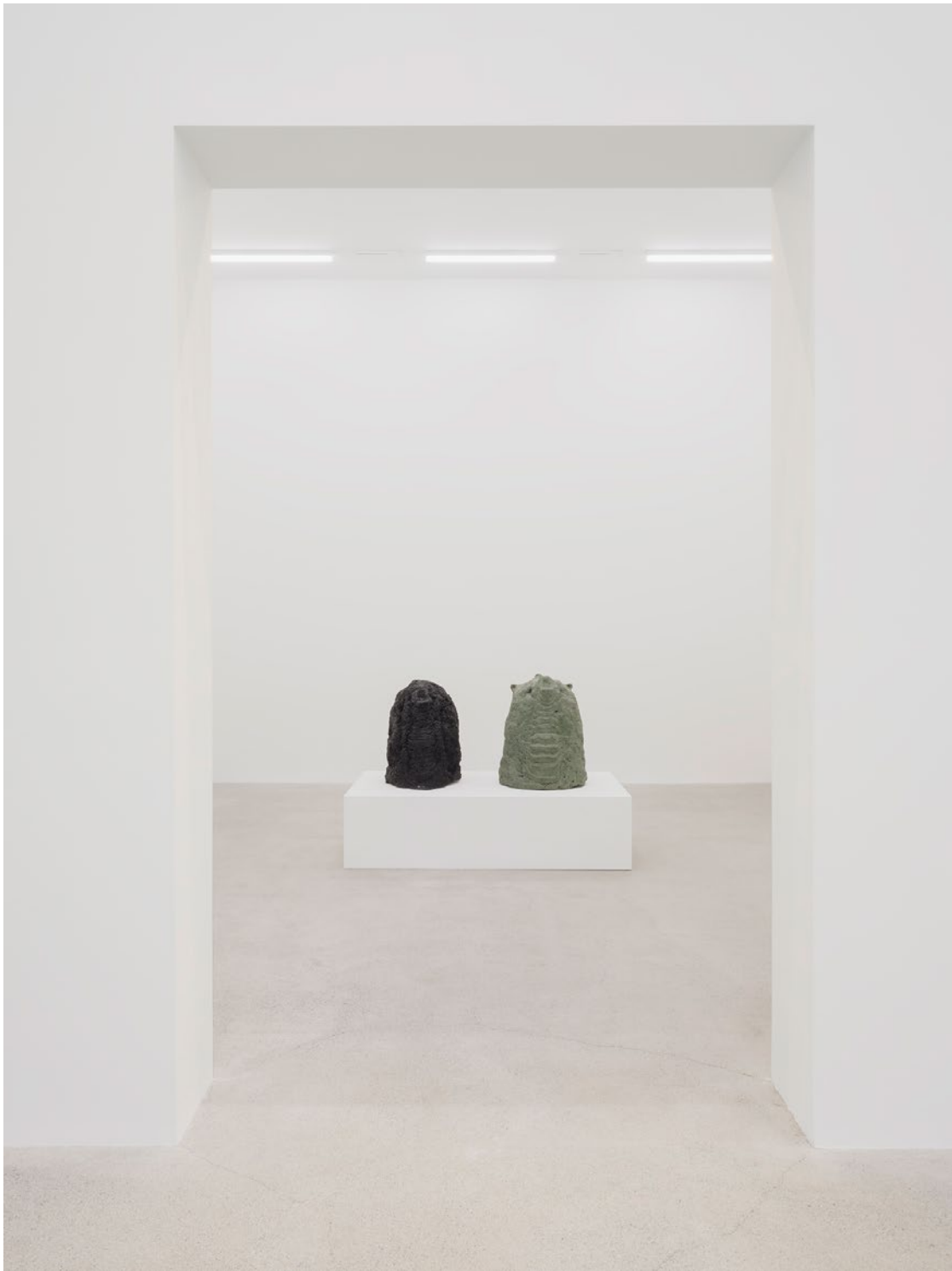
Valérie Blass, Kevin Schmidt  
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, 2019



Valérie Blass, Myfanwy MacLeod  
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, 2019



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*Éléphant en vert et noir*, 2005, cement, plaster, leather, 46 x 71 x 41 in. (117 x 180 x 104 cm). Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, 2019





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



Aurie Ramirez, Ashes Withyman  
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*untitled*, 2018, watercolour and ink on paper, 10 x 10 in. (26 x 26 cm). Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, 2019



Alex Frost, Myfanwy MacLeod, Nicole Wermers  
Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, 2019



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*Pietà*, 2019, ultra tough white plastic with nylon dog harness, 22 x 15 x 7 in. (56 x 37 x 18 cm). Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, 2019





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*West Country Cheddar and Pickle (Tesco), Sliced Egg with a Cress Mayo (DD's) Sandwiches*, 2017, sandwiches, clear cast resin and acrylic sheet,  
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Nicole Wermers

*Moodboard #2*, 2016, baby changing unit, cast terrazzo, 19 x 35 x 23 in. (49 x 88 x 58 cm). Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, 2019



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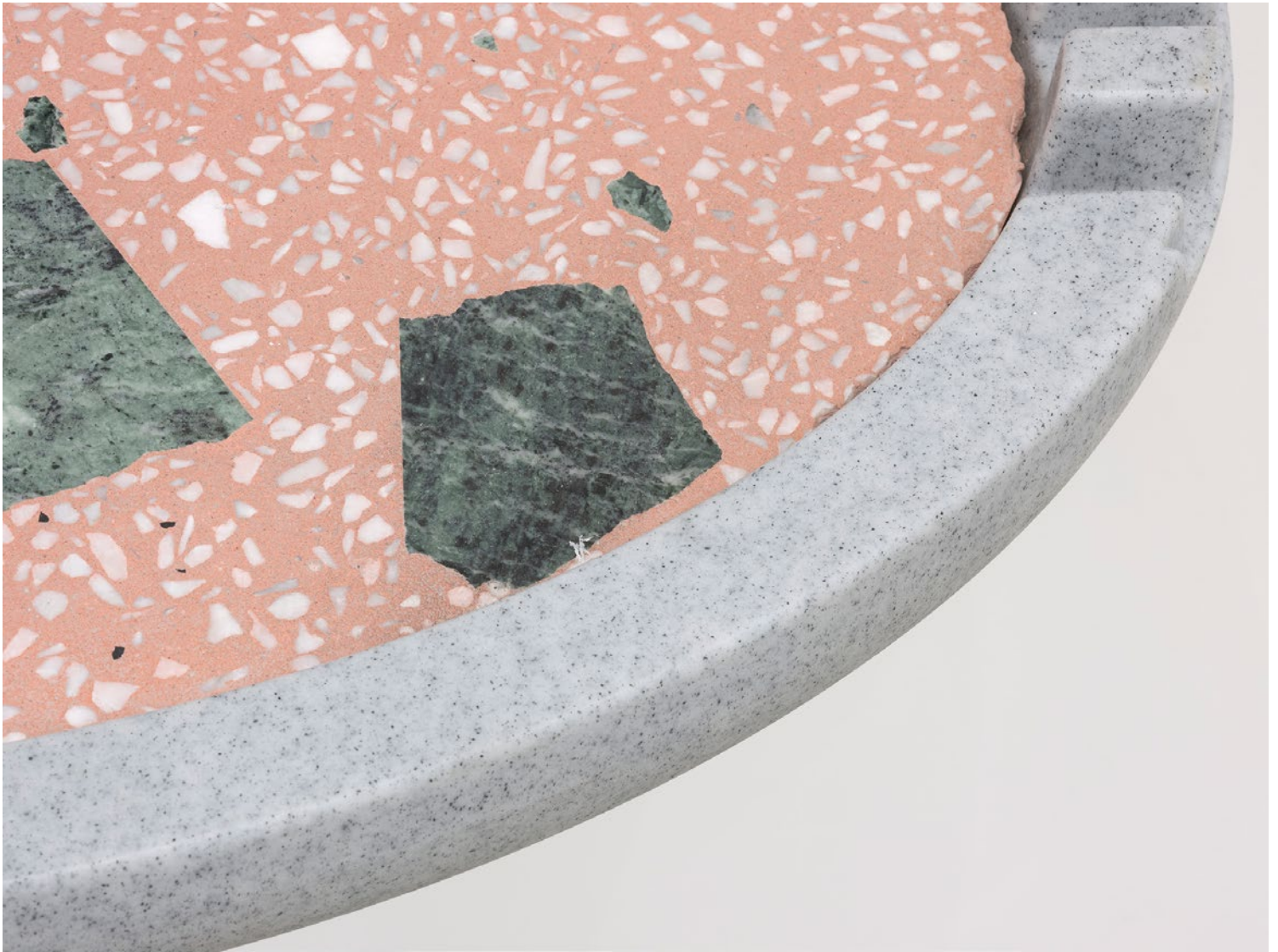
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