

Catriona Jeffries

Unexplained Parade

March 9, 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

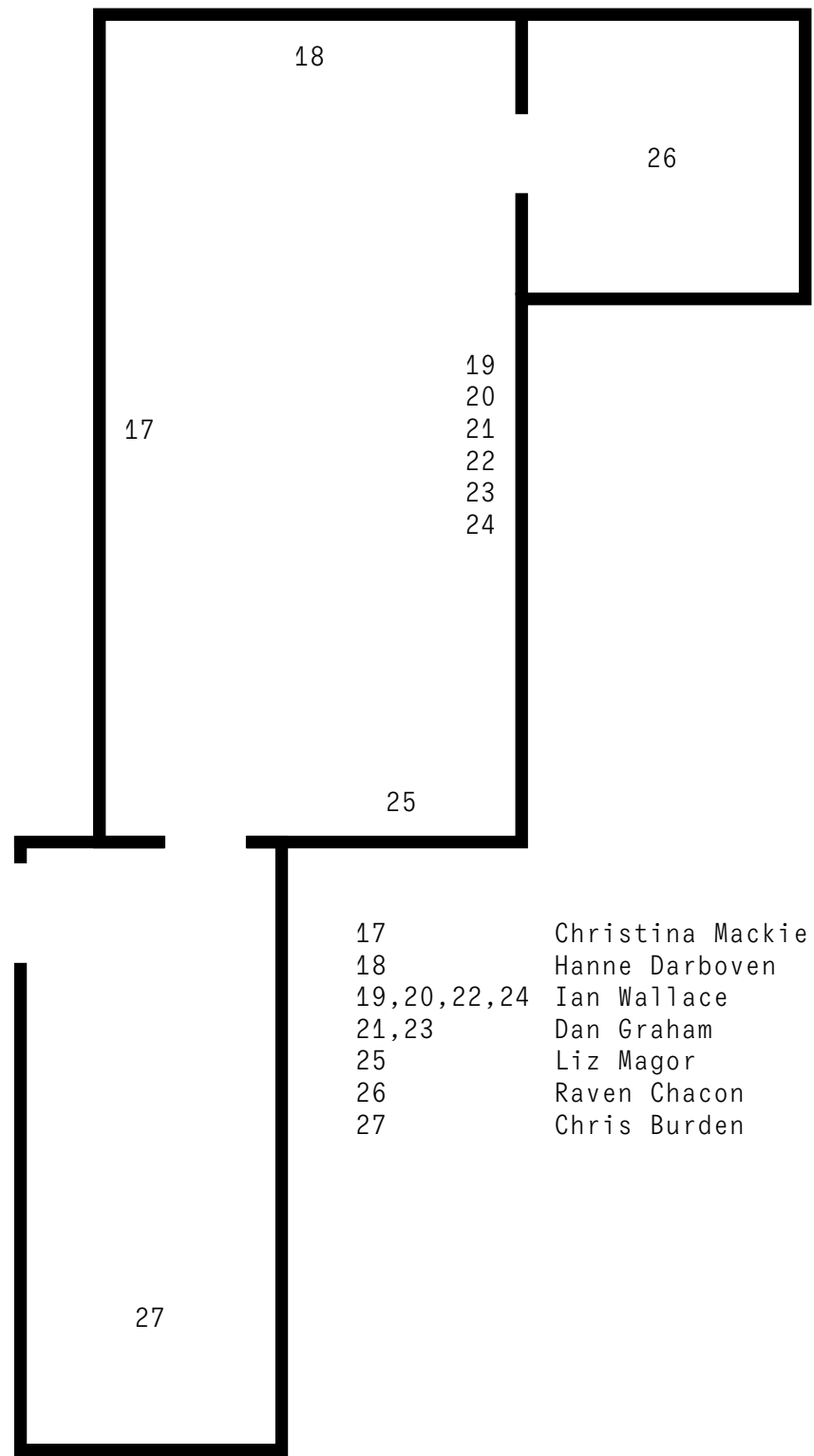
We began by questioning our acceptance of the standards, schedules and structures of contemporary art exhibitions, and invited each of the twenty-one gallery artists to name another artist, past or present, of significance to their current work and thinking. It was our plan to bring works by each of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



- | | |
|-------------|------------------|
| 17 | Christina Mackie |
| 18 | Hanne Darboven |
| 19,20,22,24 | Ian Wallace |
| 21,23 | Dan Graham |
| 25 | Liz Magor |
| 26 | Raven Chacon |
| 27 | Chris Burden |

MARCH 9, 2019

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

18 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)

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

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

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

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

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

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

CATRIONA JEFFRIES

950 EAST CORDOVA

eins zwei
eins zwei drei vier fünf sechs sieben acht neun
zehn elf zwölf dreizehn vierzehn fünfzehn sechzehn
siebzehn achtzehn neunzehn zwanzig einundzwanzig
zweiundzwanzig dreiundzwanzig vierundzwanzig
fünfundzwanzig sechsundzwanzig siebenundzwanzig
achtundzwanzig neunundzwanzig dreissig
einunddreissig zweiunddreissig dreiunddreissig
vierunddreissig fünfunddreissig sechsunddreissig
siebenunddreissig achtunddreissig neununddreissig
vierzig einundvierzig zweiundvierzig dreiundvierzig
eins zwei drei

—Hanne Darboven, 1971

Language as material is opaque. In this sense, words become sequences of letters rather than meanings, syntax becomes a condition of iconographic density, the “nearness of points” in the topological sense, rather than a chain of meanings which complete a thought. Reading opaque language involves a direct perceptual recognition of the body, the physicality, the format of the iconography. Conventional language is transparent. The reader does not see the iconography of transparent language, there is no delay between the recognition of the word and the chain of meanings and associations it brings. Meanings which do not involve a delay are meanings which are taken for granted. Opacity, involving delay, brings both instability and openness to the meaning.

—Ian Wallace, 1969

I migrated from the word to the visible, from the idea to the thing. ... From one point of view, making art is a way of testing the positions one might take relative to the world, and the people and things found in the world. The materials, the images, the operations, the forms of address, they all come from an inventory of possibilities and I'm conscious of my choices. By now I have an enhanced ability to make things, but a diminished need for those things to speak symbolically or profoundly.

—Liz Magor, 2017

MARCH 9, 2019



Chris Burden, Documentation of Selected Works, 1971-74 (still), 1971-1975

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Chris Burden

Documentation of Selected Works 1971–74, 1971–1975, video, 34 minutes, 38 seconds. Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, 2019



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

Raven Chacon, Hanne Darboven, Dan Graham, Christina Mackie, Ian Wallace
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Christina Mackie

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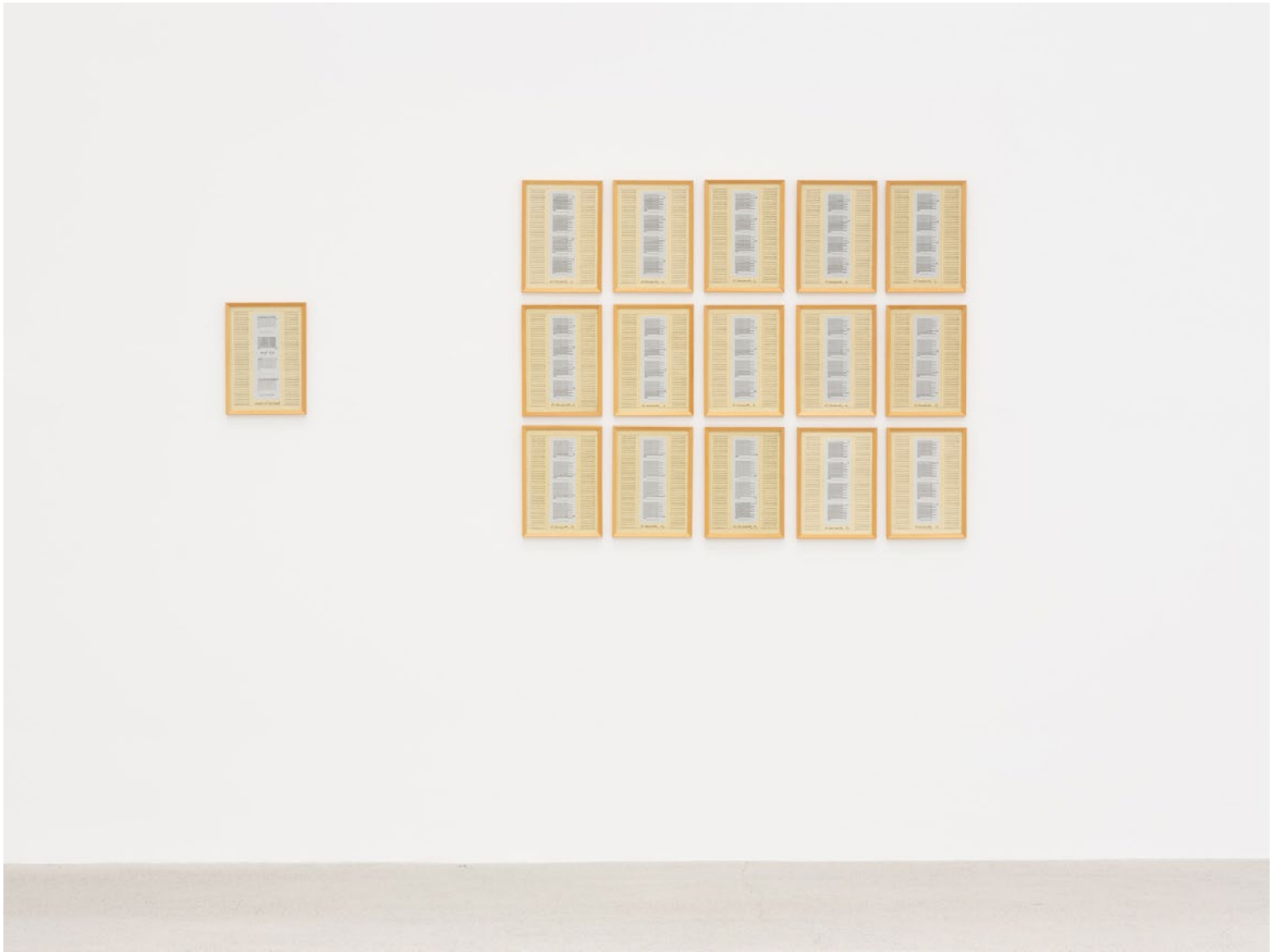


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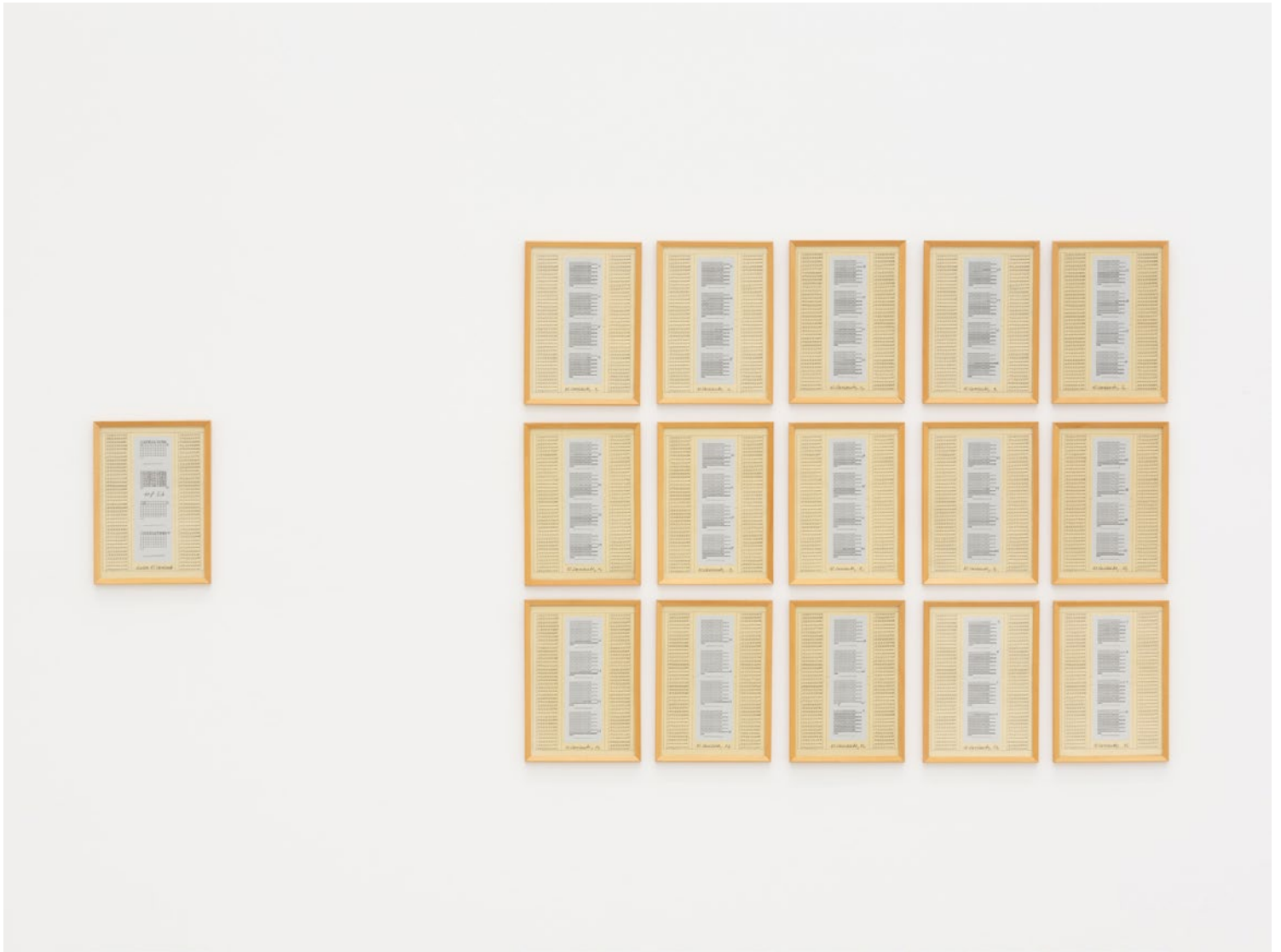
Hanne Darboven

10. *Variante*, 1975, 15 parts and 1 index, ink, collage, silkscreen print on paper, each 11 x 8 in. (29 x 21 cm). Installation view, *Unexplained Parade*, Catriona Jeffries, Vancouver, 2019



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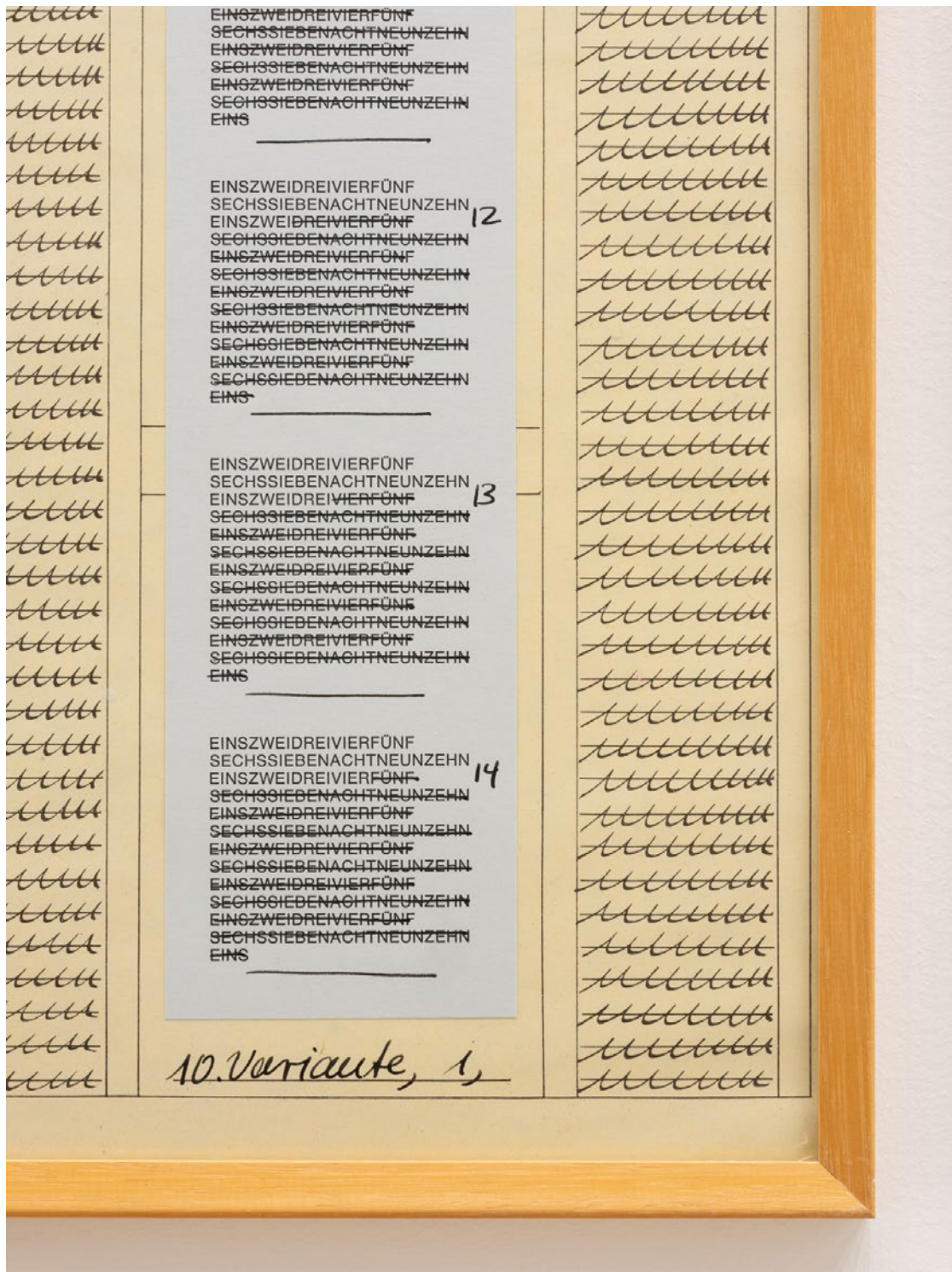
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Raven Chacon

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



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...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.

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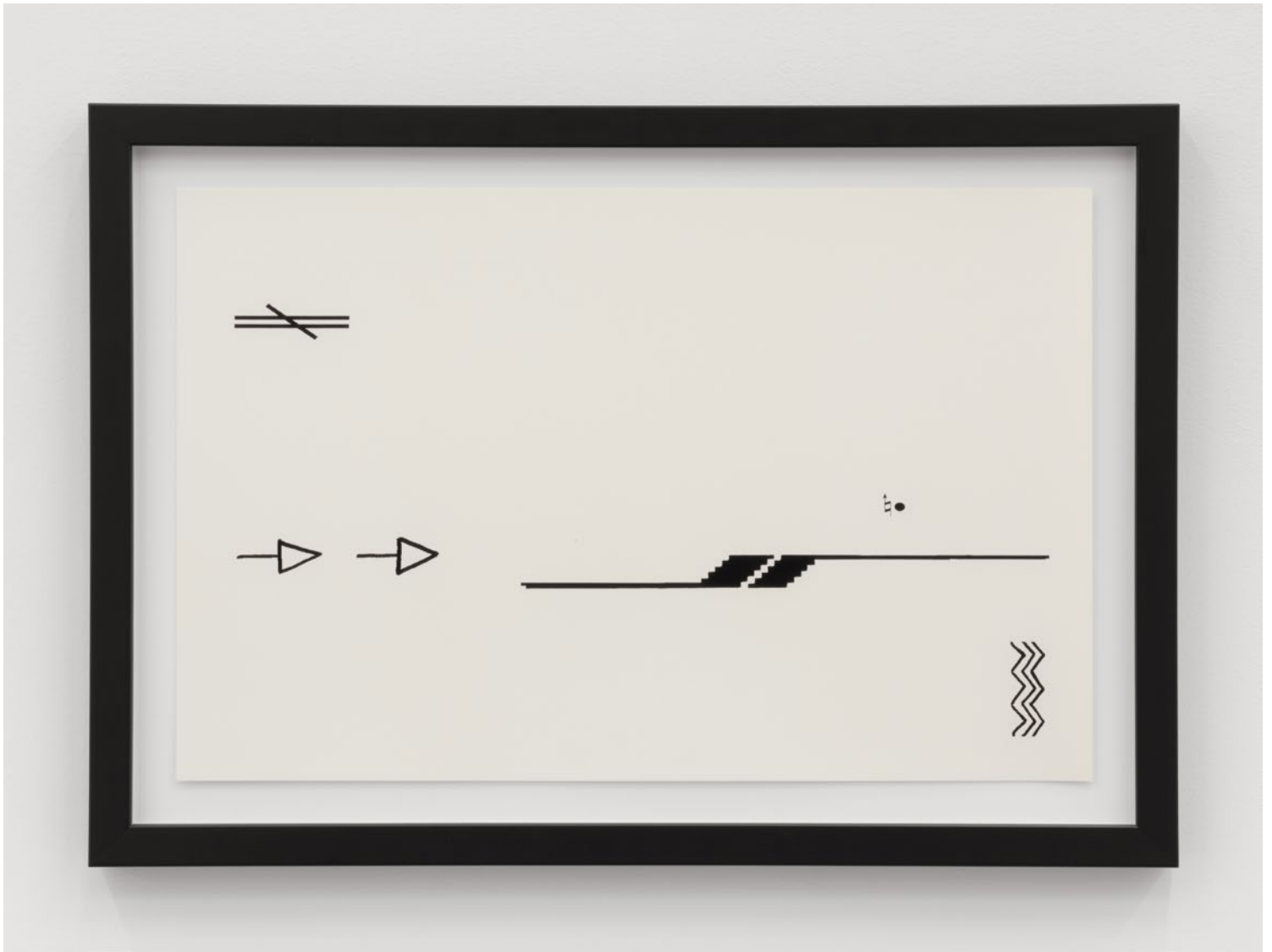
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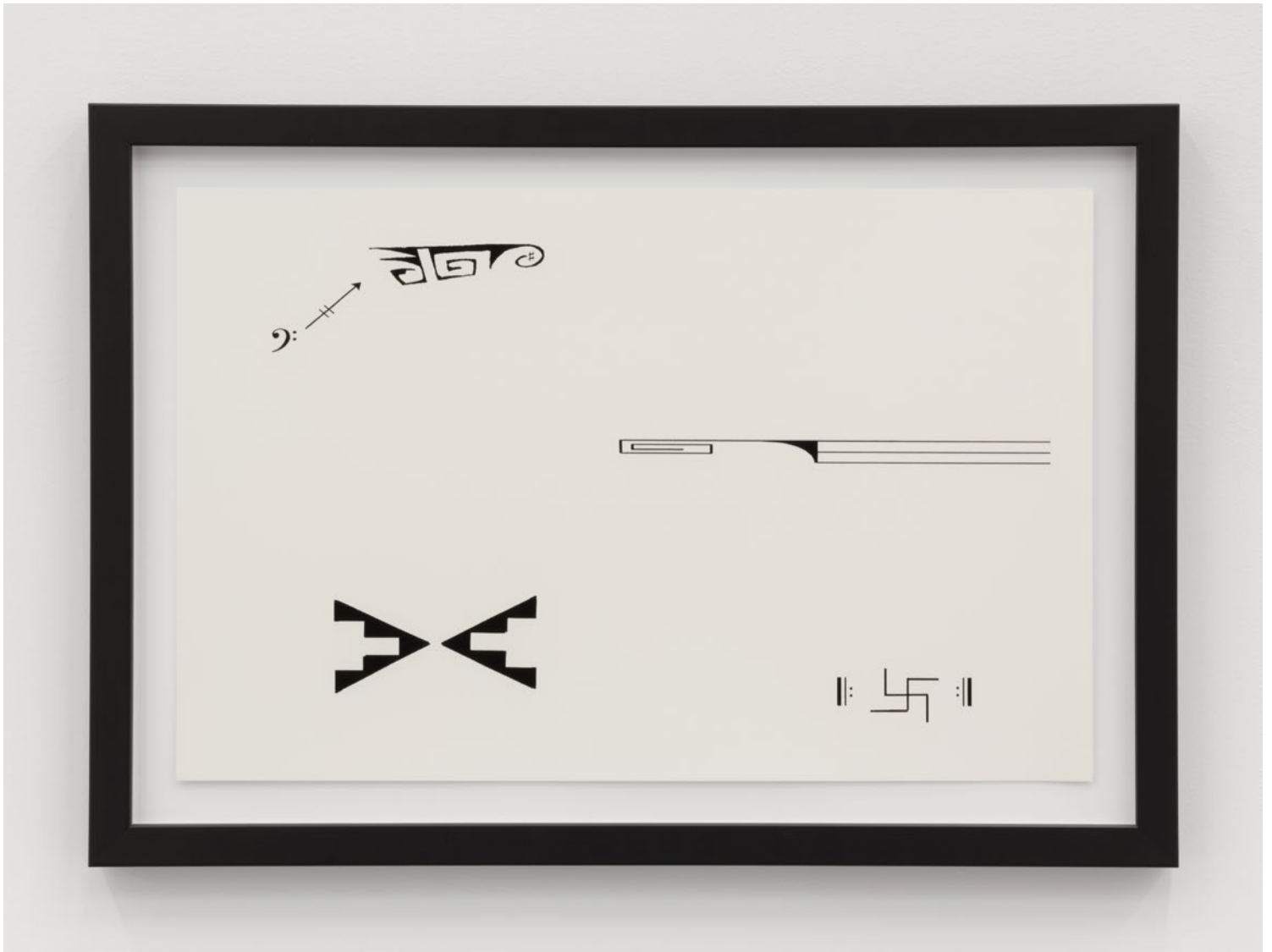
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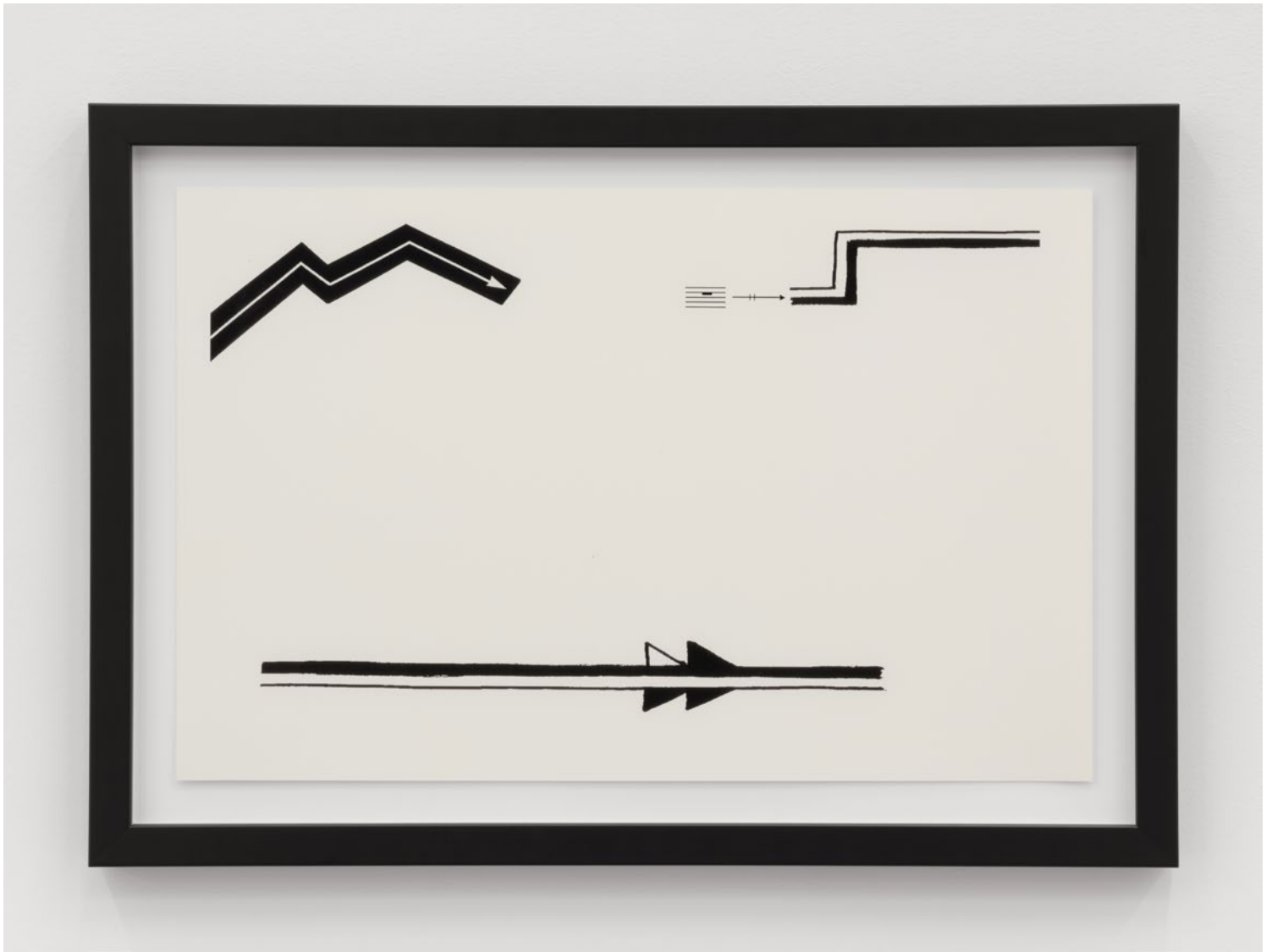
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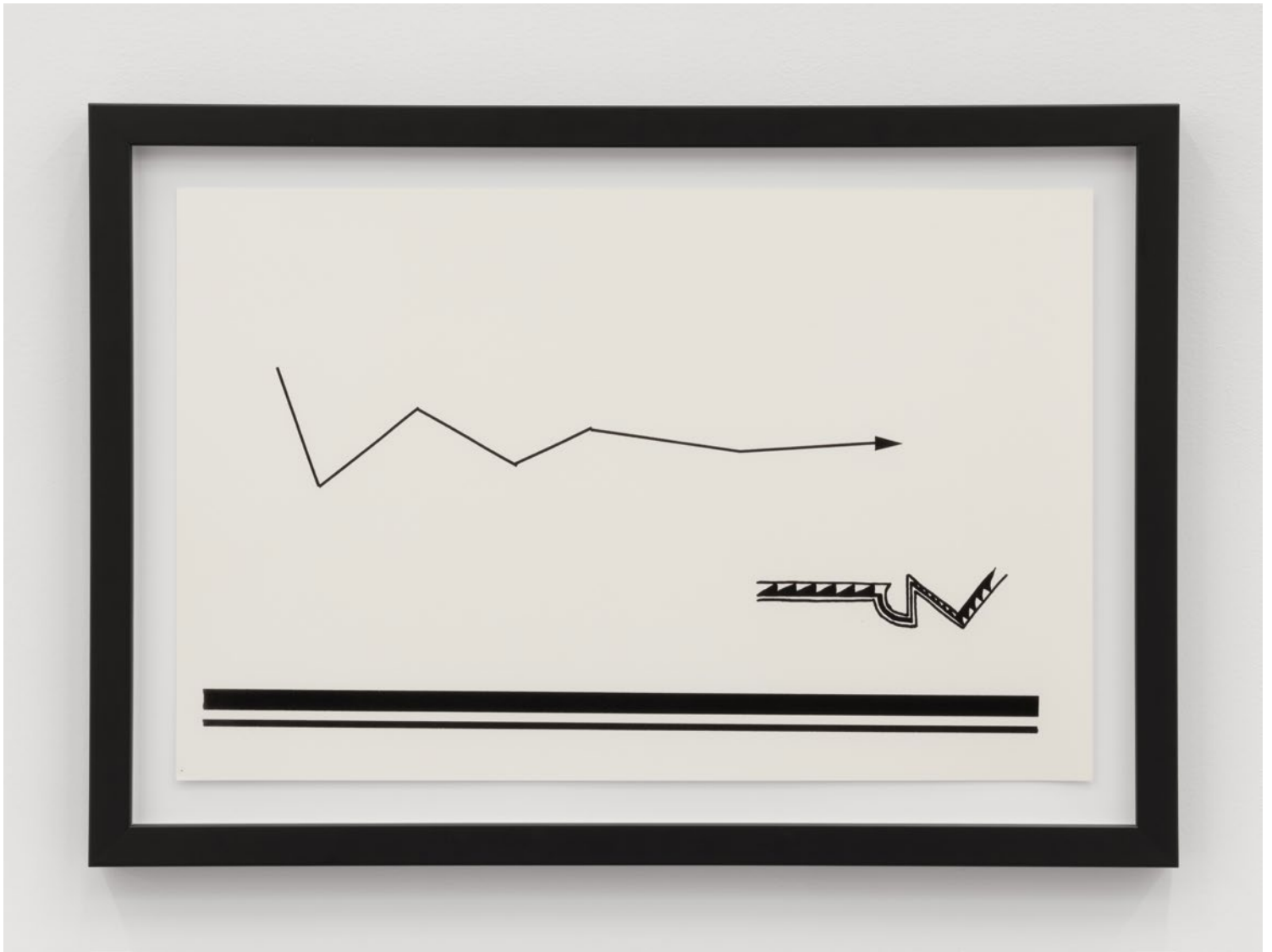
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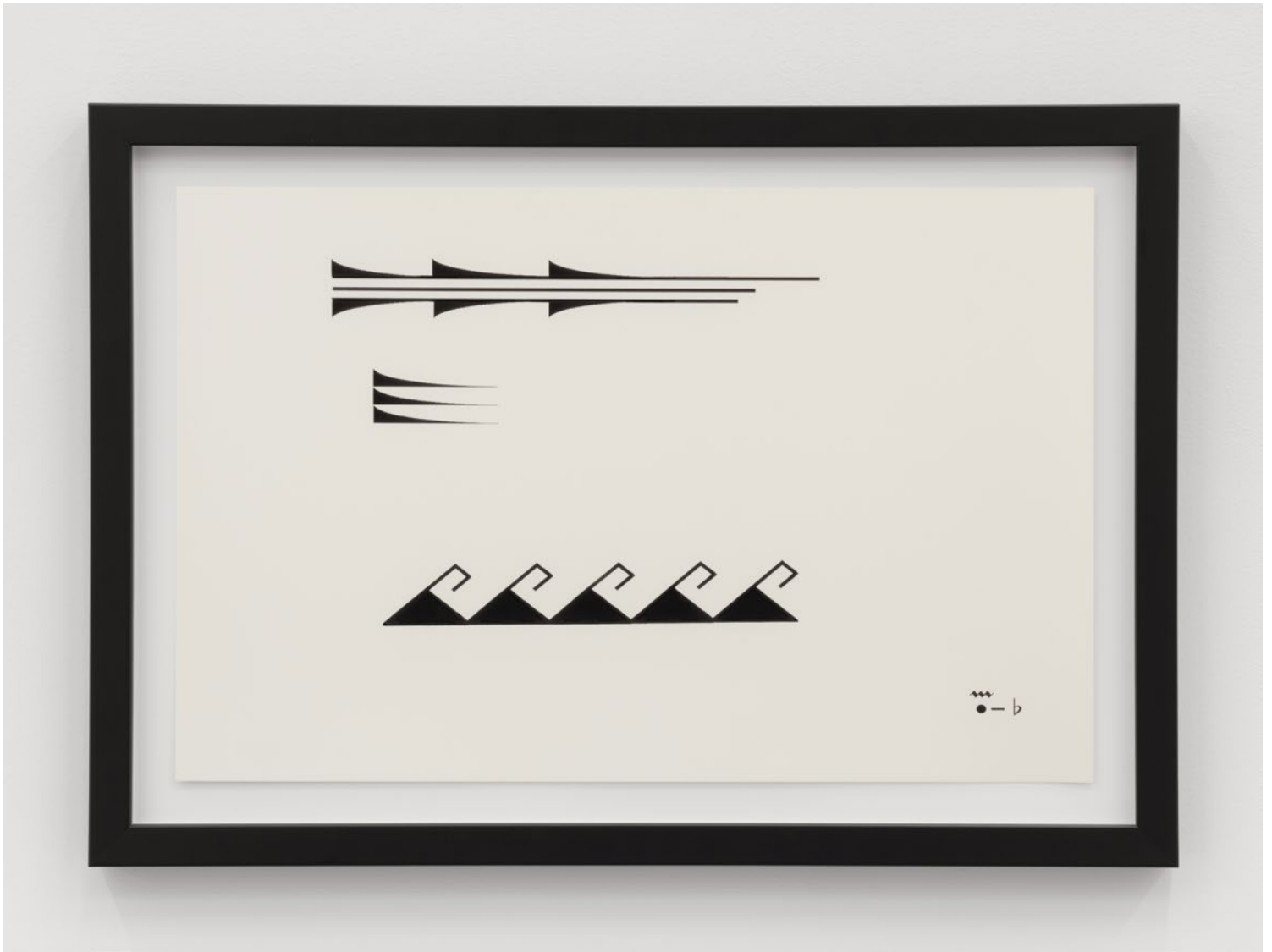
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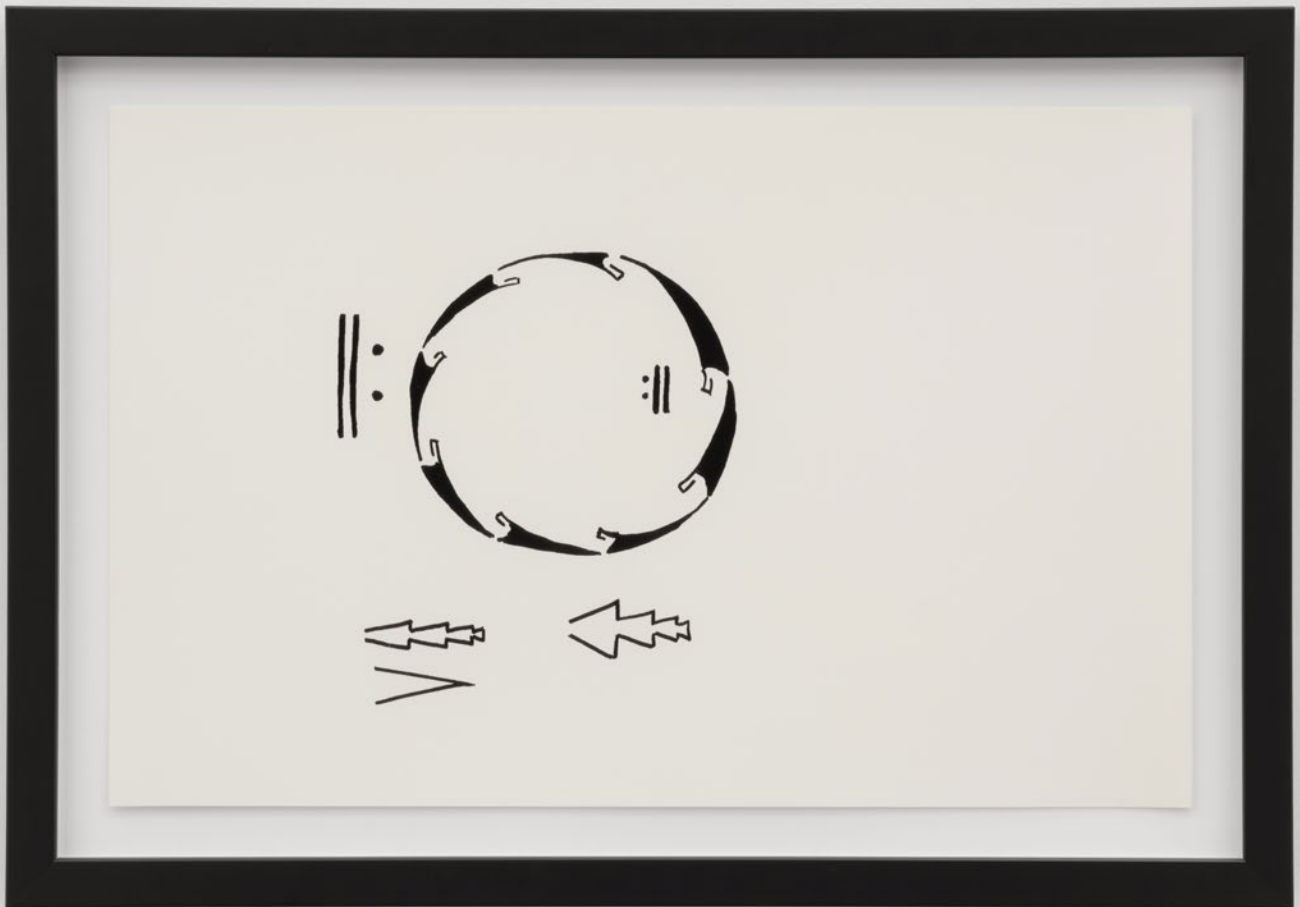
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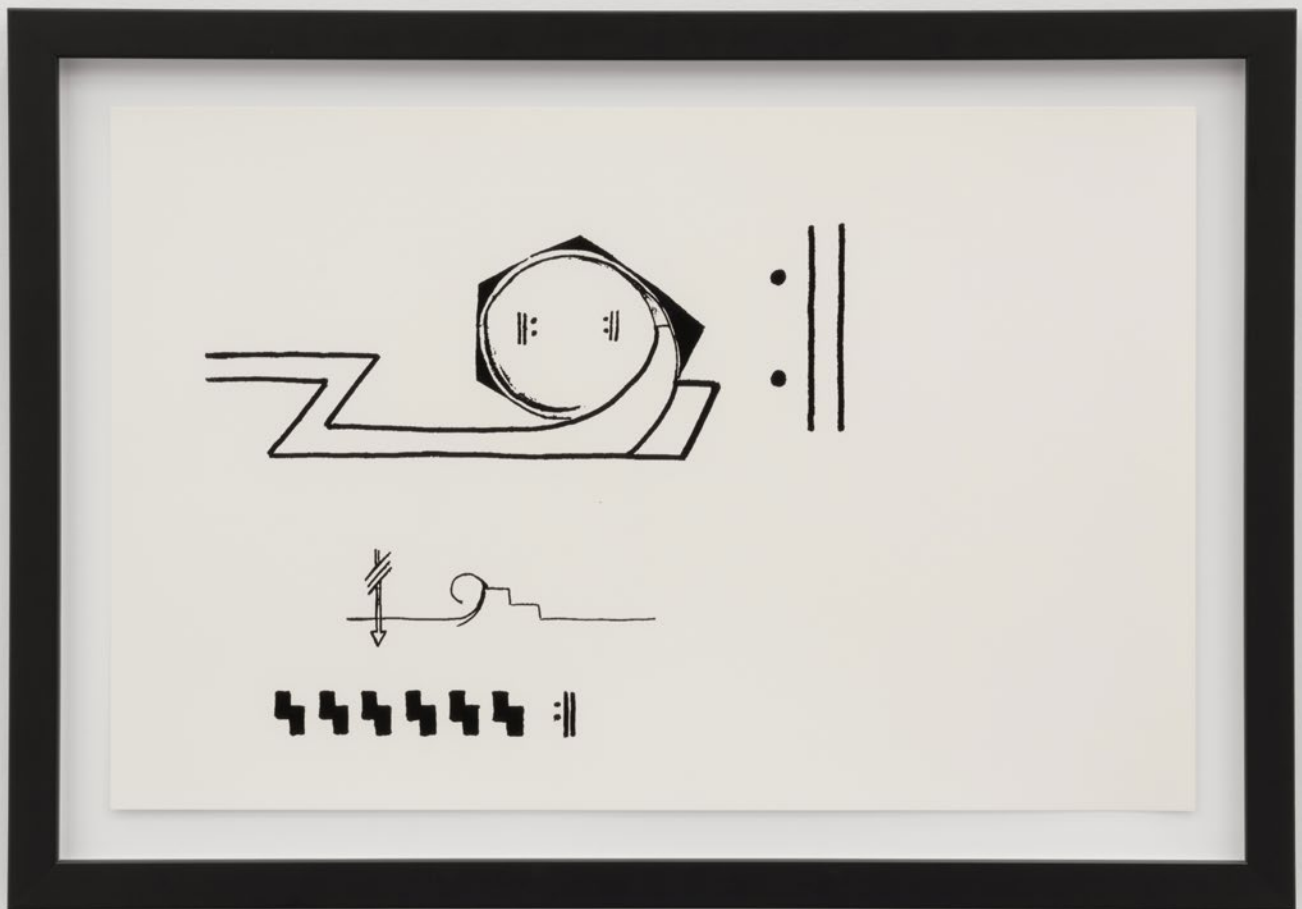
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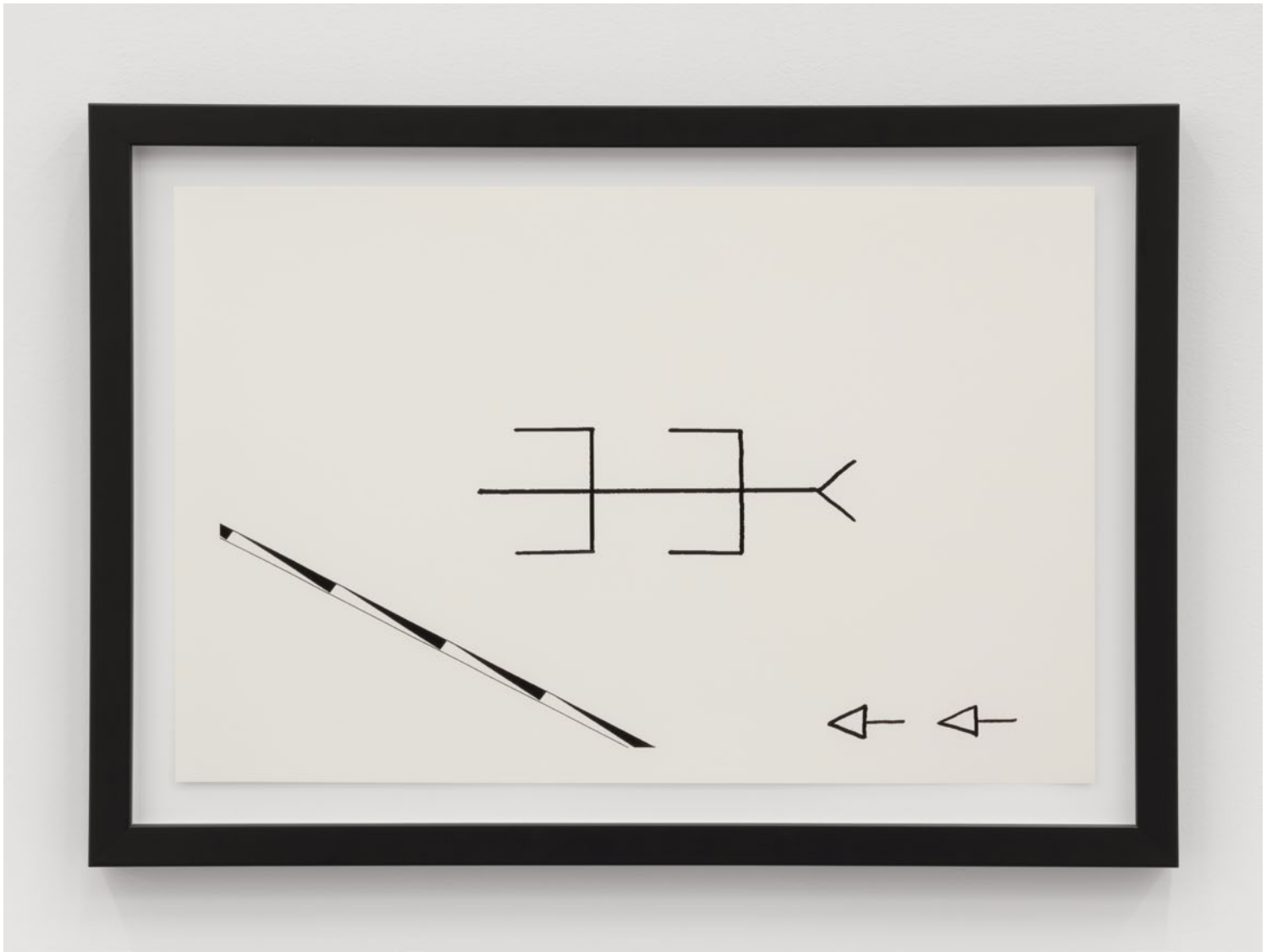
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Liz Magor

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