

DOCUMENT

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Curated by Nelson Henricks



DOCUMENT XXL

curated by Nelson Henricks

April 13 - June 17 2017

Program duration : 57 min

ARTEXTE

ALL DOCUMENTS ARE AVAILABLE FOR CONSULTATION AT ARTEXTE

GENERAL IDEA

AA Bronson, Felix Partz, and Jorge Zontal
Canadian artist collective active from 1967-1994
Based in Toronto (ON) and New York (NY, USA).

General Idea's Test Pattern: T.V. Dinner Plates from the Miss General Idea Pavillion with Luncheon Mats, 1988

Exhibition catalogue, [8] p., 4 plates. 30 x 40 cm.
Published by Wacoal Art Center (Tokyo, Japan)
<http://e-artexte.ca/2330>

"Television isn't just a neutral medium, television is a sensibility, a vision, a pattern of thinking." – J.Z.

The recurring image of the television test pattern or *colour bar* in General Idea's (GI) work goes back to *Test Tube* (1979), a video promoting GI's Colour Bar Lounge at the 1984 Miss General Idea Pavillion. A pastiche of McLuhan's communications theory, this *advertisement* presents GI sipping test-pattern-coloured cocktails from test tubes in the Lounge. This self-reflexive gesture not only underlines how enmeshed television was – and still is – in structuring our daily experience of the world, it emphasizes the commodification and consumption of art literally. GI's exploration of editions and artist multiples complicates the art object by sabotaging its uniqueness. The insertion of boutiques into art institutions – projects like *¥en Boutique* (1989) where *Test Pattern Dinner Plates and Luncheon Mats* were sold – infects the purity of the white cube with the virus of commerce.

JENNY HOLZER

Born in 1950 in Gallipolis (OH, USA).
Lives and works in Hoosick Falls (NY, USA).

Untitled, 6 of 24 from Inflammatory Essays, 1979-1982

Lithograph on paper, unlimited edition. 43 x 43 cm.
420 – HOLZER, JENNY

"I tried to figure out what form would be uneasy and hot, and I went to the manifesto." – J.H.

The *Inflammatory Essays* are a series of declarative prints whose populist appeal was informed by Holzer's readings of politicians, philosophers, and crackpot writers from the far-left to the far-right, including the likes of Emma Goldman, Adolf Hitler, Vladimir Lenin, and Mao Tse-tung, to name a few. More violent and exhortatory than her previous work, *Truisms*, the *Essays* all follow the parameters of 100 words divided into 20 lines, printed on paper of a particular size in various colours. These structural restrictions aid in distinguishing the unsigned works from other street art. During the mid – to late – 1980s, Holzer pasted the *Essays* on the graffiti-crowded walls of Lower Manhattan, in keeping with their appeal to the people.

WILLOUGHBY SHARP

Born in 1936 in New York (NY, USA).

Died in 2008 in New York (NY, USA).

Joseph Beuys' Public Dialogue, 1974

Video, black & white. 120 min.

Produced by Electronic Arts Intermix (New York, USA).

<http://e-artexte.ca/25494>

Willoughby Sharp was a central figure in conceptual and performance art whose practice emphasized the need for balance between visual and mental stimuli in the works produced. He cemented his dedication to conceptual work with the inauguration of *Avalanche*, a seminal contemporary art publication that ran from 1970 to 1976, featuring articles and interviews with artists such as Chris Burden, William Wegman and Joseph Beuys. Sharp's video *Public Dialogue* is documentation of Beuys' first visit in the United States, following the signing of the Vietnam peace treaty in 1973. Taking place at the New School for Social Research, the talk was presented under the banner of *Energy Plan for the Western Man*, a ten-day performance by Beuys in which he outlined his concept of the *social sculpture* to American audiences across the country. As Sharp's document demonstrates, Beuys provided a platform rather than content with the *Energy Plan*, stimulating discourse – and aggression – amongst his audiences.

YVES BOULIANE

Born in 1952 in Montreal (QC).

Lives and works in Montreal (QC).

JOHN HEWARD

Born in 1934 in Montreal (QC).

Lives and works in Montreal (QC).

Mass3 Control, 1985

1 vinyl record, 1 booklet and 1 sleeve. 34 min, 26 sec.

Produced by the Centre international d'art contemporain de Montréal (CIAC), with an essay by Raymond Gervais.

<http://e-artexte.ca/9081>

During the spring of 1985, artists Yves Bouliane (bass) and John Heward (drums), both painters and musicians, formed a duet and performed four recording sessions. Produced by the Centre international d'art contemporain de Montréal (CIAC), this record documents almost completely the last two sessions which were captured on tape. Organized in six continuous tracks, the proposition is standardized in structure and rhythm, but is organic in its execution. An essay by Raymond Gervais appears on the sleeve and underlines the idea of unison in two voices that form a duo rather than the expression of a duel. In reinterpreting the codes of jazz, the composition questions the notions of rhythmic temporality and silence through the use of patterns and improvisation.

MARINA ABRAMOVIC

Born in 1946 in Belgrade (Serbia).
Lives and works in New York (NY, USA).

ULAY

Born in 1943 in Solingen (Germany).
Lives and works in Amsterdam (Netherlands)
and Ljubljana (Slovenia).

From *VISION, no. 4 : Word of Mouth, 1980*

3 vinyl records, 1 booklet, 1 box. 2 hours, 32 min, 49 sec (total).

Published par Crown Point Press. Edited by Tom Marioni.

<http://e-artexte.ca/22990>

Vision was an artist's periodical active between 1975-1982. For its fourth issue, it takes the form of a three-record box set entitled *Word of Mouth*. The collaborators were invited to record an artist talk in a 12-minute timeframe instead of making a printed contribution. The gathering took place during a week in January 1980, when twelve artists united on Ponape Island in the Pacific Ocean. The event was meant to create a context for artistic explorations around the idea of multidisciplinary. Artists talks were given every night, in the form of performances, stories, sound explorations or theoretical manifestos. Featured here, Marina Abramovic uses the space of recording to experiment with ideas of language and comprehension, while sharing reflections on consciousness, performativity and documentation in relation to her art practice with Ulay. Other participating artists include Pat Steir, Robert Kushner, John Cage, Laurie Anderson, Brice Marden, Tom Marioni, William T. Wiley, Joan Jonas, Daniel Buren, Bryan Hunt, and Chris Burden.

ON KAWARA

Born in 1932 in Kariya (Japan).
Died in 2014 in New York (NY, USA).

Date Paintings : 1981-1983, 1983

Artist book, [84]p., 2 postcards, 3 sticker pages. 18 x 23 cm.

Published by On Sundays (Tokyo, Japan).

<http://e-artexte.ca/21045>

This artists' book was published on the occasion of the exhibition *One Million Years (Future)* at the Watari Gallery in Tokyo during autumn of 1983 and presents the ninety-five *Date Paintings* that were made by On Kawara between June 1, 1981 and August 31, 1983. The *Date Paintings* are individual painted representations of the date they were made, each one structured by the specific syntax of the language used in the location where Kawara was at the time. Through the book format, this publication proposes a particular reading of the works, exposing the mechanics of their conception. By presenting printed versions of the paintings and by offering the list of the dates and locations where each work was created, the publication establishes a direct link with the materiality of the objects and the reading of the exhibition. The book includes two postcards, three pages of stickers, and a perforated sheet that can be cut out and used to reproduce a small three-dimensional model of a painting. Through these materials, Kawara expresses the idea of reproducibility, dissemination and appropriation of art by the public, while underlining the conceptual nature of the works.

JOYCE WIELAND

Born in 1930 in Toronto (ON).

Died in 1998 in Toronto (ON).

Handtinting, 1967-68

16mm film in colour, silent. 6 min.

From *The Complete Works of Joyce Wieland 1963-1986* (2011)

Produced by the Canadian Filmmakers Distribution Centre (Toronto, ON)

<http://e-artexte.ca/23653>

"The centre was about 80% black kids [...]. They were lonely, rebellious, funny, restless, and hopelessly poor. What they were offered in the way of education was humiliating to me [...]. It was a corporate pacification program." – J.W.

This film was created after Wieland was hired to participate in a Job Corps documentary. Struck by the listlessness of the working-class women and the inefficiency of the retraining program they were enlisted in (an initiative launched during the Civil Rights movement, and a result of the Equal Opportunities Act), Wieland produced a work using outtakes from the original documentary. The artist distorts the filmic image with needle perforations and the application of dyes used in her textile works: her use of feminine craft techniques to modify the film, and rhythmic gestural repetition used to organize it, skillfully blends structural filmmaking with feminist politics.

SOL LEWITT

Born in 1928 in Hartford (CT, USA).

Died in 2007 in New York (NY, USA).

Geometric Figures & Color, 1979

Artist book, 52 p. 21 x 21 cm.

Published by Harry N. Abrams (New York, NY)

<http://e-artexte.ca/10197>

"[Artist books] are only as valuable as the ideas they contain." – S.L.

Geometric Figures & Color is a document of possibilities exhausted. The artist book, a medium that figured prominently in LeWitt's practice due to its emphasis on concept and accessibility over construct, plays out permutations and combination of shapes – circles, squares, triangles, rectangles, trapezoids and parallelograms – with contrasting primary colours. Its publication was anticipated by *Wall Drawing #299* (1976), a work that features all three primary colours as a base with a variety of lines on the surface that merge, forming geometric shapes, and was followed by *Wall Drawing #340* (1980), which features similar shapes and colour schemes. *Geometric Figures & Color* announces the vibrant colour of LeWitt's later work, while employing the structural and generative principles that lent coherency to his earliest *wall drawings*.

ADRIAN PIPER

Born in 1948 in New York (NY, USA).
Lives and works in Berlin (Germany).

Untitled Project for 0 to 9 Magazine, 1969

Ink print on paper. 41 x 30 cm.

From Douglas Huebler's *Duration Piece # 8 Global : Part 1, Part 2* (1973)

Published by Castelli Gallery (New York, NY) et Galleria Sperone (Turin, Italy)
<http://e-artexte.ca/22391>

"If you are a slow reader, it will take you approximately five seconds to read this sentence." – A.P.

This quote opens Adrian Piper's *Untitled Project*, one of her first works shown publicly, published in Vito Acconci and Bernadette Mayer's poetry magazine, *0 to 9*. The work goes on to break down reading times and types of readers until its completion, complicating the exercise with algorithms and negotiations of speed. The point, however, is not to discover one's ranking as a reader, but rather to distance the work's narrative voice from that of the artist. Piper's work invites the reader to reconsider their role as such, both in the realm of art and within society as a whole. The self-reflexivity introduced by the artist comes at the cost of artistic self-erasure. The text becomes a mirrored surface in which the reader may contemplate themselves.

Featuring

ALEXIS O'HARA

Alexis O'Hara (b. 1969) is a Montreal-based transdisciplinary performer who explores language through voice and performance, via audio (live and recorded), video and installation. Combining electronic experimentation with a dark, critical strain of humour, O'Hara generates discomfort and curiosity in her audience, luring them in with pop hooks and repelling them with distortion and dissonant sounds. A fixture of the Montreal cabaret scene since 1997, O'Hara's polyvalence in both medium and gender performance opens the scope of her work to both failure, and connection.

LAURIE ANDERSON

Born in 1947 in Glen Ellyn (IL, USA).
Lives and works in New York (NY, USA).

From *VISION, no. 4 : Word of Mouth, 1980*

3 vinyl records, 1 booklet, 1 box. 2 hours, 32 min, 49 sec (total).
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MAN RAY

Born in 1890 in Philadelphia (PA, USA).
Died in 1976 in Paris (France).

LEE MILLER

Born in 1907 in Poughkeepsie (NY, USA).
Died in 1977 in Chiddingly (England).

Excerpts from *Autoportrait ou Ce qui manqué à nous tous, 1930*

9.5 mm film, black & white. 5 min, 40 sec.
From *Man Ray Films* (2001), produced by Éditions du Centre Pompidou (Paris, France)
<http://e-artexte.ca/25499>

Autoportrait is an experimental short by Man Ray produced in collaboration with his assistant at the time, the photographer and artist Lee Miller. Miller was Ray's studio assistant, lover and muse from 1929 to 1932. She was introduced to photography at a young age, and pursued theatre, drawing and painting in her early studies, before becoming a model for Condé Nast in 1927. Two years later, she left for Paris, where she sought out Man Ray, who taught her photography. Many of the photographs credited to Ray during this period were actually taken by Miller. During her time in Paris, she met many Surrealist artists, notably Jean Cocteau, who cast her in his début film, *Le sang d'un poète* (1929). After separating from Ray, she continued developing her photographic craft, covering the Second World War and later focussing on portraiture. In this short sequence presumably filmed by Miller, Ray blows bubbles filled with pipe smoke, an image that is at once airy and inflammatory.

JENNY HOLZER

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Lives and works in Hoosick Falls (NY, USA).

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The *Inflammatory Essays* are a series of declarative prints whose populist appeal was informed by Holzer’s readings of politicians, philosophers, and crackpot writers from the far-left to the far-right, including the likes of Emma Goldman, Adolf Hitler, Vladimir Lenin, and Mao Tse-tung, to name a few. More violent and exhortatory than her previous work, *Truisms*, the *Essays* all follow the parameters of 100 words divided into 20 lines, printed on paper of a particular size in various colours. These structural restrictions aid in distinguishing the unsigned works from other street art. During the mid – to late – 1980s, Holzer pasted the *Essays* on the graffiti-crowded walls of Lower Manhattan, in keeping with their appeal to the people.

Featuring (in order of appearance)

DANIEL BARROW, STEVE REINKE, LISA STEELE & KIM TOMCZAK, JO-ANNE BALCAEN AND ALEXIS O’HARA

DANIEL BARROW

Daniel Barrow (b. 1971) is a Montreal-based artist who works with video, drawing, printmaking and film. Best known for his works that incorporate antiquated technology – in particular his overheard projection performances – Barrow’s tender and disquieting pieces draw on themes of isolation, queerness, empathy and fantasy. Citing Sam Raimi, Fellini and Brian de Palma as major influences, Barrow infuses his narrative-driven storytelling with dichotomous modes of thought that are begging to be broken down. This process becomes doubly reflexive in its use of arcane technology to discuss contemporary dilemmas: good versus evil, shame versus pride, experience versus innocence.

STEVE REINKE

Steve Reinke (b. 1963) is Canadian video artist whose work investigates society and pop culture, homosexuality and the desiring body, theories of visual perception, psychoanalysis (with emphasis on the death drive), and the voice as a means for communication, seduction and subterfuge. Blurring the lines between fiction and documentary and calling into question notions of authenticity, Reinke’s works read like letters to the viewer, and feature narratives (usually voiced by the artist himself) that add layers of meaning – fictional or otherwise – to the images shown. Reinke’s voice puts a twist on visual histories found, filmed, or animated.

LISA STEELE & KIM TOMCZAK

Lisa Steele & Kim Tomczak (b. 1947 & 1952, respectively) have been working exclusively in collaboration with each other since 1983, the year they co-founded Vtape, an award-winning media arts centre in Toronto. Their collaborative practice, which centers on video and photography, considers the experience of the individual: what it is like to be a sentient being in a data-oriented, unfeeling, and techno-centric society. Steele & Tomczak use a documentary-style approach to tackle contemporary topics. By zeroing in on the individual in relation to society, their works end up speaking to the human condition at large.

JO-ANNE BALCAEN

Jo-Anne Balcaen (b. 1971) is a Montreal-based artist whose work reflects on the practice of being a visual artist: from the artist as participant in the field or in relation to the institution; to the artist in the studio or at home, deliberating with their own devils. Balcaen's extensive experience in arts administration has shaped the critical lens she uses to explore these themes. In her multi-faceted practice, Balcaen has employed idioms derived from pop music to reflect on fan culture, and the power dynamics that bind musicians to their admirers. She explores these interests, as well as pop culture in a more general sense, through a variety of mediums.

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ANGELA GRAUERHOLZ

Born in 1952 in Hamburg (Germany).
Lives and works in Montreal (Quebec).

Privation Series, 2001

Printed images, from the catalogue *Angela Grauerholz: Scotia Bank Photography Award (2016)*, published by Steidl (Göttingen, Germany).

<http://e-artexte.ca/27307/>

This series was developed following a fire that ravaged the majority of Grauerholz and her husband's library, the result of some twenty-five years of collecting. The charred remains – physical evidence of loss – render privation visible. Images of charred books bring to mind those libraries destroyed by cultural hatred through fire: from the burning of the Great Library of Alexandria by Julius Caesar, to the Nazi book burnings of the 1930s, and the *cleansing* of Albanian literature from Kosovan libraries at the turn of the century. These acts are permanent erasures of histories, knowledge and identities. Grauerholz scanned the front and back covers of selected remains, their contents obscured or alluded to through visual clues. The digital images of the covers, isolated from their backgrounds to simulate objects, act as a eulogy for the lost library, and are a symbol of the violence of contingency.

DAVID TOMAS

Born in 1950 in Montreal (QC).
Lives and works in Montreal (QC).

Notes Towards a Photographic Practice, 1983

1 vinyl record, 1 sleeve. 18 min, 21 sec.

Produced by David Tomas

<http://e-artexte.ca/3765>

This recording presents a reading of *Notes Towards a Photographic Practice*, an essay by David Tomas, which is also included in its entirety on the record sleeve. Printed on a translucent disc, the apparent transparency of the form is contrasted with the sheer density of the contents. In the juxtaposition of multiple takes of the reading, the superimposed layers of Tomas' voice underline the structure of the text, while creating a rhythm that demonstrates the ideas behind the words. Discussing the mechanisms of contemporary photography within its historical context and post-industrial realities, the essay is punctuated by the repetition of the words "to begin over again". This recurring phrase is suggestive of a new beginning in the history of photography.

JON KNOWLES

Born 1980 in Oshawa (ON).

Lives and works in Montreal (QC).

Works with Photography: The Professionals, 2013

Visual documentation. 41 printed images and 199 digital images.

410 – KNOWLES, JON

Existing as both colour photocopied sheets and as digital images, Jon Knowles project *Works with Photography: The Professionals* is a comic and layered critique of the convention of documentary exhibition photography. In the course of every gallery show, the art will be documented by a professional photographer. Afterwards, these images circulate in a variety of context – as support material for grant applications, as illustrations for magazine or newspaper reviews, or as visuals for artist talks. Knowles employed four well-known Montreal photographers – Guy L’Heureux, Denis Farley, Michel Brunelle and Sara A. Tremblay – to simultaneously document his exhibition at Vox, centre de l’image contemporaine. The result, in which in the documenters are seen documenting the art and each other, becomes a kind of performance action, an artwork in and of itself. In this way, Knowles draws attention to those peripheral mechanisms that enforce and consolidate the authority of the artist.

MICHAEL SNOW

Born in in 1929 in Toronto (ON).

Lives and works in Toronto (ON).

Cover to Cover, 1975

Photobook, 320 p., black & white. 23 x 18 cm.

<http://e-artexte.ca/6728>

Cover to Cover is an exploration of the book as a form of art, and how much can be expressed within the limitations of covers and pages. The preliminary exercise or the germ of the work consisted of following the artist performing a series of gestures and actions, documented by two 35mm cameras stationed at opposing vantage points. The result is a perpetual chain of motion from one page to the next. Midway through the book, the narrative flips horizontally, forcing the reader to make a double-double take. The images are printed full-bleed, edging out the written content to the confines of the spine, leaving the viewer with only the photographic image to manipulate and decipher.

DOUGLAS MOFFAT

Born in 1974 in London (ON).

Lives and work in Montréal (QC).

Montreal Phonographe, 2012

1 vinyl record, 1 leaf, 1 sleeve. 19 min, 6 sec.

Co-produced by The Dim Coast and Oral, with an essay by Daniel Canty.

<http://e-artexte.ca/24066>

In answer to a century old curiosity concerning the potential of the phonograph and the transcription of sound from unconventional surfaces, the *Montreal Phonographe* project uses the city as a grooved plane holding unique sonorities. By using a homemade stylus (needle) to read the ground, Moffat reveals the presence of a sonic landscape beneath our feet, one directly emerging from the territory of Montreal. In order to create a thorough portrait, Moffat performed a walk, forming a spiral throughout the city and recording in 25 different locations, from the coastal borders of the island to Parc Mont-Royal. The island of Montreal is thus described as a giant photographic disc; the resulting record is a representation of the city.

FRANÇOISE SULLIVAN

Born in 1925 in Montreal (QC).

Lives and works in Montreal (QC).

Promenade entre le Musée d'art contemporain et le Musée des beaux-arts de Montréal, 1970

32 photographs, black & white, from the catalogue *Rétrospective* (1981), published by Musée d'art contemporain de Montréal (Montreal, QC).

<http://e-artexte.ca/4287>

"I'm returning to zero, to silence. I must rid myself of the old forms of art that no longer correspond to our reality." – F.S.

Promenade, a photographic documentation of Sullivan's directed *dérive* from the Musée d'art contemporain to the Musée des beaux-arts de Montréal, is considered to be one of the most important conceptual works of its time. Sullivan photographed street corners, decisive turning points on her trajectory, rather than landmarks, producing a portrait of controlled agency rather than a direct map. The line traced by the black and white photographs flattens the geographic path parsed out by Sullivan, transforming Montreal's winding streets into a straight line. This work was executed after the artist's return from her first trip to Europe, the same year as the above quotation. Sullivan's walk paradoxically inverts the order of these priorities, going from new to old.

MICHAEL SNOW

Born in 1929 in Toronto (ON).

Lives and works in Toronto (ON).

Canadian Art Presents : The Walking Woman, 1966

1 flexi-disc. 13 min.

From *Canadian Art*, no 102 (juillet 1966). Published by Park Lane Recordings (Toronto, ON).

<http://e-artexte.ca/7489>

Included in the issue 102 of *Canadian Art Magazine* published in July 1966, this recording takes the form of a conversation between Michael Snow and art critic and journalist Wendy Michener. Together they discuss the origin of Snow's *Walking Woman* figure, a recurring motif that appears in many variations in Snow's practice during the 1960s (notably, at the Ontario Pavilion during Expo '67). Snow discusses his choice of walking as an action, the uses of the female figure, and the use of these forms to question the notion of the subject.

JESSICA AUER

Born in 1978 in Montreal (QC).

Lives and works in Montreal, (QC) and Seyðisfjörður (Iceland).

Views from Montreal Island, 2003-2004

12 images, ink jet on bond paper. 28 x 22 cm.

410 - AUER, JESSICA

Jessica Auer's work is broadly concerned with the study of landscapes as cultural sites, focussing on themes that connect history, place, journey and cultural experience. *Views from Montreal Island* reflects on what it means to live in an island city. For this project Auer traveled the perimeter of Montreal Island, photographing the shores looking outwards. Akin to a pilgrim following an endless trajectory, Auer used her large-format camera as a tool to engage in contemplation. The resulting images form a kind of mapping. They draw a circle around the island of Montreal, while also turning their back to it. The subject that orients the photographer's gaze is forever invisible. Changes in season and time of day suggest a complex and multi-layered temporality, one that ultimately challenges stable notions of subjectivity and point of view.

KID KOALA

Born in 1974 in Vancouver (BC).
Lives and works in Montréal (QC).

Drunk Trumpet Live at the Metro, Chicago, 2000

Exhibition catalogue, 23 p., 1 vinyl record. 9 min 58 sec.

From the publication *Heavyweight Art Installation: Phase One: 1999 North American Tour, Live Painting Series*, published by the Liane and Danny Taran Gallery, Saidye Bronfman Centre for the Arts (Montreal, QC).

<http://e-artexte.ca/14128>

"One of my favourite musicians is Louis Armstrong. By that I mean his phrasing and the way he bent notes on the trumpet. That was a huge inspiration to me here. (...) I was trying to bend notes using records to see if I could squeeze out different melody lines from just one note." – K.K.

Heavyweight Art Installation was a collective founded in 1998 by Tyler Gibney, G Starship and Dan Buller, all originally muralists and graffiti artists. Curated by David Liss, the project was presented in collaboration with the musicians Kid Koala and Amon Tobin, who can be heard on the record housed in the accompanying the exhibition catalogue. Eric San (Kid Koala) popularized a method of playing the turntable like a melodic instrument, where a long, single note is dragged under the needle at different speeds, creating different pitches. Since this method of adjusting pitch is imprecise, the resulting notes waver and bend. In the song *Drunk Trumpet*, San uses this method with a single trumpet note to simulate a drunken trumpet player, adding inebriated vocals to complete the effect.

ELOISA AQUINO

Born in 1974 in Sao Paolo (Brazil).
Lives and works in Montreal (QC).

Brazilian Singers, 2014

Fanzine, 16 p., black & white with a coloured cover. 13 x 10 cm.

Published by B&D Press (Montreal, QC).

<http://e-artexte.ca/28174>

"Divas and rockers of several generations of Brazilian female singers are mysteriously overwhelmingly lesbians. But why? And is this even true?" – E.A.

Eloisa Aquino's B&D Press publishes the series *The Life and Times of Butch Dykes* to celebrate and validate lesbian lives. Using the fan 'zine as model, Aquino's photocopied booklets tell real stories about women who challenge notions of gender and sexuality through their lives and work. Historical heavyweights such as Claude Cahun and Gertrude Stein have been profiled alongside contemporary figures like J.D Samson and Jenny Shimizu, or writers such as Judith Butler and Audre Lorde. Questions of voice and silence have been of importance to gays and lesbians, and members of other marginalized communities. With *Brazilian Singers*, Aquino explores the paradox of famous voices and marginal bodies. Both humorous and informative, Aquino emphasizes the importance of gossip to queer culture as a positive and enabling force.

Featuring **DAYNA MCLEOD**

Dayna McLeod (b. 1972) is a Montreal performance and video artist. Her work uses humour, and capitalizes on exploiting the body's social and material conditions using cabaret, duration, single channel video, and installation practices. Her latest work, *Uterine Concert Hall*, a vaginal media performance, features her uterus as the scene of the performance and the instrument of its production. Equipped with an internal speaker, external concertgoers are invited to eavesdrop via stethoscope, on the faint echoes of the recital through the very flesh of her body.

LAWRENCE WEINER

Born in 1942 in New York (NY, USA).
Lives and works in New York (NY, USA).

Lawrence Weiner, 1987

2 stencils, 1 envelope. 33 x 23 cm.

Published by the Centre National d'Art Contemporain de Grenoble (France).

<http://e-artexte.ca/12459>

Composed of two stencils and an envelope with guidelines, this work by Lawrence Weiner was sent to 7000 addresses from the contact list of the Magasin, Centre national d'art contemporain de Grenoble in 1987, with the idea of creating an exhibition in multiple locations. The stencils are composed of letters creating the following phrase: "A box made of wood built upon the ashes of a box made of wood". Questioning the notion of authorship and the conceptual nature of the work, these stencils – one in French, one in English – present the description of an idea to be executed (or not) by the artist (or someone else).

Featuring **MORIDJA KITENGE BANZA**

The artistic practice of Moridja Kitenge Banza (b. 1980) occupies the interval between fiction and reality. In this space he explores history, memory and identity and interrogates the social, economic and political agendas that shape them. His work is inspired by – and questions – the iconography employed to represent official national identities: anthems, bank notes, and school curriculums. Creating work in a variety of media including painting, photography, video and sound, Kitenge Banza's research digs deep into local histories to explore the effects of colonization on Africa, Europe and Canada.

BRADY CRANFIELD

Born in 1970 in Edmonton (AB).
Lives and works in Vancouver (BC).

KATHY SLADE

Born in 1966 in Pointe-Claire (QC).
Lives and works in Vancouver (BC).

12 Sun Songs, 2009

1 vinyl record, 1 sleeve. 42 min, 32 sec.

Produced by JRP Ringier (Zurich Suisse) and Or Gallery (Vancouver, BC).

<http://e-artexte.ca/24416>

Cranfield & Slade's *12 Sun Songs* is a bright yellow vinyl album made up of covers of pop songs about the sun. The album combines songs played on acoustic and electric instruments with field recordings made in various locations around Vancouver. Aping a 1970s concept album, the artists present a dozen songs arranged to represent a day, beginning with songs about sunrise and winding down with songs about sunsets. Tracks range from classics such as The Beatles' *Here Comes the Sun* and The Kinks' *Waterloo Sunset*, to the lesser-known *Sun* by singer-songwriter Margot Guryan or *Where Evil Grows* by Vancouver's The Poppy Family. Like a good mixtape, *12 Sun Songs* employs thematic vectors – the sun, a day – as structural devices to curate or contain a selection. As is the case with other forms of appropriation, cover versions problematize questions of authorship.

JO-ANNE BALCAEN

Born in 1971 in La Broquerie (MB).
Lives and works in Montreal (QC).

Screaming Girls, 2005

Digital video file, black & white. 2 min, 58 sec.

410 – BALCAEN, JO-ANNE

In her multi-faceted practice, Jo-Anne Balcaen has employed idioms derived from pop music to reflect on fan culture, and the power dynamics that bind musicians to their admirers. In *Screaming Girls*, Balcaen appropriates filmed images of teenagers enraptured by rock 'n' roll performances. Removing the performer from the spectacle, Balcaen forces our attention from the centre to the periphery: to the audience. Who is given access to voice? Who is silenced in the process? Stripped of sound, this familiar act of pop adulation become a study of mass hysteria, both ecstatic and out of control. As the intensity of expression mounts, the artist renders visible the fervor that popular culture is complicit in cultivating. These dynamics remain active and operative today in both music and politics. Via subtle manipulation, Balcaen's audience subverts and overturns the power of the performer.

NELSON HENRICKS

Nelson Henricks (b. 1963) is a graduate of the Alberta College of Art. He moved to Montréal in 1991, where he received a BFA from Concordia University. Henricks has taught art history and video production at Concordia University, McGill University, UQAM and Université de Montréal. His writings have been published in exhibition catalogues, magazines, and in several anthologies. A musician, writer, curator and artist, Henricks is best known for his videotapes and video installations, which have been exhibited worldwide. A focus on his video work was presented at the Museum of Modern Art in New York, as part of the Video Viewpoints series in 2000. Henricks was the recipient of the Bell Canada Award in Video Art in 2002, the Board of Governors' Alumni Award of Excellence from the Alberta College of Art and Design in 2005, and the Prix Giverny Capital in 2015. A mid-career retrospective of his work was presented at the Leonard and Bina Ellen Gallery in Montréal in 2010. His work is in the collections of the National Gallery of Canada, the Museum of Modern Art New York, the Montréal Museum of Fine Arts, the Musée national des beaux-arts du Québec, the Musée d'art contemporain de Montréal and others. Henricks is currently completing a PhD at Université du Québec à Montréal.



DOCUMENT XXL

Curated by Nelson Henricks

Hands: Peter Bleumortier and Moridja Kitenge Banza

Voices: Jo-Anne Balcaen, Daniel Barrow, Moridja Kitenge Banza,
Dayna McLeod, Alexis O'Hara, Steve Reinke, Lisa Steele & Kim Tomczak.

Research assistance: Stephanie Creaghan and Frédérique Duval

Production assistance: Peter Bleumortier

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ARTEXTE

GENERAL IDEA – WILLOUGHBY SHARP – YVES BOULIANE
& JOHN HEWARD – MARINA ABRAMOVIC & ULAY
ON KAWARA – JOYCE WIELAND – SOL LEWITT
ADRIAN PIPER – ALEXIS O'HARA – LAURIE ANDERSON
MAN RAY & LEE MILLER – JENNY HOLZER – DANIEL BARROW
STEVE REINKE – LISA STEELE & KIM TOMCZAK
ANGELA GRAUERHOLZ – DAVID TOMAS – MICHAEL SNOW
JON KNOWLES – DOUGLAS MOFFAT – FRANÇOISE SULLIVAN
JESSICA AUER – LAWRENCE WEINER – MORIDJA KITENGE BANZA
KID KOALA – ELOISA AQUINO – DAYNA MCLEOD
JO-ANNE BALCAEN – BRADY CRANFIELD & KATHY SLADE

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