Amber Williams-King
Ash Moniz
Catherine Canac-Marquis
Emily Geen
Lodoe Laura

JUNE 9 – JULY 8, 2017

G44 Centre for Contemporary Photography
TOP LEFT Amber Williams-King, the letting, 24"x36", photo transfer on fabric, 2016
TOP RIGHT Lodoe Laura, Neykak (46), charcoal silkscreen on paper, 9"x12", 2016
BOTTOM Ash Moniz, Disappearing Pedestrians, 2017

TOP Emily Geen, Island Tour (Detail), folded found snapshot, semi-reflective glass, cinder blocks, 2016
BOTTOM Catherine Canac-Marquis, & les <<fourragères>>, from the series “The Keepers”, 30"x40", inkjet print, 2016
Gallery 44 Centre for Contemporary Photography is a non-profit artist-run centre committed to photography as a multi-faceted and ever-changing art form. Founded in 1979 to establish a supportive environment for the development of photography, Gallery 44’s mandate is to provide a context for reflection and dialogue on contemporary photography and its related practices. Gallery 44 offers exhibition and publication opportunities to national and international artists, award-winning education programs, and affordable production facilities for artists. Through its programs Gallery 44 is engaged in changing conceptions of the photographic image and its modes of production.

Amber Williams-King is a multi-disciplinary Antiguan artist who lives and practices in Toronto. Working in a variety of mediums, she uses diverse media as a way of acknowledging the multiplicity and fluidity of being. Her self-taught practice challenges notions of a monolithic Black experience, exploring sexuality, gender, race, representation and the intersections of identity. Using found text and images to interrogate socio-political landscapes, much of her work starts from a deeply intimate place, drawing from her experience as a Black queer femme living with chronic illness. In a world that says she should not exist, she exists through her artistic envisioning. Amber has exhibited in spaces across Toronto including the Art Gallery of Ontario and has upcoming exhibitions in Montreal and Brazil.

Ash Moniz is a multi-disciplinary artist based between Cairo and Beijing. Moniz has shown with galleries and museums internationally, such as Kunsthall Aarhus, Sishang Museum, Minsheng Museum, Birch Contemporary, Le Cube, and Pari Nadimi Gallery. Moniz holds a BFA from OCAD University and participated in the Mass Alexandria Independent Studio Program in 2016. He was the Assistant Curator at the AMNUA Museum in Nanjing in 2013-14, the Director of the Boxes Zones Quarters mobile residency/exhibition in Casablanca in 2014, and co-organized “No Gate Gallery”, an artist-run centre in Beijing, 2015-16. Moniz is currently a member of the artist collective ADL, and contributing editor of Mada Masr, an Egyptian online magazine. He has an upcoming solo exhibition at the Townhouse Gallery in Cairo.

Catherine Canac-Marquis is an emerging photographer and visual artist from Quebec City. Her work addresses the notion of isolation, focusing on the concept of insularity and themes that relate to isolated communities and territories. She has background in graphic design from UQÀM and she is currently completing a BFA in Photography at Concordia University. Her work has been in several exhibitions in Quebec and Ontario, and has been published both nationally and abroad. In 2016, she was a recipient of the AIMIA | AGO Photography Prize Scholarship Program in Canada, and was in residence at SIM Residency in Reykjavik, Iceland in 2017.

Emily Geen is a Victoria-based visual artist working with video and photographic sculpture and installation. Originally from Lake Country, BC, Emily completed her BFA at UBC Okanagan (2012), followed by her MFA at UVic (2015). She has recently been included in several group shows in Vancouver, including INDEX 2016 at Gallery 295 and the inaugural Lind Prize Exhibition curated by Presentation House Gallery as a part of Capture Photography Festival. In 2016 Emily attended the Banff Centre for a residency exploring notions of new materiality. In 2017 she will participate in a residency at MOMENTUM Worldwide in Berlin, Germany, supported by a BC Arts Council Early Career Development Grant. She currently teaches photography at the University of Victoria.

Lodoe Laura is a multidisciplinary artist living and working in Toronto, Canada. Through photography, installation, performance, and video, she examines themes of cultural crossover, collective memory, and the intersection of cultural and political practice. Lodoe Laura was a recipient of a Magnum Photo scholarship in 2015, and holds a BFA in Photography from Ryerson University’s School of Image Arts. She is a recipient of the AIMIA | AGO Scholarship Prize, and most recently was a winner of The Magenta Foundation’s 2016 Flash Forward Award.

Ginger Carlson is executive director of TRUCK Contemporary Art in Calgary, and is an active member of Calgary’s arts and non-profit communities. She is also an emerging curator and art writer. She holds a BA Honours in art history from the University of Alberta and an MA in art gallery and museum studies from the University of Manchester. In 2015 and 2016, Carlson served as the visual-arts curator for the Sled Island Music and Arts Festival in Calgary. She has written essays and reviews for art exhibitions and has been published in Luma Film Music and Arts Festival in Calgary. She has written essays and reviews for art exhibitions and has been published in Luma Film and Media Art Quarterly, SNAPline, and BlackFlash Magazine. In 2016, she received the Canadian Art Foundation Writing Prize.

Cover Image
Catherine Canac-Marquis, It's always windy here, from the series “The Keepers”, inkjet print, 30”x40”, 2016

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Proof 24

Ginger Carlson

Photographs connect, they form relationships, and they make visible. They reveal objects in relationship to others and they reveal those objects in relationship to us. They relate us to what Walter Benjamin called, in his poem On The Beach of Night-Awake, a “vast/simulacrum” in which each of us is connected through similarities from which we cannot be excluded or excluded by force of will. It is in reference to Whitman’s evocation of simulacrum that Kaja Silverman’s ongoing book The Miracle of Analogy, Or The History of Photography, Part 1 reveals the world, so that we might better position our relationship to them. Whether in relation to self as it addresses personal, historical, social, and political, and unravelled.

In the process, lines emerge on flesh, material traces left through pulling and wrapping they bridge what we can imagine but cannot see and speak to the efficacy of nonphysical violence in leaving traces that are carried but not visible.

Coiled around her fingers and wrapped into her hair, she is both grasping and inextricable from their group. This is oppression made material, violence embodied, unseen personal and intergenerational traumas coming to light, and it inches across their visibility within them, objects of photography visualizing that the mechanical and technological frameworks that position ourselves and our actions in relation to it. In Amber Williams-King’s series of self portraits, the artist presents images of her body as a means to address personal and intergenerational traumas while also pointing to wider issues of historical and systemic oppression. In five large photographs printed on fabric, Williams-King renews herself simultaneously unsettling and being held together as seemingly endless lengths of string entangle her body, winding around her neck, chest, and face in one image and falling from her cloaked eyes in another. Printed on large sheets of fabric and using white cotton string as a prominent visual tool, the works speak to Williams-King’s familial history of seamstress and garment manufacturing in the Caribbean, while also metaphorically presenting the means by which narratives of oppression are manifested, made visible, and unravelled.

Drawn from research within the archives of Tibetan activists and advocacy groups, the images function as testimonial and effigial acts of resistance, in direct opposition to utopic narratives presented by Chinese governmental authorities in Tibet.

Recorded via low-resolution cell phone images, the resultant prints are realized in points and pixels, by force of will. It is in reference to Whitman’s poem On The Beach at Night Alone, Whitman’s evocation of similitude that Kaja Silverman’s ongoing book The Miracle of Analogy, Or The History of Photography, Part 1 is to address personal and intergenerational traumas that stretch across the island.

In Catherine Canac-Marquis’ photographic series, the artist reveals the uncanny and intimate spaces of “The Keepers”, quantities of the keeps, a private island in the middle of the St. Lawrence River, 40 kilometres downstream from Quebec City. In the space of the photograph, Canac-Marquis reveals the insular lives of Gisèle Roy and M. Hervé Voizé, who called Lisieux-qui-Grais home for 58 years, acting as caretakers for the privately owned hunting grounds that stretch across the island.

Through the visual language of documentary photography, the images offer traces of the day-to-day lives of the island’s keepers: sites, sounds, and semblances that hint at the psychological and physiological nature of life in near isolation. These are facets of reality that are neither visible nor accessible to most. Revealed piece by piece, the images are wove between geographical and intimate, exterior and interior; paralleling the metaphorical and paradoxical nature of islands, which serve as sites of mediation and difference, of the associations, similarities, and interconnections that link photographs to the world and, conversely, to the resultant prints are realized in points and pixels, by force of will. It is in reference to Whitman’s poem On The Beach at Night Alone, Whitman’s evocation of similitude that Kaja Silverman’s ongoing book The Miracle of Analogy, Or The History of Photography, Part 1 is to address personal and intergenerational traumas that stretch across the island.

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