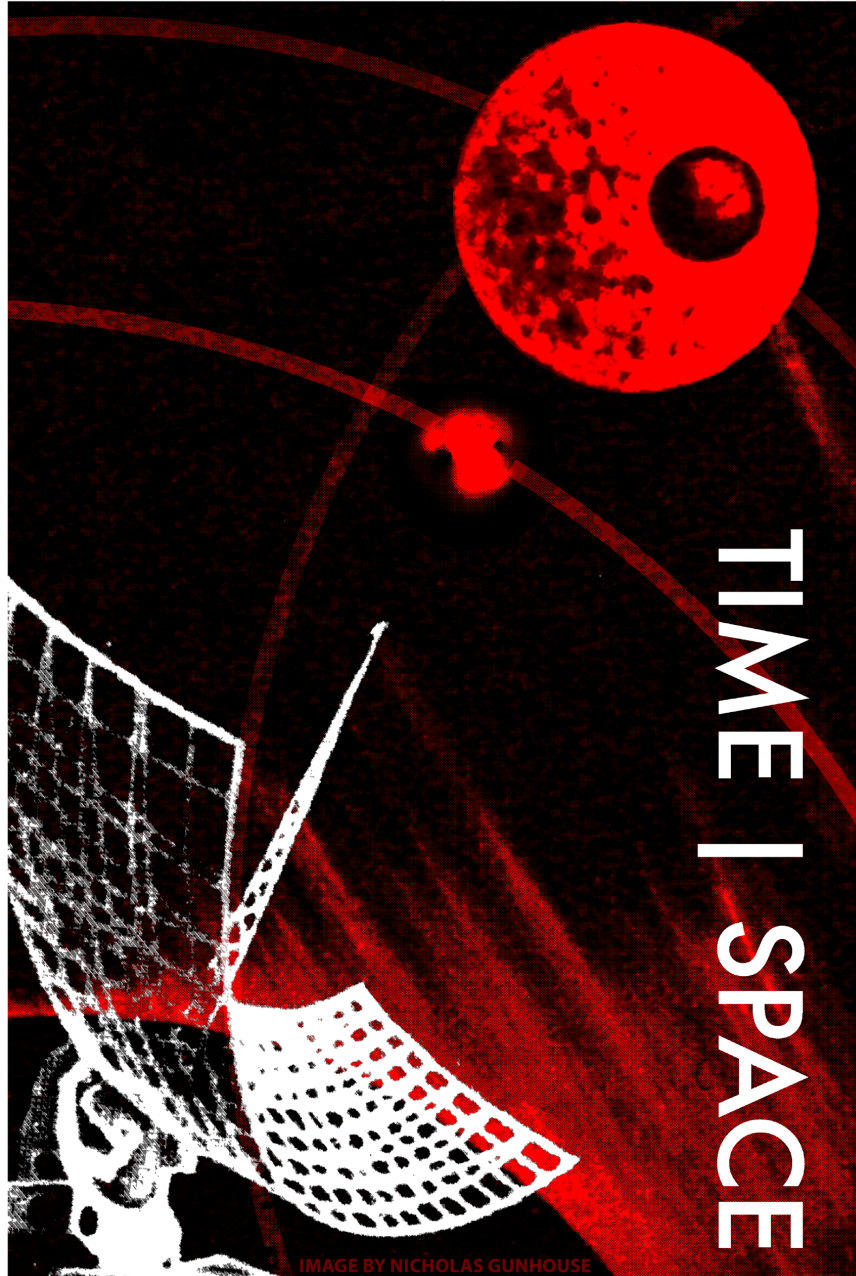


Salmon Arm Art Gallery Presents



GUEST CURATED BY DAMEN ARCHARD | FEATURED ARTISTS:

ALISON BEAUMONT | NICHOLAS GUNHOUSE | SARAH HOPE | DARYL KEHLER | PRASHI MAWALAGEDARA | JOSE NARBONA | LUIGI PULIDO | CLEA RODDICK | UII SAVAGE | MARIA THOMAS | KORYN DE VRIES | HEATHER YIP

NOVEMBER 4 - DECEMBER 9, 2023

70 HUDSON AVE NE, SWITZMALPH | SALMONARMARTSCENTRE.CA

Opening Day **Saturday, November 4, 11am to 1pm**

Gallery Hours **Tuesday to Saturday 11am to 4pm**

Coffee Break and Artist Talk **Thursday, November 16 at 2pm**



You are standing on the unceded and ancestral lands of the Secwépemc people.

The board and staff of Shuswap District Arts Council acknowledge that they have benefited from the systems and structures that have oppressed Secwépemc people for nearly two centuries.

We pledge to support reparations and reconciliation through our mandate, using the arts to build respectful relationships, create cross-cultural community engagement, and to make space for Indigenous cultural and artistic expression. Our policies reflect the importance of supporting Indigenous voices, as well as guiding the education of settler cultures by including Indigenous perspectives in every exhibition and program.

Curator Tracey Kutschker wishes to personally thank Secwépemc Knowledge-Sharer Louis Thomas, as well as artists and storytellers Dolan Badger, Mary Thomas, Delores Purdaby, Aaron Leon, Gerry Thomas, Kenthen Thomas and Geri Matthew for their generous guidance, advice and wisdom over the past 20 years. It is now time for settler cultures to take on the re-education of our collective history, and to make the changes that are needed to decolonize our systems and structures.

The Art Gallery supports the implementation of the Truth and Reconciliation Commission's 94 Calls to Action, and specifically works to advance Calls #14 (support the revitalization and preservation of Indigenous languages), #80 (honour and recognize Residential School Survivors with a public commemoration), and #83 (collaborative arts projects that contribute to reconciliation).

Curator's Statement

Tracey Kutschker

It is among a Curator's responsibilities to amplify voices from all backgrounds and all walks of life through their exhibition program. Inviting guest curators helps ensure that the Gallery's perspective is not limited to one human's lived experience. We have engaged with hundreds of artists in the Shuswap over the years who have each contributed to presenting challenging, informative, and eye-opening art forms. Their contributions are invaluable in expanding our understanding of art and its capacity to tell a great story.

The Time | Space exhibition, as envisioned by the Arts Centre's Director of Communications, Damen Archard, and featuring the work of ten artists, is an exciting and passionate exploration of media arts. This kind of collaboration and curation can lead to a rich and dynamic artistic experience for the audience.

Guest Curator's Statement

Damen Archard

All of time and all of space exists in this moment.

In the time it takes you to read this sentence, you will have traveled 1,560+ kilometers, as our planet and solar system hurtle through space at a breakneck pace. As technology develops, so does our perception of time and space.

When tasked with curating a media arts exhibition for the Salmon Arm Art Gallery, my primary consideration was choosing a topic that would be relevant to this place and time. And so, along with 10 incredible artists, I embarked on a journey to bring together artworks that focused on the here and now itself. With technologies both new and familiar, artists have created works that highlight where we are in time and space by drawing on themes of communication, nostalgia, navigation, temporality, loss, connection, and agency.

It is my belief that the Art Gallery is a space where one can become aware of their own presence in the universe, on both a small scale and also an unquantifiably vast one. As viewers navigate the Gallery, it is my hope that the ripples of their own presence here and now will spark moments of curiosity and contemplation that extend beyond the walls of this building.

Maria Thomas

1. Art Democracy

Art Democracy represents the growing popularity of text-to-image AI generators and their flawed, deceptive, and unethical practices. In this piece, Maria seeks to introduce and inform people about what AI art is and why it should be discussed. This work highlights the labour that goes into creating original art and demonstrates how easily and indiscriminately artists' work is being stolen to train AI, despite copyright. This technology is marketed as an alternative to artistic labour, but in reality it creates images using content stolen from the very artists it seeks to replace.

While AI may hold potential advantages and a means of user self-expression, Maria believes it is important to draw attention to the unethical, unregulated, and ultimately anti-art ways in which AI art functions in the Art world.

Maria Thomas is a professional artist who specializes in digital and 3D art. Born in Kamloops, she was raised in the Secwepemc territory, graduated from Salmon Arm Secondary and has since made a living creating art.

Jose Narbona

2. Losing Friction

Losing Friction elucidates the impact that emerging Artificial Intelligence technology is having on the acceleration of our lives to an unsustainable pace. Throughout technological history, communication innovations have reshaped our perception of time. From emails and texts demanding near-instant response times to online shipping arriving on our doorsteps at record speeds, we draw closer to Bill Gates' vision for a friction-free world every day.

Losing Friction utilizes writing to confront the friction of the creative process by engaging with text in both tangible and abstract ways. While the pen's physical friction against the paper parallels the cognitive toil of crafting a narrative, ChatGPT operates with smooth efficiency.

Despite technological pursuits playing a pivotal role in shaping our humanity, friction remains an inextricable part of our existence as living beings. *Losing Friction* prompts viewers to consider how our bodies and minds are being reshaped by the unsustainable and frictionless pace of Artificial Intelligence.

Jose Narbona is a contemporary multidisciplinary artist who currently resides and works in Salmon Arm, British Columbia. Originally from Barcelona, Spain, he has carried a deep interest in both science and art from a young age. With a background in pharmacy and traditional Chinese medicine, Jose is completing a BFA at the Open University of Catalonia. By positioning his work at the intersection of science and art, Jose engages in

meaningful dialogues on the complexities of the world and the human experience. Unrestricted by any particular style or medium, each of his works guide him towards the materials and methodologies appropriate for their unique explorations. In addition to showing work within academic circles, Jose's piece Relational Biology (2023) was featured in the exhibition Le7 Tmicw at the Salmon Arm Art Gallery. With his unwavering commitment to innovation and ongoing artistic exploration, Jose Narbona aspires to create a meaningful contribution to the ever-evolving contemporary art scene.

Nicholas Gunhouse

3. Eavesdrop

Eavesdrop is an interactive sculpture that delves into the realms of surveillance infrastructure in the current information age. The installation features two satellites meticulously crafted from 3D-printed materials, that come to life through gestural motions. These movements imbue the satellites with an inconspicuous yet disconcerting character, as they continuously scan their surroundings. These sculptures serve as a tangible representation of the infrastructures that permeate our daily lives through networked devices. By providing a physical presence to surveillance of information processes, Eavesdrop seeks to shed light on the implicit functions of normally invisible systems.

As visitors approach the satellites, the sculptures pivot to search for them, seemingly attempting to extract information from their surroundings and nearby devices. Eavesdrop questions the moral culpability of surveillance by examining proximity. Where does the responsibility for surveillance lie? Is it in front of the user on their devices, or kilometers away where the signals are received? In the act of approaching Eavesdrop, viewers are confronted with their own role in the surveillance ecosystem.

Nicholas Gunhouse is an emerging new media and traditional print artist currently located in Calgary, Alberta. He is a recent graduate of the Alberta University of Arts with a B.F.A in New Media Art. Nicholas is inspired by the dadaist, and flux movements and uses their influences in his practice. His body of work explores contemporary issues around the age of information, data, and our digital footprint. Installations, print, and interactive objects are his way of exploring these concepts through confrontational interaction that provokes critical thought around mass media.

Koryn de Vries and Prashi Mawalagdelara

4. X's Laptop

X's Laptop experiments with memory and nature through the imagined past. X grapples with coming of age during the turn of the century while navigating their gender through their connections to nature. An ironic distance is created by depicting the natural world through a digital screen, thereby heightening the viewer's sense of alienation from X and

their world. By using the computer as a fictional space in which the observer interacts with the memories of a stranger, this piece invites the observer to examine their own preconceived notions of self, nature, and the present.

Koryn de Vries is a writer raised on the unceded lands of the Secwepemc peoples. For the past seven years, they lived and studied in Japan. Since a young age, Koryn has written stories to explore their anxieties and make sense of the world. Having returned home this spring, they are currently writing about their climate change fears and the existential dread of entering adulthood.

Prashi Mawalagedara is a self-taught digital artist whose art can be seen in several animations, including Netflix's Oddballs. Born in Sri Lanka, his family immigrated to Canada in 2006. He hopes to send the message that anyone can do art and thus empower others to learn to draw.

Sarah Hope

5. Time Expands Time Contracts While Waiting for Godot

How does time feel to one waiting for the predetermined end date of their own life? What does one do while waiting? Sarah's Granny Anne was an artist and draughts-person who grew up in a prisoner of war camp in China. She had loved to read, do crosswords and listen to the radio, but lost her eyesight and much of her hearing later in life. Anne chose the date of her own death. For Granny Anne, time seemed to stretch out for eons while she waited for the end, but for Sarah, time seemed to speed up. Granny often referenced a 1940's play, stating that she was "waiting for Godot", a character whose arrival is anticipated for the play's duration, but never arrives. With her changed sense of sight, sound and taste, Sarah began to wonder how Anne's experience of time and her sense of the world may begin to shift.

Sarah began to recognize that her Granny wasn't just refusing to eat, she was angry. No one alive would ever understand her perspective of growing up during the second world war. She had lost so many people, including her son, husband and most of her friends. Now, she had lost two of her senses. When Anne said "I hope you can understand my decision because what's the point anymore?" to Sarah, she would never contradict her, but simply respond "Well I could never know what it must be like, because how could I ever know?"

This piece is that pale reflection of all of her fears and sadness and anxiety. The lines depicted reference the parallels drawn by Anne between two experiences of being trapped behind a fence in her life. The first was at a prisoner of war camp, but the second was at her care home during the Covid 19 pandemic. During quarantine, the only way to visit Anne was by speaking through a chain-link fence. Sarah wondered what she should be asking Anne. After 96 years of life, what did she want to know from her Granny? In the end Anne said "I'm looking forward to [death] and I'm happy. I want you to be happy for me too". With this piece, Sarah contemplates how an individual might experience time if the date of their death was known to them. Perhaps, as Granny Anne says, we should "have some champagne".

Sarah's work focuses on the beauty of impermanence and often highlights environmental themes such as biodiversity and pollinators. Her recent work uses foraged and recycled materials in an experimental way to represent the pure emotions related to grief, loss and change. She creates pigments from rock ochres and charred bone for permanence and makes paper and plant-based inks for the ability to portray vulnerability and qualities that change over time.

Sarah's work on bereavement has been exhibited at The Revelstoke Art Gallery, The Salmon Arm Art Gallery and the Vernon Hospice House and has generated interest in the form of grants from the Canada Council for the Arts. She has also exhibited her work on pollinators and biodiversity at The Peachland Art Gallery and Summerland Art Gallery. More of Sarah's work can be viewed at www.sarahhopeart.art

Uii Savage

6. Dragons (Lunar Nodes) Dance

Dragons (Lunar Nodes) Dance is a 3-D video projection piece that utilizes North American Aerospace Defence Command data and lunar nodes to create an experience that is both stationary and always moving. The lunar nodes (white circles at the top and bottom edges of the piece) depict a terrestrial viewpoint of where the Moon's orbit around the Earth intersects invisibly with the ecliptic plane of the Earth's solar orbit. Composed of a North and South point, these nodes are often depicted as a constellation resembling a dragon chasing its own tail. By reassembling data into new configurations, this work shifts the viewer's position as they observe the ever changing celestial bodies above. Dragons (Lunar Nodes) Dance, is influenced by the avant garde 1960's French artist collective, The Situationists International. In their work, the Situationists utilized map-making to engage with their subjective psychological associations concerning place. Psycho-geographical maps redefine how people relate to their surroundings by making the intangible, tangible. Approaching this work as a response to the Psycho-geographical process, Dragons (Lunar Nodes) Dance seeks to disrupt typical celestial star-charting methods through systems of organization that draw on more objective viewpoints.

Uii Savage is an emerging artist who studied art at Coleg Sir Gar (Wales) and received a BFA from the Alberta University of the Arts (2020) in Mohkinstsís (Calgary). Their work takes form in augmented reality, 3D-rendered video, and sound. She has recently shown work with The Art Gallery of Alberta, Factory Media Centre, NFT.NYC, Arts Commons, Viviane Art Gallery, Something Special Studios (NYC), and written for Luma Quarterly and Public Parking. Their work has been supported through the Calgary Arts Development and Alberta Media Arts Alliance.

Clea Roddick

7. Plant Time Through Biodata Sonification

Human perception of time evolved based on the sensory observations of our local environments. Each day, as the Earth rotates, we see the sun rise in the east and set in the west. When the Earth makes a yearly orbit around the sun, constellations seem to shift their position in the sky. We notice changes in the behaviour of plants and animals around us, such as the leafing out of a poplar tree in spring or the migration of geese in the fall. Indigenous Traditional Knowledge holds environmentally and culturally significant systems of keeping track of time, learned within the natural world. Clea's Celtic ancestors perceived the year to be divided into 8: winter and summer solstices, spring and autumnal equinoxes, and midway points between them. All were marked by changes observed in the environment. With her sound art piece, Clea considers how even in our modern world we still have much to learn from the non-human beings in our environments. For example, people and plants might be having a shared and yet different experience of time and place.

In this work, a biodata sonification module has been connected to a monstera plant using electrodes. Biodata sonification translates biorhythmic data of plants into sound. Electromagnetic information from the plant, occurring as microcurrent fluctuations, are being gathered through the module and processed by MIDI technology into synthesized music that humans can hear. The parameters of the audio have been selected by the artist, but the monstera plant can be heard responding to their surroundings in real time.

Clea Roddick was born in Athabasca, Alberta. She grew up on an off-grid ranch between two slough lakes along the Athabasca Trail in Treaty 6 territory, where snow makes a scrunching sound in winter and prairie crocuses are the first flowers of spring. Her ancestors came mainly from Scotland and England. She is a mother, musician, and director of a community arts space called Song Sparrow Hall, located on Secwépemc Nation territory in Salmon Arm, British Columbia. In over 15 years as a recording and performing songwriter, Clea played on many stages, had music licensed for TV and film, and was added to over 300 independent radio stations across North America. Her work as an artist and community arts advocate has been supported by Creative BC, Arts Starts, The Banff Centre, The Alberta Foundation for the Arts, and FACTOR. She pays attention to intersections between arts and ecology, holding a diploma in Contemporary Music and Technology, a B.A. Interdisciplinary Studies, and a M.A. Environmental Education and Communication.

Alison Beaumont and Heather Yip

8. Transitional Phenomena & The Mothership

Transitional Phenomena & The Mothership is a contemplation of the artists' past and present, their hopes and fears, and the events that have shaped them as people and as mothers. Automobiles have been fixtures in western society for generations. Throughout their own childhoods, Alison and Heather recall countless hours spent in cars traveling with their parents and siblings in journeys made relevant in the unfolding of daily life. The physical items present on and around the seats are at one within the space they reside, in a near calcified amalgamation. The work created by Alison and Heather seeks to become a transitional space, where the artists' memories fluctuate from being a child passenger to a driver and a parent. In this space, the items that parents bring for their children become valuable. Not only do they provide enjoyment for the passengers in the back seat, but they can also provide moments of peace for the driver as they travel between points A and B. The inside of the car can become a cocoon-like environment of care. During the in-between moments of life it can be as big as a shelter or as small as a place to read a book or scroll through social media.

Through babies crying, siblings fighting, sticky spilled drinks and stray Cheerios, the car is a place of ever shifting location. Considering the vehicle as a transitional space, *Transitional Phenomena & The Mothership* considers today's journeys that safely ferry the young into the future, as well as the ever-moving memories of the past. Through the recalling of relatable and personal artifacts, *Transitional Phenomena & The Mothership* presents a shifting location where playfulness becomes independence, and where memories are created through the journey into the future.

A settler from England, artist Alison Beaumont completed a BA(hons) Photography at Staffordshire University before moving to Syilx Okanagan Territory (Lake Country) BC, Canada in 2008. Alison's art practice is focused on climate utilizing photography, video, sound, poetry, and installation to create immersive and impactful experiences. Alison completed the post-grad cert. Therapeutic Photography in the inaugural intake, bringing this knowledge to photo-based programming in her community, with an aim of using photography to inspire social change particularly around climate issues.

Heather Yip was born in Saskatchewan and has lived in a variety of places in Canada, mostly west of Montreal. She completed her undergraduate degree in Industrial Design at the University of Alberta in 1998. Upon graduating, she worked in the manufacturing industry in Calgary and was an art instructor at Elements Mental Health Centre and the Wildflower Centre. In 2012 Heather moved to Kelowna and has lived in the BC interior for the past nine years with her partner Tony and their two children. Heather held artist-in-residence studios at The Heart Studio and the Rotary Centre for the Arts, and was the Curator at the Arts Council of the Central Okanagan until she moved north to Salmon Arm. She received her MFA from Emily Carr University in 2020. Heather's art practice focuses on the value of play in our lives as we navigate our connections to each other through technology and screen-based devices. Her work also addresses themes of domestic and parental labour.

Luigi Pulido

9. I Promise...

I Promise... is an ongoing interactive collection of commitments submitted and filled by visitors at the Salmon Arm Arts Centre. Through interacting with tangible technology, the viewer accesses fleeting chance encounters through NFC facilitated collective daydreaming. A promise is a declaration that acknowledges the place we are at and the place we want to be.

While once technology represented a hopeful dream for the future, *I Promise...* responds to the precarity of modern living. We are caught between a reliance on productive labour and the struggle to keep up with our computer counterparts. While today's future may not be what we had envisioned, *I Promise...* invites us to make our own promises for the future.

Instructions:

You are invited to tap your phone against the red dot to leave or fulfill a promise

Luigi Pulido is an artist, writer, and cultural worker who is trying his best to navigate his relationships and his identity while making art. He completed his BFA in Sculpture (with distinction) at the Alberta University of the Arts (AUArts) in Mohkinstsis (Calgary). He has previously shown work at NSCAD University Academy Building (2019), Canadian Art (2020) for the spring edition: School Guide, the Marion Nicoll Gallery (2022) where he also completed a summer residency in 2021, and the Exposure International Photography Festival's partner exhibition presented by the Heard Residency (2023). Most recently, he has exhibited work at EMMEDIA for the 2023 Particle and Wave Festival. He has contributed writing in EAWP3 (2022) at the Illingworth Kerr Gallery distributed by C-Magazine, Southern Alberta Art Gallery's Arts Writing Prize Reader (2022) and Hungry Zine's special edition: Mall Food (2023). Currently, he is working as a Gallery Assistant for the Mitchell Art Gallery at MacEwan University in amiskwacîwâskahikan (Edmonton).

Daryl Kehler

10. The System

Consider the ease with which the average person invites strangers into their home. From smartphones and smart appliances, to home automation and even children's toys, daily lives are connected to the internet and monitored by the companies users buy from. But even if the rare person takes the time to read the legalese of device terms and conditions, how many people actually understand what they are agreeing to?

When pressing a single "agree" button, consumers may be unwittingly allowing strangers to monitor their patterns, behaviours, and glimpse into their personal life. A dark secret

hides behind scrolling pages of dense text: the unknowability of where user information might end up after being captured.

The System provides a striking reminder of the ramifications of what may happen when users give permission to devices without fully understanding the impact of their consent. *The System* seeks to raise viewer awareness and expose the vulnerabilities of digital consent.

Daryl Kehler is a multi-media artist focused on combining electronic elements such as light, sound, and motion, with metal and wood structures to show the natural beauty of the materials and explore a deeper meaning in culturally relevant topics. His education in audio engineering as well as experience as a recording artist in a Canadian hip-hop group, Jimmy Current, launched his artistic career. Later he began to build with metal, creating art with scrap metal from automobiles.

Through his work, Daryl integrates technology and movement to create interactive encounters for curious people. He is currently exploring the impacts of modern technology and online privacy and its ubiquitous integration into modern society.
