

Quartair Contemporary Art Initiatives presents:

Enriched Bread Artists of Ottawa: Interference

August 24 – September 1, 2013

The exhibition, *Interference*, is part of an exchange project between the Enriched Bread Artists of Ottawa (EBA) and Quartair Contemporary Art Initiatives. Quartair's exhibition, *Dutch Settlement*, took place at the EBA in Ottawa, May 31 – June 10, 2013.

Fifteen EBA artists highlight different aspects of interference in their works, from the interruption of electronic signals to the obstacles life and politics throw in the way of personal plans and aspirations. Primarily, however, the concept of interference is *re-enacted* in this exhibition, through the creation of a chain of events that begins with a spatial intrusion into the Quartair gallery that will greatly impede the installation of the art.

A few days before the artists arrive with their works, curator Petra Halkes and her partner René Price will drape almost 100 meter of white, polyester-fibred paper, 122 cm wide, throughout the gallery. Although the artists know about this plan, and some have used the paper for the creation of their works, they are not consulted about the placement of the material. When they arrive on August 21, the paper installation will be ready. At that point, the curator will leave the premises and let the artists decide amongst themselves how to install their works and what to do with the paper.

This process reflects the frictional nature of colonisation, of unsettling and settling, which is the mainstay of Canadian culture and history. But it also aims to show that interference can have a positive outcome: friction can be turned around to create cooperative connections between people and result in innovative problem solving.

History:

In 1992, recent art graduates from Ottawa University set up shop at the Standard Bread Factory, and formed the Enriched Bread Artists Studio collective. Serendipitously, in that same year, a number of young graduates from the Koninklijke Academie in Den Haag found the abandoned Haagsche Broodfabriek op de Toussaintkade and moved in.

When artist/curator Petra Halkes, who grew up in The Hague, visited Quartair in 2009 with her partner René Price, she met artist Jessy Rahman and learned about the studio-building's history. She began thinking about an exchange of ideas, experiences and exhibitions between the two groups of like-minded artists. This summer, the EBAQ exchange project brings the two groups together. Fourteen out of the fifteen participating EBA artists will be present at the opening, and will be available for interviews.

Description of Works in the Exhibition Interference

Kenneth Emig uses theatrical lighting and other fixtures, objects and projections to physically react to the space, to other artworks in situ, and to the polyester-fibred paper hung in the gallery.

In addition, Emig will direct a workshop, *Movement for Visual Artists*, on Sunday, August 25, from 1 PM to 4 PM. The workshop combines movement of the body with a drawing component; participants experience how this mark-making enhances our understanding of how we move.

Danny Hussey has shipped a crate containing prints and a Theremin. He will demonstrate the use of the interactive audio instrument during the opening. The crate is covered with wood-cuts depicting images of short-wave radio operators dealing with interference. In situ, he will create new prints of these woodcuts that will show the changes that the crate's surface has undergone during shipment.

Rachel Kalpana James brings the space of Ottawa's EBA building inside the Quartair building through a video installation of three walls of her studio that will be projected in Quartair's media room.

In addition, during her stay in The Hague, James will prepare a performance in collaboration with Jessy Rahman of Quartair. Location: 175 Spui, behind the Nieuwe Kerk, entrance Rabijn Maarsenplein. Tuesday August 27, 7 PM – 8 PM.

Marika Jemma is winding, twisting, wrapping and knotting polyester-fibred paper, to make a net, which will be installed in the gallery. She will work with Quartair artist Ingrid Mol and some children from The Hague to add objects and artworks to this installation. She has also invited Ottawa children and children from The Hague to submit images from their neighborhoods to be presented online: <http://marikajemma.wordpress.com/kidzgallery>

Karen Jordon has been drawing and sending postcards depicting small elements of the interior of the EBA building to Quartair. Her postcards show drawings of minute details of her studio, the galleries and hallways, and reflect her attachment to the building that has been her "creative home" for over twenty years.

Jordon will also create an installation in situ using tapes from compact audiocassettes collected in Canada and The Hague.

Gayle Kells's *Waterfall* refers to the interference of plastics into the natural environment. The work consists of hundreds of strips of recycled clear plastic bags that have been attached to protective netting used in gardens, to create an ambiguous shape, a flowing, invading mass of plastic that is vaguely reminiscent of a waterfall.

Juliana McDonald's installation, *Lost Potential*, consists of about 400 small sculptures representing butterfly pods made of tissue paper and thread, overlaid with drawings and texts. They are hung from the ceiling with cotton threads, and create a contemplative space for viewers to enter.

Christos Pantieras obtained a small piece of debris from Quartair's building, which was brought to Ottawa by Quartair artists. He has created a brick out of wax that incorporates this fragment along with a piece of rubble from the EBA building. The two relics encapsulated in the translucent wax, commemorate the uncannily corresponding histories of the two bread factories.

Bozica Radjenovic prepared a performance piece, *Being Red*, which will take place at the opening. She will be wearing a knitted suit that will cover her body entirely except for her lower legs. The end-thread of the knitting will be attached to a pillar in the gallery and the knitting will slowly be unraveled when the artist moves around the space.

Mana Rouholamini's book and installation was inspired by archival materials about Julia Grace Wales, a little-known Canadian writer and peace activist who participated at the Women's Peace Conference in The Hague in 1915. Rouholamini draws connections between The Hague and Ottawa by exploring traces of the past, today's technology, and the shared natural element of water.

Daniel Sharp is spending seven weeks at The Hague's artists' residency *Go Wander*. There he works on a series of paintings, *Studies in Grey*, which he initiated in Ottawa. The abstract paintings are derived from colours found in the two cities. Photographs showing abstracted imagery in grey colours, shot in both locations, accompany the paintings.

Svetlana Swinimer has printed a series of nude self portraits transforming her body into almost abstract shapes, on a large banner of backlit, back-print film paper (appr. 1 x 4 meter). *Hormonal Toccata* refers to the dazzlingly variable roles hormones play in a woman's aging process.

Amy Thompson shows prints and sculptures from her series *Monument*, created from antique photographic plates that represent the Western US. Cut-outs and an overlay of gold leaf appear to lament the despoiling of the renowned North-American scenery.

Tavi Weisz will create his own "flag" in a performance piece during the opening, in a ritual that mimics the violence inherent in territorial ideologies. A video of this performance will be shown, along with two paintings, *Curious Relief*, and *Confused Attempt for a Run*, which reflect the interference of political strife in the life of ordinary people.

Joyce Westrop uses sixty feet of the same polyester-fibred paper the curator used, as a ground to produce abstract black and white prints made with large, blown-out truck tires. Like a wreck of a scenic highway, *Gridlock* shows the failure of the utopian dream of harmony between nature and technology. The work will be accompanied by twisted assemblages of bicycle tires.



Gemeente Den Haag



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