

(IM)MOBILE

EDITH FLÜCKIGER
GERMAINE KOH

CURATED BY MIREILLE BOURGEOIS AND CHANTAL MOLLEUR

DALHOUSIE ART GALLERY AND THE CENTRE FOR ART TAPES
IN PARTNERSHIP WITH WHITE FRAME

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FOREWORD

Peter Dykhuis

This exhibition arose from the idea of creating an exhibition space in a transitory place that lies between two countries, in this case Switzerland and Canada, between two artists' artistic practices, Edith Flückiger in Lucerne, and Germaine Koh in Vancouver. And between two curators: Chantal Molleur in Basel and Mireille Bourgeois in Halifax. Inherently collaborative in nature, *(im)mobile* presents contemporary artwork, comprised of electronic installation, video and digital text pieces, in a conversation exploring mobility and stillness. Whereas some works in the exhibition investigate aspects of mobility such as migration, trade and access, other works present more oblique views of mobility through the lens of memory and experience.

As an exhibition project physically installed at the Dalhousie Art Gallery, I applaud the collaborative spirit of *(im)mobile* regarding the creative working relationships that were forged between artists and curators but also between institutions, university departments and funding agencies in multiple provinces and countries.

(im)mobile was initiated almost two years ago as a proposal brought forward by Mireille Bourgeois to the Dalhousie Art Gallery when she was then the Director of the Centre for Art Tapes based here in Halifax. I would like to thank Keith McPhail, her successor, for his continued

support in seeing this project through. Plus many thanks go to Chantal Molleur for bringing the resources of the association that she represents, White Frame in Basel, into the production equation.

I extend my warm regards to Germaine Koh and Edith Flückiger for sharing their creative visions, including the collaborative mapping game named *Tracing Tracks*, with us here in Halifax—a location that, geographically, must be near to the midway point between Vancouver and Lucerne. Communications by email were always novel: Edith's were sent five hours ahead of Atlantic Standard Time, Germaine's four hours behind making, from my point of view, *(im)mobile* a global, 24/7 project during its planning stages.

Special thanks are extended to the guest authors for this catalogue: Jonathan Shaughnessy and Susann Wintsch with translation by Nancy Atakan. Their critical insights add profound interpretative layers to each of the projects.

Once the exhibition was installed, I found myself mesmerized with the image of the little boy in the metal, rotating, swing seat in Flückiger's 1999 video titled *lost in thought 1*. I stared at it for hours, this body suspended in space, optically morphed into a 'static' figure with the rest of the 'world' whirling in energy fields around it. Maybe this was a metaphor of me, here, standing still in the Dalhousie Art Gallery, lost in thought, as artistic, curatorial, technical, social, geo-political energy swirled around me in profound, poetic electrical fields that flickered and fired to and from Vancouver, Halifax and Lucerne.



Left to right: Germaine Koh and Gordon Hicks, *There/Here*, 2011; Germaine Koh, *Call*, 2006; Edith Flückiger, *some souls see...*, 2009 / 2014

(IM)MOBILE

*Mireille Bourgeois &
Chantal Molleur*

The two artists in *(im)mobile* present contemporary artwork, made up of kinetic installations, video, and text works in a conversation surrounding mobility and stillness. *(im)mobile* rose from the idea of creating a space in the transitory place that lies between two countries, Switzerland and Canada, between two artists, [Edith Flückiger](#) (CH) and [Germaine Koh's](#) (CDN) works and between two curators, Mireille Bourgeois (CDN) and Chantal Molleur (CDN/CH). In this exhibition, the word mobility is considered as a physical state (I am mobile), a political stance (political mobilization such as in migration) and/or point to the process of artistic production (electronics and the moving image).

In her work, Koh concentrates on the socio-geographic implications of common spaces, and the recognizable uses of everyday objects. The objects are often enhanced by electronics to create movement and potential for interaction, which transgresses their meaning when placed in the gallery space. At times, her objects reference their natural state outside of the gallery space such as *Fair-weather forces: wind speed* (2002). A metal turnstile much like the ones seen in amusement parks waiting lines, is wired to an anemometer installed in a windy spot outdoors to transmit an electronic pulse it to the sculpture,

making the turnstile turn to the corresponding wind velocity. In *(im)mobile, wind speed* is installed at the entrance of the gallery space, and at once invites, yet creates trepidation at the sight of the propelled motion. Koh states: “The uncanny relies on it being separated from the original source”.¹ The piece comments on the spatial components of technology-based data collecting, communicating between a lived space and our exterior environment, perhaps as a form of social geography.

Another piece by Koh is *Call* (2006), which alongside numerous works by the artist also explores the relationship between communication devices and their operators. The piece is a rotary telephone with the dialling wheel replaced by a digital screen stating: “PICK UP HANDSET/FOR CONVERSATION”. The phone has been programmed to dial at random a number from a list of volunteers. The viewer has a series of decisions to make: to pick up the handset or not, to respond to the voice on the other side or not, and to speak for how long, and about what exactly. The undocumented and unscripted conversations in *Call*, are rooted in and bound by oral history, both a novelty and a limitation of the experience. The invitation of interaction with the works in this exhibition is not a sure thing, rather it is a question that each viewer must evaluate based on his or her set of values, their individual personality or the spectrum of their spontaneity.

Flückiger works to reach a place in time and space that is unknown to us, and that tries to find the space between here and there on a map; an unmarked site. Working with ideas of memory, text and digital media, the artist plays with our perception of human figures drawing in and out of media installations, and creates multilayered text-works questioning the mundane. The artist's motto is expressed in the title of her 2002 catalogue *There is no life jacket under your seat*, which represents a perpetual state of processing time, space and our human presence. The artist tries to grasp the concept of what is infinite, an example of this is *lost in thought 1*, a one-channel video projection displayed on a delicate cloth hanging freely in the gallery space. Placed just beyond Koh's *Fair-weather forces: wind speed* work, the video tries



Left: Edith Flückiger, *lost in thought 1*, 1999; Right: Germaine Koh, *Fair-weather forces: wind speed*, 2008

to separate a moment in time from its periphery. By zooming in with her camera on a boy who sits in a propelling chair ride, and leaving the circular motion to the periphery of the scene, the work slows our perception of time. The revolving motion of Koh's pieces is mimicked by the stillness of the boy in *lost in thought 1*, who is caught in the eye of the storm. The juncture of these dualistic realities points to a certain disconnect from the present—caught between an almost physical state of desire to move forward, yet halted by past experiences.

In Michel De Certeau's *Practice of Everyday Life*, he quotes "It's hard to be down when you're up,"² from a welcome sign found on one of the now gone World Trade Centers, where one day he stood from the 110th floor looking down at a crowd of people walking in the streets of New York. He saw the mass of people as engaged together without the use of language, and began 'reading' the movements of the crowd, challenging his sense of self by changing his proximity to the everyday urban environment. Perhaps this best segues into the element of play and the connection to the everyday in both artists' works. While Flückiger reminds us to take a breath and look at our environment through visual play, Koh throws us into the mix of the experience as a player.

A residency brought together Flückiger and Koh at the Centre for Art Tapes in Halifax (Autumn 2013), preceding the exhibition at Dalhousie Art Gallery. During this residency, Flückiger and Koh were able to begin a collaborative work to be included in the *(im)mobile* project. *Tracing Tracks* is "a game for experiencing different spaces."³ The online game is an interactive mapping project where personal walking or running routes are uploaded to the website through line drawings on a map or a GPS application. Crucial to the game is that the new uploads are based on routes taken on a regular, everyday trajectory. A participant can then choose to add a new route, or upload their version of the trajectory in a location of their choosing, perhaps crossing continents. As a way of relating to various geographies within a simple act of documenting walking or running, a history of experience is documented. Images of the routes can also be added, whether depicting random objects, people



Edith Flückiger and
Germaine Koh, images from
Tracing Tracks, 2014



that have crossed their path, or obstacles such as a fence, which limits and then changes the intended route. In the same text mentioned earlier, De Certeau wrote about the flawed self-actualization of site through walking:

To walk is to lack a place. It is the indefinite process of being absent and in search of a proper. The moving about that the city multiplies and concentrates makes the city itself an immense social experience of lacking a place—an experience that is, to be sure, broken up into countless tiny deportations (displacements and walks), compensated for by the relationships and intersections of these exoduses that intertwine and create an urban fabric, and placed under the sign of what ought to be, ultimately, the place but is only a name, the City...a universe of rented spaces haunted by a nowhere or by dreamed-of places.⁴

The experience of *Tracing Tracks* is not so much intended to educate or to learn from the proposed routes for a purposeful end, but instead to play with adding potential traces to a reality, as it becomes itself an object disconnected from its map, and relocated in someone else's re-imagined everyday path.

Mobility is interpreted in an abstract context in Flückiger's work, where we see a movement of emotions or the crossing over of our philosophies through a re-imagination of an everyday. Flückiger's large light box *Slogan (ASK...)* engages us into a rich red surrounding. We are lured into the space, with the orange lettering on red stating "ASK NOW FOR LATER" inviting us to reflect on our situatedness in time and space. Language is a fundamental tool in Flückiger's video installations, media sculptures and anagrams. In her video projection *inside & outside*, she uses the narration of moving typography; and the result leaves us with a sensorial experience. Flückiger peels away layers of our personal armour to reveal a certain vulnerability.

While Koh creates a space for the body to interact with the artwork, Flückiger shows the body, seemingly lost. They do not knowingly create

a space for the other, but trigger a conversation about the place of the body in their works. Koh's study of simple gestures, moving sculptures or objects that require the mobility of an audience while contemplating the common, is made with the intention of creating a new experience with a familiar object, such as in *There/Here* (2011), a collaboration with Gordon Hicks. The piece consists of two standard domestic white doors, sustained by a frame and wedged between the ceiling and floor. The two doors are installed in different spaces so that a person may interact with one without having seen the other, but are also connected to each other via a networked connection. When one of the doors is opened or closed, the other one responds with a synched motion. An audience member may have seen the door move, before his or her own effect on the piece, or they may have been the instigator for the action. In each scenario this interaction happens without the use of words. The process of mobility determines the action and reaction: in, or out.

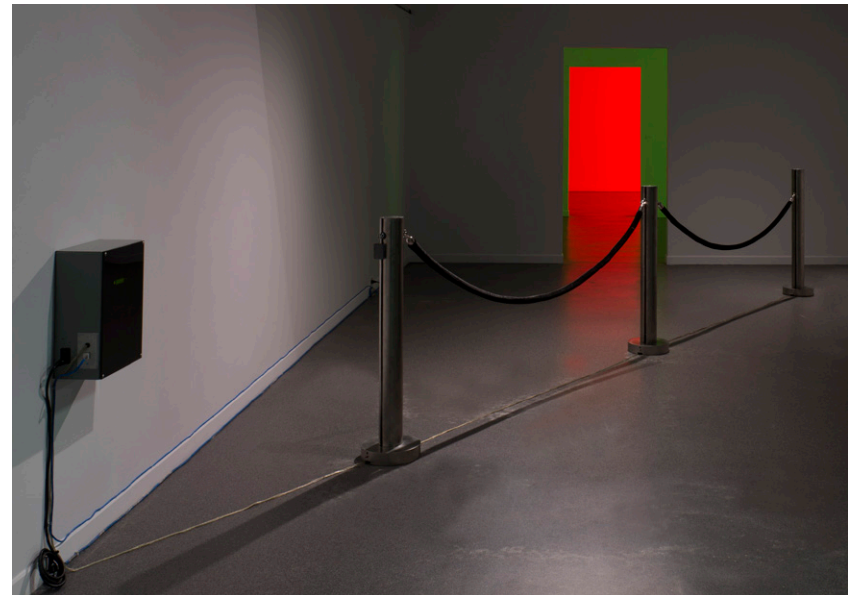
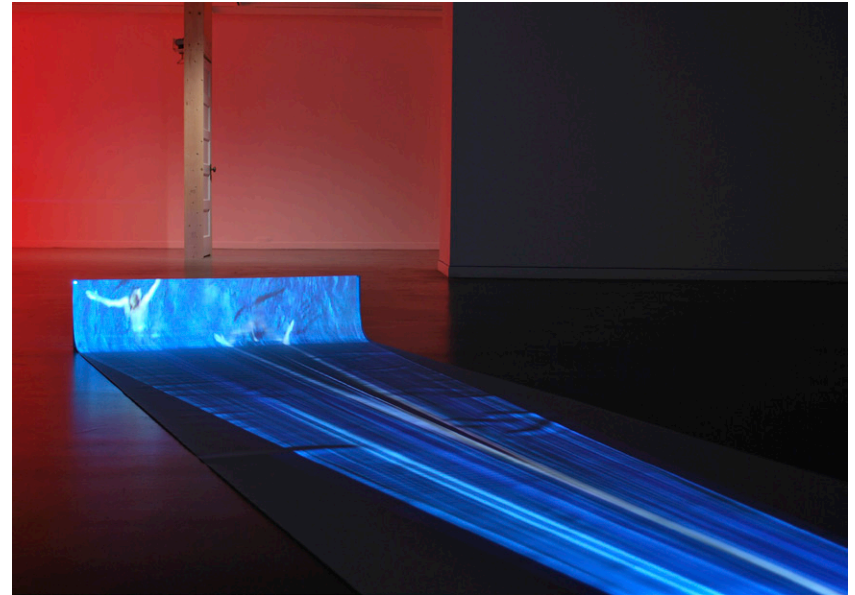
Koh was born in Malaysia and immigrated with her family to Canada at the age of two. The artist's family moved around quite a few times and perhaps the fact that, until recently, she has spent many years traveling the world as a "self-contained unit"⁵, has made her artwork resonant of the nomadic. The artist may not consciously bring in the nomadic into her works, but is interested in migration and "how people and things travel the world."⁶ Koh's earlier work has touched on this when she worked with found objects such as in *Lumber* (1991-94, dispersed 2002) where pieces of lumber were removed from their original locations, and amassed in new locations. Koh is interested in unfixed pieces, and ongoing processes, such as a starting point with an indeterminate end. The two doors in *There/Here* communicate over a networked connection making the notion of location or site ephemeral. Where does "it" happen? Here, there: where is the site of communication if not between two people in the flesh? Can technology convey and transport meaning, language, or presence? Like much of Koh's work, the notion of mobility is in the audience's expectation of an object's stillness, which motion has confused and changed the perception of an otherwise typical experience.



Left: Germaine Koh and Gordon Hicks, *There/Here*, 2011; Right: Edith Flückiger, *Slogan (ASK...)*, 2010

Wordless communication is explored at contrast in Flückiger's work, in the way that she ultimately uses text to describe stillness. Like minimalism in architecture where less gives space to see beyond the material revealing its essential elements, Flückiger opens up dialogues with her environments without adding too many layers, leaving us with the echo of connectedness and a proposed open relationship. In her video installation *swim*, Flückiger plays with perpetual mobility such as being caught in the metaphysical act of being. Swimmers float in a river in one direction but then are reabsorbed in the beam of the projection - a constant cycle of coming and going. The main actor in the installation is the videoprojector beam; it throws its light onto a reflective roll of paper lying on the ground like a red carpet. It is both a light source spitting out the people as well as the black hole that swallows them up again. As Paul Virilio stated "...people are no longer citizens, they're passengers in transit."⁷ Flückiger's continuous questioning of the mundane is a reminder that we are—as in the title of a 1996 video piece—*Forgetting on good days that we're hanging head downwards into the void*. Flückiger is not interested in giving direction for a clear interpretation of her works; the audience must navigate through the hurdles of the existential in her pieces, in a state of experimental play.

Koh relates to an essay on Einstein where he spoke about an innovative math idea: "combinatory play," which she uses in the making of her objects: Koh observes, mulls over one particular phenomenon, and combines it with another pattern. The artist's work *Fair-weather forces (water level)* (2008) is similarly linked to others in the Fair-weather series for its relationship between "human behavior and natural phenomena"⁸. The version presented in *(im)mobile* consists of steel posts each linked by a black velvet rope. The sculpture's ropes make their way up and down the steel bars according to data streamed from an ultrasonic sensor installed above a local body of water. The viewer walks alongside the velvet ropes that seem to be mimicking waves and denying access to a nightclub, but is not completely restricted by them. Her artwork is based on what may seem unrelated: nightclubs and ships going in and out of ports for example, but also speaks to the ultimate



Top: Edith Flückiger, *swim*, 1997 / 2014

Bottom: Germaine Koh, *Fair-weather forces (water level)*, 2002

human condition of being disconnected from our environment, while being contained in our respective institutions and lived-in spaces.⁹

In *(im)mobile*, Koh and Flückiger begin a conversation on tools for social exchange, and in some ways, ask the audience to change their viewing habits as they reconsider an environment where social mobility is decreasing as our digital mobility increases exponentially. Flückiger's alliteration *some souls see strange silhouettes* can be read through this lens. The text piece was previously shown as large aluminum letters following a walking path in the mountains in Switzerland. For *(im)mobile*, the work is re-imagined with large scale white vinyl letters, on a white wall. The ghostly materials reinforce the meaning of the piece; the sentence cannot be read when the observer stands directly in front of it, and must find a position from which the alliteration reveals itself. The American minimalist poet Robert Lax simplified language in his poetry to the point where only individual words and syllables, sometimes repeated words or lonely punctuation remained to represent the essence of language. In his reductivist concept, a pause becomes as important as the things said out loud. In her alliteration, Flückiger again plays with our perception of stillness and mobility, by physically breaking down the institution of language, taking the viewer into and out of her text pieces.

Born from Swiss parents in Austria, Edith Flückiger's early life was marked by travels until her family settled in Germany. Flückiger came to Switzerland in her mid-twenties. Her bond to her Swiss citizenship grew very differently than her compatriots who were born and raised in what they came to know as their 'heimat'.

Heimat is a German word with no English equivalent that denotes the relationship of a human being towards a certain spatial social unit. The term forms a contrast to social alienation and usually carries positive connotations. It is often expressed with terms such as *home* or *homeland*. People were bound to their heimat by their birth and their childhood, their language, their earliest experiences or acquired affinity.¹⁰

From the modern perspective of globalization, the nostalgic memory of 'heimat' is in direct opposition, and almost the flipside of mobility.¹¹ Flückiger's interest in the mundane is not rooted in any geographical site, and less so in the migratory borders of her own identity.¹² Inspired by being in a constant state of change and travel, or in De Certeau's words "lacking place", Germaine Koh and Edith Flückiger play with familiar ideas by breaking down the common view of our everyday. Mobility hopes to challenge our definitions of personal and physical borders, whereas immobility heightens a feeling of belonging. In a sense, the non-spectacular moment of pre-resolution, is what brings these two artists together. Their sharp rendering of the everyday encompass both movement and stillness and leave us to re-think our psychic and corporeal positions.

ENDNOTES

1 Koh, Germaine, personal interview with the artist, August 11, 2014

2 De Certeau, Michel, *Practice of Everyday Life*, Trans. Steven Rendall. University of California Press, 1984. (p.91-92)

3 Artwork website: <http://tracingtracks.com>

4 Ibid.

5 Koh, Germaine, personal interview with the artist, August 11, 2014

6 Ibid.

7 Thomas Struth quoting Paul Virilio, *When You're Strange*, Frieze Magazine, Issue 15 March-April 1994, http://www.frieze.com/issue/article/when_youre_strange/ (accessed August 28, 2014).

8 Koh, Germaine, personal interview with the artist, August 11, 2014

9 Ibid.

10 Friederike Eigler, Jens Kugele, eds. *Heimat: At the Intersection of memory and space*, Walter de Gruyter GmbH & Co KG, Berlin/Boston, 2012., p.14 http://books.google.ch/books?uid=106996638824610510088&source=gbs_lp_bookshelf_list (accessed November 3rd, 2014).

11 'Heimat': *At the Intersection of Memory and Space* edited by Friederike Eigler, Jens Kugele

12 Flückiger, Edith, personal interview with the artist, August 11, 2014

LIST OF WORKS

EDITH FLÜCKIGER

inside & outside 2006 / 2010

video projection

2D-compositing: Stefan Bischoff

sound design: Beni Mosele

lost in thought 1 1999

video object

sound design: Marie-Cecile Reber

swim 1997 / 2014

video installation

sound design: Beni Mosele

Slogan (ASK...) 2010

aluminum light box, lambda print, acrylic sheet

courtesy of Hilfiker Kunstprojekte and the artist

some souls see... 2009 / 2014

wall mounted glossy white vinyl

EDITH FLÜCKIGER AND GERMAINE KOH

Tracing Tracks 2014

participatory on-line mapping game

GERMAINE KOH

Fair-weather forces: wind speed 2008

stainless-steel stanchions, velvet ropes, electronic and mechanical systems connected by internet to custom tide level sensor

Fair-weather forces (water level) 2002

metal turnstile with electronics connected to anemometer mounted outside of the Dalhousie Art Gallery

Call 2006

vintage telephone with custom programmable circuits

GERMAINE KOH AND GORDON HICKS

There / Here 2011

found doors and modified door mechanisms with custom electronics connected by internet



AND
WE ARE
UP HERE

THE MAGNIFICENCE OF LIFE

Susann Wintsch

Translation by Nancy Atakan

Even though Edith Flückiger is not a storyteller, we sit spellbound in front of her video work.

On the one hand, concise films with strictly and rhythmically mounted words and sentences intersect the space. The verbal material is animated, but also shown in light boxes or as writings on the surface of rocks and house facades. On the other hand, poetic films filled with hallucinatory landscape scenes show figures lingering or dashing in and out. Thus the artist's work can be classified into two different methods: the first using analytical thought, and the second, by depicting passive existence that require silent reflection and quiet listening. Recognizing the above interplay is important in order to understand the fundamental intentions of the artist's work.

HOW TO LOSE THE WORLD ...

In the video work *lost in thought 1* (1999) a little boy sits on a chain chair in a mechanical swing as it turns around. As he rapidly rotates, all objects dissolve. The trees melt into multilayered greens,

the parents waving their hands change into colorful smears, the sky tilts first dimly and then dazzling bright into the picture. The evening sun drenches chairs and silver chains for seconds transforming them into golden yellow. A pink neon light flashes on the backrest then shimmering softly, wanders onto the icy blue edge of the chair.

An abstract painting encapsulates the child as he happily nestles into the picture. While the wind tousles his hair, he watches and listens without seeking anything. Protected by the metal grip, the child at one moment leans a bit outside to come closer to the whirl of scenes, while next he cuddles back, overpowered, into the chair to then immediately push up into an erect position as if nothing at all could escape his gaze. We do not hear the sound of wind and rattling metal chains resonate in his ears, but rather a rhythmic never beginning or ending sound, only interrupted by vibrant echoes. The child is captured in a state of euphoria.

In reality the boy is mainly a projected object. Sitting behind him, Edith Flückiger filmed from a position that allows the viewer to stand parallel to but outside of the scene. It is impossible to withdraw from the pull of the images because the artist has intensified the found situation using numerous interventions: static adjustments make all passing things appear like an anamorphic distortion, a trance-like carpet of sounds is transposed over the real sounds of the fairground, and by reducing the speed of the film. This combination creates a hyper-reality that does more than simply depict the world. Hyper-reality gives the world meaning, as Roland Barthes writes.¹

Thus, *lost in thought 1* not only transforms the hurly-burly of the funfair into a poetic space full of emotions, but also reaches a state of the sublime. The chaotic world dissolves into white noise and abstract color smears. Every incident is immediately swallowed by everything else. Nothing happens. No plan shoves its way into the foreground. Every idea decays before being thought over. Thoughts sink into a place that Michel Foucault congenially refers

to as “the murmur of dark insects”. There, neither the language of reason nor the promises of time can exist.² We are indebted to the European Modern Age for this definition of the sublime.

The American painter Barnett Newman wrote in 1948 that “we are reasserting man’s natural desire for the exalted, for a concern with our relationship to the absolute emotions.” But how could this desire be expressed without legend or mythos? His answer is that it can be revealed by “making it out of ourselves, out of our own feelings.”³ This claim only becomes meaningful when compared to the artist’s paintings, composed from nothing, “created with few colors [...] to a meditation around the vacuum of the black hole.”⁴

However, while attracted to the sublime, Edith Flückiger neither conjures up abstraction nor the shapelessness of things. On the contrary, mankind is the center of attention in her films. With this focus, the artist reverts to imagery from the Age of pre-Romanticism and the Romantic period, such as the paintings of the Swiss artist Caspar Wolf, who painted the tremendous glaciers of the Alps that in contrast reduce humans to minute size. In his famous painting *The Monk by the Sea* (approximately 1808-1810), Caspar David Friedrich depicted a miniscule figure in front of a foggy encompassing sky.

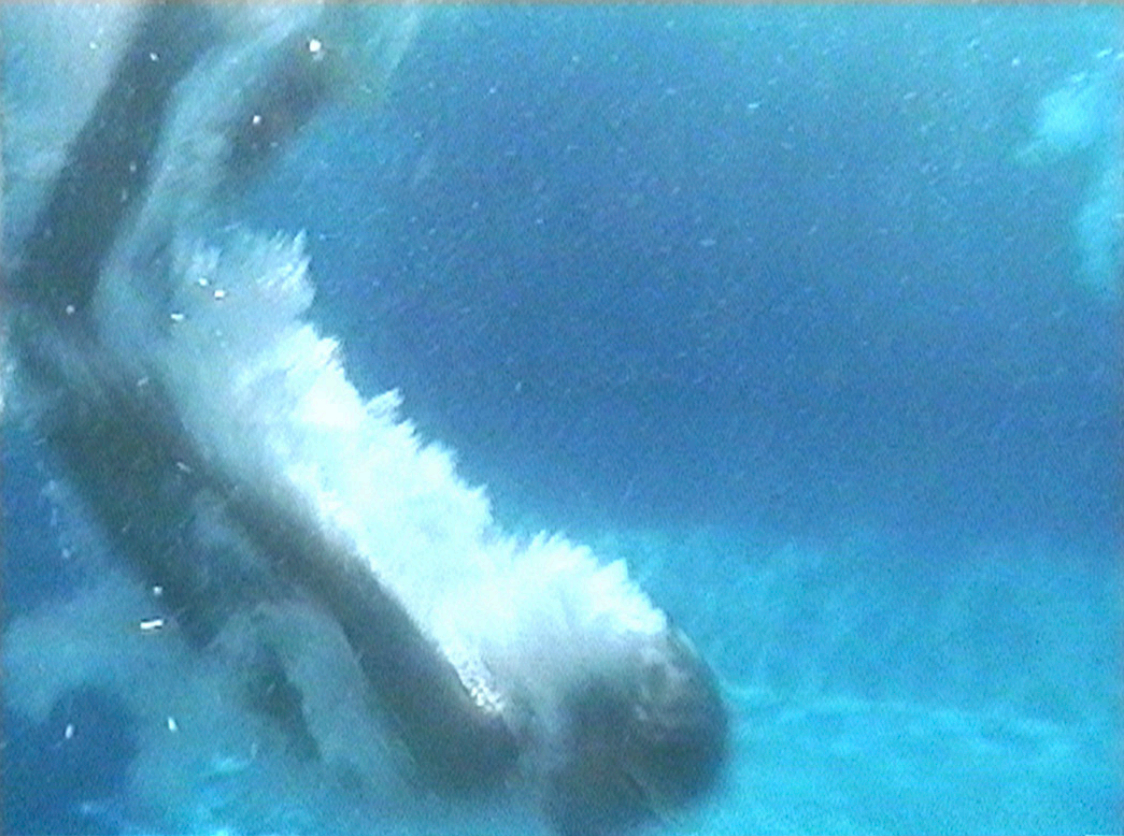
These artists were searching for the sublime in the solemn majesty and impenetrability of nature. However, Edith Flückiger invents a way to find the sublime in every conceivable place; every time humans allow themselves to enter into or hover over the world, they forget the finitude of life. But, for the viewer, in contrast, the artist tears open the black hole that will sooner or later absorb her characters. For this reason, she often films children and young people whose short lives most intensely bring to mind the fragility of life.

Her three-part video *forgetting on good days...* (1996) most impressively illustrates this. The film begins with two crossing plots shown as dialogues with accelerating speeds. Two children, a girl impetuously

zooms high in the swing while a boy, deep in thought, pushes his seat slowly back and forth with his feet. At all times the characters spring abruptly from different perspectives in the sky or tip into the green of grass. Whenever the girl reaches the highest point, she stretches her body lengthwise and lets her head fall backwards. When the swing reverses, her hair almost brushes the floor. At this moment the sound of a raging hurricane, a metaphysical noise recalling the possibility of death, is heard. But just as unexpectedly as the sound arises it also vanishes. The children do not seem to have heard anything.

In the second part of the video, the camera was placed under water in a swimming pool. Children jump into the pool and sink to the bottom where bubbles whirl around their bodies as if attempting to carry them upwards. Temporarily, they are joined together by elements, until the moment when they rise to the top and gasp for breath. Again, the artist sees the future as the end. But this work is characterized by a state of gentle transition from one substance to another. The same theme, a sort of passage, is also found in the video installation *swim* (1997). Swimmers carried along by river water have been filmed from above. The projection is not shown onto the wall, but onto a strip of paper on the floor which makes the figures seem elongated. The last section of the paper strip is curved up vertically. From there, the swimmers seem to fall into the river that sucks them to the threshold of the paper vertical cliff. Here, the bodies stretch like chewing gum before they pass rapidly in front of the viewers finally disappearing where an angled beam of light meets the floor.

In the third part of *forgetting on good days...* the camera follows a horse trotting on a country road. But we are too close to have a full view, everything is shown as fragmentary adjustments: The neck rhythmically leans forward as the eyes, the soft nostrils, and the russet fur on the horse’s back stands out against the green of the landscape. Eventually, the horse’s flank and the movement of its hooves can be seen from above. The clatter of the hooves lulls us to sleep. At last we see a boy from behind, lying on the horse, abandoning himself to the warmth



of the animal's body. Here, the sublime avoids alluding to danger, while it transforms into an unassuming prophesy, into deep peace and into the certainty that all creatures are connected to one another.

The three-channel video installation *where now* (2004) makes reference to all these facets of the sublime as it spreads across a room. A woman stands on the edge of a short jetty while her skirt flutters in a soft breeze. Nearly silent, we only hear the wind and the birds, see the movements of the leaves and the soft lines of the small marvelous blue lake surrounded by a forest. On the second wall, the camera discovers a yellow wrecked car that strangely disintegrates in ruin into the woods. We hear steps in the bushes, likely belonging to the camerawoman, but since we cannot see the artist, we imagine a mysterious being sneaking around the morbid beauty of the terrain. On the third wall, we watch a wooden house on a lake with waves sloshing against it. Night is falling, and we hear the gurgle of water and sounds of animals. Making it indistinguishable from a mirror, lights from the mansion reflect in the water to create a double image of the house. All noises diffuse into the room. While evoking the tension of a thriller, *where now* is homage to the innocence of life, to nature and its creatures.

Edith Flückiger presents life with death as an unavoidable fact. Death can be seen in the vacuum of nothingness to which mankind is exposed and in sudden moments of fright. But death also appears as a transition into different shapes of existence, based on a magical contact contained within all creatures and things that are composed of the same substances. In this way, the artist reminds us of Pre-Socratic philosophy represented by the poet Ovid. In his *Metamorphoses* he described the endless conversion of all living things. Since everything is similar to everything else, we compare fern leaves to the delicate wings of the dragonfly, the rivulet's gurgle to the croak of a frog, the wind in our ears to the rotating of the universe, and rising bubbles to dispersing materials.⁵ This idea speaks about absolute love to all finite creatures that live passionately because they are mortal.



Opposite top: Edith Flückiger, video still from *forgetting on good days...*, 1996

Opposite bottom: Edith Flückiger, installation view of *where now*, 2004

...AND REGAIN IT

The literary scholar Robert Pogue Harrison writes the following about death: “Death neither negates nor terminates life but gives birth to its intrinsic potentialities, especially its potentiality for appearance. Without death there is no fulfillment of potentiality nor any ever-changing mood of the phenomenal world.”⁶ Harrison links the opportunity for change to the principle of natality, to being born. This concept of terminus originates from Hannah Arendt who inextricably connected natality to the innate ability to act: “The new beginning inherent in birth can make itself felt in the world only because the newcomer possesses the capacity of beginning something new, that is, of acting.”⁷ Arendt, again, understands action as political activity by excellence, because being political means to take a position and to summon up the courage to initiate change.⁸

The text-based works by Edith Flückiger touch upon both Harrison’s terms of life as appearance and Arendt’s concept of innate action. At first glance it is obvious that the artist conceives the textual works differently than her atmospheric videos and films. Texts originate from a strict order of letters forming words and sentences. To be read, they must stand out against a background. For that reason, texts always *appears*. The artist uses this compelling reasoning to connect texts with their inherent object: human existence or natality.

The video work *inside & outside* (2005-2006) starts like a computer with yellow spots blinking at the left and right margins. Then, the sentence, “Night has nearly fallen outside”, is typed onto the black surface. As the sentence disappears, the comment, “Racing through the air with 950 clicks at a height of 10,000 meters”, combines with the noise of a cockpit and the sound of a crackling walkie-talkie. Suddenly, as the words drift backwards, the spaces open up and the words disappear into infinity. Underneath the sound of rumbling machines, massive yellow surfaces push into the picture from both sides. Racing backwards, they recede into the distance first as rocky cliffs, then as



readable characters forming the words: “I am thinking of the orb below us, and that it is racing through space at 30 kilometers per second.”

Radio silence. Then enormous letters: “And we are up here”. They glow and color everything yellow. With the sound of a beating heart, the sentence, “I feel a wave of adrenalin washing over my body”, flies outwards to be consumed by a whirling vortex. Flat and seemingly shy: “I give it a rest, then I carefully engage in more thinking”. Again, a whirling vortex extends underneath the rumbling sound: “What’s the relation of our flying speed compared to Earth’s speed—how does Earth’s rotation around its axis compare to the other two speeds,—and are we following this rotation, are we going in the opposite direction, or are we crossing it?” Then written on a resonating yellow: “When my heart starts racing, I give up. I close my eyes. Sleeping, however, is out of the question”. Everything sinks into darkness.

Yellow and black are the colors of the text animation. Black represents abstraction, as in nothing, and also the universe, while yellow stands for thoughts moving through orbit. Similar to concrete poetry, the typography transforms into the hero of storytelling. Heroic emotions are shown with the shapes and movements of the letters. Experiencing life as drama, they attempt to move out of a secure place and to grow, tentatively, into dark black space. Succeeding, they rejoice and spread self-confidently. Since the universe knows no dimensions, they are naked, defenseless, and threatened. At any moment they can be pulled into a whirling vortex or be incinerated. Thus, they surface, but not without having undergone a change. The last sentence, “Sleeping, however, is out of the question”, implies that the attempt to see has just begun.

Similarly, the alliteration, *some souls see strange silhouettes* (2009) deals with position in perspective to the world. Temporarily, the characters in question were attached with capital letters to a rock found on the way to Heiligkreuz, a village of pilgrimage in the region of Entlebuch near Lucerne (Switzerland). The church safeguards a relic of the holy cross in Jerusalem. According to the legend, in addition to Constantine

the Great, Saint Helena and soldiers, on its journey to Heiligkreuz, a dragon and an ox also accompanied the relic. The arrival of this relic led to the erection of a church, the settlement of hermits, and to many signs of miracles. Edith Flückiger’s work interrupts this mystical world and reminds us of the numerous creatures present, real and imaginary.

It is no accident that the artist inserts the word, *geistesgegenwärtig*, meaning quick-witted or with great presence of mind, into various works. Presently, she has scrambled and re-arranged the letters in this word to find thirty-five new meanings. The boundaries of the universe can be discovered over and over again. To do this, Edith Flückiger scrutinizes the smallest things because changing a detail gives more information than being overwhelmed by the enormity of eternity. In the end, what is most interesting about all of Edith Flückiger’s work is that it is created from what exists. Without asking a question, in hyper-realistic sharpness her work elicits the magnificence of life.

ENDNOTES

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6 Robert Pogue Harrison, *Gardens. An Essay on the Human Condition*, Chicago and London: The University of Chicago Press, 2008, p. 19.

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GERMAINE KOH:

THE ART WORLD, APPS, AND EVERYDAY LIFE

Jonathan Shaughnessy

“THE ONLY WORKS OF ART AMERICA HAS GIVEN ARE HER
PLUMBING AND HER BRIDGES.” ~ MARCEL DUCHAMP

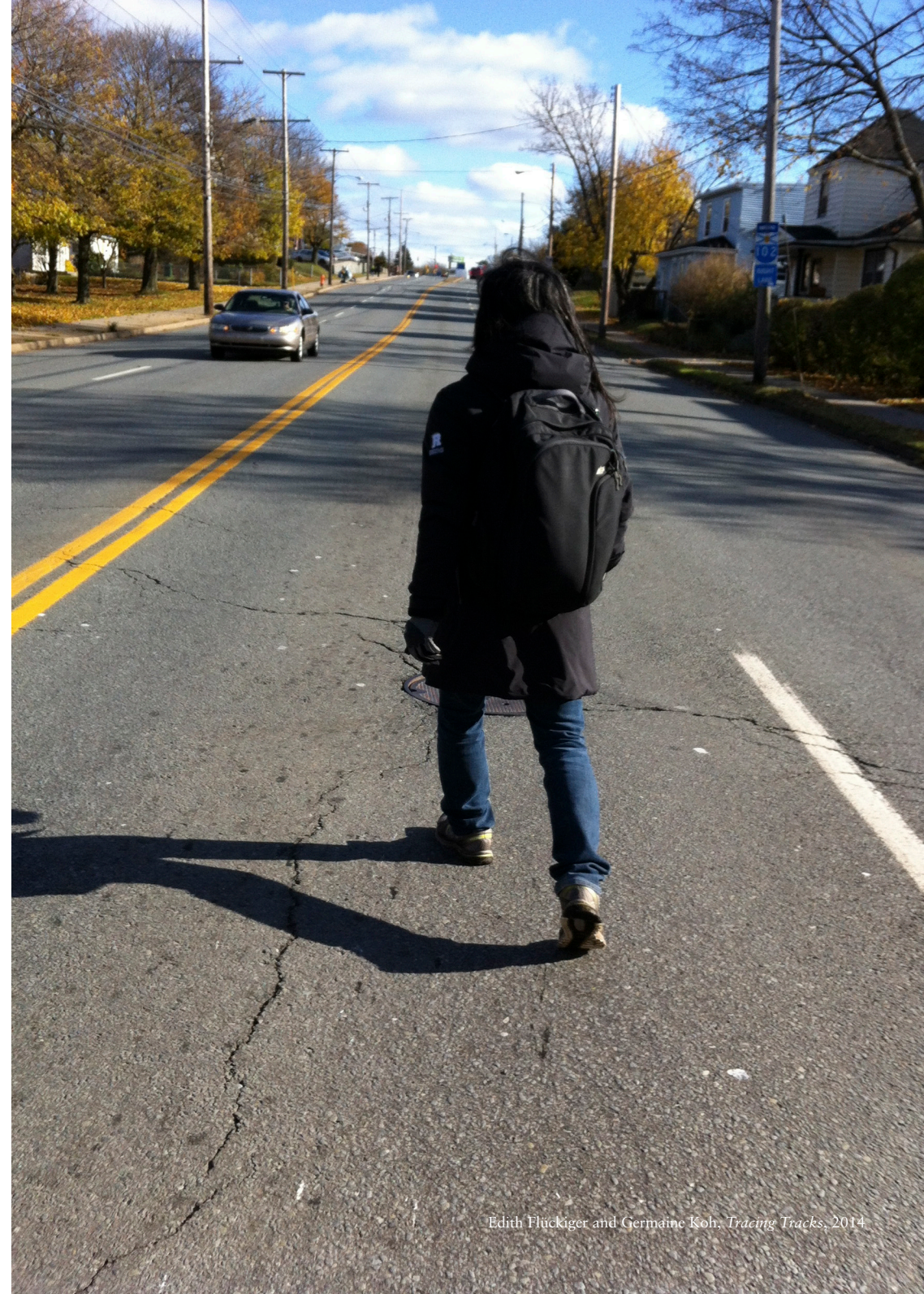
My hunch of late is that Germaine Koh, now decades into a highly accomplished international career in the visual arts, has been feeling a bit ambiguous about the title and role of “Artist.” For one, she’s been spending a lot of time honing her skills and attributes as a “rollergirl” in Vancouver’s Terminal City Rollergirls league. Moreover, many of her projects in recent years don’t necessarily have the look and feel of “Art.” And this is exactly what makes Koh’s brand of intervention and critique so effective. But we’ll get to that. First, the Roller Derby. Koh was a blocker, pivot, and jammer for the Faster Pussycats of Vancouver’s Terminal City Rollergirls League beginning 2009, joining the All-Stars Travel Team in the same league in 2011. She became the captain of the All-Stars before retiring and becoming the coach of another Terminal City league team. Those (like myself) who don’t know much about the rules and mores of roller derby and want to find out can consult an iPhone app created and developed by Koh herself called, straightforwardly enough, *Intro to Roller Derby* (2010). Stills of the

app are listed on the artist’s website alongside images and information for other roller derby-related projects including posters announcing Terminal City matches and promotional postcards for the sport and events of the league. These are all adumbrated under the “Design Work” section of her site and indeed there is no reason to suggest that these be considered anything other than what they are: didactic and/or promotional in intent, colourful and creative in realization. However, read another way, Koh’s foray into the realm of roller derbying—where her commitment extends beyond casual play and into the fabric of the game, its promotion and the development of the subculture distinguishing the Terminal City league from the many others across North America—marks a convincing evolution within the artist’s overall attitude within and toward her work to consistently and increasingly exceed the parameters of the art world to such an extent that the latter fundamentally becomes engrossed and intertwined with everyday life. Let’s make *Intro to Roller Derby* Exhibit A of the things Germaine Koh makes that don’t necessarily have the look and feel of “art.”

Exhibit B can be found in association with the *(im)mobile* exhibition in another online project that is not contingent upon the physical space of the show nor its timeline. *Tracing Tracks* (2014), website created in collaboration with the Swiss artist Edith Flückiger, is described as an “on-line game for experiencing different spaces.” On the home page are schemata of various different walks or runs that the artists or others have taken—around the Halifax Citadel over the course of 1.6 km, for example, or a 3.1 km trek down the Detroit River—which have been mapped and uploaded to the *Tracing Tracks* website. These paths can be downloaded onto a GPS device, or printed in order to be transcribed onto a map of a different terrain so that the trajectory in one geographic location can be executed in another. The idea is to create new routes through one’s local terrain using them for all intents as arbitrary traces suggested by someone and someplace else. “Be forewarned,” states an inscription towards the end of the instructional demo of the operation on the site: “It may cause you to experience your familiar territory...in new ways!”

This disclaimer could serve to describe the bulk of Koh's production across media that aims to draw happenstance out of experiences and objects otherwise deemed commonplace—*Call* (2006), for example, saw a “vintage” telephone updated with custom circuitry and an LCD screen instructing gallery visitors to pick up the handset, at which point they were connected to an anonymous person on the other end of the line who had agreed to be available for a conversation—or, conversely, her work sometimes brings random circumstance into meaningful order through the assumptive meaning the title of “Art” affords. This was the case with *Sightings* (1992-1998) in which the artist collected lost or discarded photographs from public places which she turned into postcards—and art—but virtue of their subsequent framing and presentation in the context of art galleries. The normative baseline for *Tracing Tracks*, however, would seem to also indicate a “third” option in the schema between art and non-art which, simply put, is a strand of production by Koh that has been ongoing since her earliest works and which fits more rightly in the category of things that are not art. “It may cause you to experience your familiar territory...in new ways!” What is this “it”? Are we to assume it is art? Why would it need to be? And what if it is not? What if the “A” word were removed from the equation and we were left with our own devices to simply be creative, or to re-familiarize ourselves with our own surroundings? Is this something that can be done without the service of art? These are some of the questions that I find myself asking with respect to those projects by Germaine Koh of which *Tracing Tracks* is the latest, that don't simply extend beyond the gallery and into the broader social sphere but that rather never needed or implied the institutions of art to begin with.

Exhibit C: *League*. Since 2012 on the last Sunday of every month in Elm Park in the Vancouver neighbourhood of Kerrisdale, weather and schedule permitting, Germaine Koh has been bringing people together to play games using rules developed on the spot and in collaboration and dialogue with one another. Described as a “community-based participatory project,” *League* is accompanied by its own website (as well as a Facebook page and Twitter feed) where the aims of the



Edith Flückiger and Germaine Koh, *Tracing Tracks*, 2014



Germaine Koh, images from *League*, 2012-ongoing. Bottom photo: Ian Verchere.

initiative are explained and photographs uploaded from various past events and activities. When speaking with Koh about the initiative she said that at times there are those reluctant to show up on the self-conscious basis that it is in some ways an art project and they may not be sufficiently creative or qualified. To this she feels a sense of dissatisfaction which is evident in her framing “Why Play?” blogpost essay on the *League* website in which influential ideas around the rambunctious concept are explored through sources disparate yet largely connected in their agreement over the importance games and playfulness have as a defining trait of being both civilized and human. “In an important early definition of play,” writes Koh, “Johan Huizinga identified play as free and set apart from ordinary life, a sacred activity that unfolds within a delimited sphere—the ‘magic circle’ of play. Play creates and respects order; is utterly absorbing for players, and is unrelated to material interest. With these characteristics of freedom and order, play precedes—and indeed is one of the conditions that generates—human culture. ‘Civilization is, in its earliest phases, played. It does not come *from* play(...) it arises *in* and *as* play, and never leaves it.’”¹²

The idea of play so foundational to *League* is of course not remote to the history of modern and contemporary art. The creation of game-like scenarios and “event” scores were a key aim of artists associated with Fluxus in the 1960s and 70s and Duchamp’s affinity for Chess is well known, a pursuit he would often claim to validate higher than art-making. In the 1990s an entire movement devoted to so-called “relational aesthetics” emerged wherein activities such as pot lucks and dinner parties—and really any potential social situation—were offered up as artworks dependent upon the status of a “relation” between people as their meaningful basis. It is tempting to situate projects such as *League* in line with broader relational practices within the art world except for the fact that Koh seems to make no inkling towards the art world or art in *League*’s online and actual presentation. Other than the 2012 blogpost by Koh, no reference is made to the artist who conceived of the endeavour, or that it may be associated with an artistic intention. And that is the point. For what is fundamental

in *League* events that take adverbs in Game Theory as their catalyst for more psychologically-infused rival team-based activities such as “Prisoner Games,” or other months simply themed by the levity of “Board Games,” is that the body and mind of participants are activated, connected and stimulated by conscious intention and the unfolding of discovery and chance. As she explains of the concept: “League is a sort of sandbox. The process of learning, adapting and evolution through iteration is central to the overall concept. The project is founded in a belief in the value of emergent behaviour and the process of making sense of things. It views games, sport and play as serious forms of problem-finding and problem-solving that may be more complete than modes that privilege the mental over the physical.”

If *League* summons the participation of people in the structure and development of new games to play, Koh has elsewhere sought the broader and more ubiquitous solicitation of the public in other instances of combined actual and virtual activity. *Call*, *Map Sense* (2011) and *Gleaning* (2014) Exhibits D & E: an online project and a downloadable application that both explore ideas about community, public service and vernacular histories in and around Vancouver. *Map Sense* is a fascinating project Koh developed in collaboration with Gillian Jerome as the culmination of discoveries made and experiences shared by people as they explored the city’s Downtown East Side between 2011 and 2014.³ The online map contains small colour-coded dots at various sites in which participants have uploaded a video, audio recording, text or image relating to that particular place. Content ranges from the ambient noises of children playing and general chatter in MacLean Park between Hawks and Heatley Avenues during a summer camp, to a picture of the Ovaltine Cafe which was purportedly a fixture on the *X-Files* television series (filmed in Vancouver), to scripted oral narratives from those who lived in the neighbourhood in years long past. In perusing the varied content of *Map Sense* it is difficult not to feel the overwhelming potential of this online project for broader applications that could take on an entire city or country, compiling a vast online narrative, resource and archive along the way. As it is the experimental

initiative stands in the service of creating new discoveries through the everyday memories of those who have used and experienced this storied, hard-living urban locale in the recent and more distant past.

Where *Map Sense* is largely archival in nature, *Gleaning*, an app that has been in use since 2014 strikes as a more purposive and activist example of Koh’s use of interactive web technologies. Commissioned by the Emily Carr University of Art+ Design, Vancouver, in turn supported by a series of grants from sources including the Social Sciences and Humanities Research Council and the GRAND research network, *Gleaning* is a downloadable mobile app that allows users to upload and discover images and content related to where sources of free food and food-sharing services are to be found in Vancouver’s Marpole neighbourhood, which is described as a “now residential area that was once farmland, and before that important within First Nations trade.” There are four main areas related to food in the public realm that the application aims to elucidate and share through the help of its users and collaborators. These are described as: “Public Food: food trees and edible plantings in public spaces, berry patches, fishing spots, etc; Community: shared food-based resources, such as community gardens, soup kitchens, food-related neighbourhood services, and water sources; History: historical information about agriculture, trade, hunting, and gathering; Environment: information about the natural environment, geography and geology of the area.” The location of Marpole is part of the “First Stage” of the development of Koh’s *Gleaning* app which is still in its prototypical stages and will presumably extend well beyond one community and outwards across the city in the coming years.

How social space is navigated from the macro level of city infrastructure down to the micro level of community (or even individual) dynamics is an underlying thread of both *Gleaning* and *Map Sense*, as well as *Tracing Tracks* and—to the extent that it is situated in a public park in the heart of an old Vancouver neighbourhood—*League*. The project in Exhibit F is much more rudimentary in design—though no less powerful in measured intent—than any of Koh’s endeavours thus far considered.

A metal pole, which looks like it could be any other metal post from an otherwise absent chain-link fence is what comprises her ‘sculpture’ *Poll* which has been positioned in various outdoor locations since 1999. Foregoing digital technology for something much more vestigial, *Poll* is a kind of social study in which the choice of movements of pedestrians from A to B is assessed through the way in which they negotiate a metal post placed quite concretely in their way. As Koh describes of this early project: “For several months, a metal post is planted in the middle of a well-worn walking path. During this time the path diverts to one side or the other, or splits into two smaller streams that flow around the pole and back together. When the post is removed, the path finds its own place again. Like a primitive poll, the pole is a measure of popular movement.”⁴

There is something archetypal in *Poll* which in the context of the argument here makes a philosophical case early on in Koh’s work about the place of the artist, the art world and the everyday within it. Namely that the presence of the latter has never been contingent upon the status and stature of the former. Yes it can be suggested that a work like *Poll* is just a pole if not for its recuperation at the hands of Koh’s intention and the validation of the art world in which she as an artist is a part, however it is unclear to what end such a validation would serve. Wherever *Poll* is shown it becomes a small and immeasurable experience in assessing social behaviour in which undoubtedly countless inane “new thoughts” are extended toward this familiar yet “annoying placed!” metal post. That is if anything happens at all, for if another earlier work by Koh is any indication—*Homemaking* (2002 -), inserted here as Exhibit G, and an appropriate letter at which to start aiming towards an end to this discussion—naming herself or placing a placard of “Art” beside her projects within the in-situ outdoor context of their installation is not a priority. In the case of *Homemaking*, an ongoing series of “human-scale string webs” which the Vancouver artist has been temporarily building in urban yet remote fallow public places at various times over the past decade, viewers confront an unnamed object without an author but which is evidently of human design and fabrication. That is if people confront these ephemeral objects at all.



Germaine Koh, *Poll*, 1999

As Koh explains: “Some of the structures are quite large (several meters across), but remain physically very subtle, almost invisible, underlining the surreptitious nature of the action. The webs are bound to disappear before long, not least because they are inherently critical of the ways in which space is (not) being used.” Instances of *Homemaking* have been created for locations in Toronto, as well as in the Netherlands, Sydney, Australia, as well as Vancouver. Where *Poll* measures movement in more densely walked spaces, *Homemaking* draws attention to those areas in the city barely walked at all, except presumably by those who live on the margins of urban and everyday life, whatever that may be.

Whether through the unattributed placement of unexpected objects of human design within the quotidian realm, or in more recent projects that evade the gallery and the art world all together to work directly with city and community, for more than two decades Germaine Koh has been creating projects that test the limits of the art world and all that purports to travel inside and outside of its refined and too often reified aesthetic borders. These borders are known very well from within the “art world” proper, however when one moves to a position legitimately outside the world of art such boundaries become much less distinguished and clear-cut in definition. Which is to say no more than the fact that most people outside of the art world—i.e. pretty much the majority of folks—don’t really think very much about this question or care to what extent the self-imposed sanctioning of art’s contemporary thresholds are challenged. And this, I would suggest, is a problem. Not for all that is not art—that world takes more than adequate care of itself in the name of the cultural mainstream—but rather for the contemporary art world that has in places become so hermetically sealed that it forgets the fact that its basic building blocks: creativity and innovation—to which we could add craftsmanship, though most often today we don’t—are not of exclusive purview to art and artists. As Marcel Duchamp noted in 1962 in a near summary of all his years of attempting to skirt assumptions about stable definitions of art: “Art, etymologically speaking, means to ‘make’. Everybody is making, not only artists, and maybe in coming centuries there will be a making without the noticing.”⁵

What the master of the readymade was suggesting reflects his much earlier and influential desire to place commercially-made goods into the realm of art with an intention, as he defended R. Mutt’s proposed urinal as art in 1917, to create “a new thought for that object.”⁶ Duchamp had no mind to place the Artist as Conceptualist at the top of the aesthetic food chain. Rather, he sought to eradicate these concepts altogether. He even had a term for this: “Anartist, meaning no artist at all.”⁷ It never really caught on. Far from achieving a situation in which artists make “without the noticing,” Duchamp’s wake has been witness to the rise of the Artist as central to a now vast institutional, economic and political matrix of an art world whose very entrenchment and modus-operandi often hinges on the ability to quote and take itself and/or anything around it apart—can we get rid of the perennial misused term “deconstruction” once and for all?—only to put itself back together bigger and stronger. How does it do this? The answer, in part it seems to me, is that it never really and truly leaves itself to begin with. Exhibits A through G above make clear that the latter is not something that Germaine Koh’s production and projects since the early 1990s can be accused of. They point a way towards a fundamental crossover between art and everyday life and in doing so also suggest the consequences of this action: that the limits of the art world is the world itself, and what could hold more for all impulses creative, playful and curious than that?

ENDNOTES

1 http://books.google.ca/books?id=oZgA8UDf3_4C&source=gbs_book_similarbooks

2 <http://germainekoh.com/league/blog/?p=863>

3 <http://map-sense.org/>”<http://map-sense.org>

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5 As quoted in, David Hopkins, “Marcel Duchamp’s Readymades and Anti-Aesthetic Reflex,” in Paul Smith and Carolyn Wilde, eds., *A companion to art theory*, (Oxford: Blackwell, 2002), p.256.

6 Marcel Duchamp, ‘The Richard Mutt Case’ (1917), in Charles Harrison and Paul Wood, eds., *Art in theory, 1900-2000: an anthology of changing ideas*, Malden, MA; Oxford: Blackwell Pub., 2003, p.248.

7 Marcel Duchamp, interview with George Heard Hamilton and Richard Hamilton: ‘Marcel Duchamp speaks,’ BBC Third Programme broadcast, 1959, as quoted in, David Hopkins, “Marcel Duchamp’s Readymades and Anti-Aesthetic Reflex,” p. 255.

BIOGRAPHIES

Over the last ten years, **Mireille Bourgeois** has independently curated and contributed to programs throughout Canada, and internationally, and published critical writing for Visual Arts News, Creative Times Press, C-Magazine, and the Canadian Film Institute. Her research explores themes on synesthesia, nonsense, stupidity, and is most recently developing research in BioArt. She is the publisher and contributing writer for an artist monograph titled *Permanent Revolution: Istvan Kantor* (February 2014), as well as *Glow, Not Gold* an artist book of three Canadian animators (March 2014). Bourgeois completed an MA from the Centre for Curatorial Studies at Bard College (2009) and is currently based in Nova Scotia, Canada where she works as Interim Curator for the provincial art collection of Arts Nova Scotia.

Edith Flückiger is a Swiss artist who works with media and text based art. She has participated in group and solo exhibitions in Europe and South America and has won prizes, and held artist residencies, in Paris and Berlin. Her works are included in private and public collections in Switzerland, where she is represented by the gallery Hilfer Kunstprojekte. She was Head of the MediaLab at Bern University of the Arts in 2004/2005, and is a professor at the Lucerne University of Applied Sciences and Arts where she has been head of the video department since 2007. Flückiger's work reaches for a place in time and space that is unknown to us, tries to find the space between here and there on a map—an unmarked site. Through multi-media environments that create sites of ambiguity, and text works that take us nowhere (and at the same time question the mundane), Flückiger plays with our perception of time and space.

Germaine Koh is a Vancouver-based visual artist who shows her work internationally and across Canada. Formerly an Assistant Curator of Contemporary Art at the National Gallery of Canada, she is also an independent curator and partner in the independent record label weewerk. She has received the Shadbolt Foundation VIVA Award and been a finalist for the Sobey Art Award. Koh turns our attention to the site-specific socio-geographic implications of common spaces, the recognizable, and the use of everyday objects. The objects she uses are often enhanced by electronics to create viewer interaction, which transgresses their specific meaning when placed in a gallery space. In other works, Koh situates various sensors outside of the gallery space and their data is relayed to electronically activated components within the Gallery; the sensation of 'the outsider' is enacted within the exhibition space, and disrupts our anticipated experience of a specific environment.

Chantal Molleur is co-founder and curator of White Frame, a Basel based nonprofit association that operates at the intersection of video art, cinema and photography. She is Swiss delegate for the International Festival of Films on Art of Montreal. She is promoter at the Bachelor of Arts in Video and Animation departments of the Lucerne School of Art and Design. Molleur worked twenty years in the Canadian media arts milieu as distributor, festival programmer and cultural producer before moving to Switzerland in 2005.

Jonathan Shaughnessy is Associate Curator, Contemporary Art at the National Gallery of Canada. His recent exhibitions include *100 Years Today*, in

Shine a Light: Canadian Biennial 2014; *Vera Frenkel: Ways of Telling* (2014) at the Museum of Canadian Contemporary Art (MOCCA); *Misled by Nature: Contemporary Art and the Baroque* co-curated with Josée Drouin-Brisebois and Catherine Crowston for the Art Gallery of Alberta and MOCCA (2013-14); *Builders: Canadian Biennial 2012*; and *Louise Bourgeois: 1911-2010* (2011-2013). In 2010, he was coordinating curator of the exhibition *Pop Life: Art in a Material World* for the NGC, organized by Tate Modern. He has written essays and catalogues on the work of many Canadian and international artists, sits on numerous advisory boards and committees including Art Metropole, the Toronto Kunstverein, and the Terra Nova Art Foundation, and is an Adjunct Professor in the Department of Visual Arts at the University of Ottawa.

Susann Wintsch is a publisher, curator, lecturer and art critic and lives in Zurich. She publishes TREIBSAND, Contemporary Art Space on DVD. The recent issue being *Keep On Keeping on / Devem Etmeye Devam: Contemporary Art in Istanbul* (www.treibsand.ch). Since 2008 she has been curating summer art projects for an old park near Zurich populated by exotic trees; each year a new setting of site-specific artworks on the subject of nature, landscape and the scientific garden are created by the artists invited. Since 2003 she teaches art theory and contemporary art in Zurich University of the Arts.

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