

UNIT 17

Crocodile Tears

31 January - 19 April 2020

opening reception: 30 January 6 - 8pm

performance: *Worker Jelly*, Lucien Durey & Bess Durey, 7 March 4pm

talk: Deborah Edmeades, 28 March 3pm

Alan Belcher

Mike Bourscheid

Gabi Dao

Lucien Durey

Deborah Edmeades

Babak Golkar

Neil Haas

Karilynn Ming Ho

Nadya Isabella

Anne Low

Isabelle Pauwels

Shahin Sharafaldin

Douglas Watt

Elizabeth Zvonar

*Names underlined, **bolded** or italicized above correspond to the three installations as part of 'Crocodile Tears.' Please be advised that as the exhibition evolves, this order may shift between the above artists. Additional artists will be added and some artists will appear in multiple installations. The second installation will officially open 7 March with a performance by Lucien Durey & Bess Durey. The third opens 29 March, with a talk by Deborah Edmeades on 28 March.*

We are in crisis. This is our unapologetic position.

What are the limits of the gallery? How can it cast a deeper or wider net as a receptacle for information, experimentation and context? How can these details or scenarios continue to fold into and expand the larger architecture of the gallery?

Crocodile Tears is a pan-generational exhibition that mines the charged theatrical nature of our everyday, sharpening vital critiques around our increasingly corporatized communities. It centres the absurd in conversation with the human and activates the performative body within political realms. Through painting, sculpture, audio, video and performance, these artists unravel constructions of identity, community and belonging into a tension between that which is felt and that which is feigned.

The title of the exhibition evokes an ancient allusion that crocodiles might weep while devouring their prey. Crocodiles do have glands that produce tears to lubricate the eyes as humans do; however, they don't necessarily cry with emotion. The myth appeared in print in *The Voyage and Travail of Sir John Maundeville*, circa 1400: "In that country - there are many crocodiles - These serpents slay men, and then, weeping, eat them." It isn't until the 16th century that we find 'crocodile tears' used in its current figurative conception. Edmund Grindal, Archbishop of York and of Canterbury, used the phrase with the implication of emotion and sincerity in 1563 (re-published in *Strype's Life of Grindal*, 1711): "I begin to fear, lest his humility ... be a counterfeit humility, and his tears crocodile tears."

Crocodile Tears is presented in three parts, shifting and pausing between select groups of artists. It also begins a redevelopment of the gallery's identity, celebrating its third year in operation. New infrastructure will be launched in 2020 to bring in a larger world into our white cube, studio, kitchen and garden, prompting a deeper thinking about art and existence.

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Born in Luxembourg, **Mike Bourscheid** (b.1984) is currently based in Vancouver. In 2017, he represented Luxembourg at the 57th Venice Biennale. Recent shows include Haverford Pensacola Museum of art (USA), Kunstverein Braunschweig (Germany), Nanaimo Art Gallery, and Casino Luxembourg-Forum d'art contemporain. His performance work has most recently been seen at the Vancouver Art Gallery and the Western Front. Bourscheid will present a forthcoming solo exhibition at the Richmond Art Gallery as well as a group exhibition at the MNHA Luxembourg.

Gabi Dao (b. 1991) addresses the structures that influence biography, history and memory. Incorporating sculpture, installation, sound, writing and podcasting, she questions popular narratives of global cultural industries such as tourism, Hollywood, music, museums and retail within the formation of subjective experiences. Dao is a co-organizer of exhibitions, readings, musical performances and other happenings at Avenue (2013-2015) and Duplex Artist Society (2015-present). She has participated in projects and exhibitions at the Nanaimo Art Gallery (2017) and Vancouver institutions such as grunt gallery, Simon Fraser University's Audain Gallery (both 2019); the Western Front, Artspeak (both 2017); 221a and Spare Room (both 2015).

Babak Golkar (b. 1977) obtained a Masters of Fine Arts from the University of British Columbia in 2006 and has since exhibited in venues internationally. Select solo exhibitions and presentations include *All The Blind Men*, Servais Family Collection, Brussels, Belgium (2019); *The Exchange Project (La Collection Imaginaire)*, INCA, Seattle, U.S.A. (2016); *Of Labour, Of Dirt*, Sazmanab, Tehran, Iran (2014); *Time To Let Go...*, Vancouver Art Gallery: Offsite, Vancouver, Canada (2014); *Dialectic of Failure*, West Vancouver Museum, West Vancouver, Canada (2013); *Parergon*, Sharjah Contemporary Art Museum, Sharjah, U.A.E. (2012) and *Mechanisms of Distortion*, Victoria and Albert Museum, London, U.K. (2012).

Anne Low (b. 1981) is based in Montreal, Canada. Recent solo exhibitions include *Chair for a woman*, Contemporary Art Gallery, Vancouver (2019); *Paperstainer*, Mercer Union, Toronto (2018); *A wall as a table with candlestick legs*, Tensta konsthall, Stockholm (2018) and *Witch with Comb*, Artspeak, Vancouver (2017). Recent group exhibitions include *Art Encounters Biennial*, Timisoara, Romania (2019); *Soon Enough – Art in Action*, Tensta Konsthall, Stockholm (2018); *Separation Penetrates*, Mercer Union, Toronto (2017); *Dream Islands*, Nanaimo Art Gallery (2017); *Ambivalent Pleasures*, Vancouver Art Gallery (2016) and *Reading the Line*, the Western Front, Vancouver (2015). In 2017 Low was included in the Loewe Craft Prize, La Fundación Arquitectura COAM, Madrid; Chamber Gallery, New York; and 21_21 Museum, Tokyo.

List of works:

Mike Bourscheid, *Frantz H.B.*, 2020, wood, leather, metal hardware, urethane rubber, fabric, polyfil, hay, eggs, chicken feathers, frying pan, cutlery, metal skewers, poultry carving set in leather case, bulb of garlic, parsley, dimensions variable (west)

Gabi Dao, *Polished Like a Shell*, 2017, polystyrene, resin, wood filler, audio, soap and eyeshadow pigment (middle, north)

Curled Up in a Spiral, 2017, polystyrene, resin, wood filler, audio, soap and eyeshadow pigment (middle, south)

Voices Tuned, 2017-20, sound, 5m35s, dimensions variable (middle, north & south)

Babak Golkar, *Made in Canada*, 2018, steel, concrete, cedar, dimensions variable (north)

Anne Low, *Paper eater*, 2019, wallpaper made in collaboration with Sylvain Saily (printed by Handtrycka Tapeter, Stockholm), tissue paper, ribbon, hand woven silk, 49.5 x 21.6 x 17.8 cm (south east)

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Crocodile Tears installation view
with Babak Golkar, *Made in Canada*, 2018, aluminum, cedar, concrete, dimensions variable

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Crocodile Tears installation view
with Babak Golkar, *Made in Canada*, 2018, aluminum, cedar, concrete, dimensions variable



Babak Golkar, *Made in Canada*, 2018 (detail)
aluminum, cedar, concrete, dimensions variable



Babak Golkar, *Made in Canada*, 2018 (detail)
aluminum, cedar, concrete, dimensions variable

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Babak Golkar, *Made in Canada*, 2018
aluminum, cedar, concrete, dimensions variable

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Babak Golkar, *Made in Canada*, 2018
aluminum, cedar, concrete, dimensions variable

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Babak Golkar, *Made in Canada*, 2018 (detail)
aluminum, cedar, concrete, dimensions variable

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Mike Bourscheid, *Frantz H.B.*, 2020, wood, leather, metal hardware, urethane rubber, fabric, poly-fil, hay, eggs, chicken feathers, frying pan, cutlery, metal skewers, poultry carving set in leather case, bulb of garlic, parsley, dimensions variable

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Mike Bourscheid, *Frantz H.B.*, 2020 (detail)

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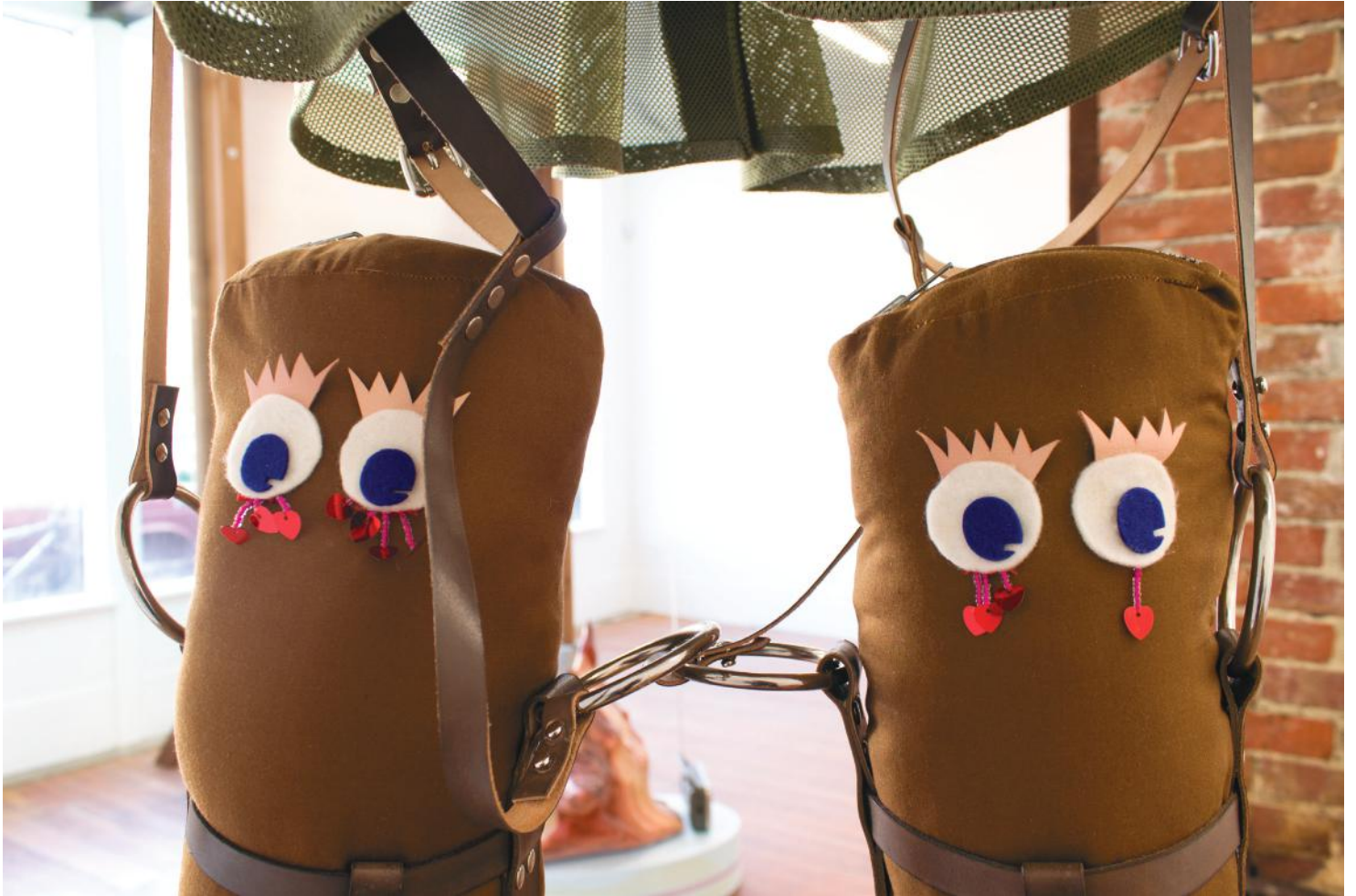
Mike Bourscheid, *Frantz H.B.*, 2020 (detail)

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Mike Bourscheid, *Frantz H.B.*, 2020 (detail)

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Mike Bourscheid, *Frantz H.B.*, 2020 (detail)

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Anne Low, *Paper eater*, 2019, wallpaper made in collaboration with Sylvain Saily (printed by Handtrycka Tapeter, Stockholm), tissue paper, rice paper, paint, crepe paper, handwoven silk, plywood, 47.7 x 15.2 x 17.8cm

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Anne Low, *Paper eater*, 2019

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Anne Low, *Paper eater*, 2019 (detail)

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Anne Low, *Paper eater*, 2019 (detail)



Gabi Dao, *Curled Up in a Spiral*, 2017, polystyrene, resin, wood filler, radio, audio, soap and eyeshadow pigment, dimensions variable, with *Voices Tuned*, 2017-20, sound, 5m35s

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Gabi Dao, *Curled Up in a Spiral*, 2017



Gabi Dao, *Curled Up in a Spiral*, 2017 (detail)

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Gabi Dao, *Polished Like a Shell*, 2017, polystyrene, resin, radio, wood filler, audio, soap and eyeshadow pigment, dimensions variable, with *Voices Tuned*, 2017-20, sound, 5m35s

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Gabi Dao, *Polished Like a Shell*, 2017



Gabi Dao, *Polished Like a Shell*, 2017 (detail)

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Gabi Dao, *Polished Like a Shell*, 2017 (detail)



Gabi Dao, *Polished Like a Shell*, 2017 (detail)