

UNIT 17

Douglas Watt

Stunning Evidence

29 November 2019 – 19 January 2020

opening reception: 28 November 6 - 8pm

Power and the world which, even while not being in power, maintains a practical relationship with power, have excluded free intellectuals (by their very nature) from the possibility of having proof and clues.

- Pier Paolo Pasolini, *What Is This Coup? I Know*, 1974

Unit 17 is thrilled to present *Stunning Evidence*, a new installation and series of sculptures by artist Douglas Watt. *Stunning Evidence* marks Watt's first solo exhibition with the gallery.

The title of the exhibition comes from thinking about paralysis by spectacle; a type of cultural diagnosis in which rapidly emergent truths can be beautiful, bewildering, misleading and immobilizing. In this exhibition Watt investigates what it means when something "happens," what materials might verify it: how are we to prove that actions have taken place or how lives are being lived?

Central to the exhibition is a carpeted stage backdropped by a row of silk sculptures resembling lockers, each bedazzled with rows of aluminum confetti. A soap-soaked cedar bench scarred with first names sits in front, cloaked in a net of rubber bands and paper clips, completing the dysfunctional locker room-cum-theatre apparatus. A large black painting with a surface like tar is built up with popsicle stick pathways and frames the gallery's small south east wall. This work is the latest and largest of a series of black monochromes that simultaneously lay bare and conceal the physical and psychic networks of queer localities. Segments of an industrial pipe covered in multicoloured glitter are held together by necklace chain and hang from the gallery ceiling - which has been painted a high-gloss white to reflect the exhibition like water above our heads.

Watt considers existing sites in Vancouver that have the potential to charge sexual awareness, mirroring architectural typologies found globally. From bath houses to pools, sexual health clinics to locker rooms, Watt fashions many of his sculptures like models or sets, using humble materials that join with fine precision to dwell on these social and cultural forms. Watt's newest works address the fraught political aesthetics of national & sexual identity formation, and slow unfolding events that evade identification.

Douglas Watt (b. 1990, St. Catharines) is an artist living and working in Vancouver on the unceded and traditional territories of the Musqueam, Skwxwú7mesh and Tsleil-Waututh people. He received a Bachelor of Arts (Art History) from Carleton University, Ottawa and studied Criticism & Curatorial Practice at OCAD University, Toronto. Previously, he has curated exhibitions by Prynce Nesbitt at Niagara Artists Centre, St. Catharines; Michael Snow [Timed Images] at Greenbelt Gallery, Toronto and KAMLINKS at Skylight Gallery, Vancouver.

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Douglas Watt *Stunning Evidence* installation view
with *Bench & Net*, 2019, cedar, soap, rubber bands, paper clips, eyelet screws, dimensions variable (centre)

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Douglas Watt *Stunning Evidence* installation view



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Douglas Watt *Stunning Evidence* installation view

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Douglas Watt *Stunning Evidence* installation view



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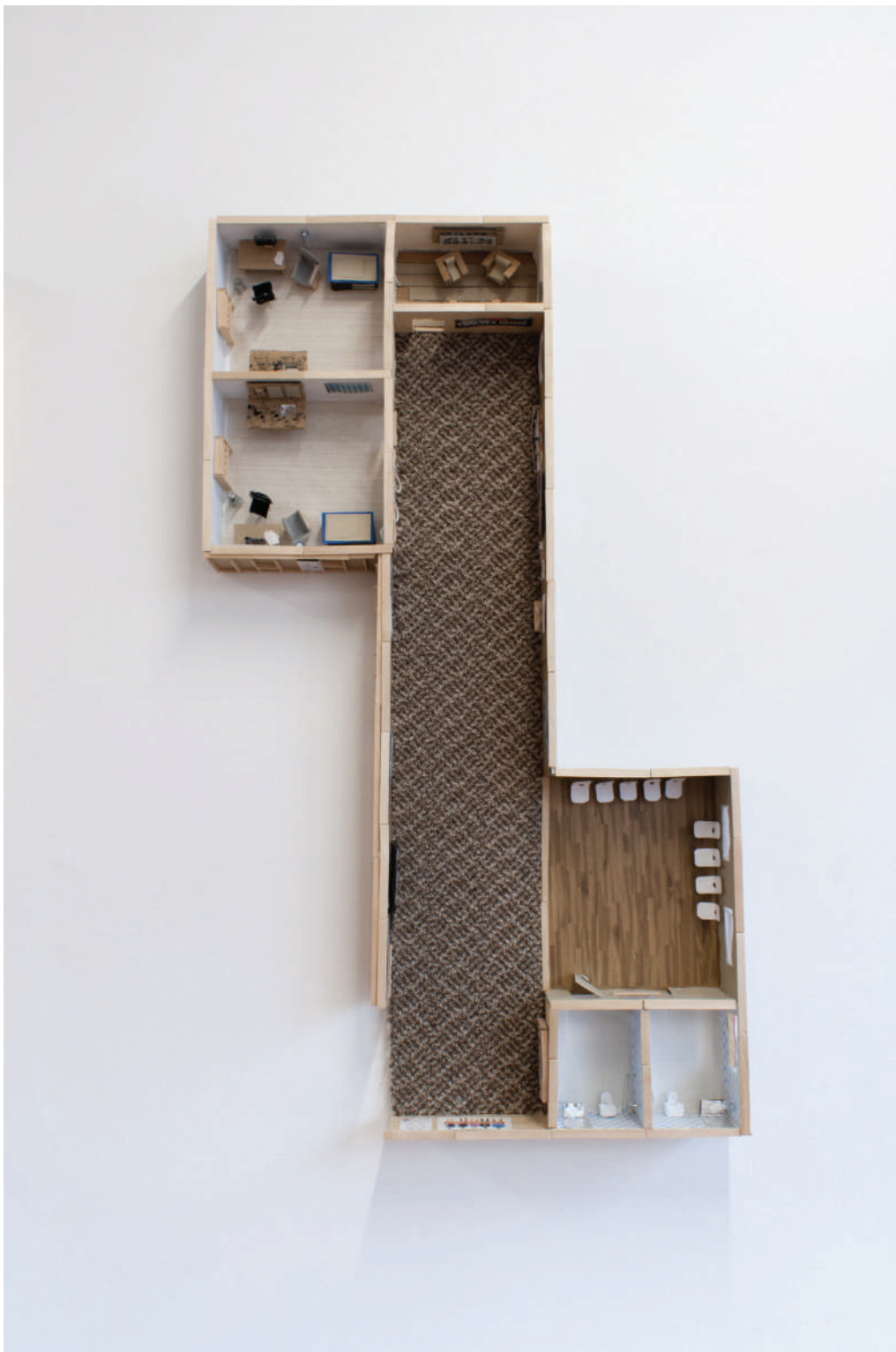
Douglas Watt *Stunning Evidence* installation view

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Douglas Watt *Stunning Evidence* installation view

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Douglas Watt, *Clinic*, 2019, foamcore, textured spray paint, stir sticks, carpet, paper, cue cards, plasticine, coloured pencil, health & community information cards, metal mesh, leather, tulle, inkjet prints, window screen, clothing tag, acrylic, beads, sequins, vinyl shelf lining, lycra micromesh, string, pencil, popsicle sticks, hot glue, vinyl tube, wire, 103 x 59 x 8cm

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Douglas Watt, *Clinic*, 2019 (detail)



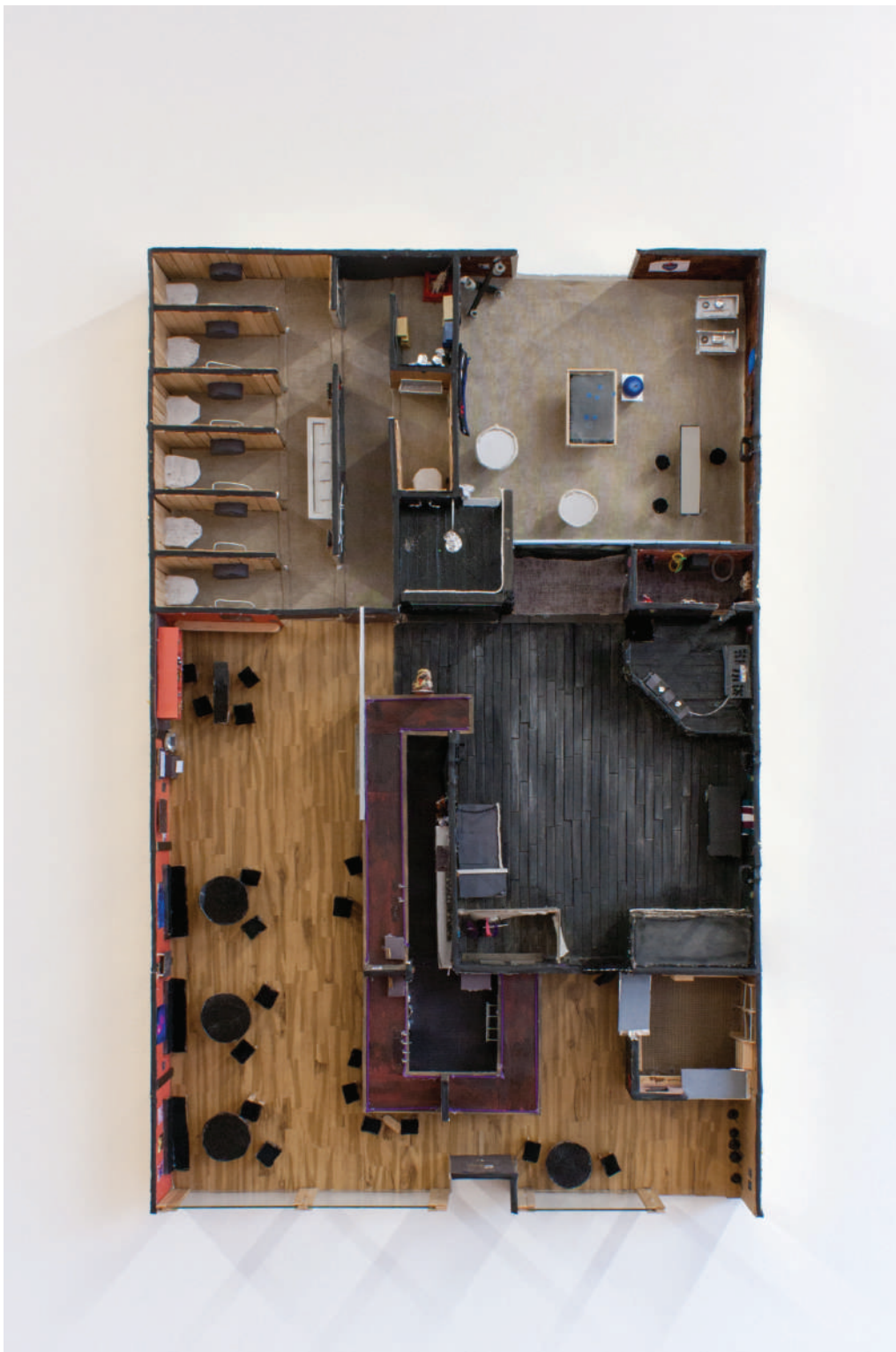
Douglas Watt, *Clinic*, 2019 (detail)

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Douglas Watt, *Clinic*, 2019 (detail)

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Douglas Watt, *Pumpjack*, 2019, cardboard, gold leaf, glass, popsicle sticks, vinyl, velvet, card, plasticized wire, inkjet print, tin foil, beads, chiffon, gaffer tape, mirror, lycra micromesh, newspaper, construction paper, upholstery material, candle, matboard, leather, glitter, tissue paper, ball chain, fishing line, metallic paper, necklace chain, velvet, terry cloth, beads, sequins, ribbon, chalk, embroidery floss, hot glue, plastic gems, organza, dowel, window screen, 100 x 63 x 8cm

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Douglas Watt, *Pumpjack*, 2019



Douglas Watt, *Pumpjack*, 2019 (detail)

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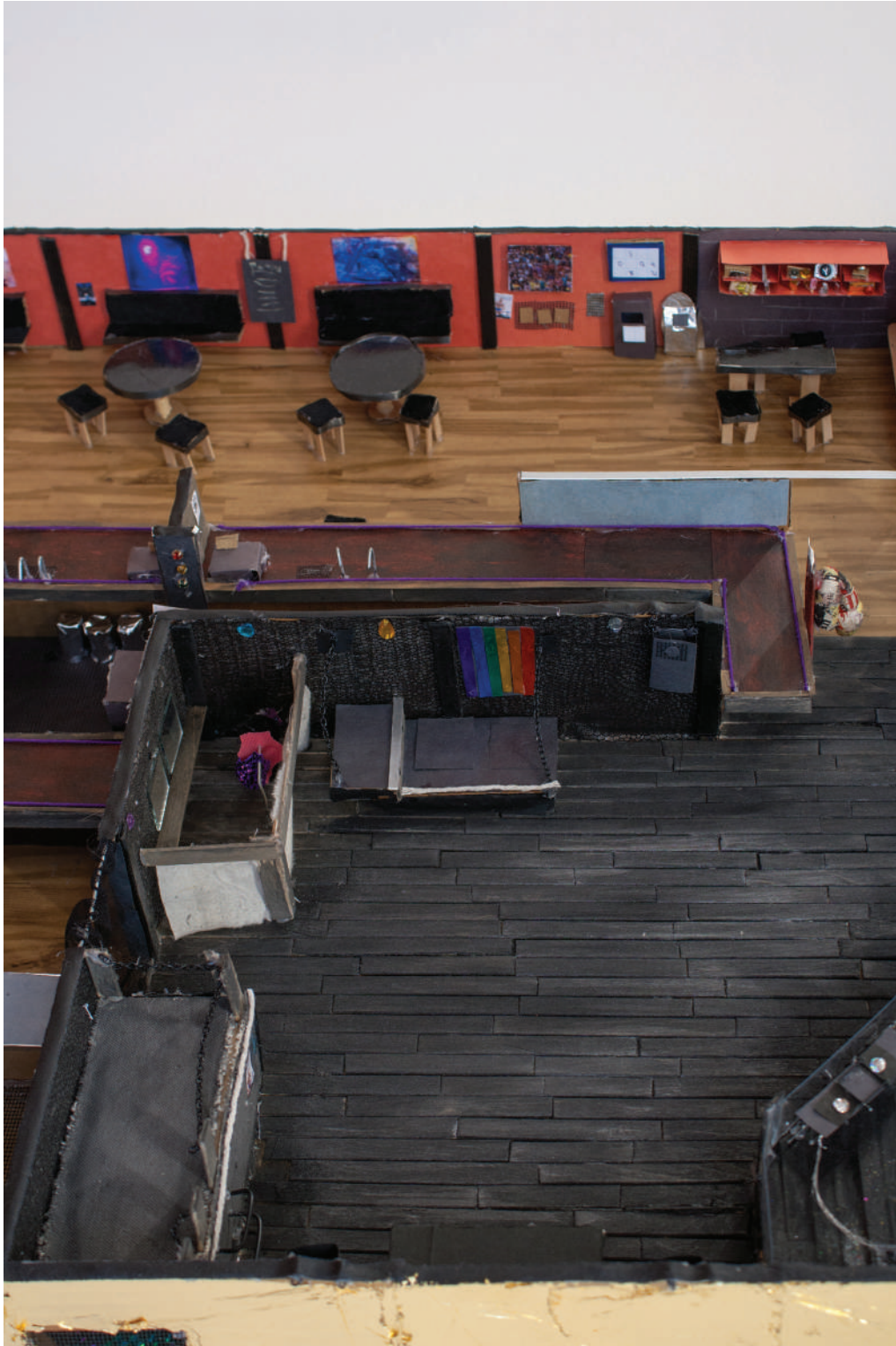
Douglas Watt, *Pumpjack*, 2019 (detail)

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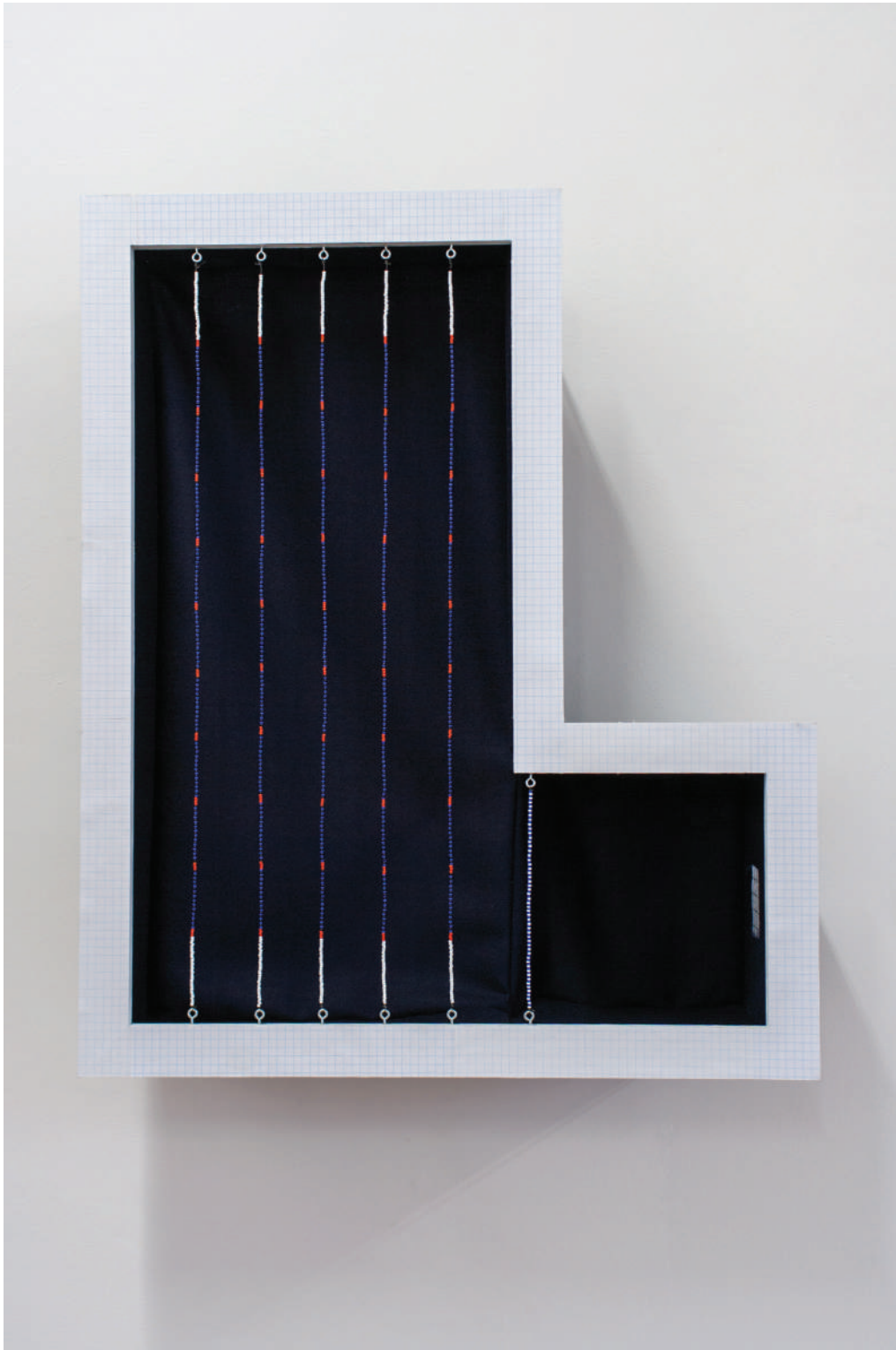
Douglas Watt, *Pumpjack*, 2019 (detail)

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Douglas Watt, *Pumpjack*, 2019 (detail)

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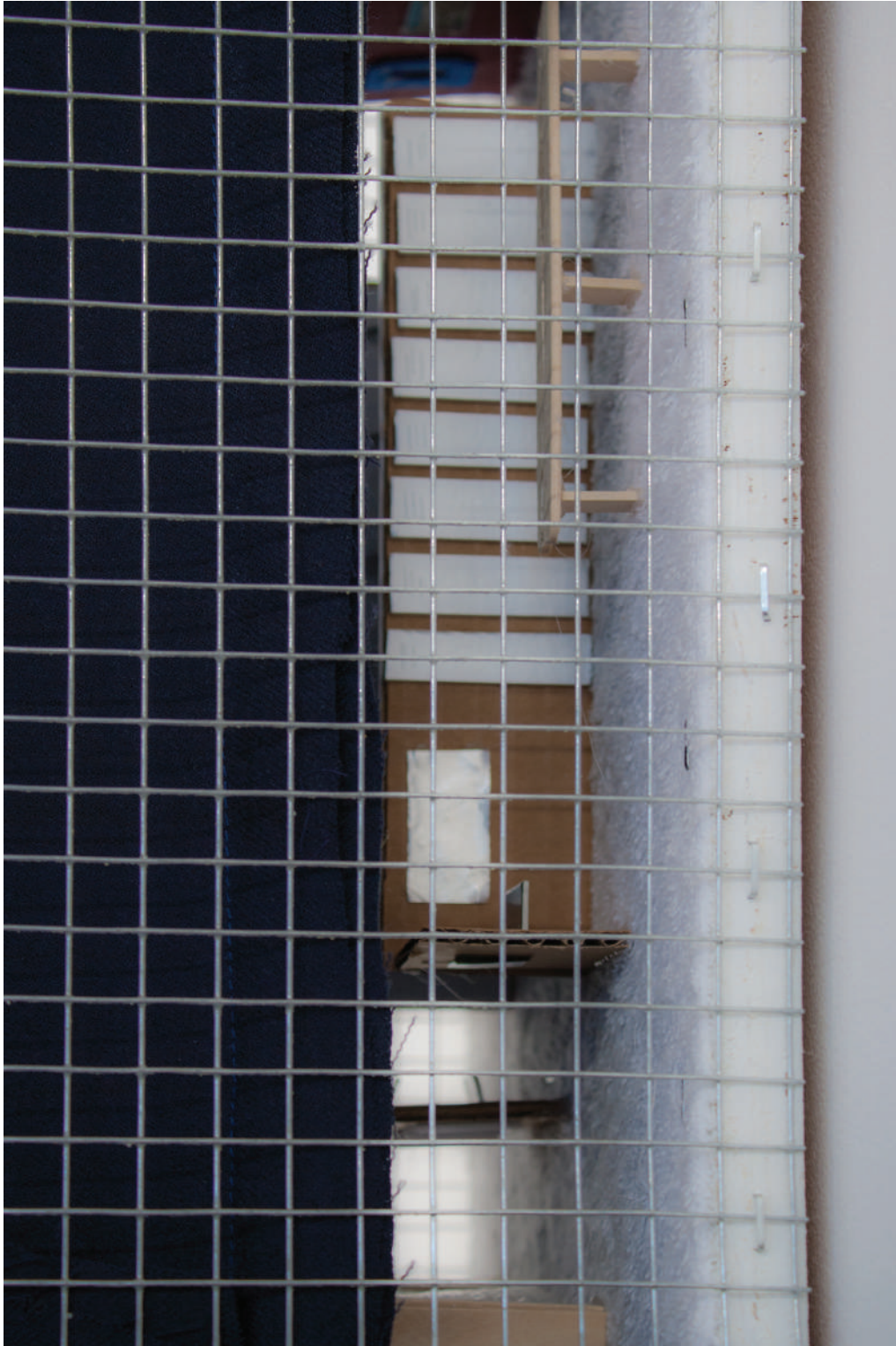


Douglas Watt, *Pool*, 2019, wood, wool suiting, vinyl, graph paper, beads, wire, acrylic, terry cloth, matboard, popsickle sticks, stickers, metal tape, metallic paper, galvanized wire mesh, gel paper, mirror, plastic gems, inkjet prints, bubble wrap, organza, nylon, 67 x 56 x 19cm



Douglas Watt, *Pool*, 2019

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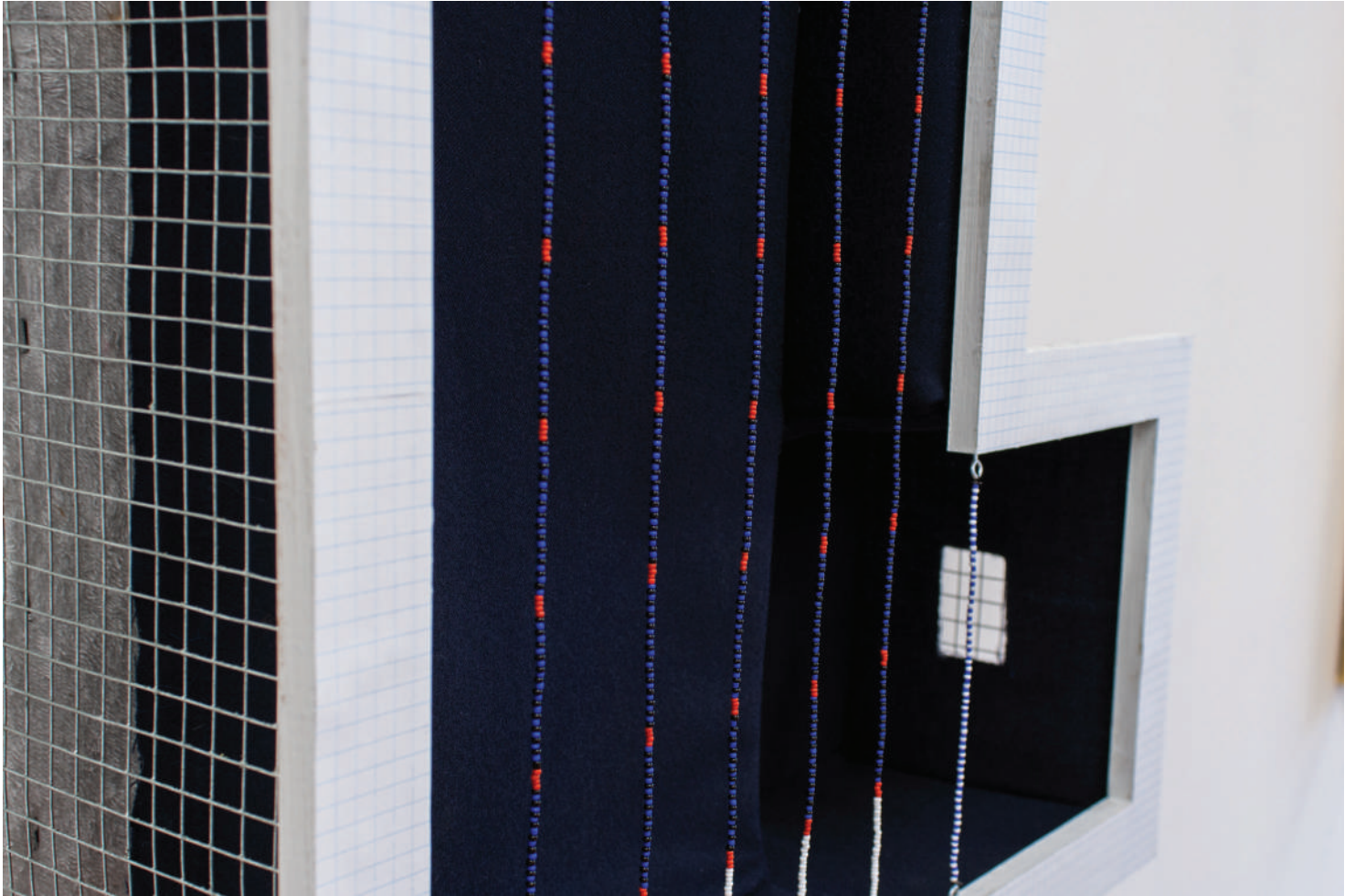


Douglas Watt, *Pool*, 2019 (detail)



Douglas Watt, *Pool*, 2019 (detail)

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Douglas Watt, *Pool*, 2019 (detail)

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Douglas Watt, *Bath House*, 2019, cardboard, metal tape, corrugated paper, wrapping paper, construction paper, organza, LEDs with battery pack, silk velvet, graph paper, lycra micromesh, tissue paper, vinyl fabric, popsicle sticks, gaffer tape, bubble wrap, galvanized wire mesh, wire, plastic straws, wool suiting, nut, 61 x 92 x 7cm

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Douglas Watt, *Bath House*, 2019

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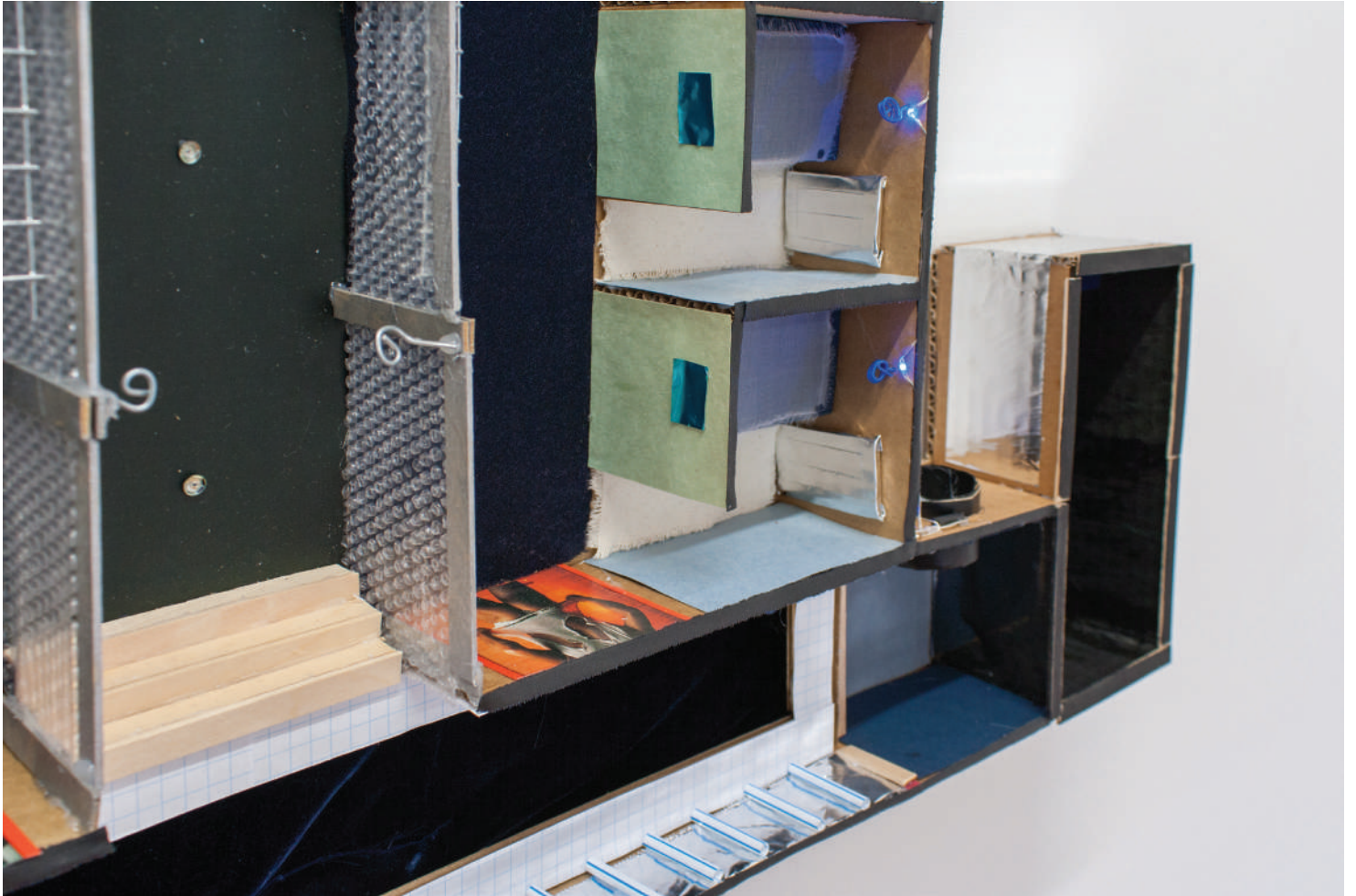


Douglas Watt, *Bath House*, 2019 (detail)

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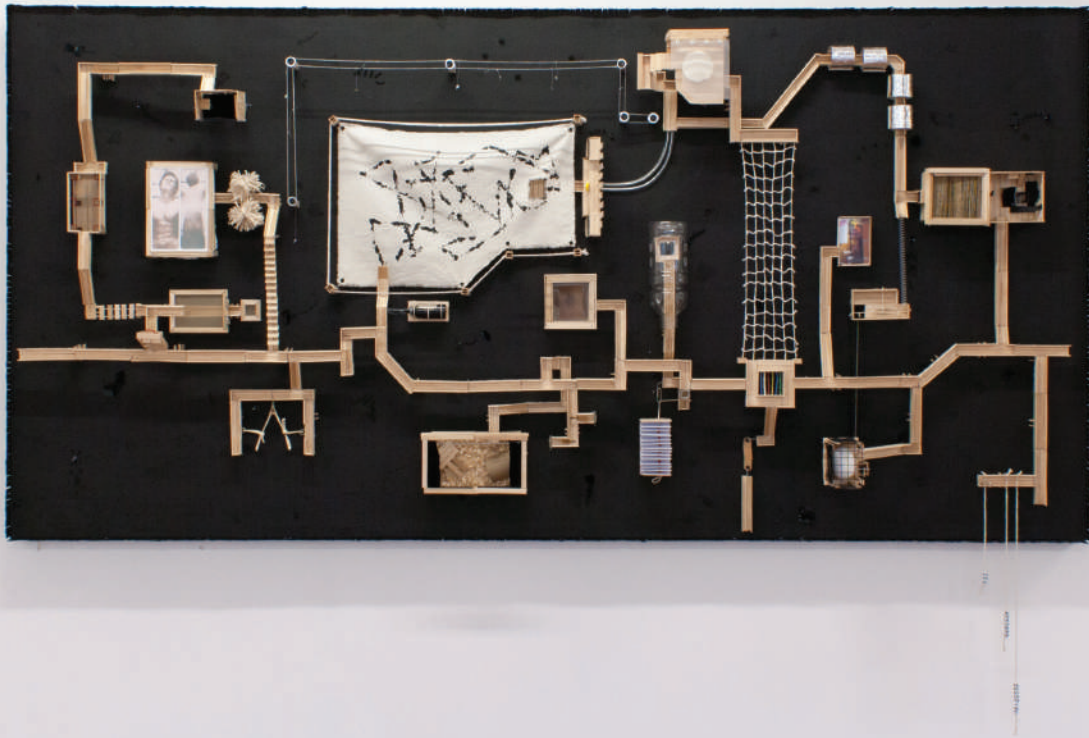


Douglas Watt, *Bath House*, 2019 (detail)

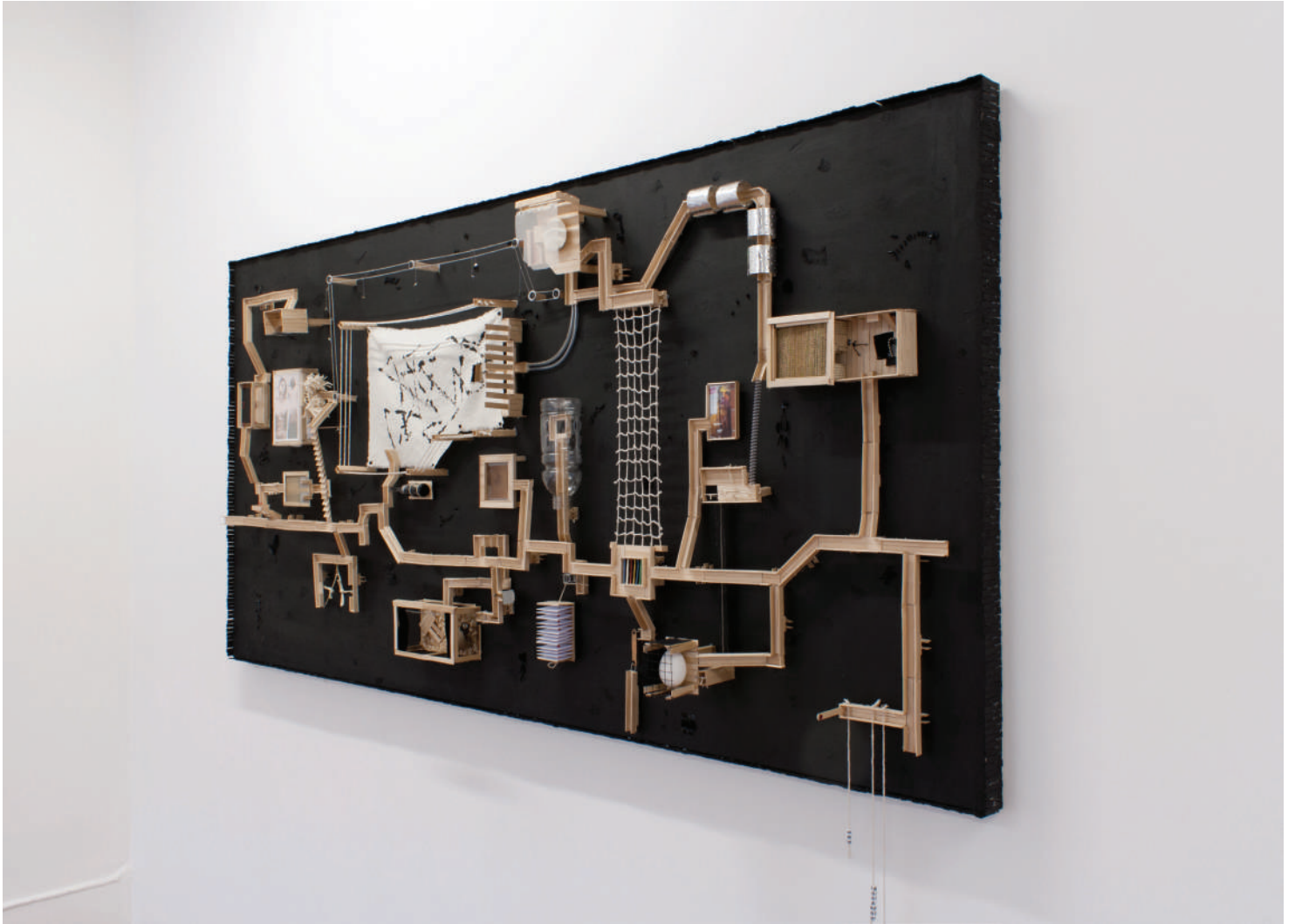


Douglas Watt, *Bath House*, 2019 (detail)

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Douglas Watt, *Le Village*, 2019, canvas, popsicle sticks, black gesso, hot glue, string, egg, turkey wishbone, sand dollar, organza, eyelets, gel paper, beads, sequins, thread, inkjet print, galvanized wire mesh, laser print, human hair, mirror, wood shavings, toilet paper roll, velvet, rubber, paperclip, nail, plastic jem, Jean Genet's 'Thief's Journal,' rainbow maple leaf pin, leather, lycra micromesh, acrylic, charm, vinyl tubing, wire, labels, aluminum foil, band-aid, chiffon, glass jar, Swarovski crystal, plastic coil, garbage bag, window screen, 101 x 201 x 19cm



Douglas Watt, *Le Village*, 2019 (detail)

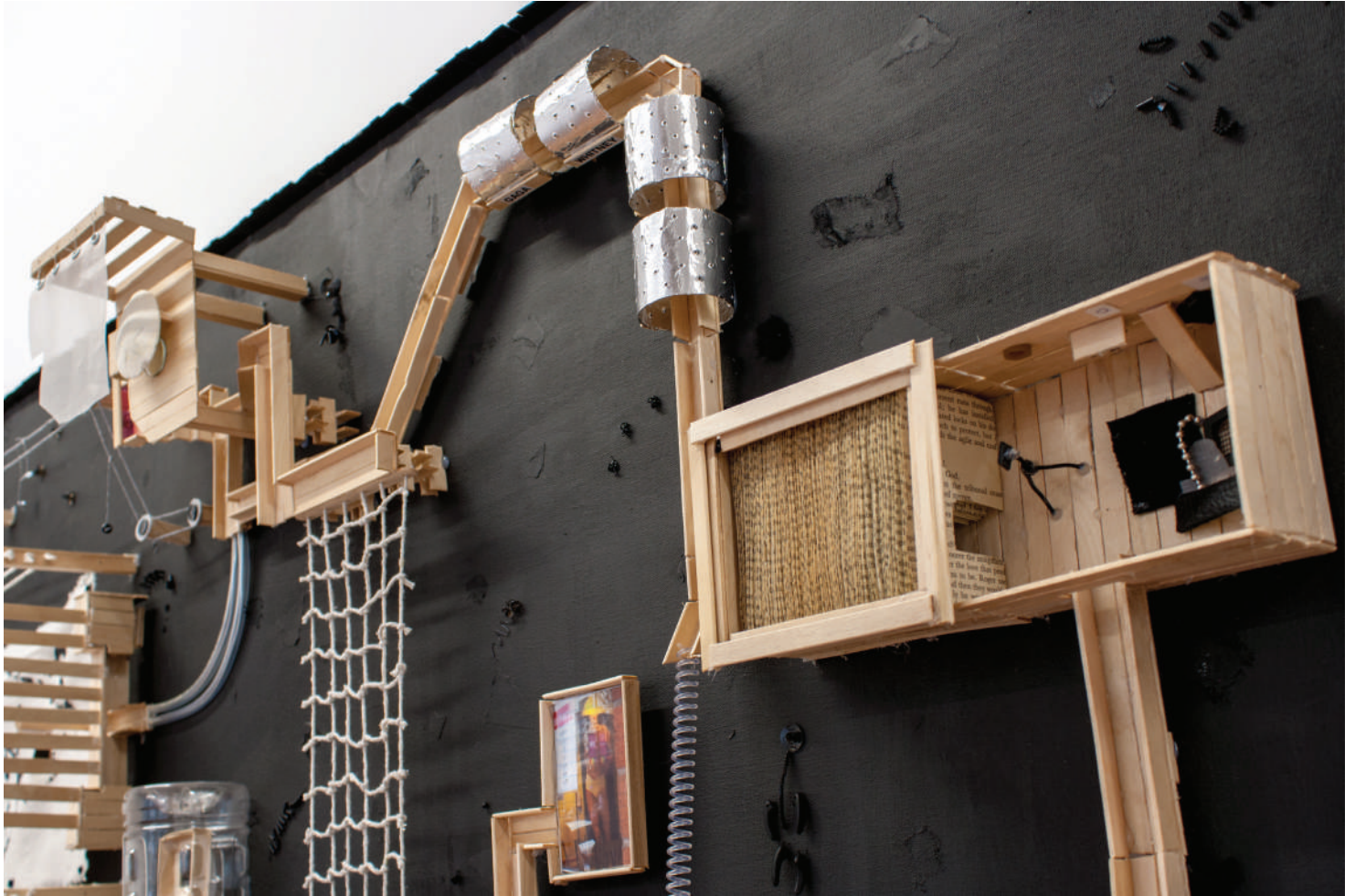
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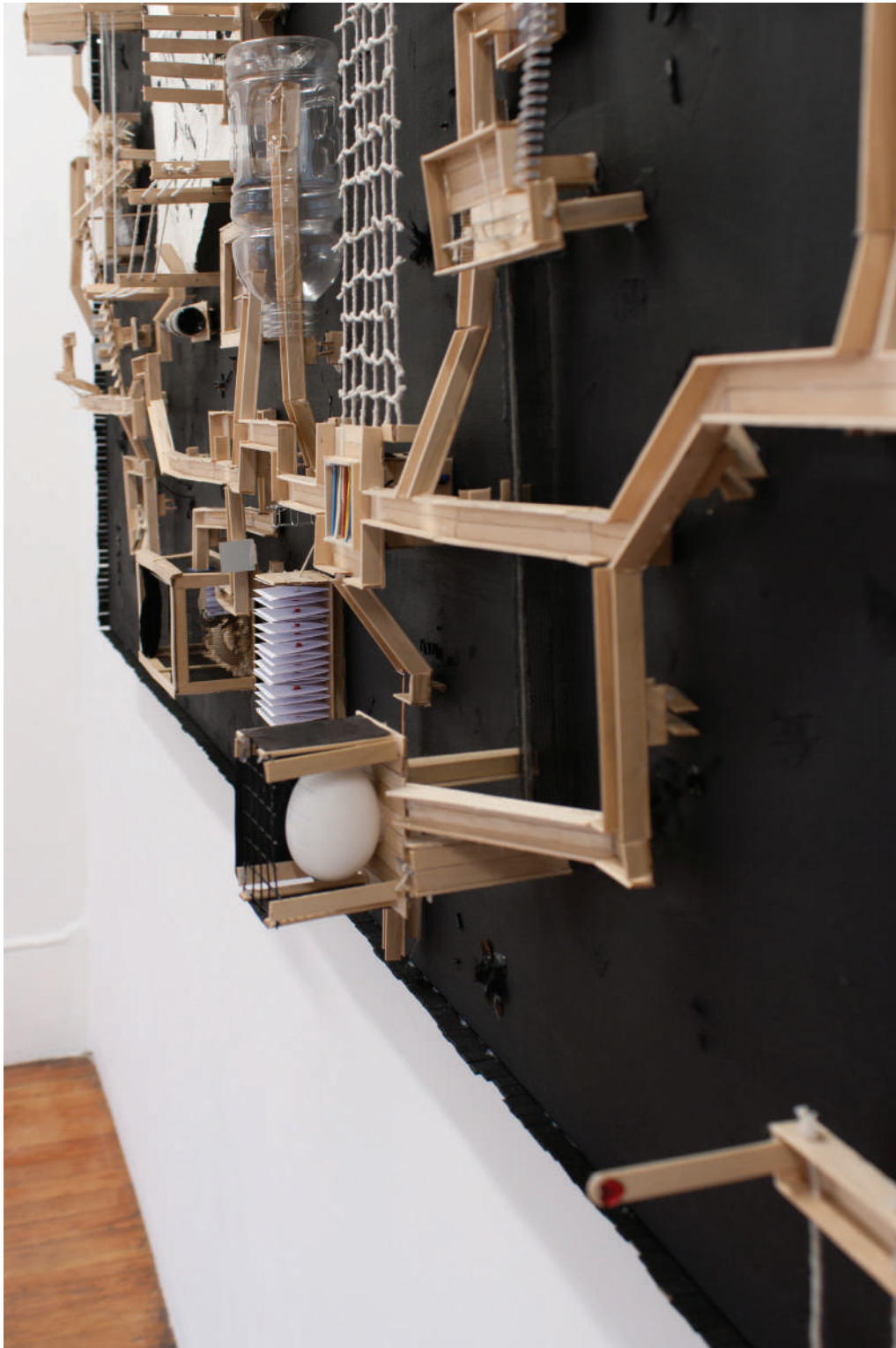
Douglas Watt, *Le Village*, 2019 (detail)



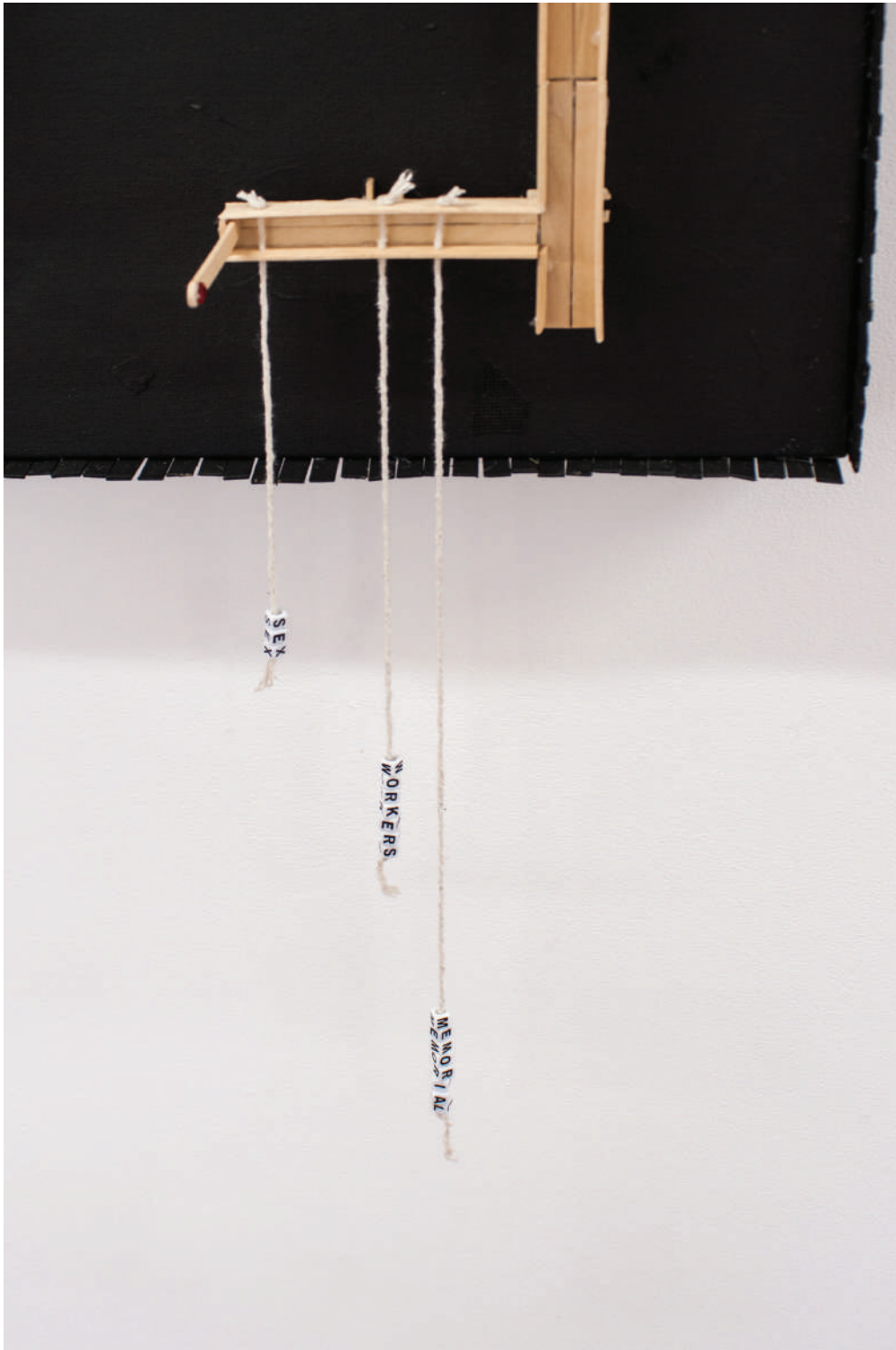
Douglas Watt, *Le Village*, 2019 (detail)



Douglas Watt, *Le Village*, 2019 (detail)



Douglas Watt, *Le Village*, 2019 (detail)



Douglas Watt, *Le Village*, 2019 (detail)

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Douglas Watt, *Stage*, 2019, terry cloth, thread, MDF, organza, glue, eyelets, aluminum foil, dimensions variable (detail)

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Douglas Watt, *Stage*, 2019 (detail)



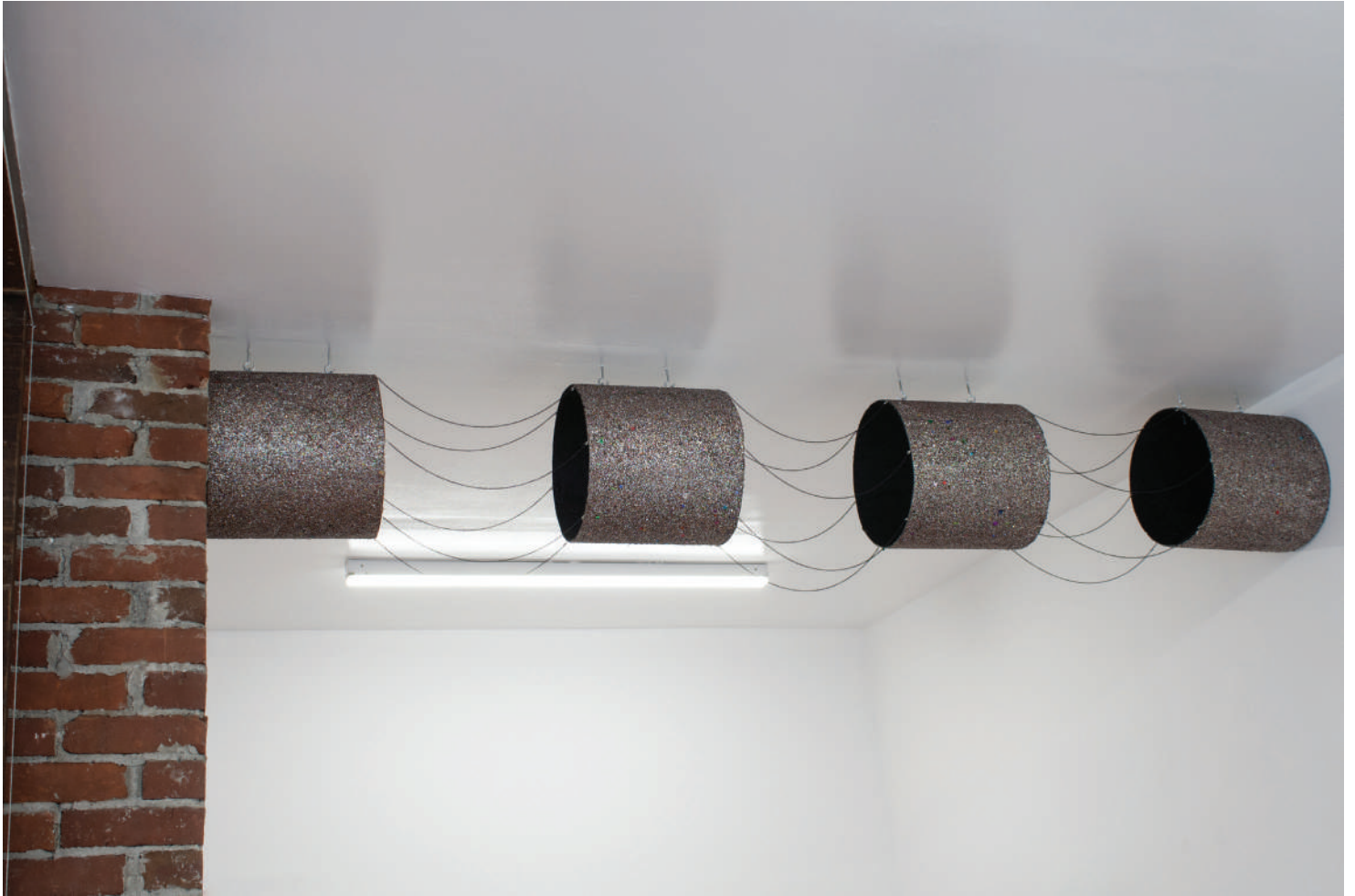
Douglas Watt, *Maze*, 2019, paper, scotch tape, plexiglass, 54 x 62 x 4cm

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Douglas Watt, *Bench & Net*, 2019, cedar, soap, rubber bands, paper clips, eyelet screws, dimensions variable (detail)

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Douglas Watt, *Pipe/Tube*, 2019, cardboard sonotube, roof repair, glitter, confetti, necklace chain, lobster claws, sugar, coffee, hairspray, eyelet screws, nuts, fishline line, spray adhesive, dimensions variable



Douglas Watt, *Punching Bag/Counter Weight*, 2019, nylon, eyelets, lentils, organza, string, thread, eyelet screws, necklace chain, dimensions variable (detail)

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Douglas Watt, *Punching Bag/Counter Weight*, 2019 (detail)

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Douglas Watt, *Needle*, 2019, thread, sewing needle, 5 x 0.3 x 0.3cm

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Douglas Watt, *Bottle*, 2019, glass bottle, cork, blotting paper, 1.25 x 0.75 x 0.75cm

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Douglas Watt, *Charm*, 2019, sewing needle, charm, 0.9 x 0.6 x 3cm