

UNIT 17

Crocodile Tears
until 19 April 2020

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* correspond to the three installations as part of *Crocodile Tears*. The second installation opened 7 March with a performance by Lucien Durey & Bess Durey. The third, with a talk by Deborah Edmeades, is pending.

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 is presented in three parts, shifting and pausing between select groups of artists. It 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.

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."

Lucien Durey (b. 1984) holds an MFA from Simon Fraser University School for the Contemporary Arts. Recent exhibitions include *Motion & Motive*, Susan Hobbs Gallery, Toronto (2019); *TWO ROOMS*, Monte Clark Gallery, Vancouver (2018); *Phenomenal Hosts*, Neutral Ground, Regina (2018); *Paraphernalia*, Burrard Arts Foundation, Vancouver (2018); *Eternal Return*, Richmond Art Gallery (2017); *HOTDOG CAR WASH*, Campbell River Art Gallery (2017); and *Swimming Pool Blue*, Achterhaus, Hamburg (2016). He authored the year-long bimonthly review column "Vancouver Report," published in 2017–18 by Canadian Art.

Deborah Edmeades' (b. 1964) practice ranges between performance, the lens, object-making, and drawing, and has continued at times outside of an artistic context into therapeutic and esoteric experiments. Her' work has been seen internationally at venues such as the BALTIC Centre for Contemporary Art, UK; Ars Electronica, Austria; Exit Art and Participant Inc., New York City, USA; Dalhousie University Art Gallery, Halifax; Mercer Union, Toronto; Artspeak, Vancouver and the Jeonju International Film Festival in South Korea. She was a resident in 2018 in the media program at the Western Front in Vancouver, and in 2017 at the International Studio and Curatorial Program in New York. Edmeades was a visiting artist and guest lecturer of performance art at the University of Texas at Austin in 2000 and completed an MFA at Simon Fraser University in Vancouver in 2014.

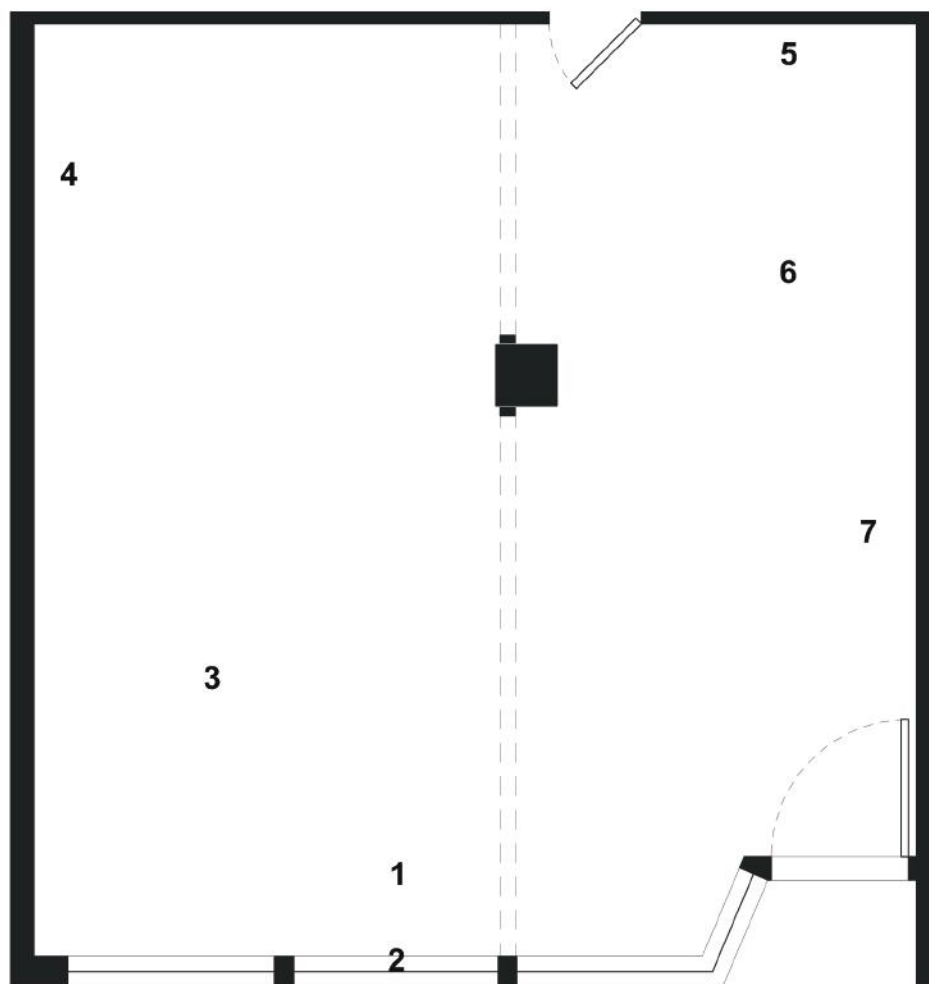
Karilynn Ming Ho (b. 1983) is a Vancouver-based interdisciplinary artist working with video art, performance, multi-media installation, theatre, sculpture and collage. Ming Ho has exhibited in exhibitions across Canada including the Glenbow Museum, Calgary; Trinity Square Video, Toronto; Optica Centre d'art Contemporain, Montreal; the Richmond Art Gallery; the Art Gallery of Grande Prairie; and Khyber ICA, Halifax. Her work has been screened widely in film and performance festivals in Canada, the US, and France. Ming Ho received her MFA in interdisciplinary studies from the School of Contemporary Art at Simon Fraser University in 2010.

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Lucien Durey
Deborah Edmeades
Karilynn Ming Ho

1. Deborah Edmeades, *The Great Chain of Pagan Superstition*, 2020, hand cut lighting gels, ink, copper wire, plexiglass, C-stand, flag frame, sandbag, recycled fabric, dimensions variable
2. Deborah Edmeades, *Tower Busters*, 2020, orgonite (steel, aluminum, copper wire and leaf, quartz crystal, resin), dimensions variable
3. Deborah Edmeades, *Etheric Ward*, 2020, orgonite (steel, aluminum, copper leaf, quartz crystal, resin), polystyrene, recycled fabric, coloured sand, 113 x 60 x 60cm
4. Karilynn Ming Ho, *Love Is Just A Four-Letter Word*, 2014/20, single channel video, colour, sound, 9m13s
5. Lucien Durey, *Worker Jelly*, 2020, beeswax, dye and gesso on found curtain, 35 x 28cm
6. Lucien Durey, *Skyline*, 2020, dish rack, bumpits, jar lids, ping pong balls, flowers, beeswax, hammock string, 81 x 35 x 40cm
7. Lucien Durey, *Stardust*, 2020, dish rack, bumpits, jar lids, ping pong balls, flowers, beeswax, hammock string, 61 x 38 x 33cm



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Crocodile Tears installation view
with **Deborah Edmeades**, *The Great Chain of Pagan Superstition*, *Tower Busters* and *Etheric Ward* (all 2020)

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Crocodile Tears installation view
with Deborah Edmeades, *The Great Chain of Pagan Superstition*, *Tower Busters* and *Etheric Ward* (all 2020)



Deborah Edmeades, *Etheric Ward*, 2020
organite (steel, aluminum, copper leaf, quartz crystal, resin), polystyrene, recycled fabric, coloured sand,
113 x 60 x 60cm

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Deborah Edmeades, *Ethereic Ward*, 2020 (detail)

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Deborah Edmeades, *Etheric Ward*, 2020 (detail)

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Deborah Edmeades, *Etheric Ward*, 2020 (detail)

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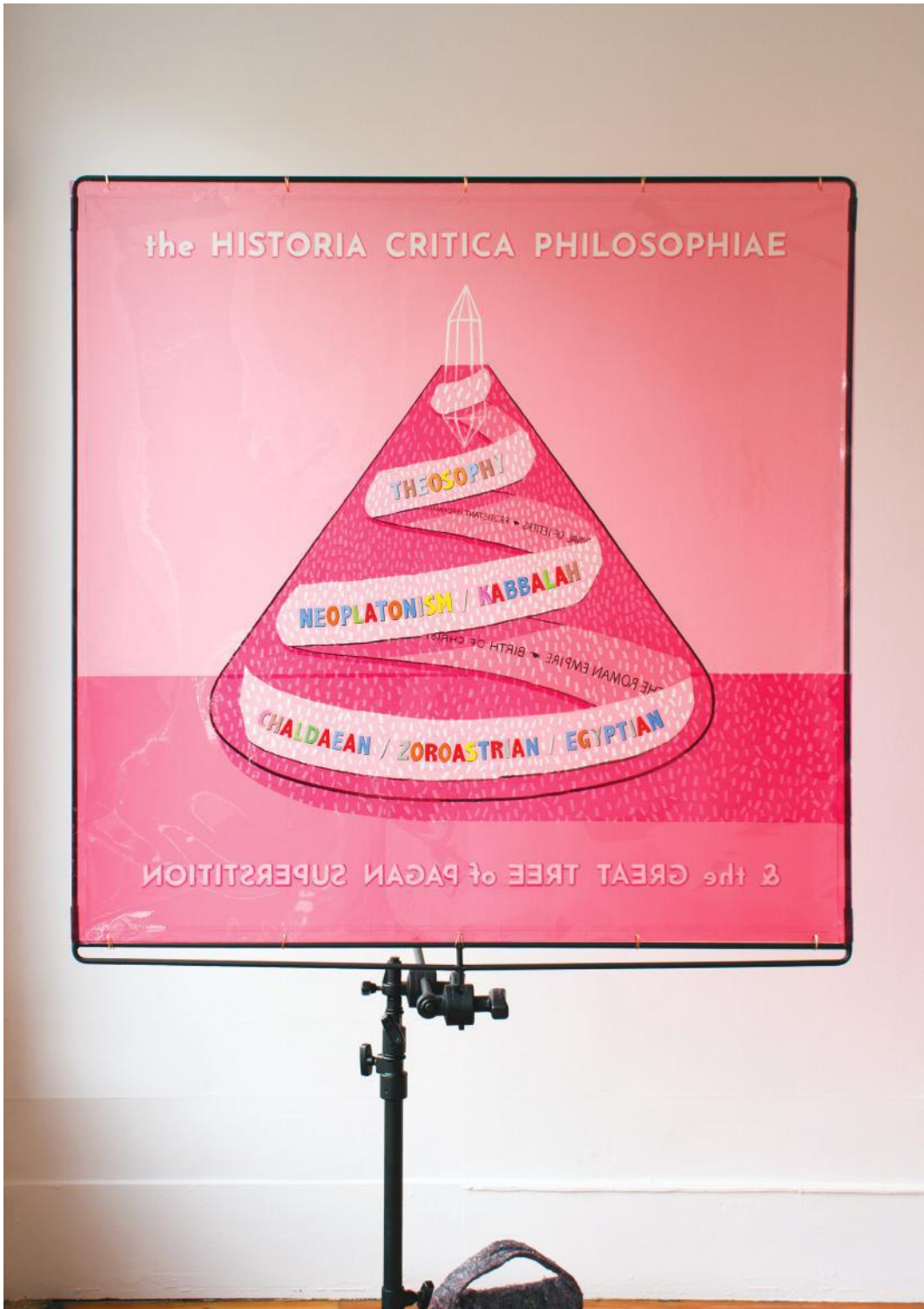


Deborah Edmeades, *Tower Busters*, 2020, orgonite (steel, aluminum, copper wire and leaf, quartz crystal, resin), dimensions variable

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Deborah Edmeades, *Tower Busters*, 2020, orgonite (steel, aluminum, copper wire and leaf, quartz crystal, resin), dimensions variable



Deborah Edmeades, *The Great Chain of Pagan Superstition*, 2020 (detail)
hand cut lighting gels, ink, copper wire, plexiglass, C-stand, flag frame, sandbag, recycled fabric, dimensions variable



Deborah Edmeades, *The Great Chain of Pagan Superstition*, 2020 (detail)
hand cut lighting gels, ink, copper wire, plexiglass, C-stand, flag frame, sandbag, recycled fabric, dimensions variable

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Deborah Edmeades, *The Great Chain of Pagan Superstition* (detail) and *Tower Busters* (all 2020)

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Lucien Durey, *Worker Jelly*, 2020
beeswax, dye and gesso on found curtain, 35 x 28cm



Lucien Durey, *Worker Jelly*, 2020
beeswax, dye and gesso on found curtain, 35 x 28cm



Lucien Durey, *Skyline*, 2020
dish rack, bumpits, jar lids, ping pong balls, flowers, beeswax, hammock string, 81 x 35 x 40cm



Lucien Durey, *Skyline*, 2020



Lucien Durey, *Stardust*, 2020

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Lucien Durey, *Stardust*, 2020 (detail)

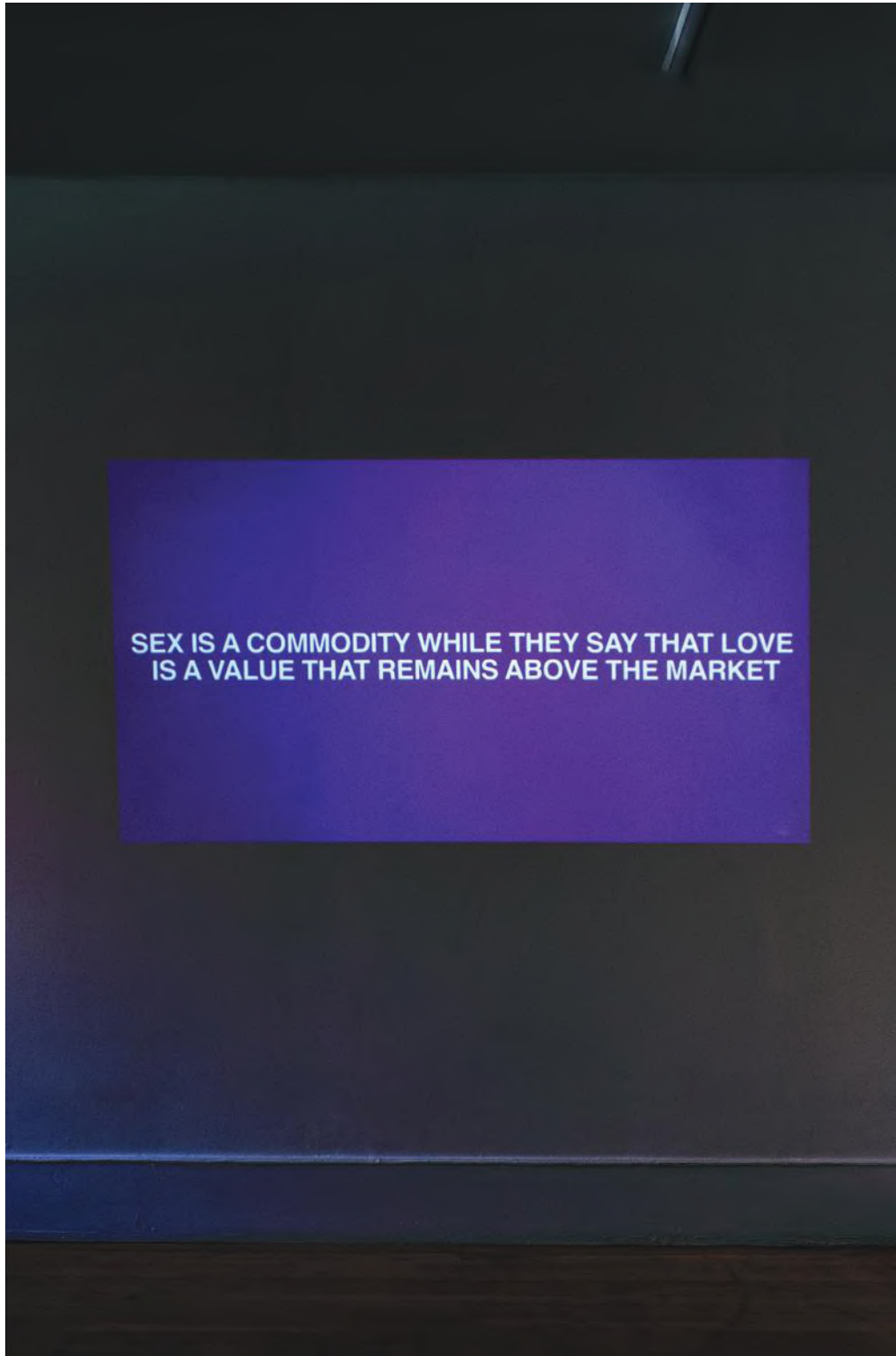


Lucien Durey, *Stardust*, 2020 (detail)

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Karilynn Ming Ho, *Love Is Just A Four-Letter Word*, 2014/20
single channel video, colour, sound, 9m13s



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Karilynn Ming Ho, *Love Is Just A Four-Letter Word*, 2014/20
single channel video, colour, sound, 9m13s

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Karilynn Ming Ho, *Love Is Just A Four-Letter Word*, 2014/20 (still)

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Karilynn Ming Ho, *Love Is Just A Four-Letter Word*, 2014/20 (still)

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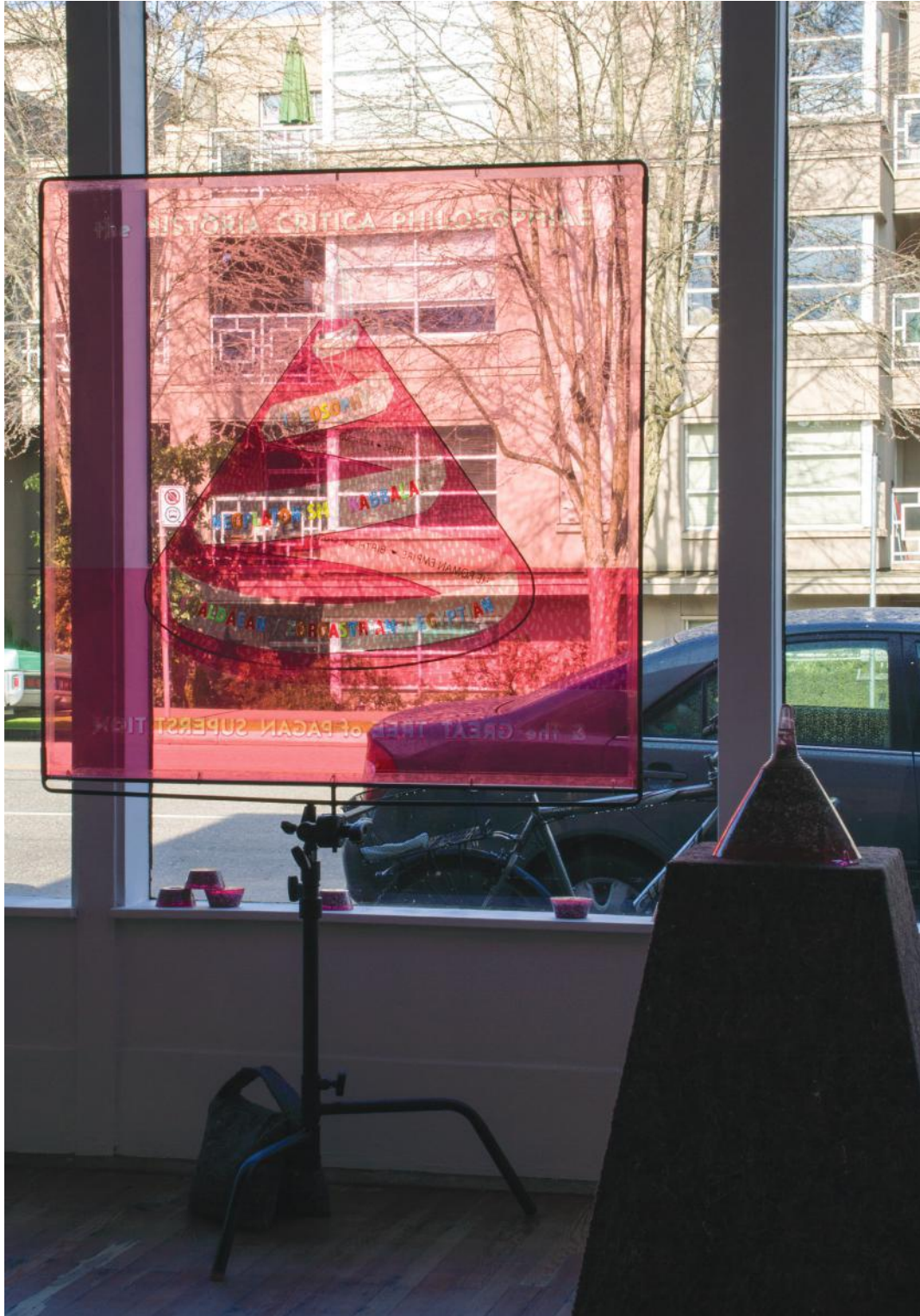
Karilynn Ming Ho, *Love Is Just A Four-Letter Word*, 2014/20 (still)

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Crocodile Tears installation view
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Crocodile Tears installation view
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