

# UNIT 17

## **Crocodile Tears**

31 January - 18 June 2020

*Alan Belcher*

*Neil Haas*

*Nadya Isabella*

*Isabelle Pauwels*

*Shahin Sharafaldin*

*Douglas Watt*

*Elizabeth Zvonar*

We are in crisis. This is our unapologetic position.

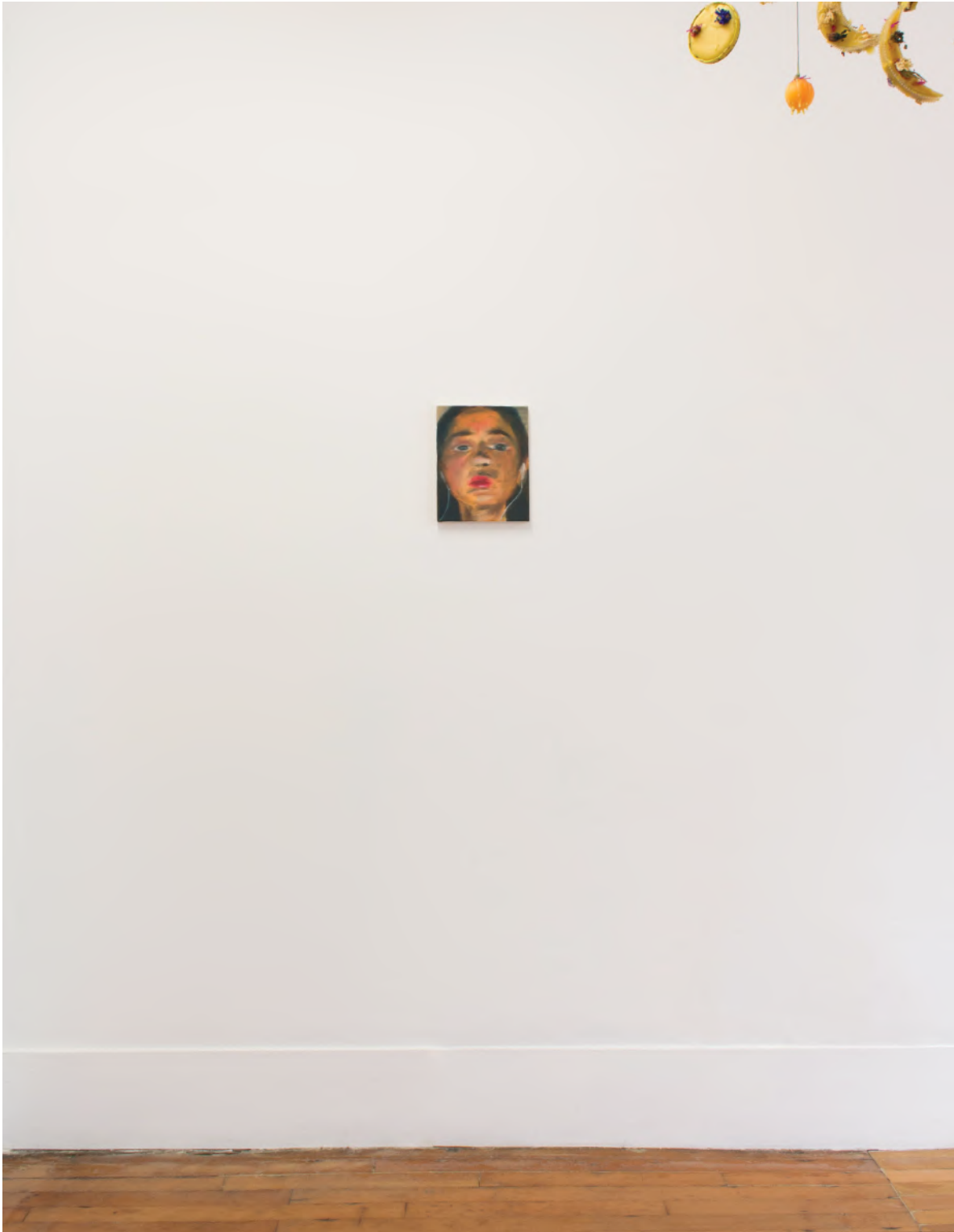
What are the limits of the gallery? How can it cast a deeper or wider net as a receptacle for information, experimentation and context? How can these details or scenarios continue to fold into and expand the larger architecture of the gallery?

*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."

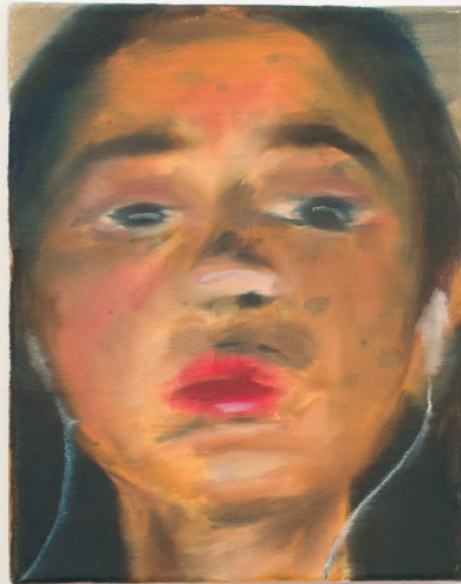
*Crocodile Tears* is presented in three parts, shifting and pausing between select groups of artists. It also begins a redevelopment of the gallery's identity, celebrating its third year in operation. New infrastructure will be launched in 2020 to bring in a larger world into our white cube, studio,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

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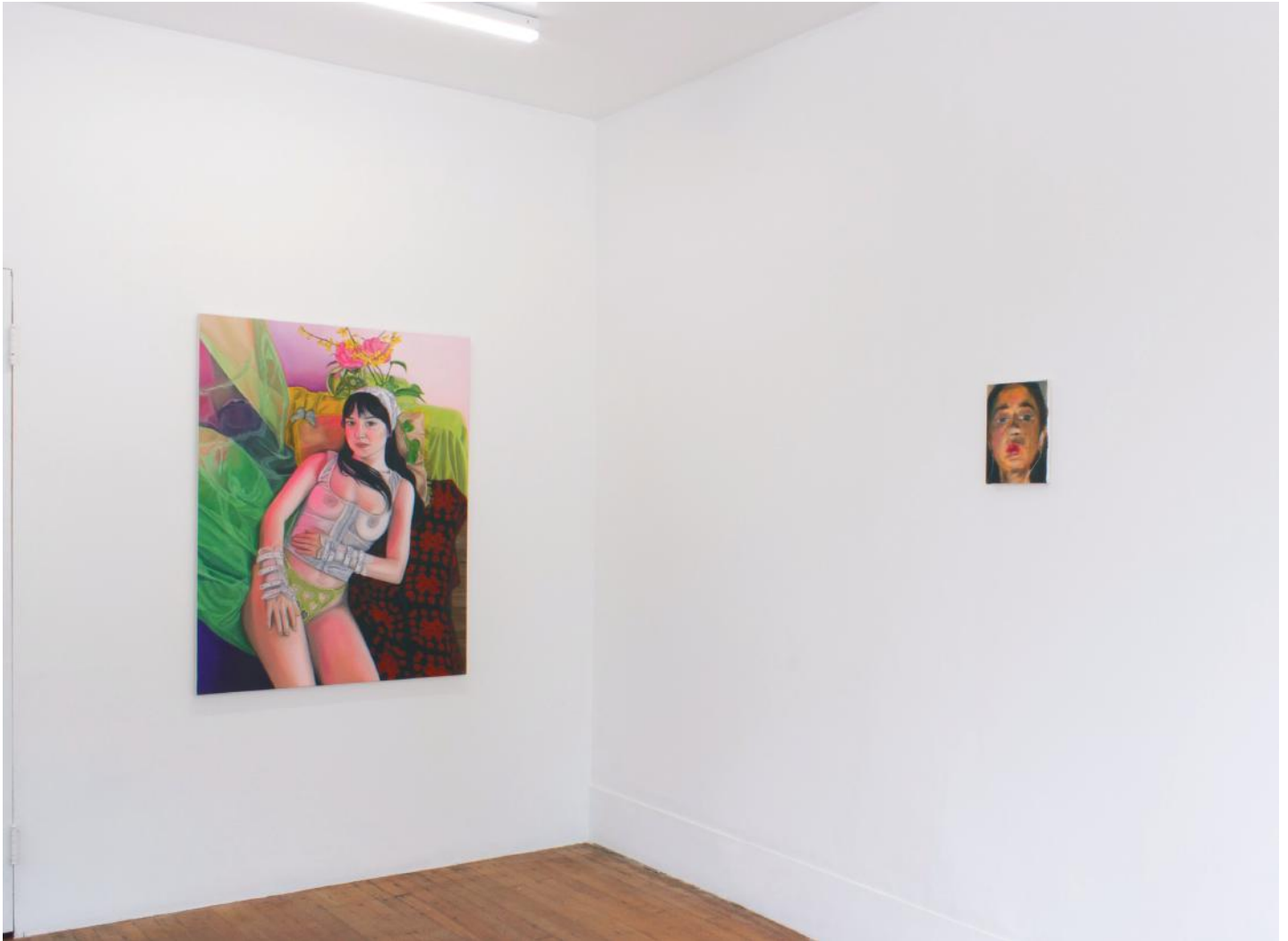
*Crocodile Tears* installation view (between part 2 & 3)  
with **Nadya Isabella**, *Hourly Check*, 2020, oil on canvas, 25.5 x 20cm (on wall)

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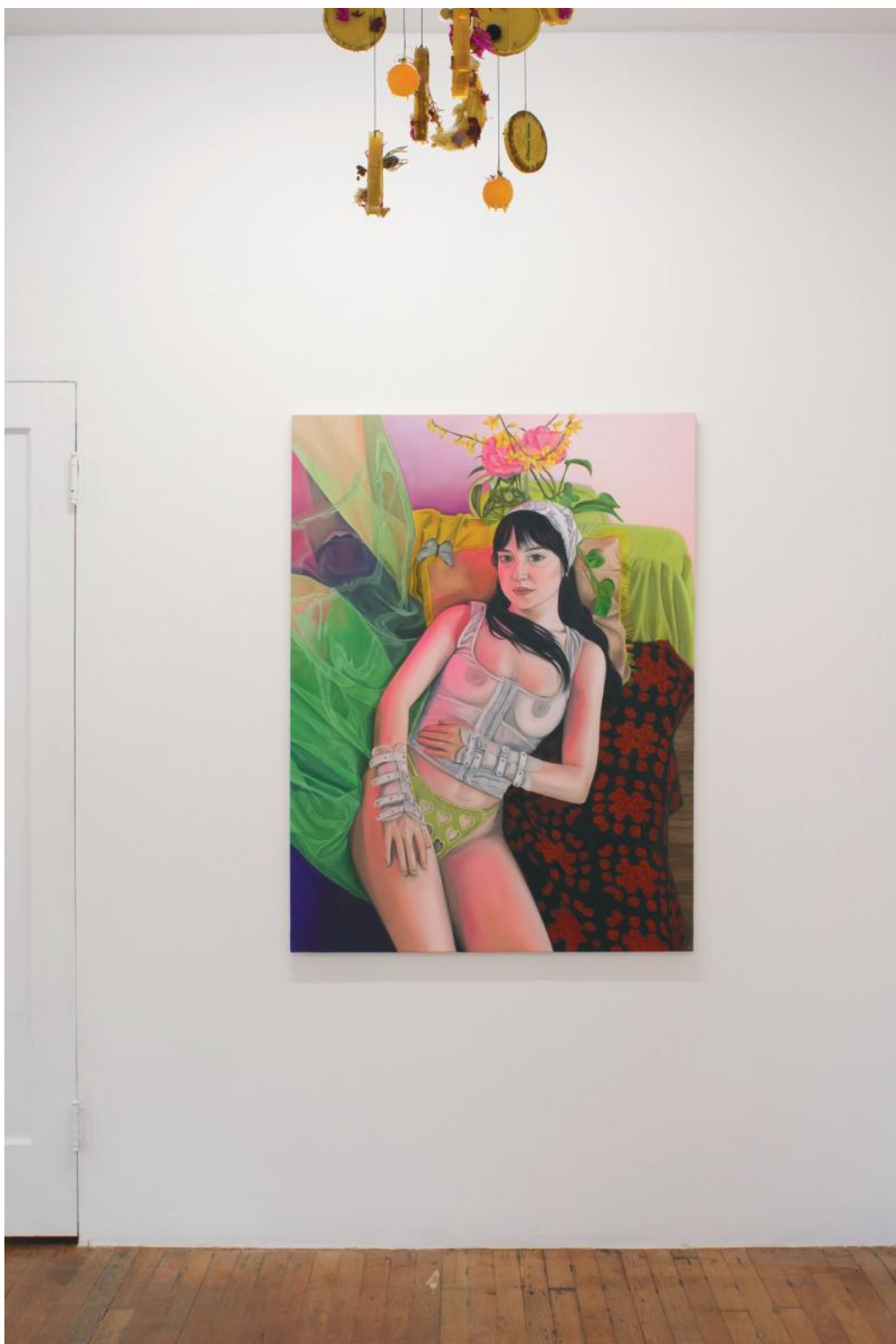


**Nadya Isabella**, *Hourly Check*, 2020, oil on canvas, 25.5 x 20cm

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*Crocodile Tears* installation view



**Shahin Sharafaldin**, *Sharona in Strathcona*, 2020  
oil on canvas, 121.9 x 91.4cm

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Shahin Sharafaldin, *Sharona in Strathcona*, 2020 (detail)

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Shahin Sharafaldin, *Sharona in Strathcona*, 2020 (detail)

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*Crocodile Tears* installation view

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*Crocodile Tears* installation view

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*Crocodile Tears* installation view

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*Crocodile Tears* installation view



Elizabeth Zvonar, *Harry Legs*, 2012, digital inkjet print, 91.44 x 80cm

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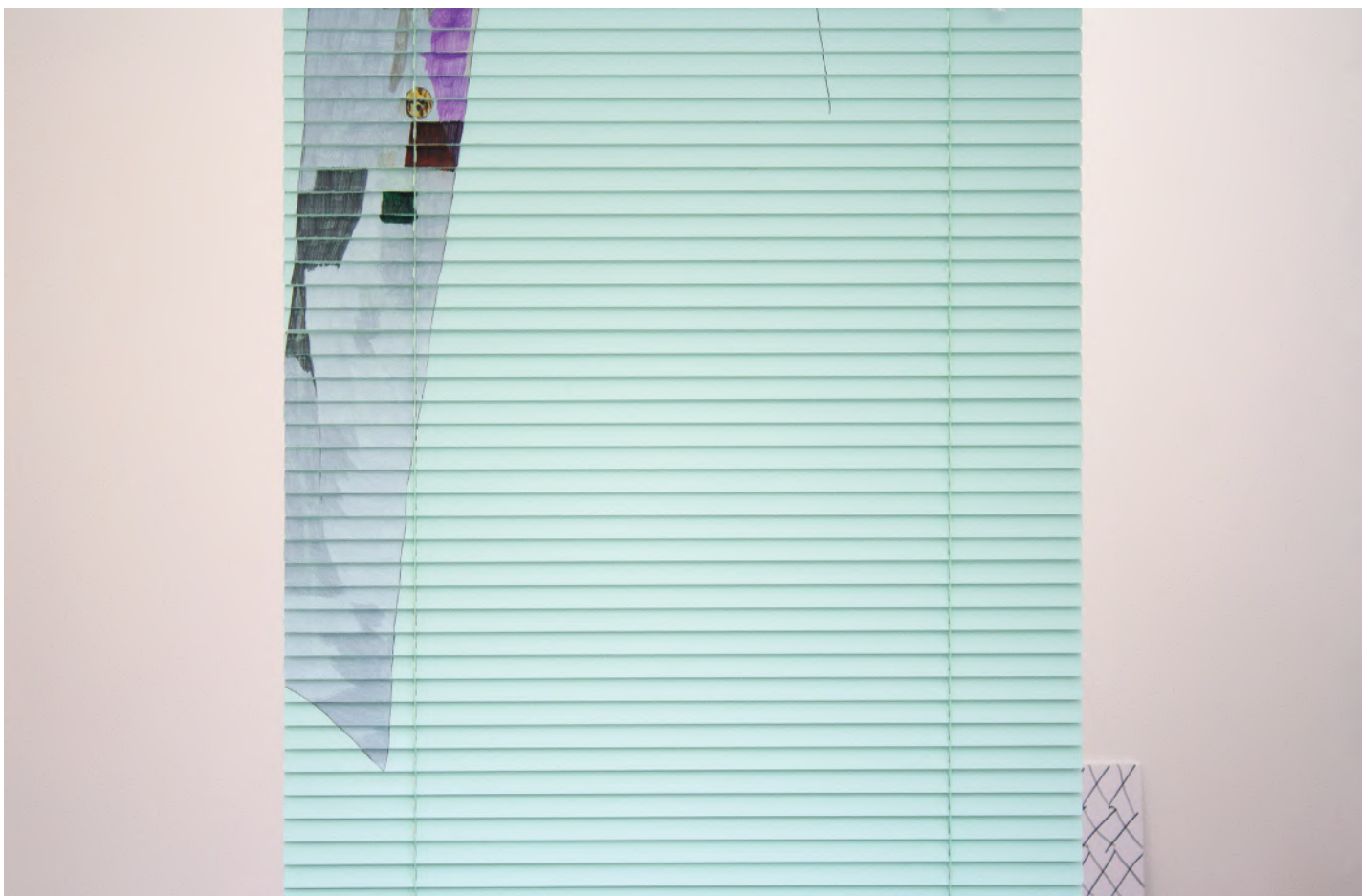


*Crocodile Tears* installation view



Neil Haas, *Draco Malfoy* - 23 years, 2019, 2019  
pencil on powder coated aluminium blind, 226 × 76 cm

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**Neil Haas, *Draco Malfoy - 23 years, 2019, 2019* (detail)**

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**Neil Haas, *Draco Malfoy* - 23 years, 2019, 2019 (detail)**

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Neil Haas, *Draco Malfoy - 23 years*, 2019, 2019 (detail)

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**Neil Haas, *Draco Malfoy - 23 years, 2019, 2019* (detail)**

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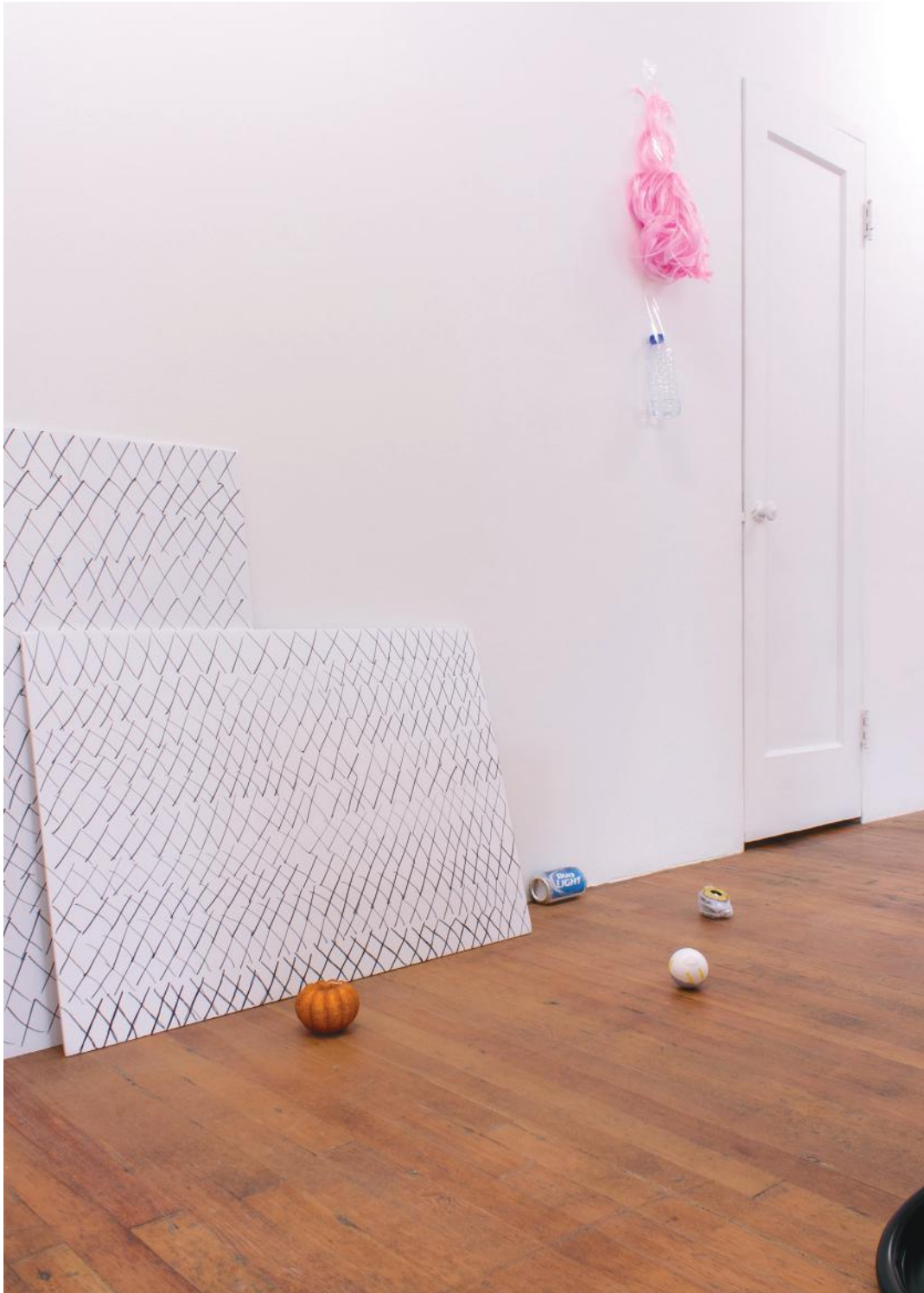
*Crocodile Tears* installation view

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**Isabelle Pauwels**, *ifitbleeds.splinters.mix1*, 2018/20  
UHD video, chair, foamcore, wig, water bottle, water, floor sweepings, styrofoam, paint, dimensions variable

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Isabelle Pauwels, *ifitbleeds.splinters.mix1*, 2018/20 (detail)

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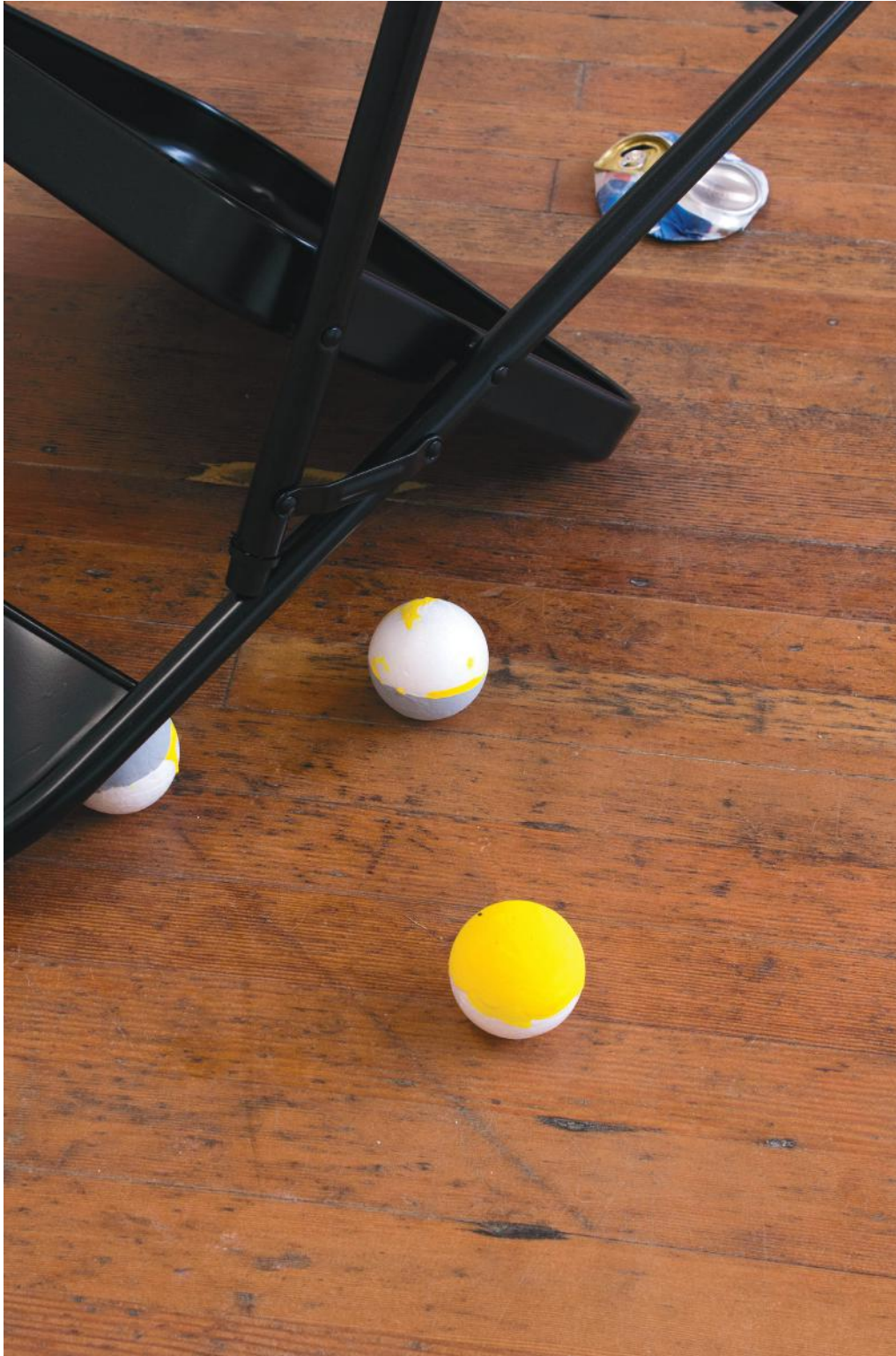
Isabelle Pauwels, *ifitbleeds.splinters.mix1*, 2018/20 (detail)

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Isabelle Pauwels, *ifitbleeds.splinters.mix1*, 2018/20 (detail)



Isabelle Pauwels, *ifitbleeds.splinters.mix1*, 2018/20 (detail)

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**Isabelle Pauwels, *ifitbleeds.splinters.mix1*, 2018/20** (detail)

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**Douglas Watt, *Trophy Boy*, 2020, cardboard, steel, plastic ribbon, string, plywood, , plastic pony beads, metallic lycra, aluminum tape, sand paper, gaffer tape, acrylic paint, marker, mat board, push pins, hot glue, holographic foil, wooden dowel, brass hardware, thread, window screen, popsicle stick, small pet bedding, underwear, 174 cm x 24cm x 24 cm**



**Douglas Watt, *Trophy Boy*, 2020**

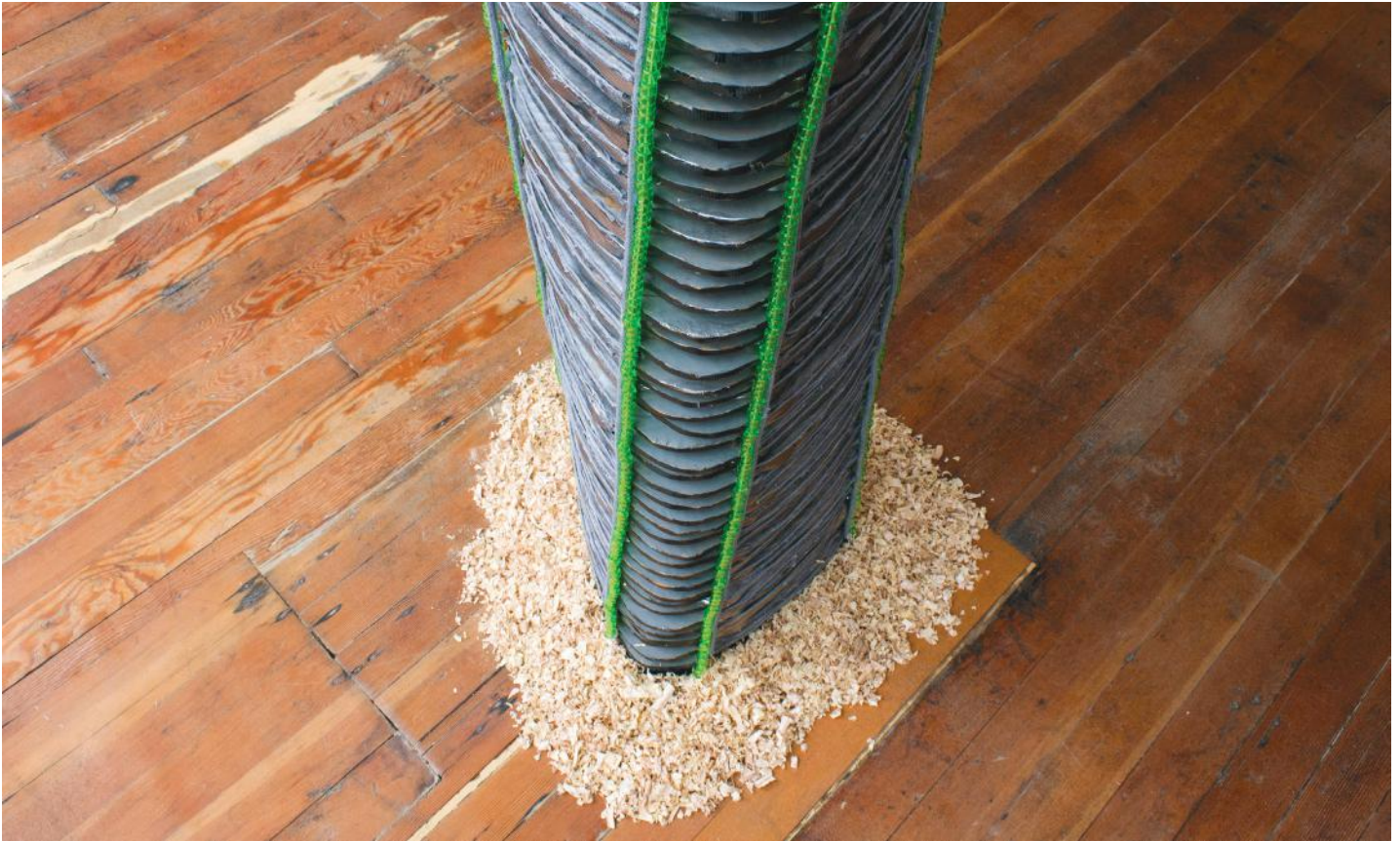


Douglas Watt, *Trophy Boy*, 2020 (detail)  
with Nadya Isabella, *Hourly Check*, 2020 (on wall)



Douglas Watt, *Trophy Boy*, 2020 (detail)

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**Douglas Watt**, *Trophy Boy*, 2020 (detail)

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**Alan Belcher**, *Costa*, 1996, acrylic plush stuffed with polyester fibrefill, 55.9 x 38.1 x 27.9cm, elements: brain, depth-charge bomb, toilet paper roll. Further information: *Costa Pappas (deceased)*; *Gennero Palermo's boyfriend (deceased)* & close friend of *Greer Lankton (deceased)*; subject of *Nan Goldin's camera, gorgeous*.

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**Alan Belcher, Costa, 1996**

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**Alan Belcher, *Sabine*, 1997**, acrylic plush stuffed with polyester fibrefill, 45.7 x 68.6 x 48.2cm, elements: ginger root, Dixie Kong's helicopter hair, tiger penis, upset stomach, Concord grapes. Further information: *Sabine Böbbis, Hamburg; costume designer for film; speaks Kölsch.*

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Alan Belcher, *Sabine*, 1997