

CURATORIAL COHORT

Elliat Albrecht
Emily Boulton
Emilie Caron
Zoe Cilliers
Montserrat Collantes
Alyssa Dusevic
Olivia Fauland
Madison Killough
Deborah Kiesel
Erika YoungHwa Lim
Elaine Low
Laura McIntosh
Eric Miranda
Gabriela Munoz
Taryn Porter
Pamela Powley
Olivia Qiu
David Roth
Roberta Sciarretta
Ali Yaqubian
Jacobo Zambrano

LIST OF WORKS

MEAHGEN BUCKLEY
Gallery Exercises, 2014
paper, ink, audience participation
dimensions variable
Courtsey of the artist

EMILY CHOU
Exploring the Whole Through Its Rupture, 2012-2013
wood, various epoxies
91 x 168 cm
Courtsey of the artist

TOMMY CHAIN
Adagio, 2013
Machinima animation, stereo sound
8 min
Courtsey of the artist

TROY GRONSDAHL
Framework, Figure 1, 2014
wood, plastic clamps, gold spray paint
dimensions variable
Courtsey of the artist

ANNA KASKO
Tailor and basket, 2014
ink jet print
50 x 76 cm
Pedestrian bending over, 2014
ink jet print
61 x 91 cm
Courtsey of the artist

SCOTT KEMP
2014
acrylic, acrylic paint, photograph, screws
10.75 x 10.75 x 67 cm
Courtsey of the artist

LEXIE OWEN
For All The Boys I've Loved Before, 2014
found objects, embroidery floss
dimensions variable
Courtsey of the artist

SARAH & RACHEL SEBURN
Spacious Ladder, 2014
scaffolding
91 x 243 x 91 cm
Courtsey of the artist

STEPHAN WRIGHT
an inference, 2014
nylon textile painted MDF, steel hardware
152 x 122 x 152 cm
Courtsey of the artist

OPENING RECEPTION

Friday, June 6, 2014, 7:00 pm

CURATORS' AND ARTISTS' TOURS

Saturday, June 7, 2014 1:00 pm to 4:00 pm hourly
Friday, June 13, 2014, 2:00 to 4:00 pm hourly

DRAW NO CONCLUSIONS: VANCOUVER DRAW DOWN 2014

SATURDAY, JUNE 14, 2014, 2:00 PM - 4:00 PM

Now in its fifth year, the Vancouver Draw Down celebrates creativity and challenges commonplace ideas about what drawing is and what it can do. This day-long, city wide exploration of drawing focuses on the process, pleasure and diversity of drawing, rather than on skill and technical ability.

Draw No Conclusions is held in conjunction with Break the Legs of What I Want To Happen. Held in Access' gallery space, Draw No Conclusions offers participants the opportunity to experiment freely with mark making while exhibiting artists Meaghan Buckley, Lexie Owen and Sarah & Rachel Seburn, as well as participating curators Eric Miranda and Jacobo Zambrano, speak informally about the often unconventional ways that drawing figures in their own practices.

Hovering - as our culture now seems to be - on the brink of abandoning so many paradigms of knowledge and, along with them, assumptions about what it means to succeed, the notion of failure is proving to be an increasingly evocative site of investigation for artists. *Break The Legs Of What I Want To Happen* is a collaborative curatorial project developed and realized at Access Gallery by the students of Emily Carr University's *AHIS 401 Topics in Curatorial Projects seminar* under the instruction of Access Director/Curator Kimberly Phillips. Selected by the seminar cohort from an open call, all ten exhibitors in *Break the Legs of What I Want to Happen* are student artists of exceptional promise. Their media is diverse, from lathe-turned wood and construction scaffolding, to brand name garments and video-game code. What they share is a compelling desire to fail: to explore the fallibility of materials or process, the founding of language and communication, or the point at which presumptions around assigned value and viewership expectations collapse. Whether colossal or quiet, the "failures" that mark these works are not end-points but beginnings. Assuming the role of *provocateur*, their makers (and the curatorial cohort that selected their inclusions) playfully address their current "emergent" status, and in so doing prompt us to question our own assumptions about productivity, completion and consider the rich field of possibility that opens up when we abandon (or sabotage) the drive to make things work. The following texts, each written by a member of the curatorial cohort, offer 16 interpretations of these rich "failings."

There is an immense sense of material failure in many of these artists' works. Material is explored through the construction of impalpable brackets or in pushing past the threshold of the physical. Many of the pieces represent the onset of a failed project. Emily Chou's work *Exploring the Whole Through its Rupture* began from previously fractured objects. Her evocatively stretched sculptures accentuate the limitless possibilities of the material. She revisits her sculptural bowls that have unintentionally broken in the process of creation. Carefully, she mends these shattered ruins together. She exposes the parts and stretches the material to its limit. The structure evolves into an elongated form with the pre-existing fractures present. The ruptured parts form a delicate contrain with the addition of epoxy. The fractured elements are integral to the idea of the whole that Chou tries to emphasize. Rachel and Sarah Seburn's sculpture is composed of the vestiges of construction scaffolding. The sculpture is in mimicry of industrial elements and construction site apparatus. The materiality is derivative of the cityscape and is regarded as a reflection of Vancouver's constant construction and development. The sculpture is located outside Access Gallery, mirroring the city's transient nature. Stephan Wright's sculpture explores failure in a multitude of ways. He pins a cumbersome plinth to the wall with a length of delicate fabric. The textile is placed under immense pressure by the monolithic form. As a result, the sheer cloth begins to stretch, leading the plinth to descend under its own tremendous weight: a poetic form about the erroneous aspects of the white cube.

EMILY BOULTON

Break The Legs Of What I Want to Happen displays different manifestations of failure through a strong combination of artworks contained in different categories. Works by Tommy Chain, Troy Gronsdahl, and Lexie Owen speak about failure through the construction and deconstruction of objects. These three artists play with notions technology as a site for contemplation, context and protocols within the gallery, as well as the authenticity of objects, respectively. This collection of objects offers entry into a discourse that challenges assumptions and perceptions that viewers have in relation to the objects, the place that contains them, and their production: assumptions about perception in relation to video games and technological affairs in the case of the video installation by Chain, about rules and regulations (what is acceptable and unacceptable) in the gallery space in the case of Gronsdahl's sculpture; and lastly, about the production of mass-produced objects in the case of Owen's garment series. It is a discourse that suggests the different possibilities and opportunities contained within things as artists build and destroy objects and ideas.

MONTSERRAT COLLANTES

Object and mishapen. Emily Chou's sculptures hold an unconventional beauty that is both peculiar and critically engaged. Formed from the result of her own technical deficiencies, *Exploring the Whole Through its Rupture* emerges from a moment of collapse, where the wooden bowls she carves with a lathe rupture and break. Beginning at this point, the bowls are then mended in an unconventional sense, in that their weaknesses are fully visible and their frailty is exposed; they are both strong and vulnerable. Their repairs become an integral part of the final construction and though they are never functionality is never resolved, that goal is lost in the process and becomes an insubstantial quality for judgment. This rendering of functional objects useless informs the work of Scott Kemp. His untitled sculpture holds visual reference to the design of urinal partitions, however through placement and the singularity of this object, the functionality of it acting as a barrier between public and private is completely inoperative. Through these decisions the object is able to open up dialogue surrounding space and the arbitrary division of it. The private domain is rendered public and this failure to separate opens onto itself and allows for new territory to be explored.

ALYSSA DUSEVIC

Outside we walk banal street streets with pedestrians and buildings alike. Trees interrupt concrete cityscapes, mimicking vines scaling up buildings and weeds poking through cement sidewalks. We ignore awnings and onlookers,

EXCEPT WITH PERMIT
← →

and caution tape and pay little mind to constant hum of drills and jackhammers as we move hardhat-less through the landscape of I-beams and rebar. Outside we move

↑ ↓

as we are told to, abiding by structures that are consistently enforced by grids of lumber and plywood that are the city.

OLIVIA FAULAND

The contemporary moment we live in exists in a symbiotic relationship with speculation. Speculation about the identity of media, their message, and how they are interpreted, is becoming extremely relevant. Often their translations become failures themselves, intentionally or not. The interesting aspect about translation-as-failure is that it can range throughout all disciplines, and is always aligned with the work-viewer-artist relationship.

Anna Kasko manipulates a digital photograph in order to focus on one single aspect of the photograph in three dimensions. This tactic could have stemmed from a frustration with Roland Barthes' definition of the "punctum" of a flat, two-dimensional photograph and the translation of this notion into experience, or from frustration with the tyranny of Barthes' thought within photographic discourses. In Barthes' photographic philosophy, the "punctum" is in opposition to the "studium," which represents the part of the image that you can look at and absorb. The "punctum" represents the breaking of that pleasurable viewing experience. You can like a photograph's "studium" but you cannot love it. By identifying the "punctum" with anaglyph, Kasko's work takes away the option of failure and prompts the viewer to speculate about their relation to the photograph.

Lexi Owen's work also operates in relation to the viewer, in that the viewer is provided with an inauthentic/authentic-consumer item. Called into question are the notions of the 'real' and how that may be translated. The deconstructed nature of the "garments" also allude to a failure of their intentions as objects. Working around this notion of translation as failure, the tesharets by Meaghan Buckley also take into account the viewer and ask them to engage with the work on a physical level, opening even more pathways for failed translations. Written on these tesharets are instructions that also leave open the option for a failure in translation.

MADISON KILLOUGH

Access Gallery is platform for emergent and experimental art practices. We enable critical conversations and risk taking through new configurations of audience, artists and community.

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Troy Gronsdahl's *Framework* is composed of boldly geometric strips of wood and dowel. It plays with notions of space, offering shifting perspectives through unstable planes.

Uncertainty and instability characterize these times. Nonetheless, success and progress endure as a condition to strive for even though there is little faith in either. I know failure better than I might care to admit – failed , failed , failed , failed , failed , failed . Even if one sets out to fail, the possibility of success is never eradicated, and failure once again is ushered in.

Manufactured from Lia Le Feuvre, "Introduction/Strive to Fail," in *Failure: Documents of Contemporary Art* (London: Whitechapel Gallery, 2010, 12).

Do they fall over?

It's okay. They fall over.

Do they collapse during assembling?

It's okay. Let's reassemble.

Do you think they are failed or not failed?

It's okay. They are uncertain, unstable, and playful.

ERIKA YOUNGHWA LIM

Tommy Chain's animated video work *Adagio* requires one to spend several minutes examining all the intricate details. The longer you focus on this intimate vignette, the more you begin to see some rather unusual things taking place. His work was born out of the limitations within the video game software in which he has chosen work. Chain's work also crosses over into questioning the formal relationship between artist and audience. He is interested in breaking down the established roles of the artist guiding how the viewer should be dictated to.

Anna Kasko is also concerned with exploring the roles of the artist as creator and his or her relationship to the audience. Kasko challenges the visual picture plane in her photos using 3D glasses, which enable the audience to choose how involved they want to be in order to find an entryway into the various themes such as everyday scenes, street life and social interactions. By prompting the viewer, Kasko is reversing photography's traditional role of the artist controlling how the audience sees the images.

Troy Gronsdahl's sculptural work, like Chain's and Kasko's, focuses on the challenges of redefining the relationship between the artist and curator, the time charging the curatorial staff of the gallery with the responsibility of *Framework*. He provides the curator with a set of written instructions, which cannot guarantee a successful installation. This in turn destabilizes the power dynamics between the artist and the role of the curator. It guarantees that you will see *Framework* reproduced inaccurately and inconsistently each time thus making this sculpture quite playful; the artist is now devoid of any responsibility for the outcome.

ELAINE LOW

Together the works of *Break The Legs Of What I Want To Happen* paint an inquisitive picture of failure. Tommy Chain's *Adagio*, showing the dance within a videogame of a group of overturned bowl-forms, snaps into dialogue with Emily Chou's *Exploring the Whole Through its Rupture*, a broken and mended collected of wooden bowls situated on the floor. Anna Kasko's anaglyphs reference a failure towards three-dimensional objectivity, through issues in translation. Further notions of rupture and breakage are echoed within Lexie Owen's textile-based work, where garments of mass-production are ripped at the seams and re-composed by hand. These interrupted objects facilitate an open and meaningful discussion in the realms of D.I.Y., consumer culture, and the artisan's hand. Troy Gronsdahl's work, a precariously assembled sculpture complete with a set of instructions that are essential to its integrity as a piece, is prone to collapse. *Framework* implicates curatorial failure in a profound and physical way as during the exhibition the curator – charged with re-assembling the work if and when it collapses – is brought in as a collaborator on the work, and through this Gronsdahl's sculpture also becomes performative much like Meaghan Buckley's instructional texts. Sarah and Rachel Seburn's work is in dialogue with structural failures and in dialogue with urban architecture, while Scott Kemp adopts, but stops short of, the language and form of a similar structure as he re-creates a lone urinal divider, as a thematic response to the exhibit as a whole.

LAURA MCINTOSH

In her art practice over the past several years, Meaghan Buckley has explored the breadth and depth of social engagement. Whether bringing her dancing pupils for a class in the library at Emily Carr University or another performance-based event, Buckley's work is playful and intellectually rigorous. For *Break The Legs Of What I Want To Happen*, the artist explores failure in the form of text-based instructions. Our own interpretation of the multitude of instructions that we encounter every day can guide our behavior and adherence to rules and societal structure. Buckley challenges and undermines the power of instructions by opening up possibilities for critical thinking. The result can be only an encounter in the recognition of our own limitations and the inspiration to push past the ordinary.

TARYN PORTER

Borrowing from encountered situations, Scott Kemp's sculptural practice captures aspects of familiar objects, altering them just enough to break their illusion of mimicry. His work uses the language of recognizable structures but refutes aspects that complete them as functional or ordinary. Often Kemp's sculptures mimic one material but are structured as another. The shape and placement of his untitled work recalls aspects of urinal dividers, but because of its stunted scale, the object fails to perform the function of privacy devices. Similarly, Rachel and Sarah Seburn's collaborative practice observes the structural language of industrial materials. Their work mirrors the daily confrontations with construction sites and elements in urban environments. The state of perpetual progression and incompleton become the focal points, focusing attention on the things in themselves rather than only on finished form. Developed from encountered situations, the Seburs' works offer possibilities of imagined application or completion. Both suggest the shaping of our experiences and surroundings develop out of stages of process, shaped by encounters and context.

PAMELA POWLEY



BREAK THE LEGS OF WHAT I WANT TO HAPPEN

JUNE 7 - 21, 2014