

HURRY SHOWAY

A Group Exhibition
03.20.04 to 04.17.04
opens friday march 19th 2004

Hannah Jickling
Valerie Salez
Leigh Bridges
Jen Weih
Demien Petryshyn
Eleanor Morgan
Denise Oleksijczuk
Jeremy Diggle
Nadia Myre



OR GALLERY

103-480 SMITHE STREET VANCOUVER BC CANADA V6B 5E4 TEL 604 683 7395 FAX 604 683 7302
EMAIL or@gallery.org WEB www.orgallery.org OPEN TUESDAY TO SATURDAY 12 TO 5PM

The Or Gallery gratefully acknowledges the support of the Canada Council for the Arts, the Province of BC through the BC Arts Council, the BC Gaming Commission, the City of Vancouver, the Vancouver Foundation and all of our members and volunteers. The Or Gallery is a member of the Pacific Association of Artist Run Centres.

OR GALLERY
103.480 SMITHE STREET
VANCOUVER BRITISH COLUMBIA
CANADA V6B 5E4

VOICE 604.683.7395
FAX 604.683.7302
EMAIL or@orgallery.org
WEB www.orgallery.org

leigh bridges
jeremy diggle
hannah jickling
eleanor morgan
nadia myre
denise oleksijczuk
demian petryshyn
valerie salez
jen weih

HURRY SLOWLY

march 20 to april 17, 2004
opening friday march 19 at 8 pm

Hurry Slowly pertains to social and historical notions of time and it's relationship to artistic process.

"...a message of urgency obtained by dint of patient and meticulous adjustments and an intuition so instantaneous that, when formulated, it acquires the finality of something that could never have been otherwise. But it is also the rhythm of time that passes with no other aim than to let feelings and thoughts settle down, mature, and shed all impatience or ephemeral contingency."

Italo Calvino *Quickness*

For more information, contact Sydney Hermant or Sarah Edmonds at 604.683.7395 or or@orgallery.org.

The Or Gallery gratefully acknowledge the support of the Canada Council for the Arts, the BC Gaming Commission, the Province of BC through the BC Arts Council, the City of Vancouver, and all volunteers. The Or Gallery is a member of the Pacific Association of Artist Run Centres



International Space Station (ISS), 2004

Demian Petryshyn

Demian Petryshyn is currently finishing his MFA at the University of Western Ontario. His artistic practice investigates how he performs and is what his perceived identity is within a milieu of popular culture. His work is characterized by questions around masculine gender, consumer desire, and narrative technologies.

Description of Work: The International Space Station

Video

Year: 2004

Dir.: Demian Petryshyn

Sound Credit: James Maxwell

The International Space Station (ISS) is a site for modern day mythology. It is the most ambitious engineering project in history. It is a venue for the perpetuation of cold war ideals; cosmonaut versus astronaut. The sleek angled and curved shapes of the Russian components suggest a readiness for adventure, while the big white featureless American components – reminiscent of recreational vehicles – rejuvenate the spirit of manifest destiny. When the ISS is complete, it will have a mass of almost 453.6 metric tons (1 million pounds), be larger than a five-bedroom house and measure 110 meters (361 feet) end-to-end. The only thing that rivals its majesty is the bleakness of its conception in the minds of us down here on earth. It is a challenge to find anyone who even knows about the ISS, let alone cares. The ISS is a myth, but a myth that teaches us that adventure must be consumable.

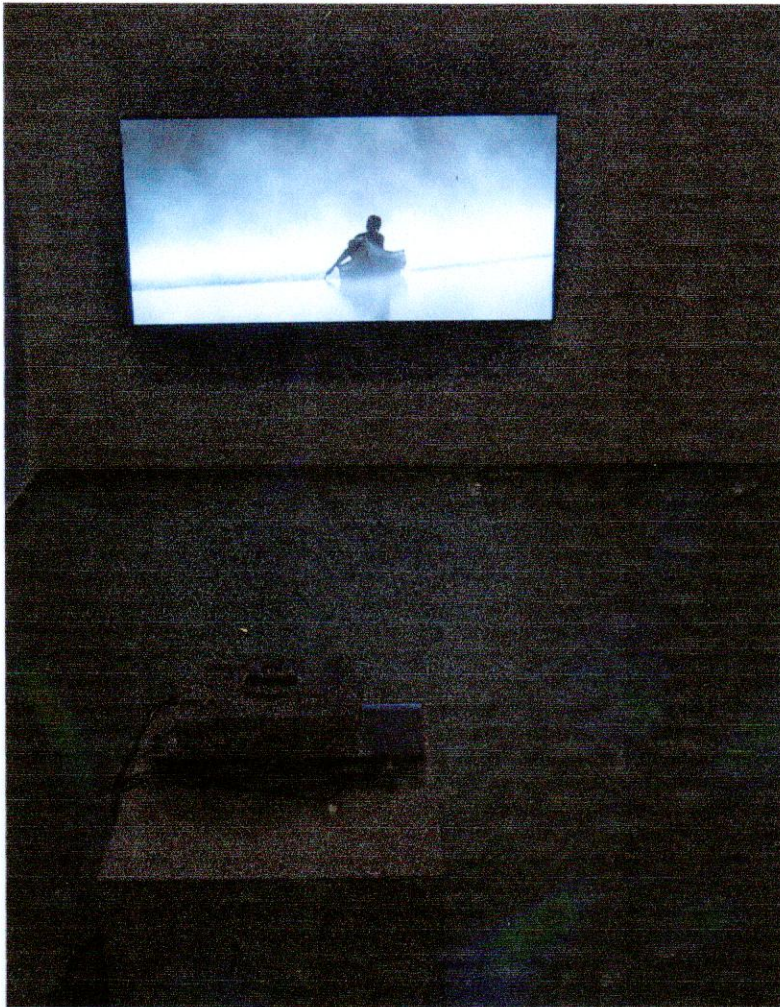
Maupassant often lunched at the restaurant in the Tower, though he didn't care much for the food: *It's the only place in Paris*, he used to say, *where I don't have to see it*. And it's true that you must take endless precautions, in Paris, not to see the Eiffel Tower; whatever the season, Though mist and cloud, on overcast days or in sunshine, in rain—wherever you are, whatever the landscape of roofs, domes or branches separating you from it, *the Tower is there*, incorporated into daily life until you can no longer grant it any specific attribute, determined merely to persist, like a rock or the river, it is as literal as a phenomenon of Nature whose meaning can be questioned to infinity but whose existence is incontestable. (Roland Barthes, *The Eiffel Tower*)

Leigh Bridges

Like most people, I usually remember glimpses and fragments, the overall mood and atmosphere of a particular time. The mind travels through memory in circles and bursts; my intent is to make work that moves within this space.

With regards to the scale of these paintings, I often work with the miniature because of its ability to draw the viewer in for more intimate inspection. The small size, and the need for close viewing, has the effect of initially obscuring the image, in effect prolonging the time between first sight and recognition of the familiar. By contrast, the gigantic (e.g. the blown up snapshot), often reveals itself quickly to the viewer; its size precipitates a retreat from the work in order to gain physical perspective.

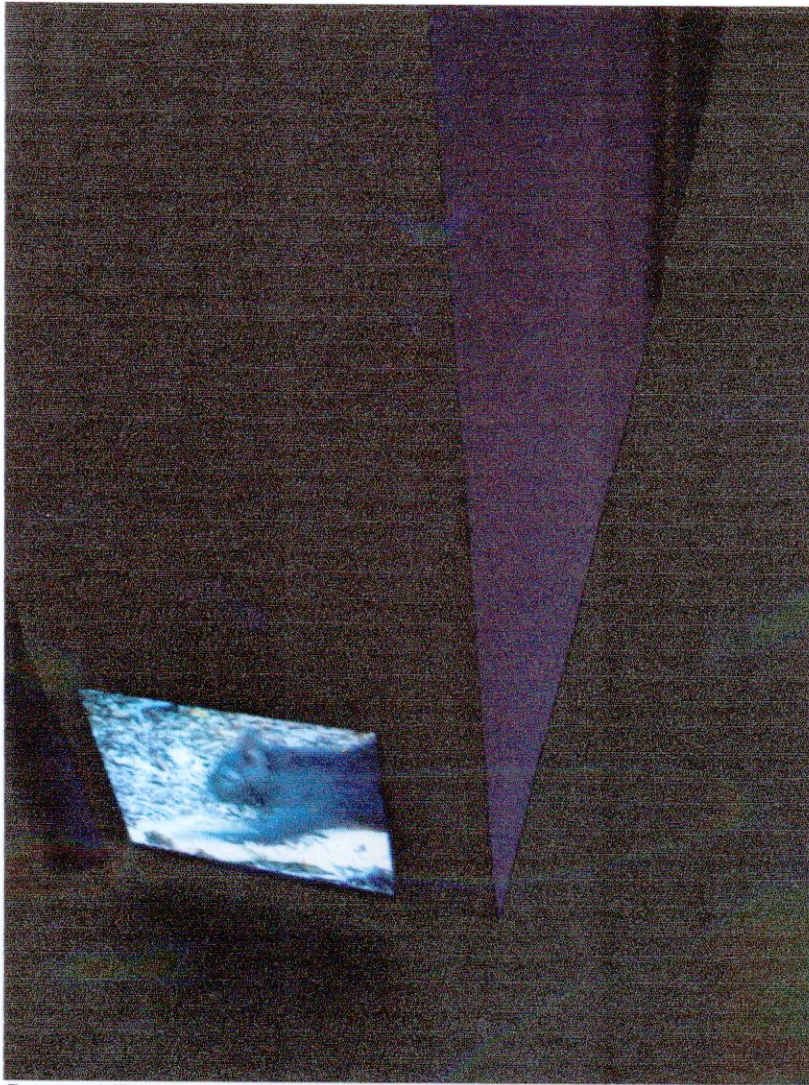
In both the miniature and in large scale pieces, I am interested in a slight delay in recognition and the space that this provides. I am also interested in metaphorical narrative, that which goes beyond the facts of what we see. Often, my work has a sense of distanced observation, of reflection on private interior space and its relationship to the collective, and the exterior.



Portrait In Motion, 2004

Nadia Myre

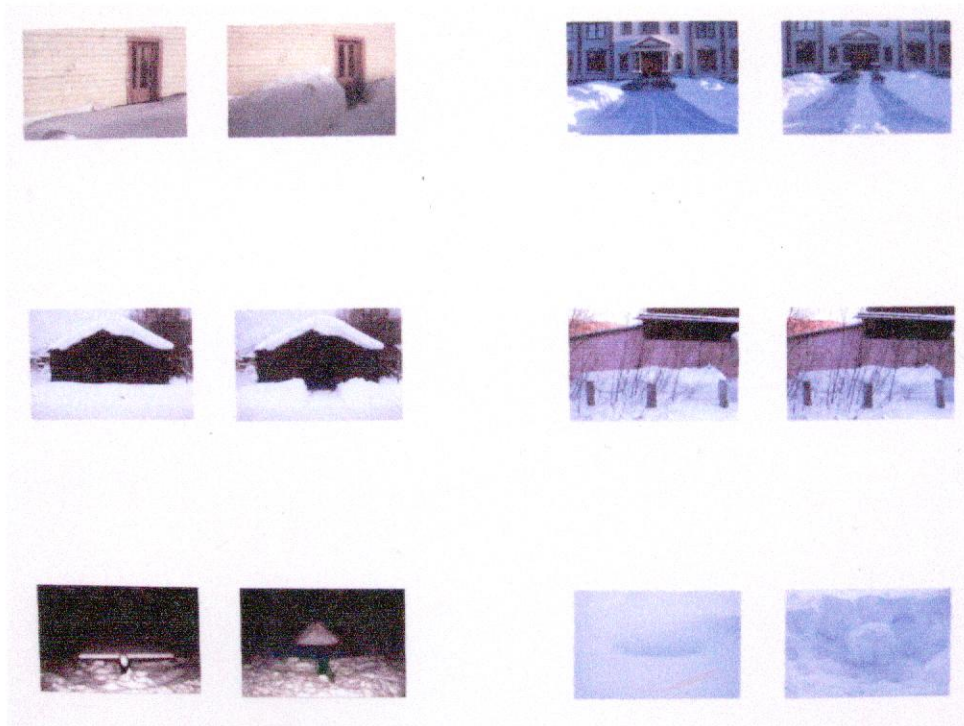
Nadia Myre was born in Montreal, PQ. She received an associate degree in Fine Arts from Camosun College (Victoria, BC), as well as a Fine Arts Diploma from the Emily Carr Institute for Art and Design (Vancouver, BC). She received her Masters in Fine Arts from Concordia University (Montreal). On May 15th 1997 Myre received recognition of her native status from the Department of Indian and Northern Affairs Canada and the Kitigan Zibi Anishnabeg band (Maniwaki, PQ).



Squirrel Digging, 2004

Eleanor Morgan

Eleanor Morgan is a Vancouver and U.K. based artist who graduated from the University of British Columbia MFA program in 2004. She is interested in the relationship between methods of display and production, both material and mythological. In her recent work she has chosen to observe animals that have been called 'cultural flowers'.



I'd Rather Be Snow Shoveling, 2004 By Hannah Jickling and Valerie Salez

Hannah Jickling and Valerie Salez

In 2004 Hannah Jickling and Valerie Salez created their project I'd Rather be Snow Shoveling at the Klondike Institute of Art and Culture in Dawson and have just finished a residency in Montreal. Jickling's new project called *There's a new beard in town* is an on-line archive of alternative spaces featured on the Or gallery website (as May 7th).

JEREMY DIGGLE

My current research interests are in the area of narrative development specifically for the new media.

I have currently two projects under development. A complex narrative matrix, that tells the story of the Salmon Fishing Woman. This is an Alchemical tale of love and destruction. The other narrative is the story of a boy and his bicycle.

The main focus of my inquiries are into personal identity in digital space. Issues of truth, ethics and identity are complicated by the digital world of communication through virtual representatives. I am considering a future that breaks down boundaries between the 'virtual' and the 'real'.

Denise Oleksijczuk

200 Nouns and Time Takers Series, No. 1 and No. 2

200 Nouns is a unbroken chain of terms that have to do with one's relation to time. In the narrative constructed by the interconnected words, identity figures primarily as a lack of productivity. The text begins simply and gently with commonly used words to describe oneself or someone else, but it swiftly spirals downwards with increasingly hostile and abusive names. The viciousness of these words is emphasized by a decrease in font size, which at once increases the closeness of the reader to the page and enhances the intimate resonance of the nouns. At about the midway point, however, the pace and tone of the narrative slowly and steadily gathers speed and optimism, suggesting the rise of a fighting spirit. It ends on a note of quiet redemption.

The title of this piece refers to Richard Serra's *Word List* (1972), which comprises more than 100 verbs describing what can be done to, or with, a given material. Serra's list was published in 1972 in the book *The New Avant-Garde: Issues for the Art of the Seventies*.

Time Takers is an ongoing series of photographs of shop fronts in Vancouver that documents how some shop workers or owners go back on or renegotiate the schedule they established with their customers. It seeks to make the time pressures and constraints that urban dwellers face in their everyday lives visible. The series documents the creative and inventive strategies used by some shopkeepers to resist their rigid schedules. Its focus is the hastily made signs they tape onto shop windows to inform passersby of a delay, interruption, or other kind of change in the previously agreed upon or posted hours of operation. Each of the signs photographed in the series announces that someone is taking time out from work to do something more important. In doing so, they flout commercial values and expected practices.