SERENA LEE
OCT 22, 2021 - JAN 22, 2022
WAVE HANDS,
LIKE EYES,
NOT CLOUDS

Or Gallery//

Bookstore and Office

1A

1B

2

3A

3B
1. **ENTERING**

1A Ingredients for scent gestures

1B Satin curtains featuring a magazine spread of a scenic landscape in Guangdong Province, and a painting commissioned by the artist’s grandfather.

Slippers for visitors, please remove your shoes

Audio guide (approx. 1:50 mins.)

2. **IN BETWEEN**

Eucalyptus stalks

Handmade incense by Megan Hepburn

(to be lit upon entering)

Cedar chips

3. **BELLY**

Curtain wall, straw mats and LED lighting

4-channel soundtrack featuring artist playing the *guqin*

Cushions

3A Moon Gate: stained wood and juiceboxes

3B Fountain: plywood, mylar, electric pumps and LED lighting
Now that you’re here,
take off your shoes, take off your coat,
let go of your bag, let go of the things you carried in.
Now that you’re here, let yourself sit, let yourself sink.
Feel yourself sink
Notice your pace
Notice how the ground feels
Breathe in,
expand,
a feeling of horizon
Breathe out,
sink,
without intention
Do it again
Doing again, you are in between
Notice it happening
Notice things changing with time
how slow, how small
Inside of you, outside of you
What you think is the centre, changing
What feels like the centre, changing
moving through, moving around, moving with, moving within,
Notice the question, what does this do?
Notice the question, what should I do?
Notice what you are carrying
Remember to notice
wave hands, like eyes, not clouds

wave hands, like clouds, not eyes is a sequence of haptic encounters that trace the internal processes experienced by the artist when practising taijiquan, an internal martial art meant for both healing and injuring, incorporating daoist principles of non-purposeful action (無為 wu wei) and natural spontaneity (自然 zi ran), and the dualist interplay of yin yang cosmology. Through shifting textures, sound and scents, emphasizing contact with the ground, air, and the passage through both time and space, these sensorial experiences focus awareness on training bodily agency and the relation of the microcosmic to the wider horizon. Moving through a space of objects that are in flux at different paces, also dispersed throughout are things that have become shorthand for the mix of heritage and daily use that describe ‘Chinatown’ and its place in the diasporic imaginary.

MATERIAL DETAILS

Incense handmade by Megan Hepburn. Ingredients: cedar, fir, fir resin, frankincense carterii, gum Arabic, jasmine grandi-florum, makko, osmanthus, sandalwood, vetiver and rose water.

Stones and cedar chips from xʷməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and Selilwitulh (Tsleil-Waututh) territory. Stones selected by Kitt Peacock, and cedar collected by Megan Hepburn.

The artist gratefully acknowledges the support of the Canada Council for the Arts.

Please visit artist’s website for ongoing project research: www.serenalee.com
Instagram: @serenaplum
**BIOGRAPHIES**

Serena Lee // Lee’s practice stems from a fascination with polyphony and its radical potential for mapping power, perception and belonging. She plays with movement, language, cinema, voice, and space. Serena collaborates as part of Read-in, a collective researching political, embodied, and situated practices of reading; and with artist Christina Battle as SHATTERED MOON ALLIANCE, a framework for sci-fi world-building through living research and transmedia publication. Born and raised in Tkaronto/Toronto, Serena is currently a PhD candidate at the Akademie der bildenden künste Wien (Vienna, AT) and holds an Associate Diploma in Piano Performance from the Royal Conservatory of Music.

Recent engagements: La Kunsthalle Mulhouse (Alsace, FR), Casco Art Institute (Utrecht, NL), Centre Régional d’Art Contemporain Occitanie (Sète, FR), Mitchell Art Gallery (Edmonton, CA), SAW Video (Ottawa, CA), Cubitt (London, UK), transmediale (Berlin, DE), Harbourfront Centre (Toronto, CA), Whitechapel Gallery (London, UK).

**CONTRIBUTORS**

Megan Hepburn // Megan Hepburn is an artist living in the unceded territories of the Skwxwú7mesh (Squamish), Selilwitulh/Selilwitulh (Tsleil-Waututh) and xwməθkwəy’əm (Musqueam) Nations. Her practice is based in expanded painting and perfumery. Recent exhibitions include contributions to The Pandemic is a Portal at SFU Galleries and Passing Through Smoke, at CSA Space, Vancouver. Hepburn started the botanical perfume line Cracher Dans La Soupe Parfum in 2018 as an extension of her artistic practice that engages people in a format other than the exhibition. She is currently combining the worlds of scent, textiles, painting, ceramics and pharmakeia in her work to explore questions around time, craftsmanship, women’s work, feminized labour, loss and parenting.
Gina Badger // Gina Badger (she/they) is a queer non-binary femme and white settler of Norman, Huguenot and Anglo-Saxon born on Cree territory and currently living in the unceded territories of the Musqueam, Squamish and Tseil-Waututh Nations (Vancouver, BC). A visual artist and an energetic clinical herbalist, she holds degrees from MIT (2010) and Concordia (2008), and is forever a student of the plants.

Projects such as *Relanding with Mugwort*, *Mongrels*, and *Rates of Accumulation* initiate encounters with marginal landscapes and flora, abandoning received histories of North America in favour of unsettling and abstracted narratives. Operating on an entirely different scale, *Plants In Your Pants* is a hands-on intervention into the politics of vaginal ecologies in patriarchal times, and prefaces Gina’s ongoing clinical work. She occasionally leads workshops, edits artists’ books, publishes essays, interviews and research, and works as a consultant for gallery installations involving plant medicine or live plants.
Director/Curator: Denise Ryner
Projects Assistant: Katrina Goetjen
BCAC Curator-In-Residence: Kitt Peacock
A/V and Installation Techs:
Trevor Discoe & Jordan Milner

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236 E Pender Street, Vancouver, BC, V6A 1T7, Canada // +1 604.683.7395 // www.orgallery.org // @orgallery

Or Gallery acknowledges its presence on the unceded territory of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and Səl̓ílwətaʔɬ/Selilwitulh (Tsleil-Waututh) First Nations.