

A Light Footprint in the Cosmos

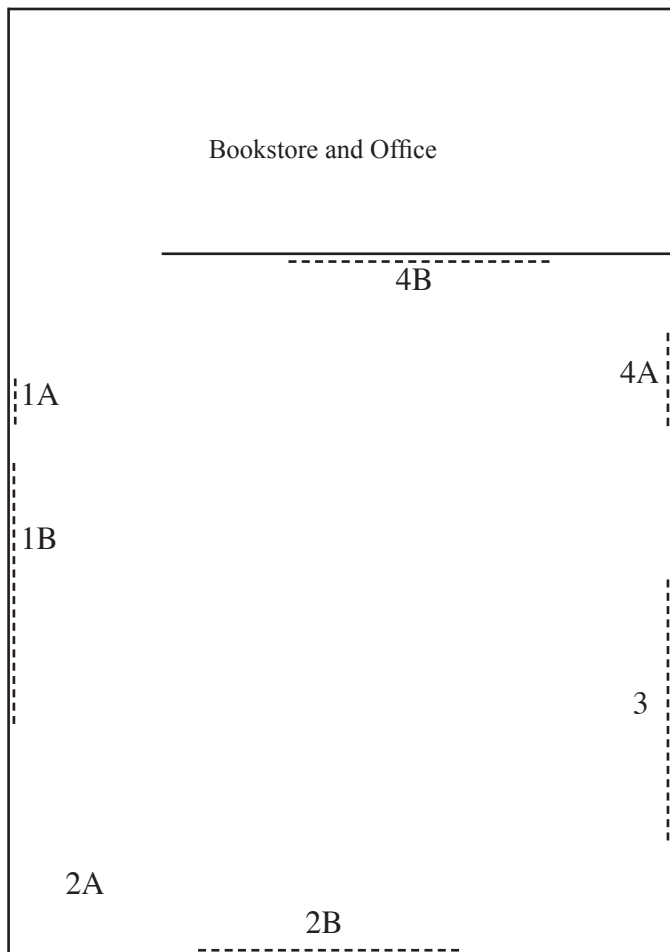
The Substantial Motion Research Network

June 15 - 26, 2022

A celebration of research methods and intercultural dialogue elaborated by the Substantial Motion Research Network (SMRN) at Centre A, Or Gallery, and Studio T (Goldcorp Centre for the Arts, Simon Fraser University)

Artworks at Or Gallery by Juan Castrillón, Katya Nosyreva, Bettina Schülke, Somayeh Khakshoor and Nina Czeglédy

Curated by Nina Czeglédy



- 1A** Katya Nosyreva, *Illuminated Patterns*.
Framed porcelain screen with backlight.
- B** Katya Nosyreva, *Breathing Patterns*.
Set of nine pencil drawings on paper.
- 2A** Bettina Schülke, *Secret Languages*.
Textile, painting. 2018.
- B** Nina Czegledy, *Secret Languages*.
Set of electron microscope images. 2022.
- 3** Somayeh Khakshoor, partial installation
from *WHERE I HEARD YOUR VOICE*.
Photo-collage. 2021.
- 4A** Juan Castrillón, *Songs for Sarah*.
Ney flute prototypes with acrylic screens.
- B** Juan Castrillón, *Songs for Sarah*.
Video performance, 4 minutes.

Visit the symposium webpage:



A Light Footprint in the Cosmos exhibitions pay homage to cross-cultural explorations of philosophy, history, science and art by the members of the Substantial Motion Research Network. Seventeen international members of SMRN participate in the exhibitions. The artworks showcased at Centre A, Or Gallery, and at Simon Fraser University illuminate hidden connections, reveal the diverse yet often complementary concepts and practices of the exhibiting artists who explore via a wide variety of analog and digital media the global circulation and connectivity of theories and technologies. In the course of these investigations the artists address both historical ideas and contemporary considerations. This quest has a special relevance today when interconnection between view points, values and beliefs inspire art projects, exhibition concepts and became lately an animated topic at international cross-disciplinary conferences. The relevance of the (often non-western) historical background becomes evident in many of the artworks providing an evocative perspective for the exhibition visitors.

— Nina Czegledy, Curator

Katya Nosyreva on *Breathing Patterns* and *Illuminated Patterns*.

Breathing Patterns is a series of studies based on unpublished, hand-written notes by the English mathematician Anthony Lee, who created a systematic approach to the study of Islamicate geometric patterns—specifically, star and polygon, or rosette compositions—presenting a topography which works across different symmetry groups.

These working drawings are meant to be adapted to other media but in themselves they preserve the magic of invisible and apparent symmetry where, either through drawing or observation, one falls into ‘oblivion’ and altered diagrammatic perception.

As a series, the drawings illustrate how the patterns are born of underlying structures and how a slight change in angles creates a subtle difference in the interplay of pattern lines, implying that the rosettes and stars move or ‘breathe’ as proportioning units along the lines of symmetry.

*With gratitude to A.Adams and A.Hindocha for their generous expertise and help in beginning to decipher A.Lee’s hand-written notes.

Bettina Schülke on *Secret Languages*.

Based on my interdisciplinary approach of thinking and working, I am fascinated by unforeseen findings and appearing crossroads. These can become visible through the artistic process, or on an intellectual level. For me, art provides the possibility to turn these findings into something visible.

Nina Czegledy on *Secret Languages*.

Secret Languages refers to a system of information transfer or communication system via talking knots, or khipu, genuine artifacts representing nonverbal communication dating back thousands of years and used by various Andean South American cultures but most notably in the historical Inca Empire (1438-1533/1572).

The only non-verbal recorded language of the Inca Empire is a system of different knots tied in ropes attached to a longer cord or string called quipu or khipu. The method is based on units similar to computer processing instructions i.e. a system of binary coding.

Somayeh Khakshoor on *WHERE I HEARD YOUR VOICE*.

WHERE I HEARD YOUR VOICE is an experiment in recasting time as space. The photos/frames have been juxtaposed using methods and strategies borrowed from stop-motion animation, so that the wandering eye of the observer, moving on the surface in random directions, would create innumerable movies which are space-based rather than time-based.

The pictures have been taken during countless walks in a ravine currently known as Renfrew Ravine. Where I Heard Your Voice is the result of a collaboration with the ravine and its myriad inhabitants. The ravine is located in the traditional territories of the x^wməθk^wəyəm (Musqueam), Skwx-wú7mesh (Squamish) and səłilwətaʔ (Tsleil-Waututh) nations. It is part of the Still Creek Watershed which enters the qiqéyt (Qayqayt) nation territories and is traditionally a shared harvesting and gathering place for all four of these nations.

*For the purpose of this exhibition the installation does not include the time-based rear screen film projection component.

Juan Castrillón on *Sounds for Sarah*.

Sounds for Sarah looks and blows through the pupil of Gula, a Sumerian goddess. The piece features a speculative repair of the sound produced by a set of Ney reed flutes.

During the late nineteenth century, Philadelphian instrument collector Sarah Frishmuth acquired some Ney flutes from Cairo and donated them to the University of Pennsylvania Museum with the purpose of contributing to the appreciation of Islamic art. Although these flutes were donated early, they were not widely known until 1937, when Francis William Galpin wrote in *The Music of the Sumerians, Babylonians and Assyrians* that the oldest instrument of this kind was among the collections owned by the University of Pennsylvania. Galpin established a correspondence between an engraved image of a flutist performing in front of Gula (a healing deity of ancient Mesopotamia) and the vertical flutes found in the excavations at Ur, Irak, conducted by Penn Museum and the British Museum from 1922 to 1934.

Since then, the international impact of Galpin's book and the prominent stature of these instruments have stimulated multiple discussions about the prehistoric origins of the Ney and the instrument's ongoing transformation during the present. However, the set of Ney flutes owned by UPenn Museum were never on display. In 2020, Juan Castrillón curated display exhibit at the University of Pennsylvania featuring the instruments but due to the shot-down of the Van Pelt-Dietrich Library during the outbreak of the COVID-19 pandemic they weren't widely seen and returned to storage.

Sounds for Sarah is a piece of multimodal organology that includes four inspired prototypes of the Ney flutes acquired by Frishmuth made by Cemil Baştürk in Istanbul, and a video of Juan Ibrahim performing on the instruments. This piece was partially funded with the Gilbert Seldes Multimodal Postdoctoral Fellowship of the Annenberg School for Communication of the University of Pennsylvania.

This installation explores what Laura Marks has called "enfolding/unfolding aesthetics." I understand this as the necessary and affective condition that sets in motion themes, figures, and variations, or as a point of curvature in which a world can lead to another. The piece amplifies the sounds of the instruments that weren't seen, but also the perspectives and relations for whom its sounds appear as the instantiation of the worlds each of them stand into.

Artist and Curator Bios

Nina Czegledy

Nina Czegledy, independent curator, media artist, researcher and educator, is based in Toronto, Canada. She collaborates internationally on art & science & technology projects.

Current curatorial projects: *A Light Footprint in the Cosmos* for the Substantial Motion Research Network (2022) in Vancouver; *Sensoria: the art and science of our senses*, Laznia, Contemporary Art Centre Poland in collaboration with Sensorium Centre for Digital Arts and Technology, Canada (2022); Dobble Debate digital educational game focused on dis/different abilities with Lynne Heller, OCADU (2022). Recent curatorial projects: *Agents for Change/Facing the Anthropocene* (2020) The Museum, Canada; *Who's you?* (2019) at JD Reid Gallery, New Zealand; Leonardo 50th, CyberArts ARS Electronica (2018), Austria.

Academic affiliations: Adjunct Professor, OCAD University, Toronto; Fellow, KMDI, University of Toronto; Research Collaborator, Hexagram International, Montreal; Board member Leonardo/ISAST; Leonardo/LASER co-chair, Senior Fellow, Hungarian University of Fine Arts; Researcher, NOEMA Italy; Chair, Intercreate.org New Zealand.

Katya Nosyreva

A quote by Leanora Carrington that “craftsmanship is falling into oblivion” had a profound effect on me as a maker and researcher exploring how perfection of technique, intimate knowledge of one’s tools and materials, and becoming unaware of one’s usual thought patterns and surroundings can create an unmediated creative practice.

Through drawing, working with translucent porcelain clay, and teaching, my work focuses on the historical development and reception of Islamicate geometric patterns. My particular interest lies in extant manuscripts on geometry and architectural scrolls where diagrams and text come together to elucidate and confuse the transmission of knowledge, offering tantalising glimpses of the working methods of craftsmen and the thought processes behind the transition from theoretical geometry to applied ornamental architectural solutions.

Bettina Schülke

Bettina Schülke is an Austrian artist working on the intersection of art, science, textiles and technology. She has worked on international collaborative projects, participated in conferences, workshops, festivals, events and has recurrently been teaching in Finland and Austria. 2017 Schülke completed her practice based doctoral research at the University of Lapland, FI. Publication of her dissertation and further journal publications. She has exhibited widely in solo gallery shows as well as participation in group shows. Currently the Museum, Landesgalerie Niederösterreich shows her textile work. Previous exhibition venues had been for example the 2nd Thessaloniki Biennale, GR; De Winkelhaak Design Museum, Antwerp, BE; Kemi Art Museum; Lume Mediakeskus, Helsinki; the Arktikum Museum and Arctic Science Centre, Rovaniemi, FI; the Austrian Museum of Applied Arts, Vienna, AT; and textile works had been shown at the Austrian Pavilion at the 8.th International Architecture Biennale in Venice, IT. Upcoming: Several exhibition venues and participations throughout Austria (Vienna, Schörfling am Attersee, Mondsee, Velden).

Somayeh Khakshoor

Somayeh Khakshoor is a nomadic Iranian moving-image artist. Her main sources of inspiration are synchronicities and classical Persian literature. She is a member of Animation; Experiment Collective and Substantial Motion Research Network.

Juan Castrillón

Juan Castrillón is a Colombian anthropologist, performer, and filmmaker with a doctoral degree in Ethnomusicology and a graduate certificate in experimental ethnography from the University of Pennsylvania. His art and research practice explores theories of listening, media archives, and contemporary healing arts in Anatolia, Turkey, and the Northwestern Amazon in Colombia. The multimodal work he develops is a performative response to contemporary debates in the humanities about critical theory of race and gender, object-oriented ontologies, audible worlds, and indigenous analytics of media. Currently, he is the inaugural Gilbert Seldes Multimodal Postdoctoral Fellow at the Annenberg School for Communication at UPENN, member of the Substantial Motion Research Network (SMRN), and board member of the Society for the Anthropology of Lowland South America.

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RESEARCH NETWORK



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Installation Volunteer: Vuk Prodanovic

Please sign up to Or Gallery's email list & visit our social media for updates on online talks and performances related to this project.

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604.683.7395 // www.orgallery.org // [@orgallery](https://twitter.com/orgallery)

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